

RECORD MIRROR

HONEY BANE

Love child

GEN X

Colour poster

RAINBOW STRANGLERS

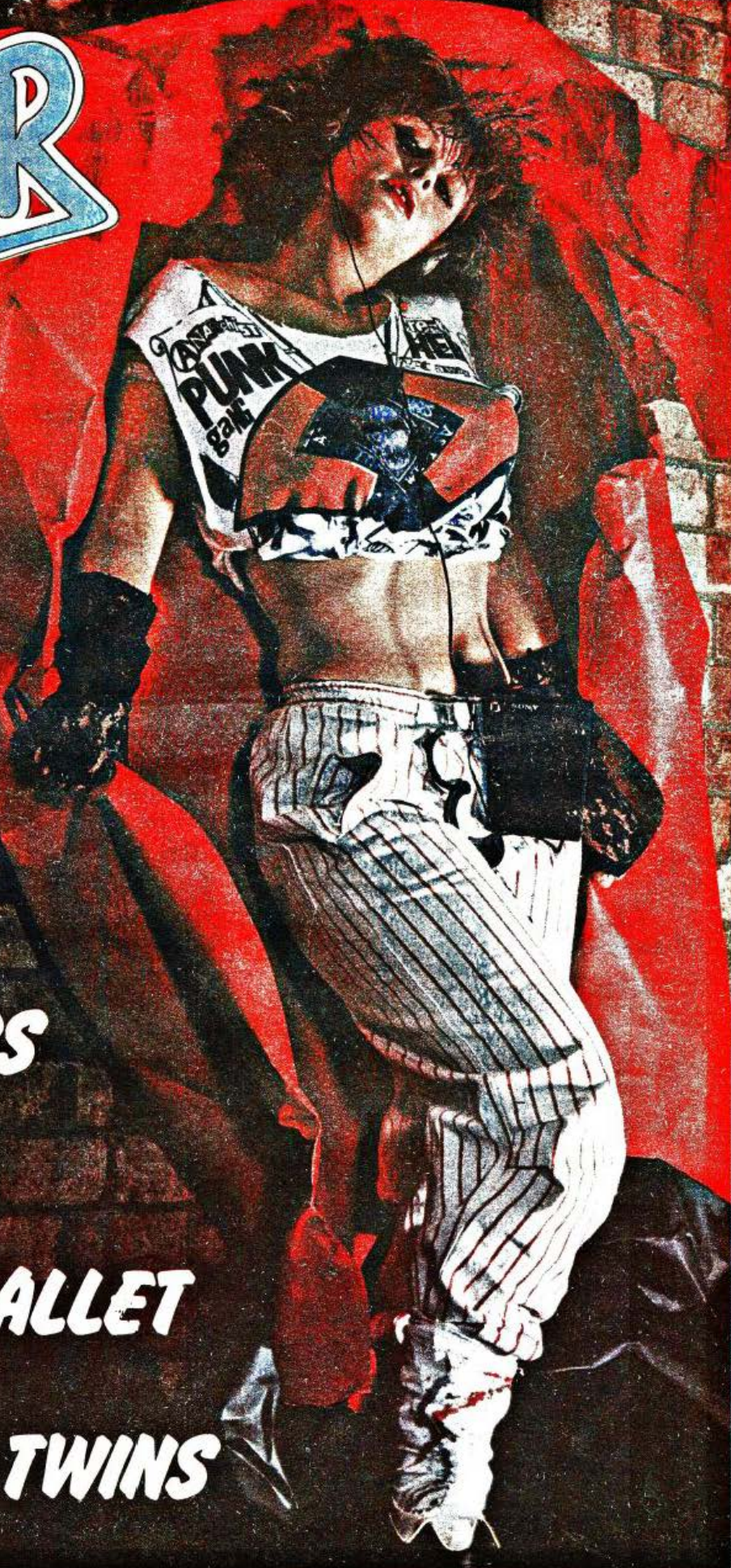
Albums reviewed

VISAGE SPANDAU BALLET

Songwords

THOMPSON TWINS

All six of them



RECORD MIRROR

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NEWS

Edited by ROBIN SMITH and DANIELA SOAVE

FAREWELL AND HELLO



Pauline of Selecter.

GARY NUMAN looks set to end live performances when he plays two farewell concerts at a major London venue in April.

Numan who for a long time has said that he wants to stop touring and concentrate on films and recording as well as a promising career as a pilot, will be playing Wembley Arena on April 27, 28.

Tickets which go on sale from February 16, priced £5 and £4 are available both by personal and postal application. By personal application they are available from the Wembley Box Office and usual agents. By post they are available from the Wembley box Office, Wembley, Middlesex HA9 9DW and don't forget to enclose a SAE.

An anonymous call to the RECORD MIRROR offices also said that Numan was planning a further farewell concert for August, but his record company could not confirm this.

MEANWHILE, SELECTER go out on their first major British tour since February 1980 when they play 16 dates in March.

The tour coincides with the release of the band's second album 'Celebrate The Bullet' on February 27 which features new band members James Mackie and Adam Williams. The title track of the album will be released as a single this week and dates are: Cardiff University March 7, Bristol Locarno 8, Malvern Winter Gardens 9, Reading University 10, Brighton Top Rank 11, Hanley Victoria Hall 12, Liverpool Royal Court 13, Preston Polytechnic 14, Newcastle City Hall 15, Edinburgh Tiffans 16, Glasgow Tiffans 17, Manchester Polytechnic 19, Sheffield Polytechnic 20, Nottingham Rock City 21, Dumfries Queenway Hall 22, Hammersmith Palais 24.

'Celebrate The Bullet' comprises 11 new songs all written by the band and produced by the band and Roger Lomas. Some of the basic tracks for the album were recorded before Mackie and Williams joined the band and Norman Watt-Roy of the Blockheads and Roger Lomas play bass on those songs.



Numan: this is definitely it... honest.

VARIETY FOR ADAM

ADAM AND The Ants are to play in front of Princess Margaret in the first ever Children's Royal Variety Performance.

They will share the bill — which takes place at the London Palladium on February 8 — with Rod Hull and Emu, Basil Brush and John Noakes amongst others. 70 per cent of the proceeds will go to the NSPCC while the remaining 30 will be donated to the Entertainment Artists' Benevolent Fund.

London Weekend Television are to film the show, and it is expected that they will screen it within the first two weeks in April.

ELTON BACK YOKO IN TOUCH

ELTON JOHN will play his first British concerts in over two years in the Spring.

The British dates — part of a European tour — will be in April, although no venues have as yet been confirmed.

Elton is currently recording a new album in Los Angeles with producer Chris Thomas, and a single will be released to coincide with the tour.

YOKO ONO is considering recording an album with Julian Lennon, John's son by his first marriage to Cynthia.

Yoko has already said that she has close telepathic links with Julian and they plan to record the album in New York — in the same studio that John and Yoko used for 'Double Fantasy'.

Julian may also help to add extra tracks to an unfinished album that John was recording with Yoko before his death.

Roxy Music's new single out on February 13 will be 'Jealous Guy', their version of Lennon's classic song.

CLASSIX 2002

CLASSIX NOUVEAUX are taking the '2002 Review' on the road in March.

The concept has already been performed at the London Lyceum and the current review labelled as a "futurist package tour" will feature some of the bands that were featured there as well as a local band opening on each night.

The 2002 Review was originally intended as a one off but its sell out success and enthusiastic response has resulted in the package tour for which dates will be announced later. The band also play a series of gigs in their own right this month: Oxford Scamps February 9, Sheffield Limit 12, Scarborough Penthouse 13, Blackpool Norbreck Nite Spot 14, Port Talbot Troubadour 19, Birmingham Cedar Ballroom 20, Retford Porterhouse 21.

JUDIE'S MOVE

JUDIE TZUKE who has been touring America with Elton John will be playing a British college tour this March.

Confirmed dates so far are: Exeter University February 18, Lanchester Polytechnic 19, Leeds University 20, Bradford University February 21, Guildford Surrey University 24, Nottingham University 25, Manchester Apollo 27, Birmingham University 28, Newcastle University 6, Loughborough University 7, London Apollo 12, Sheffield University 13.

Judie's first album has just been certified gold in this country and 'Sportscar' her second album has just been certified silver. Judie is also currently recording her third album.

CLASH TOUR FOR BRITAIN

THE CLASH are currently in the process of lining up a major tour. Full dates should be available shortly but as Record Mirror went to press details had not been released. Apparently the band are still debating where they will play in London and it's on the cards that they could be doing the Hammersmith Palais again.

Topper Headon made a special guest appearance with the New Sym-

phony Orchestra at the London Royal Albert Hall on Sunday night. The orchestra had invited him to play with them after he returned a stolen set of timpani to them. Topper had bought the timpani as second hand but after reading a newspaper report he realised that they must have been stolen so he returned them. Topper and the orchestra all went for a drink together after a stirring rendition of Tchaikovsky's 1812 Overture.

The PASSIONS



NEW SINGLE
I'M IN LOVE WITH A GERMAN FILM STAR

AT THE CAR WASH

ROSE ROYCE are set for an extensive UK tour next month — their first dates here since autumn 1978. The band who are best known for hits like 'Car Wash' and 'Love Don't Live Here Anymore' will be playing St Austell Cornish Coliseum March 13, Bournemouth Winter Gardens (two shows) 14, Croydon Fairfield Halls (two shows) 15, Edinburgh Playhouse 17, Bradford St Georges Hall 18, Manchester Apollo 19, Southport Theatre 20, Slough Fulcrum (two shows) 22, Birmingham Odeon 23, Nottingham Rock City 24, Leicester De Montfort Hall 25, Bristol Colston Hall 26, London Apollo 27, 28, Eastbourne Congress Theatre 29, Brighton Dome 30.

Rose Royce have recently added two new members singer Richee Benson and guitarist Walter McKinney.

TODD HEALS

TODD RUNDGREN releases his new album 'Healing' on February 9. It's a solo album produced and engineered by Rundgren who is also responsible for all songs and all instruments.

'Healing' is Rundgren's first solo effort since 'Hermit Of Mink Hollow' originally released on Warner Brothers in 1978, and recently re-issued by Island.

Four for the road

THE GANG OF FOUR who have just completed their new album at Abbey Road Studios with producer Jimmy Douglass begin, next month, their first major British tour in over a year. Confirmed dates so far are: Sheffield University March 13, Liverpool University Montfort Hall 14, Leicester University 16, Bristol Locarno 17, Manchester University 18, Newcastle Mayflower 19, Aberdeen University 20, Glasgow Tiffanys 22, Edinburgh Tiffanys 23, Birmingham Top Rank 25, Coventry Tiffanys 26, Derby Assembly Rooms 27, West Runton Pavilion 28, Brighton Top Rank 30, London Hammersmith Palais 30.

Teardrops explode

THE TEARDROP Explodes whose single 'Reward' is currently climbing the charts have undergone a personnel change.

Guitarist Alan Gill has left to concentrate on his own project with Dalek I and keyboardist Dave Balfe has also left to work on his own ideas. Into the band come Troy Tate guitar, Alfie Agius bass and Jeff Hammer on keyboards.

The new look Teardrop Explodes will be recording a single at Rockfield Studios later this month and they'll also be preparing for an American tour before recording a follow up to their 'Kilimanjaro' album in April. No British dates are planned until the summer.

Rejects in court

COCKNEY REJECT Micky Geggus was given a six month prison sentence suspended for two years and ordered to pay £500 costs, when he appeared at Walsall Crown Court last week.

Geggus admitted wounding John Cartwright of Little Hayes Road, Newport, Salop, and also assaulting Gillian Plant of Stafford Road, Newport. He also admitted causing actual bodily harm to Mr Brian Kelson of Newport and damaging his motor scooter.

Kidz Next Door guitarist Grant Fleming also appeared in court and admitted assaulting Brian Kelson. He was ordered to do 150 hours community service and pay £200 costs.

Both Geggus and Fleming said they wanted to apologise to those concerned for the incident.

Rod sacks 'em

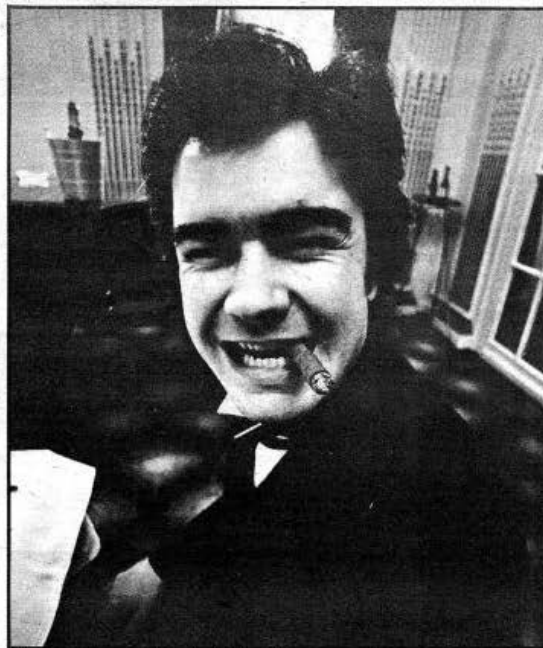
ROD STEWART has sacked three members of his band after they refused to fly to Los Angeles to play on the televised American Music Awards.

Out go guitarist Gary Grainger, keyboard man Kevin Savigar and bass player Philip Chen.

When challenged if the sackings were simply a fit of pique, a spokesman for Rod's record company Riva said: "Oh no, they are definitely sacked. Rod is in the middle of a world tour, and he has a month's gap in which to record his new album and find replacements."

The album is due to be released in the summer and it is rumoured that it will mark a change of direction for the tartan terror.

Gary Grainger told Record Mirror he had been considering quitting the band anyway so he could spend more time with his wife. "My heart hasn't really been in it since my wife had a baby four months ago."



Chrissy Boy worries about the future.

A BIG ONE

MADNESS' current hit 'The Return of Los Palmas 7' is now available as a 12in single.

The single contains two extra tracks in addition to those available on the 7in — 'My Girl' an original demo version recorded during an early session. The second extra track is 'Swan Lake' which is a live version of the Madness favourite that's also featured in the new 'Dance Craze' film.

Free with each 12in record is a copy of the first edition of the 'Nuttie Boys Comic' a 24 page epic which has only previously been available to members of the Madness Fan Club. The entire package will sell for the bargain price of £1.70 and stocks are limited.

OUT IN THE COLD

POLICE OFFICERS were injured and windows were broken during a disturbance when Black Sabbath played Cardiff Sophia Gardens last week.

The trouble started when more than 1,000 people were turned away from the gig and the near riot situation was quelled when Sabbath volunteered to play a second concert after their main show that evening.

Apparently 3,000 tickets had been sold for the gig but fire regulations for the hall state that only 2,100 people can be admitted, so a lot of angry fans were left outside. Black Sabbath played their second concert at 12.30am and they also arranged for food to be sent out to the hungry crowds waiting for them.

CATS SIGN

THE POLECATS have signed a deal with Phonogram and begin their first major headlining tour this month. Dates so far are: Preston Polytechnic February 20, Huddersfield Polytechnic 21, Wolverhampton Polytechnic 25, Cheltenham Polytechnic 26, Newton Abbott Seale Hayne College 27, Portsmouth Polytechnic 28.

The band will also be headlining a gig at the Marquee on February 8 and they're lining up a European tour for mid-May. The band are currently recording in London and a single should be out shortly.

YET MORE

BUDGIE, THE band who haven't been off the road since September last year, have added yet more dates to their current mega tour: Salford University February 6, Leeds Ford Green Hotel 7, Port Talbot Troubadour 12, London Marquee 13, Lincoln Drill Hall 17, Ashington Technical College 19, Worlington Slipped Disc Club 20, Blackpool Norbreck Castle 21, Bedford College 28.

MORE NEWS OVER



SOUND STORM BLASTS W.H.SMITH!

W.H.Smith has been hit by the Soundstorm. Record prices are devastated. The Top 50 albums and some of the best new releases are now all at rock bottom prices. And you can get any Top 30 single for only 99p.

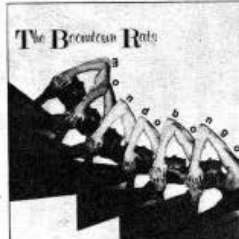
You'll have to go a long way to find such a large selection of records at such low prices. So streak down to your local W.H.Smith, before the storm blows over.

NEW RELEASES

For example:	Album	Cassette
Styx: Paradise Theater	£3.99	£4.49
Elvis Costello: Trust	£3.99	£4.49
*Phil Collins: Face Value	£4.49	£4.99
*Dance Craze: Best of British Ska	£3.99	£4.49



Adam and the Ants: Kings of the Wild Frontier Album £3.99 Cassette £4.49



Boomtown Rats: Mondo Bongo Album £4.49 Cassette £4.99

	TOP 50	
For example:	Album	Cassette
Abba: Super Trouper	£4.49	£4.49
Madness: Absolutely	£3.99	£3.49
Queen: Flash Gordon	£4.49	£4.99
Dr. Hook: Greatest Hits	£4.49	£4.99
John Lennon:		
Double Fantasy	£3.99	£4.49
Barbra Streisand: Guilty	£4.49	£4.49
Police: Zenyatta Mondatta	£3.99	£4.49
Neil Diamond: Jazz Singer	£4.49	£4.99
David Bowie: Very Best Of	£4.99	£4.99
Steve Winwood:		
Arc of a Diver	£4.49	£4.99

W.H.SMITH



Subject to availability where you see this sign. Prices, which are correct at time of going to press, are for a limited period only. *From Release.

TEA SET

TEA SET: following London dates: Hope and Anchor February 9, Embassy Club 10, Hope and Anchor 16 and 23. The band will be releasing their debut album on the Liberty United label in the late spring.

MISTY IN ROOTS

MISTY IN ROOTS: Central London Polytechnic February 6, Bradford Polytechnic Queens Hall 14, Huddersfield Polytechnic 20, Brighton Top Rank 23.

RICHARD DIGANCE

RICHARD DIGANCE: Canterbury Kent University February 19, Chelmsford Chancellor Hall March 19, Reading Hexagon 20, Bournemouth Winter Gardens 21.

THE FLATBACKERS

THE FLATBACKERS: Anglesey Plasoch February 5, North Wales Bangor University 6, North East London Polytechnic 13, Nottingham Boat Club 17, London Dingwalls 20, London 101 Club 21, London Hope and Anchor 24.

UK SUBS

UK SUBS: have altered some of their 'Diminished Responsibility' tour and the new listing reads: Dublin McDonagalls February 17, Belfast Ulster Hall 18, Manchester Polytechnic (two shows) 21, Glasgow Tiffans 22, Blackburn King Georges Hall 23, Cardiff Top Rank 24, Liverpool Warehouse 25, Nottingham Rock City 26, Birmingham Top Rank 27, Cambridge Corn Exchange 28, London Lyceum March 1.

ODYSSEY

ODYSSEY: best known for their 'Native New Yorker' hit single, play some club dates this month: Stoke Jollies February 22 and 23, Doncaster Rotlers 25, Liverpool Rotlers 26, Cleethorpes Peppers 27, Nottingham Rock City 28, Manchester Golden Garter March 3 and 4, Birmingham Night Out March 30 - April 4.

FATAL CHARM

FATAL CHARM: who previously toured with Ultravox and OMD, begin



AU PAIRS (above): the band fronted by Lesley Woods, play London Marquee February 3, Retford Porterhouse 6, Liverpool Bradys 7, Derby Blue Note 9, Nottingham Ad Lib 10, London Dingwalls 11, Portsmouth Polytechnic 12, London South Bank Polytechnic 13, Birmingham Cedar Ballroom 14, London 100 Club 17, Sheffield Polytechnic 19, Scarborough Penthouse 20, Manchester University 21, Norwich Filers Lane 22, Leeds Polytechnic 24, Scunthorpe Priory Hotel 26, Edinburgh Nite Club 27, Glasgow University 28.

their first major headlining tour this month and they'll also be releasing an as yet untitled single. Dates are: London Marquee February 9, Canterbury Kent University 10, Sheffield University 12, Nottingham Trent Polytechnic 13, Warwick University 14, London Marquee 16, Bristol St Martins College 17, Oxford Scamps 18, Manchester Rafter's 19, York University 20, Dudley JB's 21, Uxbridge Brunel University 22, London Marquee 23, East Norwich University 25, Leeds Warehouse 26, Retford Porterhouse 27, Middlesbrough Rock Garden 28, London Marquee March 2.

THE RESISTANCE

THE RESISTANCE: following London dates: 101 Club February 5, Rock Garden 10, Coventry Warwick University 21.

WEAPON OF PEACE

WEAPON OF PEACE: London Venue February 6, London Rock Garden 7.

THE DRILL

THE DRILL: a London based band play the following dates: Gravesend Prince of Wales February 7, Maidstone The Ship 10, Gillingham Ashtree 11.

DIRTY MONEY

DIRTY MONEY: London 101 Club February 15, Three Rabbits 20, Sidcup United Reform Church 21.

METRO GLIDER

METRO GLIDER: London Dingwalls February 10, Rickmansworth Town Hall 11, Bodmin Jail 12, Taunton Market House 13, Bath Moles 14.

DARK STAR

DARK STAR: Woolwich Tramshed February 5.

CHEVY

CHEVY: Nottingham Boat Club February 7.

JANINE

JANINE: Hackney Sebright Arms February 5, Canning Town Bridgehouse 8, Dagenham Beacon 12 and 13, Hackney Sebright Arms 19, Canterbury Christchurch College 20.

TWELFTH NIGHT

TWELFTH NIGHT: who will be releasing their live album next month, recorded at Reading Target Club, play the following dates: Uxbridge Brunel University February 13, Reading Target 14, Bicester Red Lion 15, Bracknell South Hill Park 20, Bristol University 21, Reading Cherries Wine Bar 23, Oxford Corn Dolly 26, London Windsor Castle 27, Eynsham Board Hotel 28.

LINDISFARNE

LINDISFARNE: added dates: London Venue February 23, Crewe Ailsager College 24, Derby Assembly Rooms 25.

TAURAS

TAURAS: most recently seen guesting with Slade and Saxon, play a tour in their own right this month: Salisbury Technical College February 13, Liverpool Warehouse 14, Acton White Hart 16, Portsmouth Polytechnic 19, Cornforth United Rock Club 22, Sunderland Locarno 27, Liverpool Gallery 28, Pontefract Blackmore Head March 1, Leeds Royal Ark 2, Alderminster Ettington Park Manor 6, Tonypandy Naval Club 7, Newbridge Memorial Hall 8, Birmingham Romeo and Juliet's 9, Mansfield High Oakham Rock Club 14, London 101 Club 15, Leeds Warehouse 18, Burton On Trent 76 Club 20, Hailsham Crown Rock club 22, Southend on Sea Zero 6 23.

THE CHEATERS

THE CHEATERS: continue their 'Rock Against Grimness' tour with a long string of dates running well into March. Dates are: Herne Hill Half Moon February 8, Dartford Thames Polytechnic 9, London Greyhound 10, Uxbridge Brunel University 11, Eton St Christophers Hotel 12, Colchester Essex University 13 and 14, Weybridge National College of Food Technology 21, London 101 Club 22, Newcastle Cooperage 25, Galashiels Maxwell Hotel 26, Edinburgh Herriot Watt College 27, Glasgow Technical College 28, Leven Golf Tavern (lunchtime gig) 28, Glasgow Ben Lomand Hotel March 1, Paisley Bungalow 2, Bellshill Iron Maiden 4, Glenrothes Rother Arms 5, Aberdeen University 6, Edzell RAF Club 7, Helensburgh Trident Club 10.

RUTS DC

RUTS DC: who were formerly known as Ruts, play a series of warm up gigs in preparation for a full tour later in the year: Newcastle City Centre February 24 and 25, London Marquee 27 and 28, Manchester Apollo March 1 and 2.

HANK WANGFORD BAND

HANK WANGFORD BAND: following London gigs: Pegasus February 5, Half Moon 6, Dingwalls 7, Torrington 8, Pegasus 12, Hope and Anchor 14, Pegasus 19 and 27.

RELEASES
GIRLS AND BOYS



IN THE team-up of the century, Motorhead have joined forces with Girlschool to release a three track single.
On February 13 under the name of Headgirl, they'll be bringing out 'The Saint Valentine's Day Massacre', available in a special tasteless Valentine's Day picture bag featuring both bands in action. There will also be a limited edition of 50,000 10in singles.
Produced by Vic Maile, the A side features Motorhead and Girlschool on 'Please Don't Touch' a re-vamp of the old Johnny Kidd and the Pirates classic, featuring lead vocals from Lemmy and Kelly Johnson.
The B side sees Girlschool giving a powerful rendition of Motorhead's 'Bomber' and Motorhead giving new meaning and depth to the Girlschool classic 'Emergency'.
Due to Philthy Phil still recovering from a broken neck drumming on all tracks is by Denise Dufort.
THE CIMARONS make their Charisma debut with a single, 'Ready For Love', released on February 6. New tour dates are being arranged at the moment.
NEIL DIAMOND's new single is 'Hello Again' taken from the film 'The Jazz Singer'.
FRANKIE VALLI brings out a new album this week to coincide with his forthcoming tour with the **Four Seasons**. Called 'Heaven Above Me' it contains his current single, 'Soul'.
HOLLY AND The Italians have recorded their debut LP which will be released in March. A single from it, 'Youth Coup', comes out on February 6. The album was recorded in New York and produced by Richard Gottehrer.
THE VAPORS new single, 'Spiders', has been re-scheduled for February 9 release which is from their second album out in March.
ELVIS PRESLEY's 'Guitar Man' is being rush released in the UK.
BA ROBERTSON releases his new album 'Bully For You' on March 6. The album includes a free limited edition 'BA From Middlesex Polytechnic' live limited edition single.

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1	JOHN LENNON DOUBLE FANTASY	3-99	21	BRUCE SPRINGSTEEN THE RIVER	5-49	41	ORIGINAL CAST FAMILY TOWERS: SECOND SITTING	3-99
2	THE BOOMTOWN RATS MONDO BONGO	3-99	22	ADAM & THE ANTS DIRK WEARS WHITE SOX	3-99	42	ROD STEWART FOOLISH BEHAVIOUR	3-99
3	DIRE STRAITS MAKING MOVIES	4-49	23	DR. HOOK GREATEST HITS	4-29	43	STEELY DAN GAUCHO	3-99
4	ELVIS COSTELLO TRUST	3-99	24	ULTRAVOX VIENNA	3-99	44	ORIGINAL SOUNDTRACK TIMES SQUARE	5-99
5	ADAM & THE ANTS KINGS OF THE WILD FRONTIER	3-99	25	MADNESS ABSOLUTELY	3-99	45	THE POLICE REGATA DE BLANC	3-99
6	STEVIE NICKWOOD ARC OF A CIVER	3-99	26	ROSE ROYCE GOLDEN TOUCH	3-99	46	THE EAGLES LIVE	4-49
7	NEIL DIAMOND THE JAZZ SINGER	4-29	27	QUEEN FLASH GORDON	3-99	47	BETTE MIDLER DIVINE MADNESS	3-99
8	STEVIE WONDER HOTTER THAN JULY	4-29	28	GENERATION X KISS ME DEADLY	3-99	48	IAN DURY & THE BLOCKHEADS	3-99
9	BARRY MANILOW MANILOW MAGIC	3-99	29	JOHN LENNON SHAVED FISH	3-99	49	JERMAINE JACKSON JERMAINE	3-99
10	STYX PARADISE THEATRE	2-99	30	EMMYLOU HARRIS EVANGELINE	3-99	50	HAZEL O'CONNOR SONS AND LOVERS	3-99
11	ABBA SUPER TROUPER	4-49	31	SHEENA EASTON TAKE MY TIME	3-99	51	BAD MANNERS LOONES TUNES	3-99
12	UFO THE WILD, THE WILLING & THE INNOCENT	3-99	32	VISAGE VISAGE	3-99	52	STATUS QUO JUST SUFFOSIN	3-99
13	UB 40 SIGNING OFF	3-99	33	CAMEL MULES	3-99	53	ORCHESTRAL MANOEUVRES IN THE DARK ORGANISATION	3-99
14	BARBRA STREISAND GUILTY	4-29	34	FLEETWOOD MAC LIVE	4-49	54	DR. HOOK RISING	4-29
15	BLONDIE AUTOAMERICAN	3-99	35	ORIGINAL CAST NOT THE NINE-O'CLOCK NEWS	3-99	55	DIANA ROSS DIANA	3-99
16	YES YESSHOWS	3-99	36	THE JAM SOUND AFFECTS	3-99	56	THE POLICE OUTLANDOS D'AMOUR	3-99
17	VARIOUS DANCE CRAZE (O.S.T.)	3-49	37	GEORGE BENSON GIVE ME THE NIGHT	2-99	57	MIKE OLDFIELD GE2	3-99
18	BARRY MANILOW BARRY	4-29	38	LIGHT OF THE WORLD ROUND TRIP	3-99	58	TALKING HEADS REMAIN IN LIGHT	3-99
19	THE POLICE ZENYATTA MONDATTI	3-99	39	MFSB MYSTERIES OF THE WORLD	3-99	59	THIN LIZZY CHINATOWN	3-99
20	JOHN LENNON IMAGINE	4-29	40	BASEMENT 5 1965-1990	3-99	60	DEEP PURPLE IN CONCERT '70 AND '72	4-79

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DON'T LOOK NOW

THOSE IN the 'It's Digusting, Shouldn't Be Allowed Department had their peepers well and truly stretched on their stalks by the sight of Billy Idol, the Barbi Doll punk, walk onto the set of BBC 2's 'Oxford Street Roadshow' with a pair of leather trousers with zips up the side which were whipped off moments before live transmission to reveal a pair of sheer black stockings garnished with a black leather jock strap while he sang 'Dancing With Myself'. The producer survived the coronary long enough to threaten Generation X with a ban from the TV airwaves for all time. But what a way to go.

BRUCE SPRINGSTEEN has been worried by touts so much in the States that he hired a detective to ferret out the big bosses and the minions in the chain of rip offs. The same will apply over here and adverts, which already are asking a 500 per cent mark up on a £5.50 ticket, are being checked out for people who have more than six tickets.

THE DISTRACTIONS, one of Manchester's better exports, are about to release a single on their own label 'That is early March with an A side of '24 Hours'.

MARIANNE FAITHFULL is holding up the British flag in the Grammy award for the Best Rock Vocalist Performance Of The Year (Female) for her 'Broken English' set. She is up against Pat Benetar, Grace Slick, Linda Ronstadt and St Kitts born Joan Armatrading.

U2 have again swept the boards in 'Hot Press', the Irish rock mag, awards in Ireland winning every section except



I feel I must complain about this pernicious cult of crop tops wearing this wretched Two - Tone garb. I was walking past The Sundown last Saturday and I saw an almost reptilian invasion of hooligans under 18 who were all disciples of this disturbing celebration of noise. I ascertained that they had been for a brain-washing session watching the film 'Dance Craze'. These photos show the various purveyors of this trash who call themselves Bad Manners, Madness, The Selecter, The Bodysnatchers, The Specials and The Beat. The other shows Chas Smash indoctrinating these innocent children. It must be stopped. It never happened in my day. We must bring back National Service. Hanging is too good for them.



Female vocalist of the year, Folk Act of the year, which they were working on, and coming second in the Instrumentalist of the Year to young Rory Gallagher. The Edge has been severely reprimanded for his dismal failure.

Drinking U2's health at their hotel (and on their press officer's tab) after Sunday's Lyceum gig were Wah! Heat's Pete Wyllie, producer Steve Lillywhite, Nigel of the Members, a drowning out - to - lunch Rep Butler of the Psychedelic Furs and a clutch of Associates. U2's boss bass Adam Clayton lived up to his cigar - smoking rogue image by banging the only room in the joint that came complete with four - poster and escriptorio . . .

BRIAN SETZER of The Stray Cats lost three guitars, all rarities, a stereo system and much clothing in a robbery but a quick Police 5 alert left the guitars on his doorstep over the weekend. So crooks do have a heart . . .

THE SHAKING PYRAMIDS, a superb acoustic rockability trio played an audition at Dingwalls by the bar for the patrons and Richard Branson while the headlining act were on.

LEGAL FISTICUFFS between, in the stars and stripes corner, CBS, and in the true blue corner, Rocket, has led to the agreement that CBS's Joe Dolce has a two week start with his song 'Shaddup U Face' and the slightly reworded version on Rocket by Andrew Sachs, Basil Fawlty's much maligned dago servant Manuel, has to have no promotion for a fortnight.

THIN LIZZY managed to halt the Hanover rush hour by getting their not so small articulated lorry tangled in the tramlines of that fair domain and leaving many Germans the problem of explaining their lateness to their bosses.

AT THE Hammersmith UFO gig were seen various Cockney Rejects, Iron Maiden and Girl persons who rubbed shouldered with old guard members of Steeleye Span and Jethro Dull.

NON EVENT of the year so far must go to Virgin Records with their attempt to celebrate Phil Collins' 30th birthday. They lugged a massive papier mache cake to Heathrow with two scantily clad bodies that answered to the name of Melanie and Sally. But the airport told them that the plane was being diverted to Birmingham due to fog.

Frantic arrangements were made to meet the coach or train that would bring our thinning hero to the metropolis and the welcoming committee retired, in time honoured fashion, to the bar, only to see Mr Collins walk in before Al Clark had time to exercise his expense account. Clark now claims there was a British Airways conspiracy to make Watergate look like . . . well . . . um . . . Watergate?

YOUNG TERRY Chambers, drummer with XTC, who has been commuting between here and Australia since the New year to see his amour Donna, has just become engaged to the Sheila with a view to throwing away his bachelorhood in the near future.

THE UNCONTROVERSIAL Plasmatics have been in Europe quietly surviving

problems like a pressure group who have taken to smashing up gigs in protest at the loss of a youth club which ended with a riot in Zurich, leaving sufficient damage to have them cancel many dates on the jaunt.

BRIAN MAY of Queen was seen skulking around at last week's Slade gig at Hammersmith Odeon which one character used as the perfect opportunity to invade the stage a record breaking seven times in the hour.

RECORD COMPANY types spotted gathering en masse (don't they always) at the University of London on Friday. Not to improve their minds, but hopefully to improve the fortunes of headlines the Associates, who are still without a deal . . .

TWO-TONERS past and present turned out for Saturday's premiere of 'Dance Craze' (report in Don't Look Now). Madness looked spiffing in suits and dickies, various Specials maintained a low profile and Ranking Roger shuffled his feet shyly on being told that he'd stolen the show . . .

THE MO-DETTES wish to apologise to disappointed fans in Middlesbrough who'd expected to see them at the Rock Garden. The gig had to be cancelled when Ramona contracted laryngitis, but it's hoped that the girls will be back to play the RG in April. A new single is on its way too - to be recorded in a couple of weeks' time with the help of dubmaster Dennis Bovell.

BRIAN JAMES, he was once of The Damned, enthusing down the 101 club about the new band he has formed with American punkster Stiv Bators. Seems like the act has already seen action in New York but will soon be basing its activities on this side of the Atlantic. Sounds good.

FLURRIES OF activity in A&R offices from Oxford Street to Hammersmith last week as the Bureau blew into town. Formed out of the rest of Dexy's Midnight Runners and fronted by former Young Bucks man Archie Brown, the Bureau had 'em queuing up, cheque books at the ready, before they finally decided to go with Phonogram. Anybody lucky enough to have heard the demo tapes will understand what the fuss was about.

TRUE WORDS are often spoken in jest. The Hitmen's dapper young singer Ben Watkins was due to record a TV interview for Australia in company with Paul McCartney last week and, black humour as ever, was going to ask Macca what it felt like to be next on the . . . ouch . . . Hitmen's list. Imagine young Ben's surprise when McCartney pulled out at the very last minute because his daughter was receiving death threats. Suddenly things ain't so funny.

COULD THE Buzzcocks be back on the hit trail. This week they begin cutting their fourth album in Manchester with their original producer Martin Rushent back at the mixing desk. And still with recording studios, the Psychedelic Furs have just begun their second album with Steve Lillywhite producing. They're using

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polycar

Mickie Most's RAK studios and apparently Mr Most is taking a very keen interest. Does this mean the P Furs will end up doing Dion DiMucci covers? We doubt it.

THEM BIG black rhythms are coming back into style. First there's news of a dark horse grazing round the Jake Riviera stables called OK JIVE who play an upfront version of African Highlife. And then there's John Cooper Clarke whose album is going to be very funky indeed. So says producer Martin Hannet anyway and he should know cos he and keyboard player Steve Hopkins write all the music. That one we can hardly wait for.

RUMOUR HAS it that everyone's favourite intellectuals, Motorhead, were recently engaged in a long-term investigation of London's transport facilities. Seems that Fast Eddie and Filthy Phil were summoned to Chalk Farm for a pow-wow with Bronze guru Jerry Bron. However, instead of taking a direct route, they spent a few hours exploring the inner depths of the underground system. The upshot was they arrived at the Bronze offices three hours late for the meeting. Or so the dynamic duo thought. However, a rather puzzled receptionist informed 'em that they were in fact a day early! Needless to say Eddie and Phil, in time-honoured tradition, drowned their sorrows at a nearby watering hole, frequented by Skolars of the ribald variety.

PLAYING IN Sunderland can be an expensive business as Angel Witch recently found out. The band were booked into the Mayfair and having given a fiery performance to a near-capacity crowd, found that the fans (or a small minority) had paid 'em back by nicking several uninsured microphones. When tour manager Chris Rogers went to complain to the venue's management, however, he found himself set upon by the Mayfair bouncers and suffered bruising for his 'pains'. Subsequently, the band lodged a protest over this treatment to Mecca, who own the hall, only to receive an accusation in reply to the effect that one of the band or the road crew had sabotaged the DJ's record decks. 'We know it was one of you lot' ran the letter, 'because they had long hair!'

AFTER SUPERHUMAN effort, United Artists managed to get The Stranglers up to Top Of The Pops early, to record their slot. Unfortunately, the equipment didn't have the same good luck. The Stranglers were ready to take up an offer of gear from Slade, when fortunately one of the TV cameras ran across a vital cable and severed it. By the time they joined it together again, The Stranglers' own stuff turned up.

GOOD TO see there's more to life at The Venue than fabulous fancy dress parties. Last week's entertainments saw a contemporary shift in the cabaret direction with a couple of hilarious nights courtesy of the legendary Flo & Eddie (see review) followed by a dose of pretentious wackiness courtesy of bandaged violinist Nash The Slash, who copped his name from a Laurel and Hardy movie and made a further move into the film world by performing in front of a screening of the Salvador Dali/Luis Bunuel heap of rubbish, 'Un Chien Andalou' which followed the even more irrelevant 'The Monster'.

Incidentally, the happiness of the occasion was completed by the return of The Slash's mandolins that were nicked some four months ago during his stint with Gary Numan at the Hammersmith Odeon. The almost irreplaceable instruments were returned 95 per cent intact after being found in a phone box somewhere in Fulham. If the person responsible for their return would like to claim some booty, they should contact Din Disc on 01-221 7535.



DO OUR eyes deceive us, or is that Spandau Ballet's Gary Kemp modelling in the current ish of that well-known futurist publication, '19'? Man at C&A, eh? Snigger, snigger! No wonder he kept his identity a secret.



Hat designed by Stephen Jones from issue two of i-D.

ID IS... a fashion / style magazine which promotes people rather than products. Fashion / style isn't what but how you wear your clothes, being aware. ID's standpoint makes the 'I'm wearing pound notes' label brigade redundant and void. So says Perry Haines, its creator.

"ID surfs on the crest of every new wave. It glitters in the light of progression with no time for sink-or-swim cynics — they drown during depressions."

ID started in September 1980, the collaboration of three individuals — Perry Haines, Terry Jones (ex art designer of British Vogue who is now with Italian Vogue) and Al McDowell (who is Rocking Russian, the album sleeve design company).

Perry originally wanted to be a fashion designer. "I didn't understand what the title meant — designing two collections a year for a haute couture house in Paris was far too slow for me. I discovered my heart was firmly on the street with my roots. The fashion industry suggests they create. All they've done is try to dictate!"

Instead he turned to journalism, writing for Viz, an arts fashion magazine, Camouflage, the menswear newspaper, as well as the odd piece on Liz Smith's fashion page in London's Evening Standard... "introducing the mass and media to contemporary London and free thinking people."

His continual barrage has borne fruit with the success of groups such as Spandau Ballet which he promoted first, christening them romantics. "As Hollywood provided imagery and idols for the people so does the rock industry now. Anthony Price, the fashion designer, is a brilliant example of vision who communicated his imagery via Roxy Music rather than on a cardboard cut-out fashion catwalk. The London scene is alive and well and living in sin, free of mainstream inhibitions."

"Spandau Ballet present image and music in harmony — my ideal," says Perry. "Country wide, Youth is able to see what young alternative designers and artists are doing before the norm cash in. Being an artist isn't a dirty word — every individual is a living sculpture."

"Unfortunately society and schooling try to numb Youth's senses so as to keep control and capitalise on it. You could be a rebel without a cause as long as you paid for the pleasure, but that is changing."

"At gigs and events (a new term I use to express 'happenings' as the hippies knew it) the audience are as much a part, just as spectacular and important. The product and packaging departments of our system are going to be hard pushed to cope with that."

ID's regular features include 'Do What' (reports on clubs, pubs, discos and gigs), 'Meanwhile On The Other Side Of Town' (alternative advocates of new thinking) and 'Bright Sparks' (new ideas and information). The third issue is about to hit the streets in March with a new approach to journalism which Perry describes as 'Vibes'.

"It's like a stream of consciousness page upon page interrelating, offering a total picture of the various people, places and ideas that will compliment each other to create a fresh face in fashion," he explains.

"Issue three will have a lot of ethnic influence — fabric and features that are rich in colour and texture. For example, how to make a 'cisco kid kit poncho on your kitchen table top — it's back to



PERRY HAINES: journalism which refreshes parts other mags fail to reach.

PERRY'S



EAL



Sneak preview of pic from i-D three.



'Straight Up' designs for future issue.

nature man, he says with a flint in his eye!"

With no financiers and ads, ID ploughs all its profits back into the magazine to improve and expand print quality and circulation, without any big business becoming involved. Perry is constantly inundated with offers of employment from record companies and the press but by choice he prefers to operate without job restrictions.

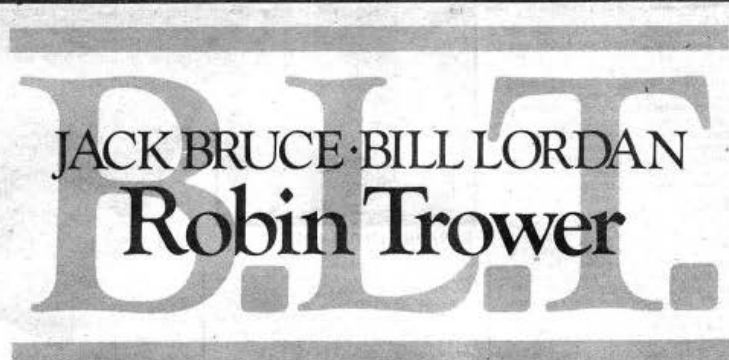
"I'm currently involved with a band named Stimulin. Our slogan is Drunk On Funk — As Pre-punk, Full Of Spunk."

People in 1980 were afraid to laugh and cry in case they cracked their make-up, but this is both bold and brave. You can dance and sweat to it."

Perry researched and informed London Weekend Television of the skinhead revival for Janet Street Porter and the Spandau Ballet scene for Twentieth Century Fox with the media constantly referring to him for future clues. Could Drunk On Spunk and Stimulin be the Next Big Thing?

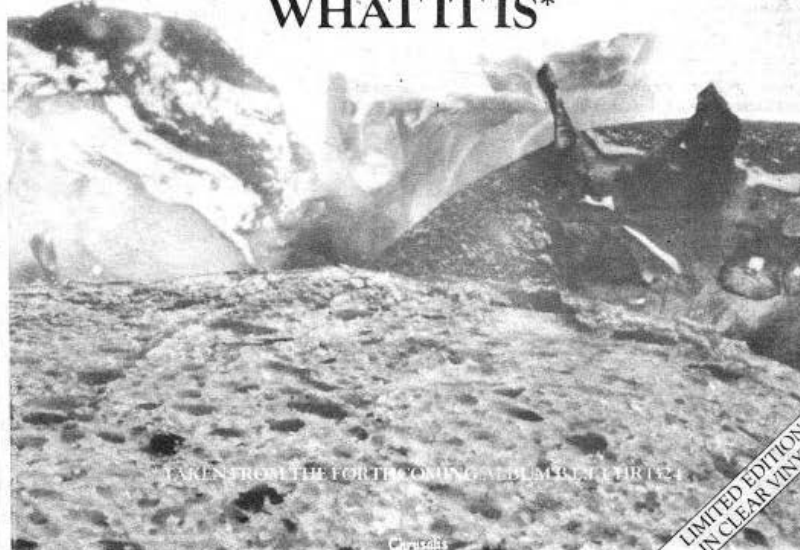
DANIELA SOAVE

WHERE TO GET YOUR MITS ON ID Available for 60p plus 25p p&p from 71 Sherriff Road, West Hampstead, London NW6. Or you can get it through independent distribution in Virgin shops, Beggars Banquet. In London you can buy it in clothes shops such as Axiom, Robot, Number 243 in Kings Road, hairdressers like Smile and Antenna, also in Rock Art in Old Compton Street, the ICA Bookshop and Compendium in Camden Town. ID is a monthly publication.



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ONE of the difficulties of going to afternoon tea with Barbara Cartland is the amount of time it takes to get ready to a suitable standard so that she doesn't turf you out with Tai Tai her peke (pronounced Twi Twi) dog.

As a long time admirer of hers I went to the lengths of checking with a friend who'd interviewed her what exactly I should do. Sit up straight, speak clearly, don't swear, smoke or look dirty and last, but not least, she prefers you not to use the last 10 pages of your note pad as the sound of paper rasping against the cardboard back has been known to make Miss Cartland a trifle grumpy.

The white Rolls-Royce drew up at Miss Cartland's and I felt like gasping (which happened at regular intervals throughout the interview). Try to imagine Buckingham Palace with bright turquoise paintwork, with the occasional Heidi style Swiss shutter here and there for added romance. It was love at first sight as Miss Cartland swept across several acres of drawing room, wearing a charming gown in turquoise (with touches of Cartland pink naturally) and matching eyeshadow, which also matched the walls. The fire glowed, the plastic orchids positively cascaded and Tai Tai snored cosily next to my foot. It was the stuff that nice girls dreams are made of.

It should be announced immediately that Miss Cartland has been voted 'Woman of the Year' in America. She'll be going over for the presentation which Nancy Reagan will also attend. "The Reagans and I agree on many things. They love, as I do, truth, beauty, romance and glamour. Everyone of course will be wearing Cartland Pink."

A lot of America's authors are now copying her style of romantic writing, what does she think of these books? "They're quite disgusting. I bought a few of them at Inverness Station, which you'd expect was quite a respectable place, but I thought they were revolting. I've never



BARBARA CARTLAND

met women who behave like that, women don't want to. When they are in love they want to feel it is a sacred thing and they are placed on a pedestal, not all this filth carrying on off chandeliers. Who wants to do that? Only men and they're allowed to." At this point a tinge of guilt, combined with the heat of Tai Tai's breath literally turned me into a scarlet woman. I hurried on and asked her why she thought men weren't so eager to marry now as they were in her youth (remember girls, I was speaking to one of the few people to have got 45 proposals all from different men). The answer was to the point: "Well dear, to put it bluntly, why buy a cow if you can milk it." So there you are, that's that chums.

At this point, luckily for me, tea was served in the dining room, which gave me a chance to recover my breath after the

shock of feeling like a milked cow. All thoughts of dieting quickly vanished. The room was the size of Shea Stadium, decorated with wonderful swaths of red velvet curtains. The table, as they say in Dublin, was a groaning board covered in huge plates of cucumber sandwiches the size of a postage stamp, bickies of every description and meringues. My heart pounded, I was only going to have a cucumber postage stamp, but this idea was soon swept away: "Oh no dear, all men like a handful, I was always fat and everyone was in love with me. The only

reason women want to be thin is because dress designers tell them that's what they should be and of course they're all pannies and want you to look like boys." By the middle of tea I felt like one of those caterpillars that eat their own weight. We moved on to the topic of nude men: "Men always look silly in the nude," said Miss Cartland in her usual charming, direct manner with a flash of the marmoth eyelashes (I wanted to ask her what she put on them to make them grow but there are limits). I pointed out that it perhaps you were in love with the man, you might possibly be different... "Hmmm, but they always look so much better in uniforms." I then spent about 20 minutes trying to think who I knew, apart from Ultravox, and the local bus conductor who owned a uniform.

During tea my great dexterity came into its own as I continued to sit bolt upright, stuff my face and write copious notes all at the same time.

"Every man expects a virgin wife. I believe in virginity for young girls, it's wrong for them to be pressured. I don't care what people do when they're 25. Did you know that VD in teenagers is more prevalent than measles?" I blew a few crumbs of meringue in her direction and continued nodding vigorously. I was beginning to look like one of those dogs that sit in the middle of cars and nodds its head at all times.

Among her other ventures this year Miss Cartland has a large-range of home furnishing designs coming out in the States, with wallpaper and towels and bedding with names like the 'Twists And Turns Of Love' all being launched under the enticing title of 'Decorating With Love'.

On the topic of her now infamous album of love songs with the Royal Philharmonic Orchestra, she feels it didn't sell well because it was too expensive. So, your next buy should be the new Cartland Pink cassette and record of the same album now available at £1.99. On the topic of music (anything to please rabid Record Mirror fans who'll no doubt write in complaining about this slushy sissy stuff and where's Lemmy?) she told moi that The Beatles' chauffeur had told her chauffeur "he had to quit because of the girls. They tore two of the doors of the Rolls off and he simply couldn't stop them. He wasn't strong enough for it all."

Of her Madame Tussauds statue she was scathing: "My face is huge and they gave me all these double chins. Of course the Prince of Wales looks like a gnome and you wouldn't hire the Queen to do your cleaning. The problem is its done by these dreadful young people who have to do their own thing."

I thought I was peculiar about photographers but now I know I'm not alone: "Why should we look so awful? I've had Tony Armstrong Jones here all day and we only got one good picture. They want to send some little boy in jeans going snap snap."

Far be it for moi to gossip but when Snowdon went to take Miss Cartland's picture he was so overcome by the desire for a cigarette he resorted to smoking one up the chimney every time she swept out.

At this point Rosalind Russell should get her bucket out because to finish the interview here are a few tips on romance from Miss Cartland:

"Today, men are afraid to be romantic because women are so practical and down to earth. Girls really only want to hear I love you, I love you, I love you. English girls have a rotten time in consequence. A man is a natural hunter, in nature a male chases a female. The male is always rather cocky and pleased with himself. You have to remember a man must desire a woman, whereas a woman can oblige."

Our resident feminist just keeled over sideways into her briefcase.

"If you want a man to live with you, you must tell him you love him, not go on about your rights. What rights? You don't sit there accepting him, you coax him into doing what you want. Why do women want to change it — for miserable creatures in plastic aprons doing the washing up? I think men should do the heavy work and things like changing bulbs and plugs. Women should do the light things. It's so much easier to get power from the pillow. No one had more power than mistresses."

Sadly, I haven't any more space for these pearls of advice and seeing these pearls have been the basic formula for her romantic books that have sold more than any other author in history, there has to be something in it whether you like it or not.

In older times women were worshipped because they could conceive. This is what women should return to, not conceiving all the time but being worshipped. Men have superior strength and in most cases intelligence. A woman is good at guiding and inspiring a man. Many famous men have said they owe their success to the inspiration of their wives. That's their job. God knows what my weight lifting's inspiring in that case.

THE PREMIERE of 'Dance Craze', the Two-Tone movie, was an extra special event, held on Saturday for several hundred under-18s. Tickets were distributed via a Record Mirror competition and direct invitations to children's homes such as Dr Barnardo's. Our 14 year old correspondent Sean O'Donovan hot-footed it from Cavay Island to the Sundown in Charing Cross Road and sent us this report.

At 4 PM the waiting crowd were at last let into the premiere of 'Dance Craze'. The British ska — 'the' and starting the Beat. Madness, the Bodysnatchers, Bad Manners, the Selecter and the Specials were hauled on stage. Radio One's Richard Skinner was playing some of the most-loved LPs of the 70s which got us into the dance floor for a moonstomp. At 7.20 the first of the groups entered — John Brabury, drummer of the Specials, came in rather unobtrusively. However, mad as a dramatic horse she had noticed Madness because they were wearing black dress suits with red carnations and came for the main ball. The Bodysnatchers, Ranking Roger and Terry Hall, Charley ex of the Liggers, and Dave Liddell, who had been in the Liggers previously, were wearing black suits and LP covers being distributed to the waiting crowd. The music played for an hour, with records of 'I've got a clock and a key' and 'I've got a key' being given out at the door. This caused havoc, but luckily order was maintained.

The one question being asked at the end of the event by all the speakers was about Sean O'Donovan. Is he really going out with him? SEAN O'DONOVAN

THE OPENING of the Two-Tone movie is a spot of the old 'Look At Life' short films that used to precede the main feature at Odeons up and down the country, and mouth to start. The Spectacular Wives is first up, followed by Madness with 'The Prince' and very attractive. It is too, the hot, jumpy atmosphere of the various gigs is splendidly captured throughout. The Bodysnatchers cover old time '67 comes next, and it's a heartening sight to see the outline of a girl's bottom (dressed in white a/c. pants) and I don't composition forgive a totally new 'sexist comment here. I only wish there'd been more of it. Terry Hall's 'I've got a clock and a key' is a real gem. The Bodysnatchers' 'I've got a clock and a key' is a real gem. The Bodysnatchers' 'I've got a clock and a key' is a real gem. The Bodysnatchers' 'I've got a clock and a key' is a real gem.

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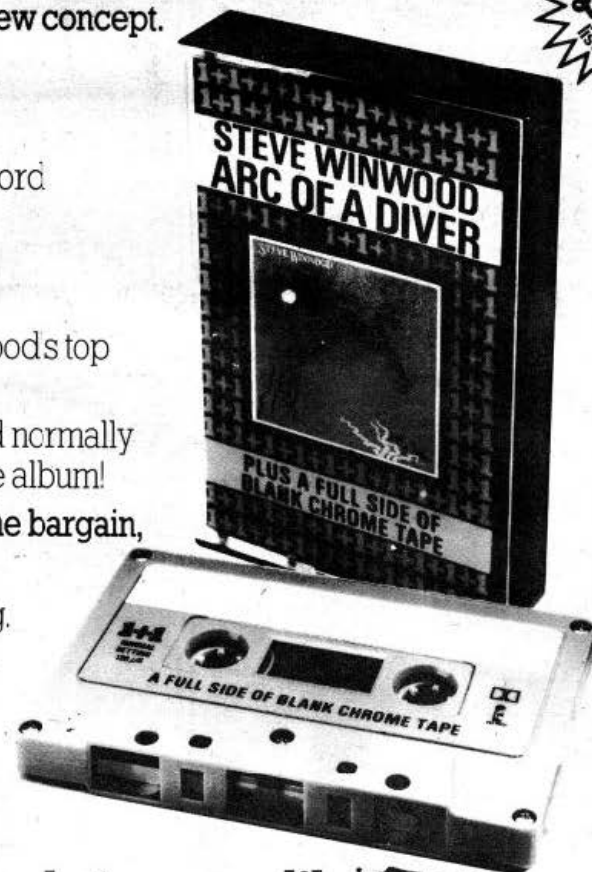
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RAINBOW: 'Difficult To Cure' (POLD 5036)
By Dante Bonutto

SINCE THE band's inception in '75 Rainbow's line-up has been, to say the least, fluid. With the exception naturally of ex-Purple axeman Ritchie Blackmore members have come and gone at a steady rate though it must be pointed out that change, however drastic, has usually been for the better—something indeed that still looks true today.

The band that crafted last year's 'Down To Earth' LP & Cozy Powell (drums), Graham Bonnet (vocals), Roger Glover (bass), Don Airey (keyboards) and the man in black himself on guitar — certainly had a definitive feel but the going of Powell and Bonnet and the coming of Americans Bobby Rondinelli and Joe Lynn Turner has led to no apparent loss in direction or power.

Rondinelli, like his predecessor, uses his sticks to really force the pace whilst Turner, with a delivery pitched just on the tight-trousers side of Foreigner's Lou Gramms, looks to already have a place in the HM howlers hall of fame. Indeed, on the evidence of this, Rainbow's sixth LP, the present Anglo/US alliance could well be the pot of gold Blackmore's been searching for.

To many, of course, 'Rainbow Rising' represents the cream of the man's post-Purple forays but in those early formative days the band seemed to be striving just too hard for the epic whereas now they're altogether more confident, relaxed and, above all, musical.

Seekers of cerebral cremation may well find this shift disappointing and Roger Glover's production does certainly provide 'DTC' with a spotless commercial finish but for my money it's the band's most convincing album to date with Blackmore displaying a restraint and economy rarely heard before.

First away is current chart single 'I Surrender', an infectious Russ Ballard number boosted by Blackmore's pleading pliant guitar, closely followed by 'Spotlight Kid', an energetic insight into the initially luring yet ultimately flake world of rock 'n' roll superstardom with Rondinelli's boisterous backbeat tempered by thrilling pompous keyboards and just-so harmonies.

'No Release' then heralds a more adventurous turn with its coarse-ground bluesy riff giving way to a gospellish mid-section whilst 'Magic', an immaculately handled Brian Moran composition, and 'Vielleicht Das Nachster Zeit', a poignant pining instrumental, round off the side in harmonious fashion. A tough first half to match but side two, although marginally weaker, is certainly no poor relation.

'Can't Happen Here' may have



a riff similar to that which powered 'All Night Long' but needle-sharp lyrics and expert phrasing make it more than worthwhile whilst one notch up stands 'Freedom Fighter', a superbly arranged rocker with Blackmore supplying both snaking lead and growing solo. 'Midtown Tunnel Vision' is next, the album's heaviest number boasting a measured riff that cardboard guitarists everywhere will soon be making their own, then it's to the home straight for the title track, a semi-serious cover of a Beethoven opus clearly showing that the links between heavy and classical music extend well beyond the 'Dear Fluff' show. At their best both combine excitement and emotional appeal with a healthy dash of the epic and that's a mix 'DTC' achieves to a tee. Ludwig I'm sure would have been proud. + + + + +

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DANCE CRAZE (Soundtrack) (CHR TT 5004)

By Sunie

YOU'VE FLOCKED to the gigs, you've thrilled to the hits, you'll soon be queuing for the movie — now hear the soundtrack! Let's skank through the tracks on this live monument to the Two-Tone story so far, before sitting back for some armchair analysis.

Side One opens with the Specials' 'Concrete Jungle', followed by the Beat's 'Mirror in the Bathroom', the latter surprisingly sounding more sinister here than on the studio version. Anti-stoutism's firmest advocates Bad Manners are next with 'Lip Up Fatty', which is hearty enough but suffers rather from following the much more subtle Beat sound.

Absolute stand-out on this side is 'Razor Blade Alley' by Madness, a superb slice of finger-snapping sleaze closer to Tom Waits than to Prince Buster, which tells of losing

virginity and health in one brief encounter. On to 'Three Minute Hero' by the Selector after that brief change of tempo; I never reckoned this song much, but that's just my grouse. The Bodysnatchers' sole contribution to the LP is 'Easy Life', wrapping the liberation v procreation dilemma in delicious girly harmonies and what I imagine to be a rock-steady rhythm; it sounds different from pure ska, anyway. The Beat reappear with 'Big Shot' and Madness end the side with an insanely fast and sexy 'One Step Beyond'.

Side Two kicks off with the Beat's 'Ranking Full Stop', a lively if unexceptional number brought up to scratch by Ranking Roger's sheer exuberance. Specials next with 'Man at C&A', then the Selector's 'Missing Words', smashing melodic pop deftly performed. Bad Manners' 'Inner London Violence' is more of their razzny stomp, but with considerably more musical substance than their previous effort. 'Night Boat to Cairo' is the song

that made me fall for Madness, and here it is in all its glory; I don't know which I love more, Lee Thompson's marvellous sax or Suggs's inimitable vocal. Then we're back to the Selector for 'Too Much Pressure', and the set ends at the 'Nite Klub', with brass ensemble Dick & Rico well to the fore of a steamy Specials sound.

Each group uses its own producer, and since the list of those gentlemen's names reads like a studio Who's Who, you may rest assured that the quality throughout is triff.

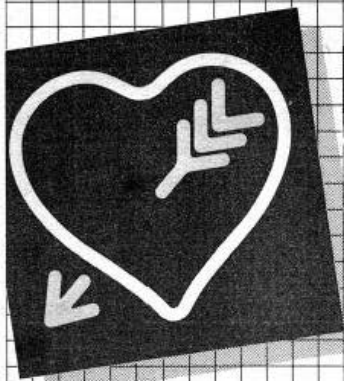
It's positively mind-boggling to consider that each of these bands owes their first taste of success, at least in part, to J Dammers Esquire's vision, and trying to count the sum total of their hits brings me and my abacus out in a cold sweat. It's been said many times before, but it is a truly joyful thing that such groups as these are actively breaking down barriers of race, age, gender and musical style. More power to them. + + + + +

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THE STRANGLERS: 'The Meninblack'
(Liberty LBG 30313)
By Chas de Whalley

THE STRANGLERS HAVE never sounded better than they do on 'The Meninblack'. Which isn't to say that this album is their best ever. In fact it is not quite the match of their stunning debut 'Rattus' or the excellent 'Raven' collection. Not in terms of snappy three minute songs anyway. But then I don't reckon 'The Meninblack' is about songs as such really. It's more an album of mysteriously swirling sound pictures and in that respect Messrs Burnel, Cornwell, Greenfield and Black have surpassed all their previous efforts.

Mind you, the first time through 'The Meninblack' sounds deceptively slight. After all that pre-match publicity which promised living proof of extra - terrestrial intervention in the lives of men you might expect something a little more momentous. Instead the Strangers serve up something very close to European Muzak.

'The Meninblack' you see is a very smooth album, excellently produced by the band and engineer Steve Churchyard, featuring fine separation, spinning stereo effects and Jet Black's impressive impersonation of a rhythm machine.

But once below the surface 'The Meninblack' grows increasingly narcotic, a veritable whirlpool of backward guitars, seductive voicetones and subliminal synthesizers with echoes of the early Pink Floyd, Captain Beefheart and Terry Riley's 'Rainbow in Curved Air' ringing in the ears.

'The Meninblack' is a proudly psychedelic album, easily the most psychedelic yet from a band whose roots were always closer to the Doors and Love than to Iggy Pop or the New York Dolls. If they made movies like 'Midnight Cowboy' or 'Easy Rider' nowadays 'The Meninblack' would be playing during



Dave Greenfield tries out his face without a moustache.

PIPER AT THE GATES OF FLOYD

the heavy drug sequences, weaving mandalas of sound in slow motion, underwater fashion.

But what of the 'Meninblack' theory itself? Sadly there is no lyric sheet available with the album and since the vocals don't always take pride of place in the mix it is hard to tell whether the Strangers — and Hugh Cornwell in particular who is given an unusually special credit — have added anything extra to the writings of cosmic archeologists like Erich Von Daniken.

Certain phrases jump out with the characteristic Cornwell cinematic vision but by and large the Strangers' usual internal coherence

is lacking. I suspect that is because they have bitten off more than they can chew. How to describe events outside the range of human experience when by definition there are no words in the language to do it.

Nevertheless they do manage to evoke a simultaneous sense of wonder, awe, ecstasy and terror which is not at all unlike the closing sequences of 'Close Encounters'. It's all there in the sound of the songs rather than in the songs themselves. And like I said the Strangers have never sounded better than they do on 'The Meninblack'. + + + +

KROKUS: 'Hardware' (ARL 5064)

By Dante Bonutto

CUCKOO CLOCKS, numbered bank accounts, trusty watches, rolled-up jam sponges. Switzerland's noted for many things but a lively music scene really isn't one of them. Swiss roll, yes, but Swiss rock 'n' roll . . . ?

Which makes Krokus a rare band indeed. Not only do most of the members hail from the land of the canton — the exception being Maltese - born vocalist Marc Storace — but they deliver a fiery brand of boogie totally at odds with the country's staid tight-lipped image.

Last year's 'Metal Rendez-vous' LP, Krokus' premier UK release, clearly showed their capacity to excite and 'Hardware' is very much in the same amps up / heads down mould — only better.

For ultimate proof, though, asbestos - coat your stylus and drop it on album opener 'Celebration'. Plaintive vocals and gently ringing guitars lull you into a full sense of security before the sudden transition to full-blooded anthem sets a powerful precedent from which matters rarely sway. 'Ezy Rucker' certainly keeps the needle well in the red with its cascading riff and unstoppable momentum.

You can just imagine the faces contorting and the hair flying as another partisan venue is severely rocked, whilst the rough - edged charm of 'Smelly Nelly', the electric 'Rocker' style riffing of 'Mr 69' and the furious pace and dextrous soloing of 'She's Got Everything' ensure side one a heady conclusion.

A raucous initiation, sure, but it's on the flip that top gear's fully engaged and the shift in power is remarkable. Simply it's a real tour - de - force boasting two medium - paced third - degree burners in 'Burning Bones' and current single 'Rock City', a Herculean riff - rocker in 'Mad Racket' and a climatic

workout in 'Winning Man', a number delivered not so much with an air as a force nine gale of confidence. Mark my words when Storace 'The Voice' sings 'We'll take the world' it's not just an idle boast. + + + +

CAMEL: 'Nude' (Decca SKL 5323)

By Malcolm Dome

DON'T laugh, but this is one sonically gashed HM freak who genuinely enjoys the more serene sounds of Camel. There is an atmospheric magic about all their work (both live and in the studio) that transcends the limitations which so often strait - jacket lesser musicians. 'Nude' certainly maintains their traditional depth of arrangement and melodic grace.

Based around the story of one man's personal struggles in a changing world over a 30 year period from 1942-72, this has all the hallmarks of the great concept albums, running the gauntlet of emotions in a quietly effusive yet effective manner that puts Styx's 'Paradise Theatre' efforts into mediocre perspective.

It's produced by Sky controllers Tony Clark and Haydn Bendell and featuring Herbie Flowers of the same, as well as Duncan Mackay. 'Nude' never over - stretches itself, remaining highly evocative and respectfully serene, allowing the flowing fingertips and breath of undoubtedly master instrumentalists to unfurl the scenery and recant the story at a gentle pace, laced with a tasteful degree of pathos.

So forget about the Yuggles, forget the latter-day Genesis, if it's progressive rock that's your bag and you want an album that sways, melts and massages the senses then hunt down 'Nude' now. Camel may never have achieved the superstar status of such contemporaries as ELP, but they've remained true to their high musical ideals and under any sort of reasonable criteria, that is a triumph of Herculean proportions. + + + +

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Phil gets in the swing.

PHIL PUTS ON A BRAVE FACE

PHIL COLLINS: 'Face Value' (Virgin V2185)
By Robin Smith

ON WHICH Collins reveals that he uses a pretty good anti-dandruff shampoo and much more. The back of his head occupies the entire back cover of this album and there's no mucky white bits to be seen at all as you peer into his luxuriant locks.

Flipping over to the front we find Collins's face frontal and unashamed, complete with unshaved stubble and mole on his cheek. But 'Face Value' isn't a total scenario of public wrist sitting and raw emotion poured unrelentingly straight from the heart.

Fortunately Phil never allows his personal statements to go too far. 'Face Value' is more the diary of man's disappointments, hopes and fantasies. Phil knows that he's a winner and I suspect he's been able to recognise his own talents right back from when he was a kid.

'In The Air Tonight' which opens the album, isn't that distant a cry from Genesis in their more sombre moments and that brazen drum sound just floors me time and time again. As the man said, the follow up track 'This Must Be Love' reflects Collins state of mind since he's dusted himself down after his broken marriage finding another silver lining lurking somewhere. This is an artfully melodic track where Collins fully reveals his sensitive qualities. It's really here that Collins' black music influences begin to show and for me the song has something akin to the Isley Bros feel in it.

'Behind The Lines' shows just how elastic a standard Genesis tune can be. Play the original on 'Duke' and then this one and you'll see what I mean. Phil has really stood the cut on its head and given it a Motown feel that borders on early Jackson Five material — a style he's admired for a long time.

Phil's optimism is brought to a momentary close with 'The Roof Is Leaking'. Perhaps it was rather a strange time to slot this into the running order, but what a theme. God knows how he managed to feel so bleak to think this up, with its story of starving kids, a hole in the roof and no money for repairs.

'Drones' and 'Hand In Hand' are almost entirely instrumental pieces. 'Hand In Hand' has a strange Oriental rising sun feel to it especially with that chorus from some Los Angeles schoolchildren. For much of the track the Earth Wind and Fire brass section open up, eventually developing it into an 'Hawaii Five-O' type theme (this sounds stupid but it's the only way I can describe it).

'You Know What I Mean' finds Collins again stripped to the bone — voice powerful, but tender, and a neck-tling sensation if ever I heard one. The song is tossed aside by 'Thunder and Lightning', my choice for the next single.

Closing the album Collins allows himself the tasteful smokey indulgence of 'If Leaving Me Is Easy' and 'Tomorrow Never Knows', both sounding as if they were dreamed up on torrid nights at his Surrey palace.

Play this album until your stereo needle powders to dust. + + + + +

GRAND PRIX: 'Grand Prix' (RCA PL 25321)

By Malcolm Dome

THERE can be few more daunting things for a band than having their first album lumbered with an overtly immature and highly embarrassing advertising campaign. Just ask Grand Prix.

RCA launched this effort under a "greatest debut ever" banner and thereby displayed a distinct paucity of ideas. Fortunately, though, the same accusation can't be levelled at this five piece. Moreover they have both the musicianship and

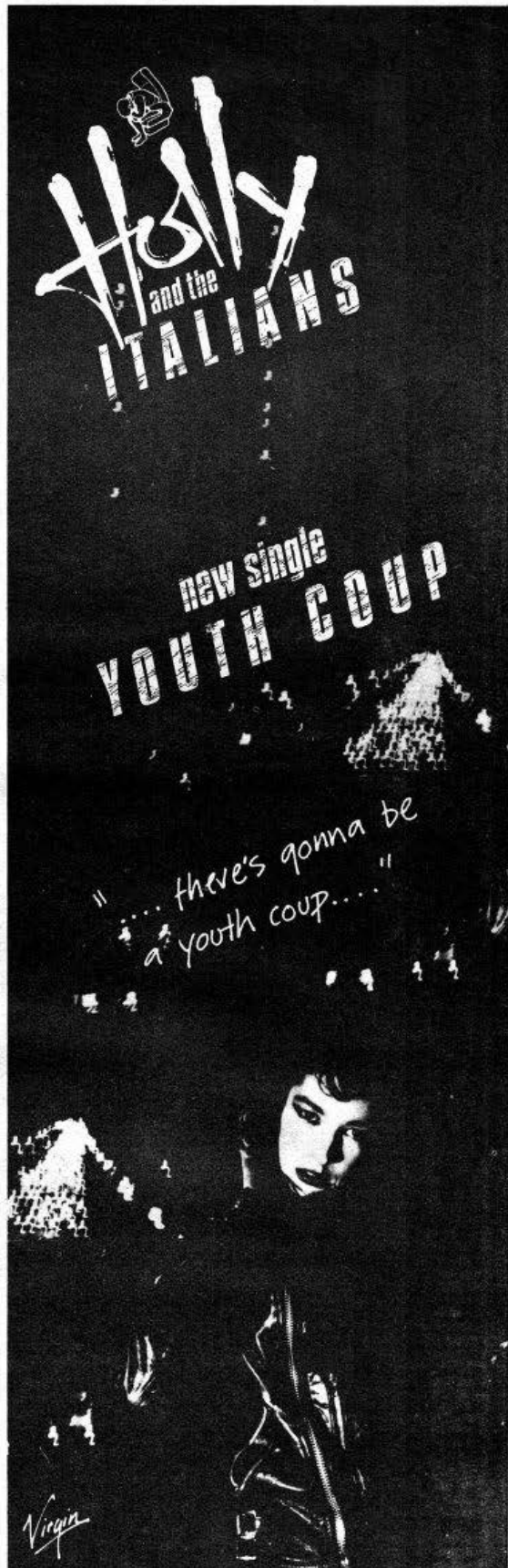
compositional sensitivity to thrust their creativity into a spectacular KOHR (keyboards - orientated - hard - rock) proposition.

What they lack is true passion and commitment at the moment, the absence of which mars an otherwise enjoyable collection. Given the choice, you see, they tend to go for the soft option, filling out the songs with over-arranged, contrived blandness rather than really exploding. The sole exception here is 'West Wind' which builds from a 'Back To The Grind'-style riff into instrumentally soaraway surge of succour carried forward by fiery wings glided by layers of vocal

incantations; it's Starcastle revisited and a near masterpiece.

For the most part, however, this is a tense 'n' tame performance as if the band's aggression had been deliberately diluted and stifled by some mystical RCA policy that sees 'em as a potential UK equivalent to the Styx of 'Cornerstone' and 'Paradise Theater'.

Well, the powers-that-be are wrong. GP have what it takes to make a major impression as a dominant, energy-laden pomp outfit and the sooner the band are allowed to breath and develop in a natural manner, the quicker RCA will reap some financial returns. + + + ½







The twins look typically jolly.

FIRST IMPRESSIONS: The venue is freezing cold, the ceiling high and the feel of the place sepulchral; when a delicate smell of incense begins to fill the air, it doesn't seem incongruous. Some Thompson Twins emerge onto the shadowy, eerily - lit stage.

The noises they make are shrill and certainly do not constitute A Rock Song, but aren't difficult to understand. The sound, scent and visuals fit together perfectly into a sort of three - pronged attack on the senses. Clever stuff. They move onto a song called 'Politics', their numbers now up to six, and by now the music has assumed a "proper" shape, strong and funky. 'She's In Love With Mystery' (their last single, on Latent) is out - and - out pop, while one of their encores proves to be a traditional East African piece... all manner of musical styles are blended together to form an utterly arresting whole.

I'm tempted to tell you all about their songs and what they looked like and how we all clapped a great deal, but you can find all that out by going to see them yourself (you should), so I'll tell you what they said to me next day instead.

A CLOSER PEEK: It's questions and answers time at the house in Clapham where "about three" of the band live. Tom Bailey, singer and bass player, asks what made me go into journalism. I'll ask the questions around here, I stall, we all laugh then get down to business.

They declare themselves bored with reading a potted history of the band, why they're called Twins etc, whenever someone writes about them. "You could be the first one not to," suggests Pete Dodd, singer and guitar player. "Looking into the future..." Very well then.

Suffice it to say that the Thompson Twins have released two singles so far, both on independent labels, both alternative chart hits, neither spectacular. They are now signed to German production company Hansa, with their releases appearing on the new T Records label, distributed through Ariola / Arista.

"The strange thing is that for Hansa we're a completely new venture," muses Tom. "They're very much into MOR, producer - created bands, so although they're enthusiastic, all they can say is that they're brilliant at doing Boney M or whatever. It puts us on a much more even keel with them."

Six of the best

Administering the strokes: SUNIE

MOST of their songs, they tell me, are created out of improvisation. Does that mean that you improvise to arrive at a song and then play it in that form?

"What nearly always happens is that we get ideas and then work with them rather than work them out, do a lot of improvising and see what comes up; some of those things may eventually become very structured and organised although they've been experimentally arrived at, which is why some people can't believe we're into experimentation as much as we say we are. But sometimes we do just put a space in our set list. We have a good rapport between us; we've been playing together a long time, so we can avoid catastrophe." "They either work really well or they're sort of average," says Chris Bell, drummer. "There's never really been a complete flop." But their interest in improvisation and spontaneity isn't confined to the music itself.

"It refers to ways of doing things, attitudes and so forth," Tom points out. Members of the audience at gigs frequently end up on stage participating.

"Not just for the good - time - on - stage ethic," explains guitarist John Roog. "It's for us to experience disorientation, it's for the people who get up to experience whatever they get off it: embarrassment or elation or feeling complete wankers."

There is a characteristic spontaneity about the way in which they recruited Joe, their conga player, who with Jane the saxophonist has recently been recruited to the Thompsons' ranks.

"Joe actually joined us doing stage

management on the last tour, and under, ah... hypnosis one night, we discovered he was into playing congas. We just thought we'd see what happened."

Chris Bell was an art student before joining the group ("we came down to London without one, so we had to find one"), while the three founder members each worked in some field of communication with people: John as social worker, Tom as a music teacher and Pete as a journalist ("I hated it"). They still had a lot of trouble dealing with audiences when they started out they admit ruefully, but it's clear that any problems of that nature have long since been ironed out. A fairly long tour as support to The Teardrop Explodes (slogan for '81: Can Julian Cope?) served as a useful dry run for their own forthcoming outing in aid of No Nukes campaign. In view of the fact that they're playing for expenses only, with all other monies going to No Nukes. I find Pete's statement that "we're apolitical really" rather odd.

"Not party politics. In the other sense we're heavily political, but whether the No Nukes organisation is vaguely Left or whatever doesn't interest us in the slightest." This from Tom. "It's a cause which in the

first place doesn't get caught up so much in those big P Politics and in the second place is really, really urgent. Not that the issues of sexism and racism aren't, but... do you know what I mean?"

Of course. Let's ensure that we're still around in 10 years to worry about those problems. In the mean time, what are the Thompson Twins after? Their first T Records single 'Perfect Game', is soon to be released. Do they want hits? Acceptance on the conventional terms? Pete:

"I think you need a level of success in order to allow yourself the freedom to do what you want. I don't shun the idea: success can be measured in so many different ways, and you'd be a fool to deny that you want it in some way. I don't desire mega-stardom" — this last uttered wryly — "I'd quite like to remain vaguely anonymous. I'm not particularly into the public person thing."

We discuss the notion that success frequently seems to take away people's drive. "I'd be very disappointed if the material things that come our way ruined my impetus," comments John. "As of Monday I'm actually going to be able to eat properly, and if that ruins my musical impetus..."

"He'll stop eating!" they chorus. We all giggle.

They seem to have attracted a lot of comparisons in the press, chiefly with Talking Heads, who are similarly interested in African rhythms and so-called tribal funk. They cite as influences such diverse items as Can, Brazilian music, dub, Frank Zappa and the Beatles (the latter, surprisingly enough, being clearly evident in many of their songs) but claim not to have seen or heard very many of their contemporaries. Is that from inclination or poverty?

"Poverty! We've seen The Teardrop Explodes twenty - four times, though..."

"The group is extremely time - consuming at the moment, and rightly so," Pete points out.

"Our social lives are ruins," Tom agrees. Back to Pete:

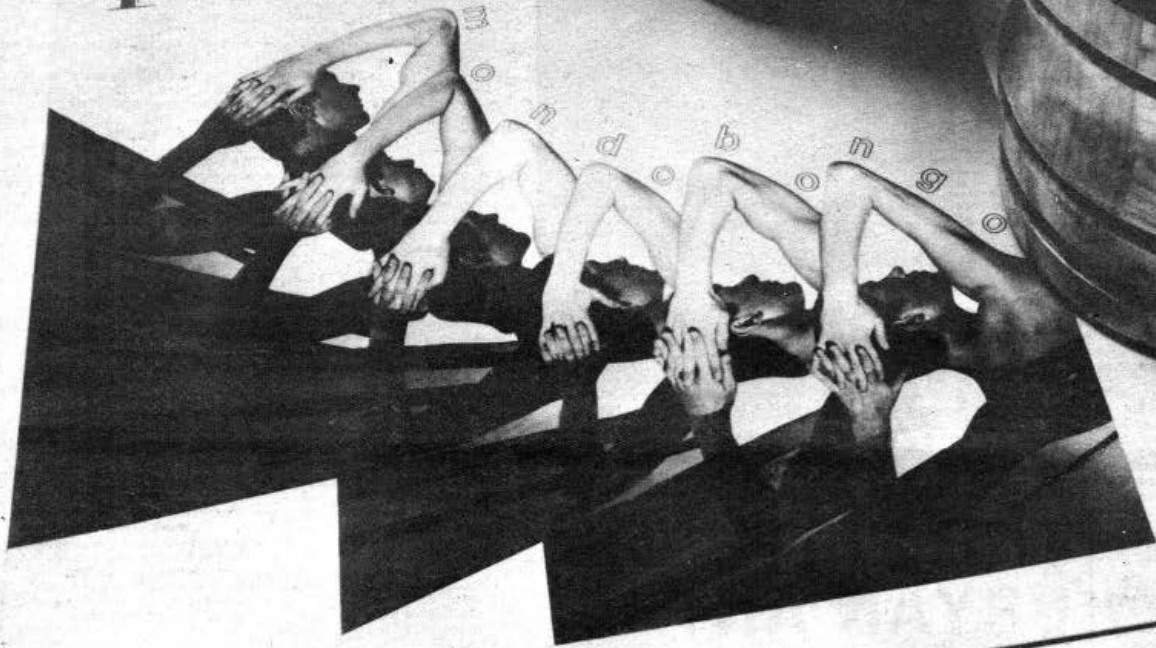
"We plan things as they come, change to suit the situation. That's what we've been doing for the past year and happily, things have been on the ascendant. We've met an interesting variety of people since we moved down to London, been involved in some dance here and there, there are possibilities of improvising to dance... the possibilities are endless."

Any pithy closing comments, chaps?

"Just that. The possibilities are endless."

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W A T W A W

Write to: MAILMAN, 40 LONG ACRE, LONDON WC2

This week we investigate the growth of the Personality Cult that has resulted in these hallowed pages. We shall start at the top with one of the finest exponents of the art of self promotion.

In the sink

IF Supertramp are said to have a so-called mid-Atlantic sound then I suggest they go and live there. John Connolly The Wit of New Barnet.

Stiggs and Biggs

So Robert Stigwood has made a punk movie. What next! Ronnie Biggs introducing Polica 5? The Wit of New Barnet.

Steel yourself

DOES Ronnie Gurr by any chance write the scripts to 'Sapphire And Steel', because I don't understand them either. John Connolly, The Wit of New Barnet.

Technical hitch

THE Hitchhikers Guide to Record Mirror: get off at Leicester Square, go up Long Acre and follow your nose. John Connolly, The Wit of New Barnet.

•Despite the last one being a bit personal and due to Mike Nicholls' overworked Odoreaters I think you can appreciate the true artistry required for the total experience of self promotion. Now we go over to some more desperate methods of self gratification. Try this . . .

Seven letters

JUST what the hell have I got to do to get a mention in Record Mirror? Andrew Rimmer, London PS. I was the guy who wrote seven letters to Record Mirror last week!

•See what I mean by persistence has its own reward. Take a bow, Mr Rimmer.

Then there is the stupid approach.

Deluge

Instead of the usual deluge of rubbish which I usually send this is an in-depth and serious letter. I . . . er . . . um . . . ah . . . well . . . I think, I mean . . . well . . . er, Oh, shit! Forget it. Michael O'Connor (RM's craziest browser).

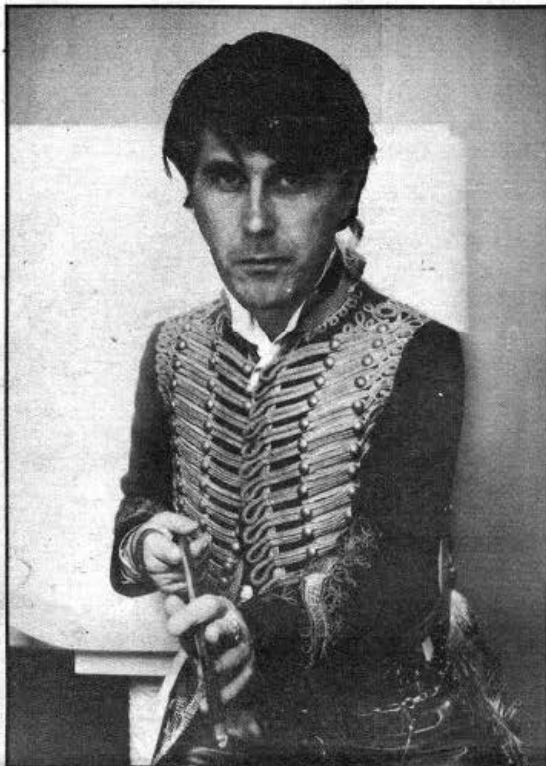
•Which is not helped by the follow-up.

Durr . . .

I'M not as stupid as you think, after all, if I was I'd read your page. Michael O'Connor (RM's craziest browser) •Is there no hope . . . ? Enlightenment beckons. A star is born. Welcome HHH of Manchester.

One of those "when one" ones

WHEN one starts reading this letter one expects to find the usual subjective criticisms of contemporary music and artists. However, by this stage one realises that there is a total lack of such criticisms. Thus one realises that this letter is nothing but a cheap ploy to get into your paper. By now one starts to get pissed off with the letter but one doesn't stop reading because your curiosity is in command. Therefore a statement like "the person reading this is a



And they didn't stop at swapping heads either, girls.

THE BIRTH OF BRYAN ANT

MY GIRLFRIEND Sue told me last night that I'm better looking than Bryan Ferry and Adam Ant put together. Would you please include me in the poll for 'Biggest Ego and Sex Symbol' of 1981. Also, would anyone be interested in helping me set up an official 'Roger Richards Fan Club'? Roger Richards, Ross-shire, Scotland.

•Bold and brazen but still a wanker, loveable and entertaining but a wanker but if you want to join my fan club please send your application with two Bruce Springsteen tickets to this locale . . .

stupid bastard," will not alter one's determination to finish the letter. Even if I tell you that it is futile to go on, or that this letter was written to boost my flagging ego, you will carry on. If you have reached this sentence you have one more chance to stop reading. If you are

still with me you have taken the bait and successfully finished reading the letter. I would like to congratulate these sections of society who never finished the letter; the blind, the illiterate and the intelligent. HHH, Manchester

Hello, good buy

LAST Thursday was unique. I was compelled to do something that I had never done before. I was forced to buy Record Mirror! Both Sounds and NME were looking as uninspiring as Melody Maker (don't they always!) and so I decided to waste my 25p on something that boasted the Specials in colour (even though I hate the Specials). I was surprisingly impressed by the variety of your coverage, and particularly enjoyed your Bruce Springsteen write-up (you should have been there — Mike Gardner), your extensive chart coverage, your comprehensive gig guide, your letters, and your slugging of Basement 5's live act! Against all expectations I actually enjoyed

reading your paper — despite the fact that you have colour pictures and songwords! So unless you do something about this you are in danger of winning a regular reader, and a boring one at that! Simon Gravatt, Basingbown, Herts. •Very effective but the self promoter's fake humility doesn't work with the strong opinions and good taste already expressed but a good attempt. The blunt instrument approach is even more enjoyable relying on the precipice of the ego and the fun comes with watching it sail or flounder under its own steam. See 'Bryan Ant'. •That concludes the lecture and watch out for nuclear bombs!

THE BIG BANG

THROUGHOUT recent months, I have read with mixed emotions the continuing debate on the subject of nuclear weaponry. It amazes and disgusts me how intelligent people are fobbed off with ludicrous excuses and justifications by the very persons we have elected to govern us. Not since the early sixties has there been such conviction with regards to disarmament, both with the Press and the general public, yet still the will of the people does not prevail. There's a very genuine fear that time is running out. The CND are regarded as "do-gooders", the anti-nuclear establishments are assumed to be run by idle students, left wingers and communists, and still the politicians stand up and cry "deterrent" with all their heart.

Year after year billions of pounds of OUR money are spent or earmarked for "defence" against "the enemy". How much longer do we have before these war games becomes reality? The Pentagon, home of our American "allies", bristles with strategists and tacticians busily planning "limited" or "theatre" wars, designed to inflict maximum damage with minimum losses. These large events, worded to sound like a garden fete, will take place here, in Europe. This is not an assumption, this is fact. Within the last few years eminent Americans have publicly stated this information, and still we choose to ignore it. Every year some appalling weapon is marked down to Eurose for deployment, and still we stay quiet and meekly accept it.

Last year it was the Tomahawk missile, this year it is binary nerve gas, and still we nod our heads and eat the mush fed to us by "our leaders". Why? Because the greatest blight on the human race is apathy. People just don't care if they are not affected. If you don't accept this statement, try it for yourself, ask someone their personal views on disarmament. There are many answers you will receive, the most common being, "You can't do anything about it" or "it will never happen". Try this simple experiment and see for yourself that what I say is true.

The most annoying thing is, is that you CAN do something about it, yet won't. When protest becomes too loud, and the people become too informed, there is always a quick "crisis" suddenly on the horizon. Whether it be in the West or the East, every so often our leaders appear to save us from disaster. The band is struck up, the flags begin to fly, and out roll the patriotic propaganda. All the rebellion against the establishment is tucked back firmly under the carpet, out of sight. Again I talk fact, not fiction.

Very soon there will be some remarkable statement from some eminent leader preaching about "the Russian threat", or the "danger to our way of life". Once again the hand will go on the heart and the anthem will be sung. Far fetched? Just watch the Americans when they are electing a new leader. They have put men on the moon, explored planets on the edge of our solar system, and yet still they swallow the speeches of 8 movie actors like Ronald Reagan. Should one man have the destiny of the whole planet? One word out of place, one action misinterpreted, and the final conflict will begin.

The average man in the street, as we are fondly called, has little or no knowledge of the power of ONE nuclear missile. Without going into a technical description, let it be known that America has the capability to vapourise the whole of Europe in 25 minutes, and the Russians the same. One warhead dropped on a city the size of Southampton would destroy as far as Winchester in 1.23 seconds. London would die from just one good shot. So why are there 7,000 such weapons in Germany alone? Why are there 160 arriving in YOUR country in 1983? Nobody asked, did they? And always the same old reason is given isn't it?

When the USA, or the USSR fall out with each other to the degree of war, and you can see it happening, it won't be our finger on the button, it won't be our fight, or our argument. We will be lucky if we have the time to find out why, let alone have the say in the disagreement.

You, the reader, may be viewing this entire letter with mixed emotions. You may even be shaking your head in disbelief at some or all of the things that have been written. You may even be a supporter of the common disagreements as earlier stated, but you cannot fail to see that some of these sentiments, at least, are justified.

When the day comes, there will be hell on earth. There will be death and destruction on such a scale that World War II will look like November the Fifth. Whole countries will perish. One learned American has stated that we can expect casualties of at least 100 million people, and two thirds destruction on a general basis. Can you imagine a million?

Try, instead to picture Wembley Stadium on Cup Final Day 10 times, then multiply that by 100.

We have taken two thousand years to reach our present level of "civilisation". Man has been on this planet for thousands of years before Christ, yet what have we done in this time? What have we learnt? We have learnt how to kill our fellow man in disgusting and hideous ways, yet we cannot love him. We have learnt how to destroy ourselves in 30 minutes. We have learnt how to wipe out two thousand years of culture and wisdom in less than an hour. Some achievement!

So what can be done? Well, contrary to popular belief, you can do a great deal. This year the World Disarmament Campaign is planning a "mega petition", in which they hope to have as many signatures as possible so as to show our "leaders" exactly what we think about these plans for our well being. When you have the opportunity to do so, SIGN IT. Even better, do not wait for the petition to come to you, form your own, and send it to me or some other campaign near you. Organise festivals, concerts, meetings, anything to attract attention to your beliefs. Talk to people, even total strangers, make friends with them. TRY. Try to get this sword of Damocles removed from above our heads.

Yours, Alan King, Ocean Music, 21 Church Rd, Woolston, Southampton.



NO ENERGY FOR EXAMS

I'VE RECENTLY finished my mock 'O' level exams at school and didn't do too well. My dad is on my back for me to do better when the real thing comes along later this year, but I just don't seem to have the energy to work at anything.

I can't be bothered to do my homework, and I just sit and doze in class. This didn't happen before those exams but now it's really bothering me. I'm not lazy, but whenever I sit down to work, I can't concentrate because I feel drained physically and mentally. Sleeping longer doesn't seem to help. What can I do?

Alistair, Edinburgh
 *This general feeling of depression and lack of motivation is a natural one following a concentrated period of revision and high pressure. You're experiencing the after-exam doldrums. But while you didn't do as well as you might have done in the mocks, you still have a second chance, and there's plenty of time to fill any gaps in your notes, and brush-up on study skills and exam technique before June.

You're feeling disillusioned now maybe because you tried your hardest to little avail and would rather do nothing and at least have the satisfaction of knowing you didn't try anyway if you do badly. Extra pressure from your dad doesn't help, but accept that these exams are for you, rather than him, and, even in a time of mass unemployment, the options open to you range wider with more qualifications.

Possibly you're physically run down too. If you feel really ill, see the doc. Otherwise make sure you're eating regularly to build-up your resources. Take a couple of days off school and rest. Treat yourself to a night out with your mates. Then start again, by getting yourself back into working gradually. Don't feel like doing all your homework now. Then at least cover subjects which interest you, as a new beginning.

Talking with a teacher at school, someone you relate to, and not necessarily one of your subject teachers could be useful, for constructive help and information on improving your chances. Ask for tips on exam techniques.

In general, 'O' level examinations require absorption and regurgitation of information, pure and simple. Are your notes up to date? If not, cut corners by borrowing from someone who did do well in the mocks. Buy

some "key facts" sets. You know the areas where you need to do more work.

Do you find exam deadlines difficult? The way you present that information is important; you have to answer the specific questions which are asked, to a deadline. Timing your homework essays can help streamline the speed factor.

As the exams draw closer, start a studying routine. Decide exactly what you have to revise and draw-up a timetable. Set yourself revision goals. Half an hour of concentrated study is worth more than a whole day of pretending to work when you'd rather be doing something else.

For the fax on how to boost your learning and studying skills read 'Studying - A Practical Guide', Glynis Cooke, (NYB), available from the National Youth Bureau, 17-23 Albion Street, Leicester, price 60p; 'How To Study', H. Maddox, (Pan), 80p; 'How To Study Effectively', C. Parsons, (Arrow), 70p, both from bookshops.

POETRY COMPS

I'VE BEEN writing poetry for a few months now, and have been trying to find out details of any national poetry competitions held annually. Any ideas, Dave, Swindon

*If you fancy your chances as a winner, contact The Poetry Society, 21 Earls Court Road, London SW5 (Tel: 01 373 7851), or The Poetry Library (01 579 6597), 8 Longacre, London WC2, for details of comps. Both organisations also offer a bunch of good advice on ways and means of having your work accepted for publication, without being ripped-off. Middle England Poetry Services, 153 Coles Lane, Sutton Coldfield, West Midlands will also send information on self-promoted battles of the pen if you make contact. Enclose stamped addressed envelopes when you write.

A word of warning to all aspiring John Cooper-Clarks. Beware the "Vanity Press" publishers who ask you to send money to have your work published. These rip-off merchants hunt the small-ad columns. Avoid them. If in doubt, ask the Poetry Society or Poetry Library for advice.

WORKING HOLIDAYS

LOOKING AHEAD to the summer holidays, I've decided that I'd like to do something completely different with some mates before we, (hopefully), start college in the autumn. A working holiday interests me too, but I don't want to take off on a planned-out package trip. Any ideas? Peter Dorking

*Fancy crossing the Swiss Alps by mule? Scuba diving off the Bahamas? Canoeing in the Outer Hebrides? Catching alligators in the jungles of Peru? Travelling thru' Nepal on a raft? Hang gliding in Yorkshire? Skydiving over Suffolk? If you're looking for adventures from Snowdonia to the Sahara, check-out 'Adventure Holidays 1981 - Britain And Abroad', price £1.95, plus 45p postage and packaging from Vacation Work Publications, 3 Park End Street, Oxford. This book details over 400 organisations offering something completely different. Also see 'Summer Jobs Abroad, 1981' £3.95, including postage and 'Summer Jobs in Britain, 1981', same price. Available at your bookshop or mail order from Vacation Work Publications.

Alternatively, talk over possibilities with any travel agent; buy a book of maps and plan a trek where the urge takes you; book a cheap package holiday and split in a direction of your own.

NAME CHANGE

EVER SINCE I can remember I've wanted to change my surname as it's so embarrassing. Now I'm 18 and have left home I think the time has come to do it. But I have no idea how to even begin. Marcus, Cardiff

*Legally, there's nothing to stop you from calling yourself any name you want, but to avoid unnecessary hassle from the national bureaucracy in control of essential documents, like your passport, National Insurance registration, and so on, it's best to place a name change on official record.

To swap labels, you'll need the services of a solicitor to make what's known as a statutory declaration of name change. This involves little more than paying a few pounds and filling in a form. An alternative choice, involving completion of a "deed of change of name" form can be a more expensive proposition.

Your rights are fully covered by 'What's In A Name', price 60p, available from the National Council For Civil Liberties, 186 Kings Cross Road, WC1.

Before you take the plunge, bear in mind that a simple change of name won't necessarily transform your intrinsic identity. New name or not, you're still the same person underneath.

*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, as space is limited. If you want to talk about it, ring our Helpline on 01 835 1147, office hours, Monday to Friday. JANE OF GLASGOW please get in touch. We're waiting for your call.

FEEDBACK

DO YOU HAVE RECORD TROUBLE?

AS RECORD manufacturers increase their dealer price on most albums by 10 per cent, force-up the price you pay for vinyl in many stores, there's an equivalent upsurge of discontent from readers who've noticed a growing number of faulty albums on sale. How does it happen, asks Phil Brady of Birmingham, voicing the disillusionment of many punters who're tired of being told to have playback equipment overhauled or opt for a change of stylus, by doubling retailers. Don't be too hard on the 'umble if heavy record shop proprietor folks; he or she has to face the lack, courtesy of the mogul who made 'em - the manufacturer.

High-speed, high turnover runs of best-selling releases are hardest hit. Major record company promotions, coupled with rapid production often leads to a breakdown in quality control under the pressure.

Though the record industry believe that a vast number of returns are caused by deliberate dealer damage on unsaleable stock, or by lack of care in the hands of the consumer, record buyers and retailers have every right to object to this claim. A large percentage of faults are caused during the production stage, placing the responsibility for resultant defects back with the manufacturers themselves.

Here are some of the rocky horrors which every epee collector has experienced from time to time, with brief fax on how they happen.

SNAP CRACKLE AND POP: A common blip, often created during over-long production runs. When the stampers (the two hot metal plates which press the record from warm thermoplastic placed between them), are dirty or an impurity in the plating baths, surface noise is inevitable. Extra-lengthy runs of records can blunt 'em down too, also resulting in crackles and unwanted noise. Blunt stampers leave the stylus to track along the bottom of the groove rather than along the walls, of the finished album.

When particles of dirt or rubbish infiltrate the vinyl mix, BLIP happens. Another common gremlin, SWISH, results when the material's recipe falls below gourmet standard and constituents are less than balanced; but the swish may not be apparent until 40 to 60 hours after pressing, when the batch is already on sale.

JUMPS: Can be created by cutting defects, especially in records with extremes in frequencies, found in loud

synthesiser music. Instances. Tortuously cut tracks leave the cheaper brands of stylus to hop, skip and jump over the grooves. And when a record is WARPED, any stylus jumps as it can't follow the relative rise in disc surface.

WARPS: Thermoplastic needs careful cooling after pressing due to its internal stresses and general temperature vulnerability. On a rush job, albums may be sleeve-packed too soon, leading to a less than playable shape. Incorrect storage in transit can also lead to warpage.

BIG BOOBS: Include off-centre pressing, caused when the presses themselves are out of sync, resulting in WOW, speed fluctuations; schizoid compilations featuring sides of two different albums; caused by mixed-up masters; wrong sleeve packaging, wrong labelling. Albums with identity problems can end up as collectors items.

SCRATCHES AND SURFACE MARKS: Happen at any stage of human handling, but more often when albums are being sleeved, just when visual checks for this kind of bugbear are taking place!

If you buy a faulty record, know your stylus is OK and your equipment is working well, take it back to the dealer immediately for replacement. This is your right under Sale Of Goods legislation. As a last resort, you can approach the record company Customer Relations Department for a swap, although Phonodisc labels, including Phonogram, don't take too kindly to this course of action.

Check records for dirt, warpage and scratching before you buy; and always steer well clear of albums stacked at a slant in half-empty racks. Always ensure you leave the shop with a receipt. While you're not legally obliged to produce receipts in order to exchange faulty goods, in practical terms it certainly helps.

FAN CLUB KORNER

BARRY MANILOW, (English division), has now moved to 13 Beaufort Way, Ewell, Epsom, Surrey. The QUEEN loyalists have decamped to 46 Pembroke Road, Notting Hill Gate, London W11. Any mail sent to previously published addresses will be forwarded on. Meanwhile there's news of yet another CLIFF RICHARD fanclub / information service: Grapevine, PO Box 55, Colchester, Essex CO4 3JL. When contacting appreciation societies always enclose a stamped addressed envelope for details, and give US some feedback on the service too.

WIN AN LP

Remember, you have to complete both the Xword and Popagram to qualify to win an album. Send your completed entry to: Xword / Popagram, Record Mirror, 40 Long Acre, London, WC2 9JT.

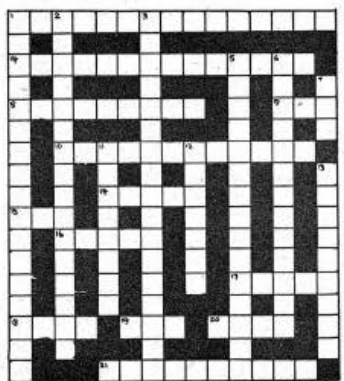
Name:
 Address:

SOLUTION TO LAST WEEK'S CROSSWORD. ACROSS: 1 Spandau Ballet, 5 London Calling, 8 Deniece Williams, 10 Easter, 11 Hey Jude, 14 SOS, 15 Helen, 16 Air, 17 Geno, 18 Eighth, 19 Fast, 21 News of The, 23 Ashes, 24 Stranglers.
 DOWN: 1 Splodgenessabounds, 2 Ain't No Sunshine, 3 All Night Long, 4 Let's Get Serious, 6 Cher, 7 Isley Brothers, 9 Everything I Own, 12 Ultravox, 13 World, 19 Fear, 20 Tusk, 22 Ten.

SOLUTION (in order of puzzle) TO LAST WEEK'S POPAGRAM: Kate Bush, Teletext, Chinatown, Lorraine, Adam Ant, Tommy Vance, Blondie, Siouxsie. Down: Ultravox.

LAST WEEK'S WINNER: Mr C Heath, 120 Emmanuel Road, Streatham Hill, London, SW12.

XWORD

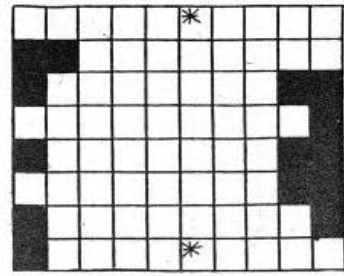


CLUES

- ACROSS**
- 1 Phil Collins hit (2,3,3,7)
 - 4 Kings Of The Wild Frontier (4,3,3,4)
 - 8 The motor city madman (3,6)
 - 9 The former Mr Zimmerman (3)
 - 10 O.M.I.T.D. LP (12)
 - 14 He sure plays a mean pinball (5)
 - 15 It goes with drugs and rock 'n' roll (3)
 - 16 Led Zep singer (5)
 - 17 & 19. Across. A hit from 10 Across (5,3)
 - 18 Syd took his place in The Pistols
 - 19 See 17 Across.
 - 20 See 3 Down.
 - 21 Flesh and blood person (5,5)

- DOWN**
- 1 It sounds like The Blockheads want to reform (1,4,2,2,8)
 - 2 Kilimanjaro climbers (8,8)
 - 3 & 20 Across. I guess it will always be a Buddy Holly classic (2,6,6,3,4)
 - 5 1976 Olivia Newton John hit (1,5,4,4)
 - 6 Was this B.A. hit inspired by W.S. (2,2,2,3,2,2)
 - 7 Springsteen label (1,1,1)
 - 11 An order from Elvis (0,5)
 - 12 Lene Lovich hit (3,4)
 - 13 Part of Roxy's Manifesto (5,4)

POPAGRAM



SOLVE THE eight cryptic clues and write the answers across the puzzle so that the starred down column spells out the name of a band who prefer to do nothing. Remember, the clues aren't in the correct order. You have to decide what the right order is.

A band cut might just come up trumps for El (8)
 Under a slim transformation you'd find a single pony rider (4,5)
 You can bet heat they're too nice to talk to (3)
 If you and Potty met in confusion you find a dam torpedo (3,5)
 A slack beat might go boom, boom (5,5)
 If Si Gray sat still for a while would you find the runaway boys (5,4)
 Gina Mie has been a real hit twice over (7)
 On his plane, the Laker egg might crack into someone who believed in Santa (4,4)

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

LATE BAR

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

THURSDAY

FEBRUARY 5

ANGLESEY, Plasoch, **The Flatbackers**
BARNSTABLE, The Chequers (71794),
Cheeky Souquet / The Cult
BEDFORD, Civic Hall (67422), **EM7** (Social
Centre benefit)
BELFAST, Grosvenor Hall (41917), **Harry
Chapin**
BELFAST, Mayfield Leisure Centre (20789),
Emmylou Harris And The Hot Band
BLACKPOOL, Norbreck Castle (52341),
Diamond Head
BRIGHTON, Concorde, **Blurt**
BRIGHTON, Hanbury Arms, **The Agents**
BRIGHTON, The Northern, London Road
(602519), **Mean Streak**
BRIGHTON, Polytechnic (30171), **The
Thompson Twins**
BRISTOL, Tiffany's (34057), **Wild Beasts /
Utility Stops / Strategic Vending /
Housewives**
CANTERBURY, Art College (69371), **The
Names / The Sons of Blob**
COVENTRY, General Wolfe (88402),
Mo-Dettes
COVENTRY, Lanchester Polytechnic
(24166), **Blues Band**
CROYDON, Cartoon (01 688 4500), **Brett
Marvin And The Thunderbolts**
EDINBURGH, Art College (031 229 9311),
Shakin' Pyramids
EDINBURGH, Playhouse Nite Club (031 665
2064), **Colossus**
ENFIELD, Clay Pigeon Hotel, Field End
Road (01 968 5358), **Cayenne**
GLENROTHES, Rothes Arms (753701),
Interstate
GRAVESEND, Red Lion (68127), **Denigh**
GREENOCK, Victorian Carriage (25456),
The Dolphins
HARDSTOFT, Shoulder of Mutton
(Chestfield 850276), **Alex Harvey Band**
HEMEL HEMPSTEAD, Rose And Crown
(42797), **Blazing Red**
HIGH WYCOMBE, Nag's Head (22141), **The
Cheats / X-Effects**
HULL, Wellington Club (23262), **The Crack**
ILFORD, Oscar's, BL34
LANCASTER, Greaves Hotel, Greaves
Road (63843), **Whipps**

JOHN COOPER-CLARKE completes his short tour with gigs at Rafter's in Manchester (Thursday), Leeds Polytechnic (Friday), and Durham University (Saturday). He then goes on to Holland for more concerts before starting work on his new single and album, which should be available by late Spring.

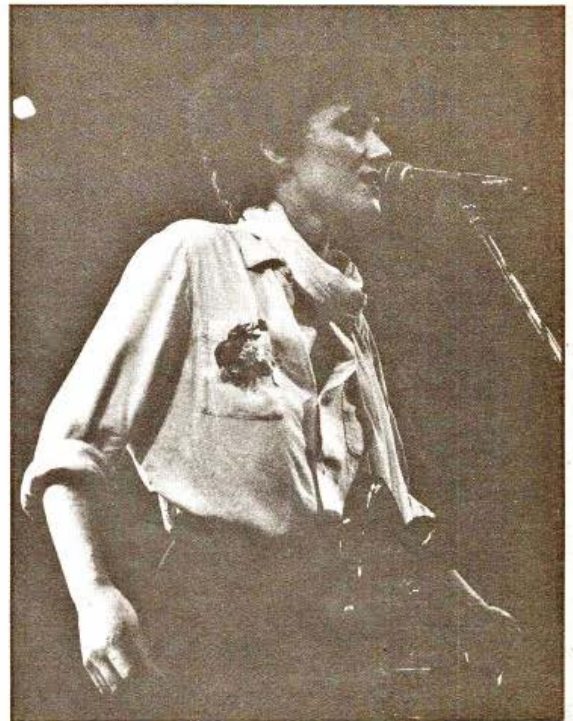
This week, **THE STRANGLERS** set off on their much-awaited 'Meninblack Tour'. On Monday they'll be at Bristol Locarno, Tuesday at Plymouth Polytechnic and Wednesday at Southampton's Gaumont.

EMMYLOU HARRIS AND THE HOT BAND play the last of their 9-day tour this week, with appearances at Mayfield Leisure Centre on Thursday, Glasgow Apollo Saturday, Manchester Apollo Sunday, Birmingham Odeon Monday, and London's Victoria Apollo on Tuesday and Wednesday. On Thursday, **THE AU PAIRS** appear at London's Marquee, the first gig in their 17-date UK tour. They're on at Relford Porterhouse on Friday, Liverpool Brady's on Saturday, Derby Blue Note on Sunday, Nottingham Ad Lib on Monday, London Dingwalls on Tuesday and Portsmouth Polytechnic on Wednesday. **THE FLATBACKERS** continue playing more dates through February. Thursday The Plasoch in Anglesey and Friday Bangor University. **BAD MANNERS** tour continues this month with dates at Withernsea, Grand Pavilion (Thursday), Liverpool University (Saturday), Bristol Locarno (Sunday), Cardiff Top Rank (Tuesday) and Poole Arts Centre (Wednesday). The band have lined up extensive dates throughout this month, to add to their many live appearances already made this year, and at the end of 1980.

Before setting off on his extensive American tour, **ERIC CLAPTON** plays one date at London's Rainbow Theatre on Thursday, supported by Chas and Dave. To coincide with the release of his 'Animal Alphabet' book, **RICHARD DIGANCE** makes several appearances this month. He'll be at Bridlington's Theatre Bar on Thursday, New Biggin Sports Centre, Friday, Croydon Fairfield Halls on Tuesday and Horsham Capitol Theatre on Wednesday.

LEAMINGTON SPA, Crown Hotel (26421),
Chainsaw
LEAMINGTON, Royal Spa Centre (34418),
Budgie
LEEDS, Fan Club (663252), **The Passions**
LEEDS, Royal Park (78 5076), **Heresy**
LEEDS, University, Lipman Building
(39071), **Twisted Nerve**
LIVERPOOL, Brady's (051 236 3959),
Seventeen
LIVERPOOL, Masonic, Berry Street, Stun
The Guards
LONDON, Bridge House, Canning Town
(01 476 2859), **Sunfighter / The
Manipulators**
LONDON, Bull And Gate, Kentish Town (01
485 5358), **Seven Year Itch**
LONDON, The Castle, Tooting (01 672
7018), **Dead Cert**
LONDON, Central School of Art and
Design, Southampton Row (01 405 1825),
Temporary Title
LONDON, Clarendon Hotel, Hammersmith
(01 748 1454), **The Spoilers / The Outpa-
tients**
LONDON, Cock Tavern, Fulham (01 385
6021), **Old Number 7**
LONDON, Dingwalls, Camden Lock (01 267
4967), **Nightdoctor**

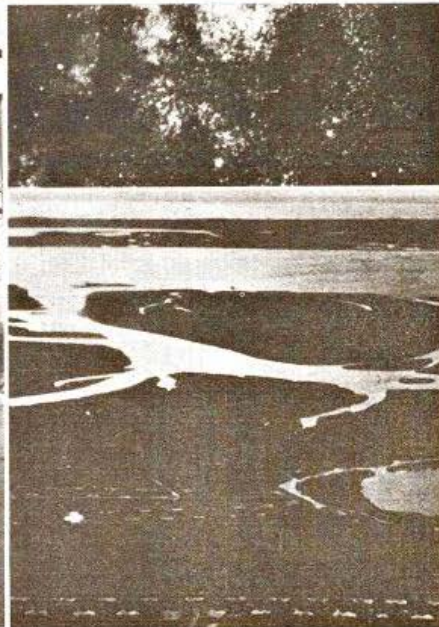
LONDON, Golden Lion, Fulham (01 385
3942), **Park Avenue**
LONDON, Greyhound, Fulham (01 385
0526), **Weapon / Shadowfax**
LONDON, Half Moon, Herne Hill (01 737
4580), **Household Names / Voice**
LONDON, 100 Club, Oxford Street (01 636
0933), **Talisman**
LONDON, John Bull, Chiswick (01 994
0082), **Telemacque**
LONDON, King's College, The Strand (01
837 8185), **Wilko Johnson's Solid Senders**
LONDON, King's Head, Acton (01 992
0282), **Dolly Mixture / Wild Boys**
LONDON, Marquee, Wardour Street (01 437
6603), **Au Pairs**
LONDON, Moonlight, Railway Hotel, West
Hampstead (01 624 7611), **The Decorators
/ The Lines**
LONDON, Old Queen's Head, Stockwell
(01 274 3829), **Stranger In The Night /
Bongo Express / Self Control**
LONDON, Queen Mary College, Camden
(01 980 4811), **The Fall**
LONDON, Rainbow, Finsbury Park (01 263
3148), **Eric Clapton / Chase And Dave**
LONDON, Rock Garden, Covent Garden
(01 240 3961), **Patrik Fitzgerald Group**
LONDON, Royal Albert, New Cross (01 692
1530), **The Realists**



THE PASSIONS: Middlesbrough Rock Garden, Saturday

DURAN — DURAN

PLANET EARTH



FIRST SINGLE EMI 5137 C/W LATE BAR

LONDON, Royalty, Southgate (01 886 4112), Crazy Can And The Rhythm Rockers
 LONDON, Ruskin Arms, East Ham (01 472 0377), GB Rockers
 LONDON, Starlight, Railway Hotel, West Hampstead (01 824 7611), Nightbird
 LONDON, TheatreSpace, Charing Cross (01 836 2035), Robert Calvert's Fact And Fictions
 LONDON, Torrington, Lodge Lane, North Finchley (01 445 4716), Morrissey - Muller
 LONDON, Tramshed, Woodwick (01 855 3371), Dark Star / Prime Suspect
 LONDON, The Venue, Victoria (01 834 5500), The Associates / David Claridge / Huang Chung
 LONDON, Wellington, Archway Road (01 248 4245), Beckenhaver
 LONDON, White Hart, Acton (01 992 5677), FX
 LONDON, White Swan, Greenwich (01 891 8311), The Gorillas / The Russians
 LONDON, Windsor Castle, Harrow Road (01 286 8403), Bullet
 MANCHESTER, New Star, The Fence
 MANCHESTER, Raffles (061 236 8788), John Cooper-Clarke / The Blue Orchids
 MANCHESTER, University (061 273 5111), Gordon Giltrap
 MORECAMBE, Marineland, Wanda And The Dentists
 NEWCASTLE UPON TYNE, Coverage (28286), Arthur 2 Stroke / The Chart Commandos
 POOLE, Arts Centre (70521), Hazel O'Conner / The Urge
 PRESTON, Warehouse (53216), Bizarre Evening
 READING, University (860222), John Otway And Wild Willy Barrett
 RICHMOND, Snoppy's, The Castle (01 948 4264), Brian Bran / The Ballroom
 SHEFFIELD, City Hall (22885), Cliff Richard / Nutshell
 SHEFFIELD, Limit Club (730949), After The Fire
 SHREWSBURY, Music Hall (52019), Boys Of The Lough
 SLOUGH, College (33300), The Attendants / B Film
 SOUTHAMPTON, Joiner's Arms (25612), The Point Film
 SUNDERLAND, Polytechnic (76191), Lindisfarne / Trimmer And Jenkins
 SWINDON, Wyvern Theatre (24481), George Hamilton IV
 WELLINGBOROUGH, British Rail Sports And Social Club, Broad Green (225278), The Cruisers
 WORTHING, Balmoral (36232), City Babies

FRIDAY

FEBRUARY 6
 ARBROATH, Windmill, Positive Noise / Photographic Memories (Rock Against Unemployment)
 ASHTON-UNDER-LYME, Spread Eagle (061 330 5732), Rough Justice
 BANGOR, University (53709), The Flat-bankers
 BARNSTAPLE, Queen's Hall (3239), George Hamilton IV
 BASINGSTOKE, Magnum's (57757), Spiral Models
 BEDFORD, Horse And Groom (50765), The Axe Band
 BICESTER, Red Lion (3180), Chinatown
 BIRMINGHAM, Aston University (359 6531), Gordon Giltrap
 BIRMINGHAM, Cedar Ballroom (921 236 2654), Delta 5
 BIRMINGHAM, Golden Eagle (021 643 5403), Vision Collision
 BLACKBURN, Manzman, Wanda And The Dentists
 BOGNOR REGIS, Regis Centre (828156), Strike / The Bannisters / Gemini
 BRACKNELL, Underground, The Cheaters
 BRADFORD, Princeville (578845), Dredinger
 BRIGHTON, The Northern, London Road (862519), Night In Montreux
 BRISTOL, University, Manor Hall (35025), Streets Ahead
 CHIDDINGLEY, Town Hall, Going Straight
 COVENTRY, General Wolfe (48402), Wild Boys
 CROYDON, Cartoon, London Road (01 688 4500), London Apaches
 CROYDON, Scamps (01 886 9225), Judge Dread
 CROYDON, Technical College (01 888 9271), Wasted Youth
 CUCKFIELD, King's Head (54906), Eclipse
 DERBY, Sinfonico Club (93255), Strange Days
 DONCASTER, Hatfield Club, Deemas Mini
 EDINBURGH, Playhouse Nite Club (031 665 2064), The Passions
 FALKIRK, Magpie (20809), Weeper
 FOLKSTONE, Royal Norfolk (38246), Denigh
 GLASGOW, University Of Strathclyde (041 552 4400), H2B
 GLENROTHES, Rothes Arms (753701), Cadz
 GRIMSBY, Community Centre (55796), Mo-Dettes
 GUILDFORD, Surrey University (71281), Hazel O'Conner
 HALSHAM, Mr. Fennell (64041), Nicky Moore Band / Mr. Fennell's Solid Rock
 HIGH WYCOMBE, Bucks College (44630), The Attendants
 HORNCHURCH, Bull Inn, High Street (4125), Apocalypse
 LEEDS, Florida Greene Hotel (439064), Confessor
 LEEDS, Polytechnic (30171), John Cooper Clarke
 LEICESTER, University (26681), Manitou
 LIVERPOOL, Brady's (236 3959), Bizarre Evening
 LIVERPOOL, College of Education, The Accelerators
 LIVERPOOL, Dolphin, Gary Place (Warrington 30134), Split
 LIVERPOOL, Warehouse, Witchynde

LONDON, Bridge House, Canning Town (01 476 2889), The Monsters / Knox
 LONDON, Central London Polytechnic (01 836 6271), The Thompson Twins
 LONDON, Clarendon Hotel, Hammersmith (01 891 1434), Sore Throat
 LONDON, Cock Tavern, Fulham (01 385 4161), Jazz Sluts
 LONDON, Dingwalls, Camden Lock (01 267 4967), The Lemons / The Urge
 LONDON, Golden Lion, Fulham (01 385 3942), Yachts
 LONDON, Greyhound, Fulham (01 385 0526), Modern Jazz
 LONDON, Half Moon, Herve Hill (01 737 7090), Weeper
 LONDON, Hope And Anchor, Islington (01 359 4510), Daddy Yum Yum
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Geno Washington
 LONDON, John Bull, Chiswick (01 934 0062), Side Street
 LONDON, Marquee, Wardour Street (01 437 8003), Reluctant Stereotypes
 LONDON, Moonlight, Railway Hotel, West Hampstead (01 824 7611), Burt / The Room
 LONDON, Production Village, Cricklewood, The Astrals
 LONDON, Rock Garden, Covent Garden (01 240 3661), Nightdoctor
 LONDON, Royal Albert, New Cross, (01 692 1530), The Bluebirds
 LONDON, Ruskin Arms, East Ham (01 472 0377), Zap Apple Pie
 LONDON, School Of Oriental And African Studies, Malet Street, (01 637 2388), Matumbi
 LONDON, Shakespeare, Powis Street, Woodwick (01 299 1753), Midas / Crash City
 LONDON, South Bank Polytechnic, Rotary Street, Weapon / Nala
 LONDON, Starlight, Railway Hotel, West Hampstead (01 824 7611), No-Meen-Fleet
 LONDON, St Thomas' Hospital, Medical School (01 928 9292), Rio And The Robots
 LONDON, TheatreSpace, Charing Cross (01 836 2035), Robert Calvert's Fact And Fictions
 LONDON, Thurlow Arms, Norwood, Plain Charters
 LONDON, University Of London, Malet Street (01 580 9551), Electric Guitars / Fish Food / Pig Bag / X-Certs
 LONDON, The Venue, Victoria (01 834 5500), The Associates / David Claridge / Huang Chung
 MANCHESTER, Apollo Theatre (061 273 1112), Cliff Richard / Nutshell
 MANCHESTER, Mayflower Club, Discharged / Violation / Nova Vaga
 MANCHESTER, University Of Salford (061 738 7811), Budgie
 NEWCASTLE UPON TYNE, Mayfair (23109), Alex Harvey Band
 NEWCASTLE UPON TYNE, Polytechnic (23109), Lindisfarne / Trimmer And Jenkins
 NOTTINGHAM, Hearty Goodfellow (42257), Bikini Aloi / Last Call
 ORMSKIRK, Edgehill College (75171), Any Double
 OXFORD, Corn Dolly (44761), Chinatown
 OXFORD, Penny Farthing (46007), Spoilers
 READING, Hexagon (56215), Matchbox
 RETFORD, Porterhouse (704951), Au Pairs
 SCARBOROUGH, Taboo Club (73895), Spider
 SCARBOROUGH, Penthouse (63204), More
 SCUNTHORPE, Rock Club, King Henry VIII Hotel, Riky Cool And The Ristios
 SHIFNAL, Great Dane (92405), Statique
 SHIFNAL, Star Hotel (Telford 451517), New Clear Band
 SLOUGH, Technical College (76136), B Film
 SUNDERLAND, Mayfield (643927), Kraken
 TAUNTON, Cellar Bar (73013), Accused
 WORSLEY, Pembroke Hall (061 790 4584), Cruisers
 WHITWORTH, Rawstons Arms, J G Spools
 WORTHING, Balmoral (36232), City Babies
 YORK, University (412328), No Swastikas

SATURDAY

FEBRUARY 7
 ASHTON UNDER LYME, Spread Eagle (061 330 5732), Shader
 BICESTER, Red Lion (3180), Toad The Wet Sprocket
 BILSTON, Rising Star, Night Club / Bizarre
 BIRMINGHAM, Cedar Ballroom (236 2654), Blur
 BIRMINGHAM, Digbeth Civic Centre (021 232 2434), Angelic Upstarts
 BIRMINGHAM, Fighting Cocks's, Moseley (021 449 2554), Wide Boys
 BIRMINGHAM, University (021 472 1841), Darts
 BLACKBURN, Manzman, Wanda And The Dentists
 BLACKPOOL, JR Club, Demis Delight
 BLACKPOOL, Norbreck Castle (52341), More
 BRADFORD, Queen's Head, Monkey Street, Parkside / The Sheeds / Falsa Claims, (Claimsants Union benefit)
 BRIGHTON, Art College, Sallis Benny Hall (604141), Daddy Yum Yum / The Ammonites
 BRIGHTON, New Conference Centre (203313), The Who
 BRISTOL Granary (262772), Overkill
 BRISTOL, University (53035), Monochrome Set
 CANTERBURY, University (396421), The Fall
 CHELMSFORD, The Countryman (61260), Silkia Rich
 COVENTRY, General Wolfe (88402), Flying Saucers
 CROYDON, Scamps (01 886 9225), Judge Dread
 DERBY, Assembly Rooms (31111), Cliff Richard / Nutshell
 DONCASTER, Brocton Sports Centre (1743879), Dredinger

DUBLIN, Stadium (753731), Harry Chapin
 DUNDEE, University (2181), Outpatients
 DUNFERMLINE, Belleville (21076), Erester The Hard Way
 DURHAM, University (64466), John Cooper Clarke
 EDINBURGH, Playhouse Nite Club (031 665 2064), The Exploited
 EGHAM, Royal Holloway College (34455), The Cheaters / The Nimmies
 ETON, George Christopher (Windsor 65948), The Kicks
 GLASGOW, Apollo (041 332 9221), Emmylou Harris And The Hot Band
 GLASGOW, College of Technology (041 332 7090), Weeper
 HARRISTOWN, Roebuck Inn (859224), Senha
 HARROGATE, Dacre Banks Village Hall (705624), The Message
 HATFIELD, Forum (71217), Boys Of The Lough
 HIGH WYCOMBE, Nag's Head (21756), Long Tall Shorty
 HORSHAM, Horse And Groom, Bullet
 HULL, Humberside Theatre (23638), Dan Danger
 KINGSTON UPON THAMES, Grove Tavern, Washington Road (01 549 5600), Dynamo Joe
 KINGSTON, The Grove, Washington Road (01 549 5650), Avenue
 KNIGHTON, Norton Arms (321), Zorkie Twins
 LAKENHEATH, USAF Base, The Cruisers
 LEAMINGTON SPA, Royal Spa Centre (01 928 4245), George Hamilton IV
 LEEDS, Florida Greene Hotel (490984), Budgie
 LEICESTER, Polytechnic (550576), The Look / The Set
 LIVERPOOL, Brady's (051 236 3959), Au Pairs
 LIVERPOOL, Warehouse Alex Harvey Band
 LONDON, Victoria Apollo (01 626 6491), Al Jerrard
 LONDON, Basement Bar, Clarendon Hotel, Hammersmith (01 748 1454), Temporary Title
 LONDON, Bridge House, Canning Town (01 476 2889), Ian Mitchell Band / Terry Vision
 LONDON, Chelsea College, Manresa Road (01 352 6421), Any Trouble
 LONDON, Cock Tavern, Fulham (01 385 4161), Chantissimo
 LONDON, Dingwalls, Camden Lock (01 267 4967), Hank Wangford Band / Monkey
 LONDON, The Factory, Chippinham Mews, Paddington, Vincent Inns
 LONDON, Golden Lion, Fulham (01 385 3942), Glimp
 LONDON, Greyhound, Fulham (01 385 0526), Steve Hooker / The Shakes
 LONDON, Half Moon, Herve Hill (01 737 4580), The Yachts / The Decorators
 LONDON, Hammersmith Odeon (01 748 4081), Japan / Wasted Youth
 LONDON, Hope And Anchor, Islington (01 359 4510), Bim
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), The Empires
 LONDON, John Bull, Chiswick (01 934 0062), Julian Dawson's Hit Factory
 LONDON, Lawson School of Economics, Old Theatre, Houghton Street (01 405 1977), John Otway And Wild Willy Barrett
 LONDON, Marquee, Wardour Street (01 437 6003), Pretty Things
 LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 824 7611), Diagram Brothers / Mad Hatters
 LONDON, Musicians Collective, Gloucester Avenue (01 722 0456), Will Mentor / Will Emaling / Richard Colman / Martin Mayes / Barry Leigh
 LONDON, Rock Garden, Covent Garden (01 240 3661), Weapon Of Peace
 LONDON, Ruskin Arms, East Ham (01 472 0377), Gibraltar
 LONDON, The Spurs, Tottenham (01 808 9472), Apocalypse
 LONDON, Starlight Room, Railway Hotel, West Hampstead (01 824 7611), O-Jah
 LONDON, TheatreSpace, Charing Cross (01 836 2035), Robert Calvert's Fact And Fictions
 LONDON, Two Brewers, Clapham (01 822 3621), Sad Among Strangers
 LONDON, The Venue, Victoria (01 234 4673), Carnival De Brasil
 LONDON, White Swan, Greenwich (01 670 3017), Denigh
 MACCLESFIELD, Masonic Arms, Rockin' Horse
 MEIR, Wagon And Horses, Grace
 MIDDLESBOROUGH, Rock Garden (81895), The Passions
 NEWCASTLE UPON TYNE, University (28402), Lindisfarne / Trimmer And Jenkins
 NORTHAMPTON, Nene College (714326), The Thompson Twins
 NOTTINGHAM, Balloon Wood Social Hall, Breakdown
 NOTTINGHAM, Rock City (412544), Hazel O'Conner / The Urge / Prime Suspect
 OXFORD, Corn Dolly (44761), Chinatown
 OXFORD, Penny Farthing (46007), The Spoilers
 PAISLEY, Bangalore Bar (041 889 6667), A Certain Ratio
 REDDITCH, Hopwood Caravan Park (65964), Chainsaw
 RETFORD, Porterhouse (764881), Shock
 ST ALBANS, Horn Of Plenty (30820), Ziti
 SHEFFIELD, Dugbridge Community Centre, Riddler
 SHEFFIELD, Penguin (20911), Slider
 SHEFFIELD, University (24076), Gordon Giltrap
 SHIFNAL, Star Hotel (Telford 451517), UXB
 TIPTON, Brewer And Baker, Confessor
 NOTTINGHAM, Boat Club (869032), Chevy
 WATFORD, Watford College, Hempstead Road (45083), The Dance Band
 WEST RYTON, Pavilion (203), Wilko Johnson's Solid Senders
 SEAFORD, Great Dane (892405), Zebedee
 SOUTHALL, HAMBROUGH Tavern, The Attendants
 WIRRAL, Floral Pavilion, Matchbox
 WOKING, The Grcketers (61409), The Sleep
 WOLVERHAMPTON Polytechnic (28521), Mo - Dettes

SUNDAY

FEBRUARY 8
 ABERDEEN, Copper Beech (36487), Boots For Dancing
 BATH, Tiffany's (65342), Monochrome Set
 BICESTER, Red Lion, The Crew
 BIRMINGHAM, The Railway, Curzon Street (021 359 3491), Wiking
 BLACKBURN, Manzman, Wanda And The Dentists
 BRISTOL, Locarno (26193), Bad Manners / Dolly Mixture
 BURT, Burt's Hall (061-761 707), The International Set
 CHIGWELL, White Hart (01-505 2254), Park Avenue
 CORK, Savoy (509791), Harry Chapin
 EDINBURGH, Valentino's, A Certain Ratio / Josef K
 GLENROTHES, Rothes Arms (753701), Winston J Gregory Band
 HULL, Humberside Theatre (23638), Dan Danger
 ILFORD, The Cranbrook, Cranbrook Road (01-534 8858), First Aid
 LEEDS, Florida Greene Hotel (490984), Alex Harvey
 LEEDS, Opera House, Lindisfarne / Trimmer And Jenkins
 LEEDS, Staging Post (73554), Rough Justice
 LONDON, Clarendon Hotel, Hammersmith Broadway (01-748 1454), The Outsiders
 LONDON, Greyhound, Fulham (01-385 0526), The Alternative Cabaret
 LONDON, Half Moon, Herve Hill (01-737 4580), The Cheaters / Scavenger
 LONDON, Hope And Anchor, Islington (01-359 4510), Inner City Unit
 LONDON, 101 Club, St John's Hill, Clapham (01-223 8709), The Gas
 LONDON, King's Head, Acton (01-992 6280), More / Bronx
 LONDON, Lewisham Odeon (01-852 1311), The Who
 LONDON, Lyceum, The Strand (01-836 3715), Throbbing Gristle / Cabaret Voltaire / Clock Opera / Zev
 LONDON, Marquee, Wardour Street (01-437 6003), The Polecats
 LONDON, Moonlight, Railway Hotel, West Hampstead (01-824 7611), Ski Patrol / X-Effekt
 LONDON, Rock Garden, Covent Garden (01-240 3661), The Bees / The Prize Gypsies / Plain Characters
 LONDON, Ruskin Arms, East Ham (01-472 0377), Deep Machine / Red Shoes
 LONDON, Torrington, North Finchley (01-445 4710), Hank Wangford
 LONDON, Walmer Castle, Peckham (01-203 4630), Margols De Sade
 LONDON, Windsor Castle, Harrow Road (01-296 8403), Suttel Approach
 LOUGHBOROUGH, University (83171), The Thompson Twins
 MANCHESTER, Portland Barr (061-236 8474), Shader
 NEWBRIDGE, Memorial Hall (243019), Onibo Parantoli
 OLDHAM, The Lancashire (061-624 7822), The Fence
 READING, Target Club (585887), Eleventh Hour
 RICHMOND, Brolly's, The Castle (01-948 4244), Neal Kay
 SELLY OAK, Bournbrook Hotel, The Set / Ian Campbell / Excelsior Jazz Band
 WAKEFIELD, Unity Hall (6555), Matchbox
 WALLASEY, Dale Inn (051-639 867), Rockin' Horse

MONDAY

FEBRUARY 9
 BARNESLEY, Wombwell Reform Club (172728), Massacre
 BIRMINGHAM, Odeon (021 643 6101), Emmylou Harris And The Hot Band
 BOLTON, Swan Hotel (27021), Hades
 BRADFORD, Bradford College, Vaunts Bar (392712), Little Brother / Wild Willy Barrett
 BRISTOL, Locarno (26193), The Stranglers
 DERBY, Assembly Rooms (31111), Split Rivit
 DERBY, Blue Note (42569), Au Pairs
 EDINBURGH, Usher Hall (031 226 1159), Lindisfarne / Trimmer And Jenkins
 LEEDS, Electro Disco, Bizarre Evening
 LEEDS, Warehouse (488287), Naked Lunch / Blancmange
 LONDON, The Castle, Tooting (01 672 7010), Fruit Eating Bears
 LONDON, Clarendon, Hammersmith Broadway (01 748 1454), The Dark / Missing Presumed Dead / The Dogma Cats
 LONDON, Cock Tavern, Fulham (01 385 0521), John Spencers Spectacles
 LONDON, Dingwalls, Camden Lock (01 267 4967), Sister Sister / Flying Club
 LONDON, Golden Lion, Fulham (01 385 3942), Bob Kerr's Whoopie Band
 LONDON, Greyhound, Fulham (01 385 0526), Den Helder And The Random Band
 LONDON, Hope And Anchor, Islington (01 359 4510), The Tea Set
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Taward Pina
 LONDON, Lewisham Odeon (01 852 1311), The Who
 LONDON, Marquee, Wardour Street (01 437 6003), Royal Charm
 LONDON, Moonlight, Railway Hotel, West Hampstead (01 824 7611), S-Maters / Soft Drinks / Anorexia
 LONDON, Pied Bull, Islington (01 837 3218), Ennio Sautter / The Corsairs
 LONDON, Rock Garden, Covent Garden (01 240 3661), Von Trapp Family / Time Files
 LONDON, Royal Engineers, Mill Hill, The Artists
 LONDON, Ruskin Arms, East Ham (01 472 0377), Mean Machine
 LONDON, Stapleton, Crouch End (01 272 2108), Sore Throat
 LONDON, Starlight, Railway Hotel, West Hampstead (01 824 7611), Bands
 LONDON, Tramshed, Woodwick (01 855 3371), Rock Talent Contest (100 Price)

LONDON, The Venue, Victoria (01 834 5500), The Fire / Nancy Culture / RPM
 MANCHESTER, Polytechnic (061 273 1162), The Thompson Twins
 RUNCORN, Cherry Tree (74171), Asylum
 SHILDON, Shildon Club, Dredinger
 SOUTHEIND, Zero 5 (540117), Diamond Head
 WATFORD, Bailey's (39848), David Essex

TUESDAY

FEBRUARY 10
 BIRMINGHAM, Odeon (021 643 6101), Harry Chapin
 CARDIFF, Top Rank (26538), Bad Manners / Dolly Mixture
 CROYDON, Fairfield Halls (01 888 9291), Richard Digance
 LEEDS, Warehouse (488287), Moondogs
 LIVERPOOL, Mayflower, Old Hall Street, Stun The Guards
 LONDON, Apollo Victoria (01 826 6941), Emmylou Harris And The Hot Band
 LONDON, Castle, Tooting (01 672 7018), Hill And Run
 LONDON, Clarendon, Hammersmith Broadway (01 748 1454), The Lavender Hill
 LONDON, Cock Tavern, Fulham (01 385 0521), Side Street
 LONDON, Dingwalls, Camden Lock (01 267 4967), Wilko Johnson's Solid Senders
 LONDON, Golden Lion, Fulham (01 385 3942), Classics
 LONDON, Greyhound, Fulham Palace Road (01 385 0526), The Cheaters / X-Effekt
 LONDON, Hope And Anchor, Islington (01 359 4510), Erogonous Zones
 LONDON, 101 Club, St John's Hill, Clapham (01-223 8709), Original Mirrors
 LONDON, Marquee, Wardour Street (01 437 6003), More / Bronx
 LONDON, Moonlight, Railway Hotel, West Hampstead (01 824 6663), Red Letters
 LONDON, Pied Bull, Islington (01 837 3218), Apocalypse
 LONDON, Rock Garden, Covent Garden (01 240 3661), Resistance / Bouncing Czechs
 LONDON, Starlight, Railway Hotel, West Hampstead (01 824 7611), The Prize
 MANCHESTER, Apollo, Ardwick (061 273 1152), Burt's Hall
 MANCHESTER, Polytechnic (061 273 1162), The Thompson Twins
 NOTTINGHAM, Ad Lib Club, Au Pairs
 NOTTINGHAM, Trent Polytechnic (46725), Lindisfarne / Trimmer And Jenkins
 PENRITH, College of Food and Agriculture, Wanda And The Dentists
 PLYMOUTH, Polytechnic (21312), The Stranglers
 SCUNTHORPE, Priory Hotel (844493), Diamond Head
 SHEFFIELD, Limit Club (733940), Bizarre Evening
 WATFORD, Bailey's (39848), David Essex

WEDNESDAY

FEBRUARY 11
 ABERDEEN, Valhalla's, Winston J Gregory Band
 BIRMINGHAM, Odeon (021-643 6101), Burning Spear
 BRADFORD, University (33466), Any Trouble
 BRIGHTON, The Northern, London Road (862519), Supports
 DURHAM, University (64466), The Thompson Twins / Reactor
 EDINBURGH, Club 81, The Moon, Abbeywood (031-229 7840), Scars / Twin Sets
 HALIFAX, Foggy's, Wanda And The Dentists
 HORNHAM, Capitol Theatre (60679), Richard Digance
 KEELE, University (625411), Darts
 LEEDS, Warehouse (488287), Split Rivit
 LIVERPOOL, Dolphin, Carey Place, Stun The Guards
 LONDON, Apollo Victoria (01-826 6941), Emmylou Harris And The Hot Band
 LONDON, Blitz, Great Union Street, Covent Garden (01-486 6589), Private Lives
 LONDON, Dingwalls, Camden Lock (01-267 4967), Au Pairs
 LONDON, Dominion, Tottenham Court Road (01-580 0526), Harry Chapin
 LONDON, Goshops, Dean Street (01-437 4554), Charley Harper / Chelsea
 LONDON, Greyhound, Fulham (01-385 0526), The Directions / 21 Escapes
 LONDON, Hope And Anchor, Islington (01-359 4510), Nervous Germans
 LONDON, Kensington, Russell Gardens (01-603 3245), Park Avenue
 LONDON, King's Head, Acton (01-992 6282), Dancing Dill / The Pinkoes
 LONDON, Marquee, Wardour Street (01-437 6003), Wasted Youth
 LONDON, Moonlight, Railway Hotel, West Hampstead (01-824 7611), Lower Levels / The Uprights
 LONDON, Pied Bull, Islington (01-837 3218), Ennio Sautter / The Corsairs
 LONDON, Rock Garden, Covent Garden (01-240 3661), UK Decay
 LONDON, Royal Albert Hall, Kensington Gore (01 589 8212), Ray Charles / Barbara Dickson
 LONDON, The Venue, Victoria (01-834 5500), Upp
 MANCHESTER, Pips (061-834 7155), Bizarre Evening
 OXFORD, Scamps (45136), Delta 5
 POOLE, Arts Centre (70521), Bad Manners / Dolly Mixture
 RICKMANSWORTH, Civic Hall (71542), Wilko Johnson's Solid Senders
 SHEFFIELD, Polytechnic (738934), Lindisfarne / Trimmer And Jenkins
 SOUTHAMPTON, Gaumont (29772), The Stranglers
 SWANSEA, Circles (54131), Alex Harvey Band
 UXBRIDGE, Brunel University (39125), The Hitmen
 WATFORD, Bailey's (39848), David Essex

BAD MANNERS: (Buster Bloodvessel alias Doug Tendie, background picture) continue their tour at Cardiff Top Rank on Tuesday

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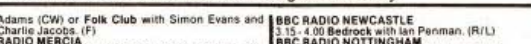
Edited by CHAS de WHALLEY

ON THE BOX

THURSDAY Feb 5
BBC 1 7.25 - 8.05 'Top Of The Pops' with Simon Bates
BBC 2 10.15 - 10.45 'Mike Harding Show' with Mike Harding

MONDAY Feb 9
BBC 2 7.00 - 7.45 'Rock Goes To College' with The Roches
BBC 1 7.20 - 8.10 'Startrek'
BBC 2 7.50 - 8.30 'Fawlty Towers'

THAMES 6.00 - 6.35 'Thames News' with Nicky Horne's Rock News
TUESDAY Feb 10
BBC 2 10.15 - 10.45 'Jake Thackeray & Songs'



THE ROCHEs: Rock Goes To College on Monday

WAVELENGTHS
BBC RADIO ONE 97.5/285m 88-91 VHF
BEACON RADIO 303m 91.2 VHF
BCC RADIO BLACKBURN 303m 96.4 VHF

Programme Identification Code
(R) Rock of all descriptions, (HM) Heavy Metal, (NW) New Wave/Independent/Experimental, (AOR) Album, (OR) Orientated Rock, (L) Local Groups, (GG) Gig guides, (REV) Album and singles reviews, (CW) Country Music, (F) Folk Music, (R) Reggae, (S) Soul/Funk/Disco, (J) Jazz, (RB) Rhythm and Blues/Blues, (S) Folk Music, (R) Rock 'n' Roll, (S) Sixties' Pop, (IMP) Interviews, (CH) Charts, (PA) Phone Access, (M) Magazine Programme, (JOB) Job Spot, (OB) Outside Broadcast, (INT) Interviews, (N) News.

THURSDAY

BBC RADIO ONE
8.10 - 10.00 Richard Skinner. Featuring Otway & Barrett In Concert. (R)
10.00 - 12.00 John Peel. (NW/REG.)

FRIDAY

BBC RADIO ONE
8.10 - 10.00 Richard Skinner. Featuring Otway & Barrett In Concert. (R)
10.00 - 12.00 John Peel. (NW/REG.)

SATURDAY

BBC RADIO ONE
4.00 - 5.00 Walters Weekly with John Walters. (M)
5.00 - 6.30 Rock On with Tommy Vance. (RIM)
6.30 - 8.00 Concert. Featuring XTC

SUNDAY

BBC RADIO ONE
8.00 - 10.00 Country Style with Joe Butler. (CW)
10.00 - 12.00 John Peel Show. (NW/REG)
12.00 - 1.00 Music Into The Night with John Scragg

WEDNESDAY

BBC RADIO ONE
8.10 - 10.00 Richard Skinner. (R)
10.00 - 12.00 John Peel. (NW/REG.)
12.00 - 1.00 Music Into The Night with John Scragg

FRIDAY

BBC RADIO ONE
5.45 - 7.30 Roundtable with Mike Read, with Billy Joel and Dave Lewis. (R)
7.30 - 10.00 Anne Nightingale Show. (R)
10.00 - 12.00 The Friday Rock Show with Tommy Vance. Featuring Diamond Head and Humble Pie. (HM)

SATURDAY

BBC RADIO ONE
4.00 - 5.00 Walters Weekly with John Walters. (M)
5.00 - 6.30 Rock On with Tommy Vance. (RIM)
6.30 - 8.00 Concert. Featuring XTC

SUNDAY

BBC RADIO ONE
8.00 - 10.00 Country Style with Joe Butler. (CW)
10.00 - 12.00 John Peel Show. (NW/REG)
12.00 - 1.00 Music Into The Night with John Scragg

MONDAY

BBC RADIO ONE
8.00 - 10.00 Richard Skinner Show. (R)
10.00 - 12.00 John Peel Show. (NW/REG)
12.00 - 1.00 Music Into The Night with John Scragg

TUESDAY

BBC RADIO ONE
8.00 - 10.00 Richard Skinner Show. (R)
10.00 - 12.00 John Peel Show. (NW/REG)
12.00 - 1.00 Music Into The Night with John Scragg

IN SESSION

THIS WEEK the following bands are recording sessions that will be broadcast in the very near future. Keep an ear out for them.
RADIO ONE: RICHARD SKINNER SHOW
Modern Eon
The Beat
Department S
Wah Heat

FRIDAY

BBC RADIO ONE
8.10 - 10.00 Richard Skinner Show. (R)
10.00 - 12.00 John Peel Show. (NW/REG)
12.00 - 1.00 Music Into The Night with John Scragg

SATURDAY

BBC RADIO ONE
4.00 - 5.00 Walters Weekly with John Walters. (M)
5.00 - 6.30 Rock On with Tommy Vance. (RIM)
6.30 - 8.00 Concert. Featuring XTC

SUNDAY

BBC RADIO ONE
8.00 - 10.00 Country Style with Joe Butler. (CW)
10.00 - 12.00 John Peel Show. (NW/REG)
12.00 - 1.00 Music Into The Night with John Scragg

MONDAY

BBC RADIO ONE
8.00 - 10.00 Richard Skinner Show. (R)
10.00 - 12.00 John Peel Show. (NW/REG)
12.00 - 1.00 Music Into The Night with John Scragg

AIRPLAY CHART

- 1 IMAGINE, John Lennon EMI
2 WOMAN, John Lennon WB
3 IN THE AIR TONIGHT, Phil Collins Virgin
4 RAPTURE, Blondie Chrysalis
5 DON'T STOP THE MUSIC, Yarfborough and Peoples Mercury
Country of Radio City, Liverpool.

NOT MANY bands have a publicist who's afraid to go out to dinner alone with them. Such was the case, however, when the Stranglers first toured America in July of 1978. Forced to play hostess, the young lady employed by A&M Records invited the four or five friends to join her.

As it turned out, her caution was justified. She was unsettled by Jean Jacques Burnell suddenly leaving for New York in a fit of anger, and then during the meal Hugh Cornwell graphically discussing the various functions of the human body. Jet Black screamed and fell backwards into the middle of the aisle for no apparent reason, and Dave Greenfield displayed a disconcerting awareness of the laws governing the practice of witchcraft in England. Combined with the atmosphere created by the sensationalist press clippings that had preceded them, it was quite an evening. Two and a half years later, the Stranglers returned.

Initially, it didn't seem as though much had changed. Songs like 'Dead Loss Angeles' and 'Genetic' were hardly endearing little ditties. Word of their arrest in France had also drifted over. And then there was the spontaneous interior re-decoration of the Whiskey (in Los Angeles) during the soundcheck.

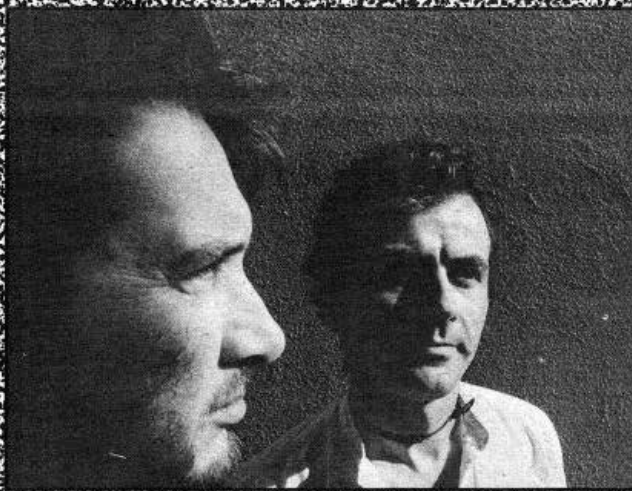
There is a large section of removable chairs on the floor of the club, and whereas the Mexican employees had instructions to set them up, the Stranglers had requested the option of more dance floor space. Already initiated by the fact that the only person in the world who had a key to where the microphones were had not yet arrived, Hugh and Jean were frustrated in their attempts to breach the language barrier and thereby stop the placement of the chairs. Like a scene from Disney's 'Sorcerer's Apprentice', the workers relentlessly carried the chairs in, two by two, ignoring the exhortations to the opposite. Monosyllables, gesturing, and even threats to call the immigration authorities were of no avail.

Finally, JJ resorted to non-verbal communication: he jumped off stage, picked up one of the offending pieces of furniture, and smashed it against a ceiling support. With the aid of Jet's helping hands, about three dozen chairs and an odd table or two were reduced to a pile of dismembered components. As the two been waiting photographers who had been blended in with the wallpaper, the group went off to find a cup of tea. But such events were the exception rather than the rule.

"I am not ashamed of anything I've done or of what I am. Nevertheless, I am constantly reappraising any views, not only about myself but of the world in which I live as well.

"Some people in rock music actually are involved in things that they, however naively, believe in," he sarcastically rejoined. Acting on his beliefs, JJ rides only Triumph Bonneville motorcycles, because they're made "by the sole remaining workers co-operative in existence, and it's very much an artisan oasis". Far from what his reputation would indicate, Burnell patiently devoted over an hour of his full time to working out an interview with a Japanese fan who's command of English left something to be desired. Among other eccentricities, Jean carries a tape of a Radio Free Moscow news broadcast on the road with him, and over that "I listened to much rock music before Kraftwerk."

Hugh Cornwell is the other Strangler who attracts the most attention. He is at least as opinionated as the younger Burnell, but Cornwell's outspokenness covers a broader range of topics. Also, Hugh seems to state his points of view in a deliberately provocative manner. Some selected examples cover a spectrum of concerns. On evolution, Hugh postulated "man could have been a bio-chemical experiment by alien intelligence placed here among indigenous life forms, its functioning



SAUCER ENFORCER

Chris Marlowe Stateside Meninblack

being based upon the systems already in evidence."

On religion Cornwell stated, "I get a religious experience when I have a crap. It's emotional, you've become decongested. You're communing heavy with God." And delighting in the effect, he responded to an all-too-familiar change of sexism by promising, "The Stranglers love women, have always loved women, and will continue to love women at every possible opportunity."

Jet is a bearish man, has a predilection for long quiet conversations with liquor bottles, and in fact owns more than one liquor store in England. He is soft spoken, and when he does decide to talk his words are carefully chosen and they reveal an intelligent, thoughtful mind behind his extensive vocabulary. Black works closely with the Stranglers Information Service ("We don't have a fan club"), whose publication 'Strangled' contains many of his contributions. He is basically self-educated and advises, "The happiest people I know have, like me, no qualifications for anything. They just go out and do it."

True. To his philosophy, Jet has held quite a variety of jobs prior to becoming a Strangler, from being an ice cream vendor to a merchant of fine wines.

Dave was originally the most controversial member of the band, solely due to the fact that he played keyboards. Back when the public first began noticing what these boys were up to, no self-respecting "new wave" band used keyboards. Especially not synthesizers. Dave still lives under the spectre of comparisons to the Doors, regardless of the fact that "the only tracks I heard before joining the band were the two big ones they had in England, which were 'Light My Fire' and 'Riders On The Storm.' So if people say I sound similar, it's because of parallel development."

He is the most affable of the lot, and was frequently seen wandering around talking to early arrivals at venues. Dave's unusual main interest is in the occult. He doesn't fit the image invoked by the label 'Warlock,' but Jean Jacques reaffirmed that "Dave is quite involved with the occult. I think he's a second-degree initiate, which is by then-um-serious. But you've got to get him drunk before he'll talk about it."

The past year has not been kind to the Stranglers. "It has definitely been the worst year of our lives," stated JJ bluntly. There was the arrest in Nice "for nothing," Jean insisted. "Because we're totally innocent." Officially, the charge was inciting a riot. Burnell was hit the hardest by the suit, since he was the only band member who spoke French. Then there was Cornwell's much publicised drug bust.

The sentence imposed was so strict by conventional standards that the League of Common Sense and Decency awarded Hugh an honorary membership. Two things of particular note resulted from his incarceration, however. One is that Hugh has written a small book detailing his experiences. The other was a pair of gigs at the Rainbow. "A lot of people helped us out in order to stick our fingers up at the judge," JJ explained. "Hugh was sent down about a week before the two gigs in London were scheduled, so we had the choice to either cancel or do them. And these people volunteered to play with us, which was great."

Then IRS released a compilation album in the United States, called 'Stranglers IV'. One side is selected tracks from The Raven, and the other is odd B-sides and the like, all of which were previously unavailable in America. Within weeks, the Stranglers arrived in The Land Of Opportunity. All too soon, Hugh was moved to re-Christen the colonies The Land Of Opportunists when every bit of the equipment that the band had brought over was stolen. Truck and all. Not only was the loss considerable in financial terms, but it had taken over five years to accumulate and customise everything.

Dave was particularly devastated since several components of his keyboard setup are not commercially available, and certain numbers proved impossible to play without them. As if to remind everyone that things can always get worse, the band then found out that nothing was insured. Making do with rented and borrowed equipment, the men in black continued across The Promised Land.

In Los Angeles, the Stranglers played two shows a night for four nights. Jet bought a new drum kit, and it was delivered incomplete. Dave had a small mixer stolen from right on stage. And the press came out in

force, representing everyone from glossy skin magazines to Xeroxed fanzines. For the most part, the band showed amazing restraint in the face of the usual interminable string of questions like how long they've been together and how to pronounce Jean Jacques. Unfortunately, their patience ran out in the midst of an interview on KROQ, arguably the best radio station in Los Angeles.

There were other tour highlights. The van broke down in a town called Buttonwillow. One of their roadies got involved in an incident that left him hospitalised ("It took five Texans to put him down," Jean Jacques boasted). A record store in Colorado had the band immortalise their signatures in wet cement. Most importantly of all there were the shows themselves. Without any of their own equipment and with less than one right off out of every 14, the Stranglers put on an excellent concert time after time. By the groups request, the only illumination was pure white light (as Jet so tactfully put it, "This is no Las Vegas extravaganza").

There was an unexpected degree of sophistication and technical skill as the musicians offered selections from all of their albums. Every set began with an introductory tape of Waltz in Black, an instrumental from 'Meninblack', that features a lumbering calliope sound from the keyboards, and then ranged from the snarling and sneering of 'Down In The Sewer' to the haunting beauty of 'The Raven'. On occasion they would present another, longer cut from the impending album. Other songs were also shifted and substituted, but the end result was nearly always impressive.

Despite the lack of appreciation, the Stranglers virulently negative opinion of the States has softened. JJ admitted, "You can't say that you hate a country when you like people from that country, once you've met some real people from that place. It kind of compromises your ideals. So I've become more discriminating about my likes and dislikes. I dislike what America represents in the world. I don't dislike America."

The most recent country to receive Strangler scrutiny has been Australia now that they've studied the United States.

"We were chased over the county line from Queensland, which is run by Jon Bjelke-Petersen. Burnell explained, "He became prime minister on 17% of the vote by gerrymandering." (Changing the boundaries). "He's also kicked Aborigines off their territorial lands in order to mine uranium. We wrote 'Nuclear Device' about that. They came and tried to smash up our show." Even England still receives analysis. Burnell stated, "England doesn't exist...England was the original imperial aggressor in that part of the world. The English have dominated the Welsh for 900-odd years. It's an artificial union."

The latest preoccupation of the band, both collectively and individually, doesn't have anything directly to do with politics, however, the new album is heavily influenced by it; that is the Stranglers belief in life on other planets. Not just alien creatures, but highly evolved intelligent beings. According to the band, these aliens appear regularly to humans at least as UFOs, and they actively influence life on Earth.

As Cornwell explained, "Throughout Biblical writings strange phenomena are constantly and our technological knowledge is advancing so fast that certain passages which in earlier times were mysterious and without any apparent meaning, have now been interpreted as descriptions of possible futuristic space craft and space beings." Jean Jacques offered the thought that perhaps the Immaculate Conception was actually a case of artificial insemination by highly developed extra terrestrials to alter the course of human evolution.

With a new album, a pending British tour, lacking an American contract, and considering their penchant for accumulating lawsuits along with their gold records, the Stranglers are not in the business for perks.

As Jean Jacques put it, "Fun? That's Western decadence, isn't it?"



U2 / DELTA 5 / THOMPSON
Twins
 Lyceum, London
 By Sunie
 A STRONG bill headed by Ireland's finest ensured a sell-out night at the Lyceum on Sunday with a

rumoured seven hundred (gasp) turned away. I arrived to find the Thompson Twins already on stage and rendering 'She's In Love With Mystery', a pop song as delightful as it is atypical of their funk-based repertoire.

Their sound was simply dire, but the sheer excellence of musicians and material both shone through. 'Perfect Game', the new single, sounded pretty good, and my own favourite, 'When I See You', was crass and funky as ever. The original looked sharp, too, with the sax and four-piece augmented by sax and congas, they fill the stage with style and unselfconscious verve.

'Good night. Take care!' they call, much too soon. They're soon back, however, for a superb encore of an African song, all percussion and chant, which suffers less from the poor sound and consequently ends their night in triumph.

I approached my first encounter with live U2 with some trepidation. Their reputation is certainly a mixed one, but what I saw was a pleasant surprise. To be sure, it seemed to take a few songs for them to get into their stride, but by the time they reached 'You', they were going great and they're both right perfectly.

Julz and Bethan's voices complement each other perfectly, and they're both first-rate singers. The overall Delta sound is rhythmic and bassy; there were definite highspots and less-interesting bits in their set, but by the end it was pretty well worth over.

They're encored with 'Mind Your Own Business', a rousing, good-humoured finale, and left us to await U2.

Now there's no denying that when a group of whom you are inordinately fond rise fairly rapidly from Moonlight support act to Lyceum headliners, you are going to be delighted and proud (smug) and all the rest of it. But during the wait I was more apprehensive than anything else, last time they played this venue was with Echo & The Bunnymen, and both bands were dismal. It had to be better this time.

It was. From the opening bars of 'The Ocean', it was quite clear that they'd learned the lessons of previous big London gigs. Bono

kept the chat to a minimum, leaving the music to speak for itself and there are few more eloquent voices to be heard, for my money. Uniformly black cast aside, the ebullient singer appeared in loud amateur paint splattered jeans and blond base-tartan, with the Edge in high-collared, splattered jeans and blond base-tartan. Forget all the nonsense about Bono being some sort of modern world rock Stewart; the showmanship has been misinterpreted in certain quarters, but the genuine joy and commitment behind it is unquestionable. Their material was taken chiefly from the Island LP and Boys' Town, the oldie 'Stories For Boys' with its swelling guitar and, inevitably, '11 O'Clock Tick Tock', which now has virtually anthem status.

They've swept on to a glorious close with 'Twilight', which had me and a thousand others smiling ecstatically and crying out for more, and followed that with a real stunner, 'You're On Your Own', which would you believe. 'All Along the Watchtower?' Bono shared vocals with Pete Dinklage of Wall. Hear while Adam, Larry and the Edge turned a Dylan song into something totally new. Then it was anthem time, and 'U2' then it was over.

I know I haven't seen U2 yet, but I can't help but think that what dynamic musicians they are as they're not at their absolute, breath-taking best, they never fail to be uplifting.

You can make you bop, make you think and make you smile. You can give them a hit — they've had two near misses already — and believe me, it's a fair exchange.

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MODERN MAN/KILLER HERTZ
 King's College Hall, London
 By Bev Perry

THIS OBSCURE students' hall was as unlikely a place as any to find such a scintillating talent. The name may strike a dull chord in your heart — but give their sound and style a glimpse. Woweeeee!

Front man and Glaswegian (as they all are), Jim Cooke must be hailed the latest blond bombshell! A crooning, sexy singer who's twice as good-looking (and younger) than Sting! And a guitarist-cum-keyboardist (Donny Mitchell) with an uneasy resemblance to Jobson (but isn't hung up on his looks). And one Ali MacLeod who took lessons from the unique Adamson hook — with panache!

Starting with the new single, 'Things Could Be Better', other Modern dance ditties followed. Their sound's so impressive. Their melodies elating. The crazy rhythms of 'Dawn Patrol' and more owe as much to the Skids as to Ultravox or Devo (Midge Ure produced their records to date). Jim Cooke is a great frontman: I love his intimate way with a mike (real torch singer's embrace) and how he grins into the audience; just enough. These Modern Men use their influences in a new way. Watch out.

As to Killer Hertz — they were like Motorhead, and give you terminal ear damage — and boredom. A blast from the past, they might have been suited supporting a heavy metal gig. But this was an audience of Modern fans — which made them a mismatch — of the old and new.



NODDY HOLDER

SLADE
 Hammersmith
 Odeon, London
 By Philip Hall

AT A packed Odeon there were bikers, skins, punx and Barry Normal's all keeping the legend alive.

When Slade hit the stage amid a kaleidoscope of coloured lights the atmosphere in the Odeon was similar to the Kop after Liverpool had just scored. It was as though the clock had been turned back five years and Slade were still a supergroup making a rare appearance.

Slade's stage presence is so powerful that you are pulled into their brash rock 'n' roll world whether you like it or not. All the hits were there and if the new single, 'We'll Bring The House Down', was anything to go by then Slade could at last be in command of the charts again.

MUSIC FOR PLEASURE
 Leeds Amnesia Club
 By Lesley Stones

NOT BEING expert on synth based music, I can only offer opinions on this particular band.

The first reassuring impressions was that at least they didn't look like stereotype emotionless clones, which as well as boring would be amazingly pretentious in a bunch of young Yorkshire lads like these, who, even in front of a local audience allow occasional glimpses of their nervousness.

Their music is at times typically moody. I say typically, as the synthesiser seems purpose built to express solemnity and moodiness, but they also use it to elevate their sound into pop-type melodies. The result is fairly light hearted pop/rock. In fact, I was surprised that the band don't let Dave Whittaker make more use of his synths. They leave it to just blend in rather than dominate or control. An unusual approach but one which leaves a sense of wasted possibilities. Instead it's Chris Oldroyd's drums which played a major role, consistently noticeable above all else.

The problem is that every song begins well, full of promise, yet by the end has become repetitive and interest wanes. Even the single 'Human Factor', wasn't substantially better. And when it was over they climbed off the stage. No encore, no ceremony. Nothing special.

LAUTREC
 Dingwalls, London
 By Dante Bonutto

AMONGST the HM literati there's a friendly rivalry involved in

"discovering" new talent but I'm afraid I can't really put my name to Lautrec. A couple of months back a well-respected colleague mentioned the band and assured me they were going to be huge and, having now heard a tape, seen a video and (at long last) sampled them live, there's no way I'd argue with that.

Not that this was a perfect gig mind. The PA, for instance, could barely handle 1,000 watts (1/35th the capacity of Saxon's rig for their recent London dates) which left the sound lacking in clarity and volume and the crowd, although less self-consciously trendy than usual, still weren't overly keen on enjoying themselves.

Despite this the Bristol-based quintet showed enough of their true mettle (metal?) to make it plain that it won't be long before the Lautrec legend provokes knowing grins and clenched fists wherever heads are banded.

Stepfather and son Reuben and Laurence Archer are very much the band's axis, the former's seasoned lung-power proving a perfect foil for the latter's swooping, strafing guitar runs whilst bassist Simon Ridler, keyboard maestro Steve Holbrook and superior stickman John Phillips support ably from the rear, blending melody and muscle with a precision reminiscent of vintage UFO.

And the material like the playing is of a consistently high quality, ranging from the breathless bravado of 'Back To The Boogie' through the full-blooded drama of 'Midnight At The Moulin Rouge' and 'Mean Gasoline' (their debut 45) to the grandiose 'Velvet Lady', a lengthy ambitious number with Laurence excelling both on soothing six-string soliloquy and out-and-out powerchord attack.

PSYCHEDELIC FURS
Marquee, London
By Sunie

THESE ARE conservative days of recession / depression, but at least we still have a choice of soundtracks to live them out. I'll opt for positivity tempered with humour, as personified by U2, although I can sympathise with those who'd rather pretend that current problems don't apply to them because they're Robin Hood, Robinson Crusoe or Mary Queen of Scots. If you prefer, however, to lie back and have a damned good melodramatic wallow, allow me to introduce you to the Psychedelic Furs.

I hated them. Let's throw aside all pretence of objective criticism; you don't believe all that stuff, anyway. Do you? I observed the Furs' set from three different spots in the Marquee, forced myself to listen to their turgid blathering for what seemed like hours, and tried (honestly) to find one thing about their music or style that I liked. I couldn't.

Much of the material they performed was new, I was told, so my unfamiliarity with their repertoire proved no great disadvantage. What I heard was a great deal of dark, heavy rock music, loud and repetitively dirge-like and unrelieved by any noticeable degree of light and shade.

Their presentation was a disappointment; I'd imagined them dark and sinister and found them dull, unthreatening and badly dressed. Singer Rep Butler, attired in an extraordinary pink smock coat, attempted little more communication with his grim-faced followers than a petulant complaint about the lack of room on stage.

The gloomy hordes jumped about a bit to old favourites such as 'We

Love You' and called the band back for an encore (surprise surprise) and then it was over and they all trudged home.

'We Love You'? Frankly, my dears, I don't give a damn.

MORE
Marquee, London
By Robin Smith

EXCUSE ME while I scrape my brain off the roof. More are the latest targets in that record company game called if it plays fast shoot it down and sign it up.

Quite how bad More really are comes as a bit of a surprise after you read a press blurb which rambles on in glowing terms about their guitar prowess. I stood there really itching to hear a band about to set the universe on fire.

More didn't even light a match. Oh sure, they had a good following of fans down front, but for the rest of us two songs was enough before you felt like heading for the bar. More are like a caged rhino that's been given it's freedom and doesn't know what to do. Perhaps their lucrative contract makes them think they can get away with murder.

"We're striving for a musical cross between the power of old wave heavy metal and the energy of new wave heavy metal." is the proud boast of guitarist Kenny Cox, but each song was a horrible noise. Up they came time and time again striding through a hailstorm of loud notes with a vocalist who could barely struggle to keep up. More just don't use their twin guitar line up either, they spiralled off in opposite directions.

All credits though to drummer Andy John Burton, who despite illness and a nose that refused to stop bleeding somehow managed to play to the end. That sort of dedication should be recognised.



THE SPIZZLES / THE MODETTES / THE TEMPER
City University, London
By Mark Total

FOLLOWING the monumental success of the Police it's inevitable that there are going to be scores of Sting lookalikes with three piece bands, trying to emulate the Police.

The Temper are such a band, whose sound is akin to that of the Police circa Henry Badowski and who have a blond headed bassist / singer not unlike you know who.

Their music is an un-original as their appearance... The Modettes on the other hand were the highlight of the evening. They are unpretentious both in music and appearance and they were determined to have fun

regardless of the usual apathetic student dominated audience. Modette music cannot be justified except to say that it is original white dance music.

Bass player Jane never stops moving except for when she takes over the lead vocals on one song. I couldn't help but think of a sparring boxer as I watched her shuffle to and fro all over the stage.

Their music alternated between boppy fun tunes like 'White Mice' and the atmospheric 'Dark Park Creeping'. They showed more than one side to their music. As is usual for support acts their mix was appalling but in the melee of sound you can still distinguish powerful rhythms and sharp melodies.

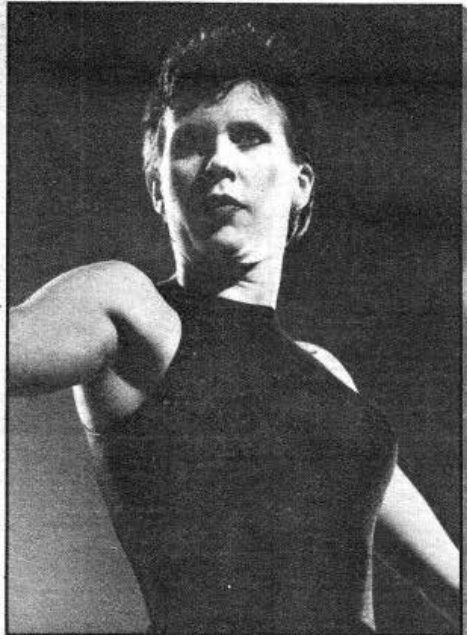
Disregarding all the vocal imperfections Spizz is one of the greatest all time personalities. The

veritable Norman Wisdom of rock music he stumbles and blunders around the stage. It's this kind of movement that gives the Spizzles songs a physical dimension.

However, I can imagine as with the previous Athletic Spizz '80 their music will not translate well into vinyl.

Opening song is an instrumental that consists of seemingly endless strumming of one chord. It is only Spizz's antics that prevent the audience from getting bored.

Spizz has only kept bass player Jim Solar from the original line up and the new band is much more traditional in its outlook. Their music was unexpectedly ordinary until they played 'Captain Kirk' over half way through the set. By then however, most of the audience had lost interest and left.



PURPLE HAZE

HAZEL: "Criticism? I'm above that sort of thing."

HAZEL O'CONNOR
Rainbow, London
By Philip Hall

ON THE eighth day the journalist got upset. He was asked to review Miss Megahype, Hazel O'Connor.

Hazel has to be commended for the way she puts 100 per cent commitment into her set. She preens, pouts and poses to the loyal crowd who follow her every move with unexpected devotion. The first half of the set was certainly entertaining due to Hazel's over-abundance of personality.

With her striking red hair and deathly white make-up Hazel looked like an actress trying to become a credible

rock singer. And her stilted songs never really allowed her to throw off this awkward pose.

The melodies always seem stiff and formalised with never any hint of natural imagination shining through. I can't really pull out specific songs to comment on because they all sound so bloody similar.

Hazel's long, drawn-out set made me realise just how lucky this young lady has been in her well publicised musical career. She's built up a solid following for herself and at the Rainbow she continually showed an unpretentious affection to her audience. Her stage personality is certainly well suited to the cavernous Rainbow but unfortunately her songs are struggling to make the rise to this big time level.

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IMPORTS

KLEER: 'Get Tough' (LP 'License To Dream' US Atlantic SD 1928). The bass-pushed group now matures...

UK NEWIES

T. S. MONK: 'Bon Bon Vie' (Mirage K11523). Unexpectedly, out of the blue, good sense has prevailed...

NICKS STRAKER BAND: 'A Little Bit Of Jazz' (CBS 163816). Precisely budding electronically backed 117 bpm 12in jagger with superimposed jitter...

sounds familiar but doesn't stand out and did nothing on import, although it's now a big US soul hit...

TELEK: 'Soul Waves' (Sire SIR 4947). Electronic 118 bpm 7in futurist disco with '60s Sals brass. 'LES' will 'Wake Me Up To Make Love To You'...

RAH BAND: 'Slide' is yet another great mix out of MFSL, while other oddities in addition to those previously detailed include Joe LaRue 'Cathedral'...



RAY CARLESS, Jamaica born but British bred since the early '60s, has been blowing tenor sax for years with a variety of musical acts...

price if you wear white with a Black Slate PA. Steve Allen / Dave Peters / Robert Jones JF Wellington/Winter Sports Centre, Jason West...

THURSDAY (5) Steve Dee funks Studley Green Community Centre on the A40 near High Wycombe. Les Knott adds Thursdays at Harlow...

RAY CARLESS, Jamaica born but British bred since the early '60s, has been blowing tenor sax for years with a variety of musical acts...

HIT NUMBERS: Beats Per Minute for last week... pop chart entries on 7in are Rainbow 1338, Boomtown Rats 1576...

ODDS 'N' BODS

HOT CUISINE: 'All Fired Up' due to DJ demand will be re-released on newly lengthened 12in remix as the double-A side...

THURSDAY (5) Steve Dee funks Studley Green Community Centre on the A40 near High Wycombe. Les Knott adds Thursdays at Harlow...

jazz / soulful... 'TISWAS!' then makes it difficult for me to sleep on Saturdays until the afternoon... Hiroshi makes up their Japanese angle...

HIT NUMBERS: Beats Per Minute for last week... pop chart entries on 7in are Rainbow 1338, Boomtown Rats 1576...

BUBBLING

BUBBLING UNDER the UK Disco 50 (page 73) with increased support are Mikko Maassa 'My Delight'...

BRITAIN'S OWN answer to the USA's 'Urban Cowboy' disco had would appear to be Futurist (I mean, a mix of funk with disco and Waity pop can hardly fail with fashion - jumping poses...)

DJ TOP TEN

- 1 TO CUT A LONG STORY SHORT, Spandau Ballet
2 ANGEL FACE, Shock
3 FASHION, David Bowie
4 EMPIRE STATE HUMAN, Human League VCA

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Table with columns for 12", 12", 12", TOP DISCO, 12", 12". Lists various records and their prices.

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THE HITMEN
Hope and Anchor, London
By Chas de Whalley

THE TROUBLE with the Hitmen is that you can never rely upon them coming up with the goods live. Erratic in the extreme, sometimes they'll hit bullseye instantly and nothing short of a disaster will stop them peppering their audience with rhythmic rubber bullets. At others though, their fingers never quite find the trigger or else their aim is unsteady. At the Hope and Anchor, thank goodness, they were on top form.

In fact, compared to their lukewarm performance supporting Steve Harley at Christmas this could have been a different Hitmen altogether. And that was entirely down to singer Ben Watkins who stalked onto the Hope's tiny stage as slinky as Willy De Ville and stamped an immediate authority on the Hitmen's show. And as he warmed to the excellent sound mix so he gave full rein to his rich voice and its wide range of expression. He swung the boys in the band into a bunch of new songs like 'Fade In Shade Out', 'Picking Up The Pulse' and 'What Would The Neighbours Say?' and all those comparisons with Elvis Costello seemed to fly out the door.

Mind you, behind him the Hitmen Rhythm Routine might have given the Attractions a run for their money. They hammered out the beat like a heavy metal Booker T and the MGs and songs like 'I Still Remember It' from their 'Aim For The Feet' album reworked the Motown magic a treat. But there was more to this than memories of Buster Crabbe: on the longer, more fluid material like 'Hard Heartbeat', 'Okay' and the new improved 'She's All Mine' Doc Glenister (guitar), Neil Brockbank (bass), the incomparable Mike Gaffey (drums) and Stan Shaw (keyboards) put in some often stunningly sustained ensemble work which they topped off with some exuberantly over-the-top soloing. They offered no mercy to the ears, that was for certain.

And none for the feet. Like Talking Heads (or even the 'Sandinista' Clash) before them, the Hitmen have taken the essence of black dance music and added a new twist to the old turns. On a night like this they proved they have the potential to go right to the top with it. But we shall see what tomorrow and a new single in March — will bring.

Oi polloi

ANGELIC UPSTARTS
Bridgehouse, Canning Town
By Mark Total

THE ANGELIC Upstarts are not an acquired taste; you either love them or loath them. I arrived late, and from the moment I parked the car about 100 yards from the venue I could tell the Upstarts were on stage.

Once inside the hall, the atmosphere was quite overwhelming, sweaty bodies everywhere and the the sweatiest of them all, Mensi, fronting the band in an England football shirt.

The band have changed remarkably, not musically but in image. The last time that I saw them was at the all day RAR bash at the Ally Palace, where they seemed totally committed to what they were doing. Now they seem much more obsessed with Oi Oi music.

When Mensi sang 'Murder Of Liddle Towers' tonight he didn't sing it as though he meant it. By following the London-based Oi Oi trend, Mensi seems to have lost touch with his Geordie roots. He's no longer resentful of the way society treats him, because in London he is accepted as being part of the norm. So the Upstarts' music has lost that sense of rejection and they are content to right songs like 'England' which has lost that necessary emotive political appeal which was once all theirs.

The most sickening part of the whole evening was when the band invited Cockney Rejects' singer Stinky, on stage. This reminded me of the whole lugging syndrome that surrounds bands like the Clash where they invite other musicians to make contributions to live or studio sessions. Stinky's display was less than negligible to the Upstarts' performance.

Old Upstarts songs still rouse me immensely and they did on this occasion, but their involvement with Oi-Oi leaves me cold.



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BARRY MANLOW concert photographs: 10in x 8in b/w close - ups: Also: Osmonds, Abba, Police, Essex, Stewart, Wings, Moodies, Queen, 10CC, Jam, Joel, Denver, Stones, Bush, Blondie, Floyd, Mac, many others. — SAE for details: G Smith 21 Mannington Close, Wimbledon SW19 6ST.

UK SUBS MERCHANDISING CRASH COURSE (new album) T-shirts, badges, stickers, NEW LINE UP colour poster. Still in stock - old line-up photos, posters, Tomorrow Girls, Warhead Blues, T-shirts, badge stickers, armbands, bum flaps, etc. Send SAE for free listing of up to date merchandise and price to — UK SUBS PRODUCTS, PO Box 12, Guildford, Surrey.

WHO T-SHIRTS Sweat-shirts, books, badges, stickers, rare items. SAE to The Who Club, PO Box 107A, London N6 4RU.

GENESIS T-SHIRT sweat-shirts, all designs, books, badges, stickers, rare items. — SAE to Genesis information, PO Box 107, London N6 5RU.

BONDAJE JACKETS, black, only £14.99 inc p&P. Et. Please state size and cheque & postal orders to: PMP Clothing, 77 Royal Arcade, Weston - Super-Mare, Avon.

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RECORD MIRRORS from 1975 until 1978 will give up to £12 if in vgc — Sheila Purvis, 43 Dumbie Avenue, Silverton, Dumbarton G82 2JH Scotland.

SPRINGTEEN TICKETS wanted, Dan — 01 769 7532.

ABBA VIDEOS wanted Eurovision Song Contest 1974, Mike Yarwood Christmas show with Abba, Australian Special '80, 1974 Under Japanese Abba Specials, can trade American taped videos write Mulcahy, — 58 Old Moat Lane, Withington, Manchester M20 9EF.

JIM MORRISON - anything and everything wanted, posters, magazines, records, pictures etc. Also wanted cuttings, posters, magazines, annuals, concert programmes etc. of groups of the sixties Stones, Yardbirds, Kinks, Animals, Dave Clark Five and especially Beatles. Miss L Bissett, 100 Heathfield Circle, Aberdeen AB2 7DT.

URGENTLY ONE copy 'Reet Petite' Jackie Wilson Brunswick BR23 and double LP record of 'originals' Pat Boone — phone 041 423 1001 after 5.30pm ask for A Hall.

WANTED STARDUST album also items from any David Essex article to include concert photos, tapes, cuttings, etc. — Box No. 2874.

WANTED AMERICAN Comics, Bubbly gum cards, TV comic books anything connected with Thunderbirds, Capt Scarlet, Stingray, etc. — in Phone Howard 01 203 0014, evenings.

BRUCE SPRINGSTEEN ticket Wembley, £6, 19th or 20th March of 3rd or 4th April will swap good ticket for 2nd April. — Box No 123.

MUSIC PAPERS wanted. State price, condition + quantity. Collections bought, — 64 St Peters Ave, Caversham, Reading 2.

RARE 45s Pops State interest 3 Woodland Street Heywood Lancs.

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KATE BUSH, Numan, Police, HM, rare imports, SAE — Brian 10 Cumbrian Croft, Halesowen, West Midlands.

HUGE SINGLES list 1963 - 1977. SAE: — Singles 37 Watcombe Circus, Nottingham.

DISCO RECORD collection: UK, US, LPs, 12in, 1977 - 81 complete or individually — Send SAE for list to — Chris Stevens, 69 Trafalgar Road, Moseley Birmingham B13 8BL.

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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.

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

ELVIS PRESLEY Shows, present catalogue, Elvis colour photos (600 different), Elvis yearly news reviews ('70-'77) + special import records. — SAE, EPS, 59 Tuffley Avenue, Gloucester.

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

OLIVIA NEWTON John singles auction includes early Pye and EMI releases. — Send SAE for list to Paul Saville, 59 Runwell Road, Wickford, Essex SS11 7HL.

SEND For Free lists of LPs / singles / cassettes to Cummings (RM) 11 Drumoyne Avenue, Glasgow.

E X C H A R T — COLLECTORS singles. SAE for bargain lists: 'Record Revival', 36 Alma Avenue, Terrington, St Clement, Kings Lynn, Norfolk PE34 4LW.

QUEEN QUEEN, Now I'm Here / Lilly of the Valley, £2.50 per mint copy from Rock Revelations, P.O. Box 151, Kingston, Surrey.

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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, Malborough, Wilts.

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TALENTED ARTIST seeking work. Graphics or fine art. You state price. — Lezlee, 106 Fullarton Crescent, South Ockenden, Essex.

JUDY EVANS happy 19th birthday, love Phil.

GARY GLITTER, Love you forever, Jackie London, xxx. Hello Spangles!!

WHO TICKETS, Lewisham 8th — 01-697 8568.

I'M HAVING a fit, give me a pill! Be a spangle and work at Simpsons, Pins rule — from London Spangle.

BOB FISH, Best of luck — Diane.

ROD STEWART, Anyone who videoed Granada interview or has other Rod material on video please contact — 061-480 9007 after 8.30pm.

RAB WANTS cheap bootleg albums only £5 for single, £10 double. Also wanted videos lists to — 6 Avenue Crescent, Seaton Delaval, Tyne & Wear.

CHERYL FROG from Sheffield, please ring Martin from Castyford who you met at Toytahs gig at Sheffield Polytechnic telephone — 04572 512136.

RADIO CAROLINE Story part one, send for your copy now, 45p + SAE or 60p inc. from — Mr Saunders, 150 Carisbrook Road, Newport, Isle of Wight.

SUE THEY say it's better the second time around, so let's talk. Love Hunky.

RADIO CAROLINE and other offshore Radio news bulletin No 12 out soon, 80p. Bulletins No 9, 10 and 11 still available for 50p each. Annual subscription £3. Members get big discounts on souvenirs, send for list — Caroline Movement, BCM-BRFM, London WC1.

LIVE BANDS + Rock new wave, futurist etc. disco every Wednesday. — Gossips, Dean Street, W1, open till 3am.

BOLAN, BADGES, records, rarities etc. 30p LP + SAE — Groover, 30 Causeway Crescent, Lintwhaite, Huddersfield.

Records Wanted

LED ZEPPELIN single Immigrant Song no copies or re-issues must be original also single Trampled Underfoot on Swansong label. — P. O. Reilly, 6 Princes Avenue, Oadby, Leics.

SLADE EARLIES, rarities, picture covers, imports, etc. send lists / prices to Sam, 195 Middlecroft Road, Staveley, Chesterfield S43 3NQ.

ANTS RARITIES, bootlegs wanted, playable condition. Jubilee album, Kings of Wild Frontier pic bag also SAE. Your price paid. — K. Wright, 23 Whitehorn Gardens, Chelmsford, Essex CM2 9JG.

ABSOLUTELY ALL your LP's, tapes, singles, videocassettes, rarities videofixes for 1p-£2.50 (or more) cash or exchange value. 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 quantity collected ANYWHERE.

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 — C O B RECORDS (RM) 10, Porthmadog, Gwynedd, Wales.

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ELKIE BROOKS, Anything and everything, 1977 and 1978 tour programmes especially wanted. All answered — Sandra, 23 Barrack Road, Bexhill, Sussex.

MEATLOAF, BADGES, photos, programmes, etc. posters, patches, etc. Your price paid. Please state in detail articles offered when replying. — David, Nassington Road, Fotheringhay, Peterborough PE8 5JA.

OFFSHORE RADIO recordings wanted. Good quality, for exchange send details and lists to: — M J Edwards, 8 Ringers Lane, Leverington, Nr, Wisbech, Cambs.

SPRINGSTEEN TICKET, Wembley, any date. — Phone Ottery 2710.

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VIDEO TAPE John Travolta film Boy in a Plastic Bubble — Tel: 574 2864.

Records For Sale

NUMAN PARK 12in Electric picdisc — Andrew, 11 Abbey Close, Hullbridge, Hockley Essex.

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AMAZING COLLECTORS lists: Abba, Beegees, Blondie, Bowie, ELO, Floyd, Free, Genesis, Hawkwind, Hendrix, Hollies, Elton, Kinks, Move, Queen, Roxy, Stewart, Yes, Zappa, SAE — 1 list, 30p stamp — 4 lists, No Bootlegs — 37 Watcombe Circus, Nottingham.

PRIVATE COLLECTOR having annual clearout '50s - '70s 25p - 50p many rarities SAE — 21 Viking Road, Maldon, Essex.

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CHARTS

UK SINGLES

1	2 WOMAN, John Lennon	Apple
2	3 IN THE AIR TONIGHT, Phil Collins	Virgin
3	6 VIENNA, Ultravox	RCA
4	11 IMAGINE, John Lennon	Apple
5	5 RAPTURE, Blondie	Chrysalis
6	4 ANTMUSIC, Adam And The Ants	CBS
7	7 DON'T STOP THE MUSIC, Yarborough And Peoples	Mercury
8	12 FADE TO GREY, Visage	Polydor
9	9 YOUNG PARISIANS, Adam And The Ants	CBS
10	8 I AM THE BEAT, The Look	MCA
11	16 ROMEO AND JULIET, Dire Straits	Vertigo
12	28 ISURRENDER, Rainbow	Polydor
13	10 I AM 'N GONNA STAND FOR IT, Stevie Wonder	Motown
14	18 RETURN OF THE LOS PALMAS 7, Madness	Still
15	17 A LITTLE IN LOVE, Cliff Richard	EMI
16	25 IT'S MY TURN, Diana Ross	Motown
17	24 THE FREEZE, Spandau Ballet	Chrysalis
18	11 DO NOTHING, Specials	2-Tone
19	52 OLDEST SWING IN TOWN, Fred Wedlock	Rocket
20	19 GANGSTERS OF THE GROOVE, Heatwave	GTO
21	29 TWILIGHT CAFE, Susan Fassbender	CBS
22	26 BURN RUBBER ON ME, GAP Band	Mercury
23	20 NICE TO TALK TO, Beat	Go-Fee
24	4 FLASH, Queen	EMI
25	1 LORRAINE, Bad Manners	Magnet
26	40 THE ELEPHANT'S GRAVEYARD, Boomtown Rats	Ensign
27	15 RINAROUND'S UFE, Racy	Rak
28	32 SGT. ROCK IS GOING TO HELP ME, KTC	Virgin
29	20 SCARY MONSTERS, David Bowie	RCA
30	5 SHADDUP YOU FACE, Joe Dolce	Epic
31	58 WE'LL BRING THE HOUSE DOWN, Slade	Cheapskate
32	27 WHO'S GONNA ROCK YOU, Nolans	Epic
33	55 GIVE PEACE A CHANCE, Plastic Ono Band	Apple
34	49 I'M IN LOVE WITH A GERMAN FILM STAR, Passions	Polydor
35	— ROCK THIS TOWN, Stray Cats	Arista
36	— HANG TOGETHER, Oxygene	RCA
37	37 TURN ME ON, TURN ME OFF, Honey Bane	Zonophone
38	46 THE BEDS TOO BIG WITHOUT YOU, Sheila Hinton	Island
39	57 JUST WHEN I NEEDED YOU MOST, Barbara Jones	Sonet
40	51 CAR TROUBLE, Adam And The Ants	Do It
41	67 MYSTERIES OF THE WORD, MF5B	Philadelphia
42	44 THROWN AWAY, Stranglers	Liberty
43	61 REWARD, Teardrop Explodes	Vertigo
44	75 DO THE HUCKLEBUCK, Coast To Coast	Polydor
45	53 ZEROX, Adam And The Ants	Do It
46	42 THE BEST OF TIMES, Styx	A&M
47	— THAT'S ENTERTAINMENT, Jam	Metronome
48	33 IT'S HARD TO BE HUMBLE, Mac Davies	Casablanca
49	23 HAPPY CHRISTMAS WAR IS OVER, John Lennon/Yoko Ono	Apple
50	41 I SHOT THE SHERIFF, Light Of The World	Ensign
51	32 STOP THE CAVALRY, Jona Lewis	Stiff
52	48 LONELY HEART, UFO	Chrysalis
53	30 RABBIT, Chas And Dave	Rockney
54	— SOUTHERN FREEZE, Freeze	Island
55	45 WHILE YOU SEE A CHANGE, Steve Winwood	Beggars Banquet
56	22 JUST LIKE STARTING OVER, John Lennon	WEA/Geffen
57	56 HITSVILLE UK, Clash	CBS
58	— I MADE IT THROUGH THE RAIN, Barry Manilow	Arista
59	31 OVER THE RAINBOW, Matchbox	Magnet
60	60 DANCING WITH MYSELF, Gen X	Chrysalis
61	— KIDS ON THE STREET, Angelic Upstarts	Zonophone
62	— WHAT'S ON YOUR MIND, George Benson	Warner Brothers
63	— ONCE IN A LIFETIME, Talking Heads	Sire
64	— SLIDE, Rab Band	DJM
65	— (SOMEBODY) HELP ME OUT, Beggar And Co	Ensign
66	47 RAPP PLAYBACK, James Brown	RCA
67	73 YOU KNOW YOU CAN DO IT, Central Line	Mercury
68	38 EMBARRASSEMENT, Madness	Stiff
69	46 NEVER GONNA GIVE YOU UP, Patrice Rushen	Elektra
70	65 I.O.U., Jane Kenaway	Deram
71	— FAN DABIDOOZ, Kranks	Monarch
72	36 LIES DON'T DRIVE MY CAR, Status Quo	Vertigo
73	— HOT LOVE, Kelly Marie	Capitol
74	88 CHEATED, Praying Mantis	Arista
75	62 GUILTY, Barbra Streisand/Barry Gibb	CBS

CHART FILE



This week's mailbag contained the usual mix of missives from combed chart statisticians and endearing loonies. Amongst them was a letter from Bona Ruocco of Maidenhead who regularly performs a feat of such outstanding silliness that it deserves a mention.

Every week Bona pores over the current UK/US Top 30 charts and compiles prediction charts for the following week, with, he claims, 56% accuracy to within three positions for the UK, and 67% accuracy to within two places for the US chart. By way of example Bona sent me his predictions for last week which proved to be 70% (UK) and 57% (US) accurate respectively.... Rather more taxing was reader Gordon Dickson's self-imposed task of compiling an all-time Top 80 artists based on the weekly Top 10's from 1955-1980 using the inverse points system. The results make fascinating reading with Elvis way out in front. Cliff Richard and The Beatles predictably fill the next two slots, a huge margin ahead of the rest of the field, while Abba's next Top 10 hit should easily haul them past the Everly Brothers into fourth place. Full listing: 1 Elvis Presley; 2 Cliff Richard; 3 Beatles; 4 Everly Brothers; 5 Abba; 6 Shadows; 7 Rolling Stones; 8 Pat Boone; 9 Lonnie Donegan; 10 Rod Stewart; 11 T. Rex / Tyrannosaurus Rex; 12 Slade; 13 Diana Ross; 14 Bee Gees, Hollies; 16 Engelbert Humperdinck; 17 Gary Glitter; 18 Tom Jones; 19 Roy Orbison; 20 Buddy Holly; 21 Connie Francis; 22 Frank Ifield; 23 Kinks; 24 Bill Haley and His Comets; 25 Olivia Newton-John; 26 David Bowie; 27 Adam Faith; 28 Manfred Mann; 29 Sweet, Shawaddywaddy; 31 Shirley Bassey; 32 Blondie, Boney M; 34 Frank Sinatra; 35 Paul McCartney; 36 Beach Boys; 37 Perry Como; 38 Del Shannon; 39 Andy Williams; 40 Queen, Bay City Rollers, Paul Anka; 43 Gerry & The Pacemakers; 44 New Seekers; 45 Supremes, Helen Shapiro; 47 Petula Clark; 48 10CC; 49 Dean Martin; 50 Donny Osmond; 51 John Travolta, Seekers; 53 Art Garfunkel; 54 Mud, Searchers; 56 Johnny Ray; 57 Leo Sayer; 58 Guy Mitchell; 59 Frankie Vaughan; 60 Cilla Black; 61 Stevie Wonder; 62 Tennessee Ernie Ford; 63 Elton John; 64 Anthony Newley; 65 David Essex; 66 Dr Hook, Drifters, Jim Reeves; 69 Bobby Darin; 70 Billy Fury; 71 Bachelors; 72 Sandie Shaw; 73 Tremeloes; 74 David Cassidy; 75 Duane Eddy; 76 Brotherhood Of Man; 77 Slim Whitman; 78 Val Doonican; 79 Herman's Hermits; 80 Russ Conway....

Anchor position on last week's chart went to Coast To Coast with their revival of '(Do) The Hucklebuck', penned by Roy Alfred and Andy Gibson in 1949.

Though the lute pre-dates the rock and roll era, a dance based on the lute with steps devised by Peggy Spencer was very popular in the fifties. Miss Spencer, now an OBE, is actively re-introducing the dance through her many dance schools.

She says 'The Hucklebuck is a circle dance in which people get into a group. It is not difficult, and the novice can follow the actions from the lyrics, 'Shimmy like a snake, waddle like a duck' and so on'....

American fortunes in the UK charts continue to decline. Last week just 18 American acts featured in the top 75, equivalent to 24% compared to an average of 44% 10 years ago. Nowhere is the trend more marked than in the category of white male groups. Though the current top 75 includes two, Styx and The Stray Cats, few major hits come from this quarter.... 'Rocky Music' is the single due on Feb 13th, is a tribute to John Lennon featuring 'Jealous Guy', a track on the 'Imagine' album... ALAN JONES.

UK ALBUMS

1	2 DOUBLE FANTASY, John Lennon	WEA/Geffen
2	1 KINGS OF THE WILD FRONTIER, Adam & The Ants	CBS
3	3 THE VERY BEST OF DAVID BOWIE, David Bowie	RCA
4	4 MAINLOW MAGIC, Barry Manilow	Arista
5	6 IMAGINE, John Lennon	Parlophone
6	11 MONDO BONGO, Boomtown Rats	Ensign
7	13 MAKIN' MOVIES, Dire Straits	Vertigo
8	12 PARADISE THEATER, Styx	A&M
9	5 BARRY, Barry Manilow	Arista
10	8 DR HOOK'S GREATEST HITS, Dr Hook	Capitol
11	18 VIENNA, Ultravox	Chrysalis
12	7 GUILTY, Barbra Streisand	CBS
13	10 SUPER TROUPER, Abba	Epic
14	14 SHAVED FISH, John Lennon	Parlophone
15	24 JAZZ SINGER, Neil Diamond	Capitol
16	9 TRUST, Elvis Costello & The Attractions	F Beat
17	16 ABSOLUTELY, Madness	Stiff
18	17 HOTTER THAN JULY, Stevie Wonder	Motown
19	19 SINGING OFF, UB40	Graduate
20	28 VISAGE, Visage	Polydor
21	25 TAKE MY TIME, Sheena Easton	EMI
22	20 ARC OF A DIVER, Steve Winwood	Island
23	15 NOT THE 9 O'CLOCK NEWS, Various	BBC
24	27 AUTOAMERICAN, Blondie	Chrysalis
25	28 DIRK WEARS WHITE SOX, Adam & The Ants	Do It
26	21 FLASH GORDON, Queen	EMI
27	22 THE WILD THE WILLING & THE INNOCENT, UFO	Chrysalis
28	39 FLESH & BLOOD, Roxxy Music	Epic
29	37 BAT OUT OF HELL, Meat Loaf	Beggars Banquet
30	— SOUTHERN FREEZE, Freeze	BBC
31	— FAWLTY TOWERS VOL 2, VaRious	Liberty
32	58 LADY, Kenny Rogers	Liberty
33	31 YESHONS, Yes	Atlantic
34	40 NIGHTLIFE, Various	K Tel
35	33 THE RIVER, Bruce Springsteen	CBS
36	73 NUDE, Camel	Decca
37	35 SOUND AFFECTS, Jam	Polydor
38	39 FLESH & BLOOD, Roxxy Music	Polydor
39	37 BAT OUT OF HELL, Meat Loaf	Epic
40	— SOUTHERN FREEZE, Freeze	Beggars Banquet
41	— FAWLTY TOWERS VOL 2, VaRious	BBC
42	58 LADY, Kenny Rogers	Liberty
43	35 SANDINISTA, Clash	CBS
44	43 CLASSICS FOR DREAMING, James Last	Polydor
45	47 GIVE ME THE NIGHT, George Benson	Warner Brothers
46	32 SKY 2, Sky	Arista
47	52 THE BEATLES 1962-1966, Beatles	Parlophone
48	49 MORE SPECIALS, Specials	2-Tone
49	45 REGGATA DE BLANC, Police	A&M
50	55 JUST SUPPOSIN', Status Quo	Vertigo
51	59 BRIGHT LIGHTS, Showaddywaddy	Arista
52	44 FOOLISH BEHAVIOUR, Rod Stewart	Riva
53	66 RUMOURS, Fleetwood Mac	Warner Bros
54	52 GOLDEN GREATS, Ken Dodd	Warwick
55	37 SLADE SMASHES, Slade	Polydor
56	34 ONE STEP BEYOND, Madness	Stiff
57	37 JUST CAN'T STOP IT, The Beat	Go Feet
58	52 WAR OF THE WORLDS, Jeff Wayne	CBS
59	— LIVE IN BELFAST, Rowan Atkinson	Arista
60	61 GAUCHO, Steely Dan	MCA
61	54 LIVE, Eagles	A&M
62	51 LOONEE TUNES, Bad Manners	Magnet
63	70 DIRE STRAITS, Dire Straits	Vertigo
64	50 NEVER FOREVER, Kate Bush	EMI
65	— THE ROGER WHITTAKER ALBUM, Roger Whittaker	K Tel
66	— ROCK & ROLL, John Lennon	Parlophone
67	56 TOYAH TOYAH TOYAH, Toyah	Salari
68	54 ORGANISATION, Orchestral Manoeuvres In The Dark	Dis-Disc
69	62 ULTANOS D'AMOUR, Police	A&M
70	57 STRONG ARM OF THE LAW, Saxon	Garnere
71	46 FLEETWOOD MAC LIVE, Fleetwood Mac	Warner Brothers
72	72 THE BEATLES 1967-1970, Beatles	Parlophone
73	65 GREATEST HITS VOL 2, Abba	Epic
74	48 THE NATURE OF THE BEAST, April Wine	Capitol
75	63 RISE & FALL OF ZIGGY STARDUST, David Bowie	RCA
76	67 SUNSHINE OF YOUR SMILE, Mike Barry	Polydor
77	41 BACK IN BLACK, AC/DC	Atlantic

HEAVY METAL

1	SUZI SMILED, Tigers of Peng Tang	MCA
2	LAW OF THE JUNGLE, Fist	MCA
3	VICIOUS, Lou Reed from 'Transformer' LP	RCA
4	1983, Lindisfarne from 'The News'	Mercury
5	CATCH A TRAIN, The Scorpions from 'Virgin Killer'	RCA
6	WHEN I'M DANCING I AIN'T FIGHTING, Slade-demo	Cheapskate
7	CAN'T GET ENOUGH H, Bad Company	Island
8	ROCKIN' FOR YOU, Wildfire	Demo tape
9	LIVE WIRE/SHOTDOWN IN FLAMES, AC/DC 12" Live version	Atlantic
10	FOLLOW YOU FOLLOW ME, Genesis	Charisma
11	ANOTHER BRICK IN THE WALL, Pink Floyd	Harvest
12	LIGHTS OUT, UFO	CHS
13	DOCTOR, DOCTOR, UFO, Live Version	CHS
14	NO BONE MOVIES, Ozzy Osbourne	Jet
15	ALL ALONG THE WATCHTOWER, Jimi Hendrix	Reprise
16	HIGHWAY SONG, Blackfoot 12" version	Alco
17	100 MPH, Various from 100 mph LP	Logo
18	ALRIGHT NOW, Free from 'Free Live'	Island
19	DOG EAT DOG, Adam & The Ants	CBS
20	WARRIOR, Rick from 'Rock City'	Arista
Compiled By Geoff S Mick, Siring House, 'Monday Rock Club' 'Saltwell Road, Gateshead, Tyne & Wear.		

FUTURIST

1	THE ACT BECAME REAL, Bollock Brothers 12"	Lydon/McDonald
2	GENTLEMEN TAKE POLAROID, Japan LP	Virgin
3	FREEZE, Spandau Ballet 12"	Reformation
4	LONDON BOYS, David Bowie	Decca
5	ANGEL FACE, Shock 7"	RCA
6	LET'S DO IT, Eartha Kitt	Beggars Banquet
7	B. Colin Newman 7"	Island
8	ONE OF THE LADS (Dub) 4" 8e 2" 12"	Sire
9	BORN UNDER PUNCHES, Talking Heads LP	Sire
10	KEEP IT TO YOURSELF, M 12"	MCA
11	SNAKEFINGER, Model LP	Virgin
12	DER RAUBER AND DER PRINZ, DAF 7"	Mute
13	A + B, Mathematiques Moderns 12" import	Dorian
14	DEAD MAN'S CURVE, Nash The Slash 7"	Dis Disc
15	IS VIC THERE, Department S 7"	Demon
Compiled by Dave Archer, Studio 21, 21 Oxford Street, London W1 (Saturday nights) & The Daisy, 74 Charlotte Street (Fridays).		

REGGAE

1	AT THE CLUB	Victor Romero
2	SANDY	Sugar Minnett
3	YOU'RE THE ONE	Tropical Breeze
4	LOVE BETWEEN A BOY AND GIRL	Chosen Few
5	LOVE TKO	Hugh Porter
6	UNGRATEFUL GIRL	Kristian Palmer
7	THE BED'S TOO BIG WITHOUT YOU	Sheila Hilton
8	CUFEW	Linal Thompson
9	LOVING KIND	Simplicity
10	TOO BAD DJ	Clint Eastwood & General Saint
Compiled by: DADDY KOOL RECORDS, 94 Dean Street, London W1.		

YESTERYEAR

ONE YEAR AGO (February 2, 1980)	FIVE YEARS AGO (February 7, 1975)	TEN YEARS AGO (February 8, 1971)	FIFTEEN YEARS AGO (February 5, 1966)	TWENTY YEARS AGO (February 4, 1961)
1 TOO MUCH TOO YOUNG Specials	1 MAMA MIA Abba	1 MY SWEET LORD George Harrison	1 MICHELLE The Overlanders	1 ARE YOU LONESOME TONIGHT Elvis Presley
2 BRASS IN POCKET Pretenders	2 FOREVER AND EVER Slik	2 THE PUSHBIKE SONG, The Mixtures	2 KEEP ON RUNNIN' Herbie Hancock	2 SAILOR Petula Clark
3 MY GIRL Madness	3 LOVE MACHINE The Miracles	3 STONED WHAT The Supremes	3 SPANISH FLEA The Spencer Davis Group	3 PEPE Duane Eddy
4 I'M IN THE MOOD FOR DANCING Nolans	4 LOVE TO LOVE YOU BABY Donna Summer	4 GRANDAD Clive Dunn	4 YOU WERE ON MY MIND Herb Alpert	4 RUBBER BALL Bobby Vee
5 IT'S DIFFERENT FOR GIRLS Joe Jackson	5 WE DO IT Queen	5 NO MATTER HOW Badfinger	5 LOVE'S JUST A BROKEN HEART Crispian St. Peters	5 POETRY IN MOTION Johnny Tillotson
6 WITH YOU I'M BORN AGAIN Billy Preston/Syreeta	6 BOHEMIAN RHAPSODY Queen	6 AMAZING GRADE Judy Collins	6 LOVE'S JUST A BROKEN HEART Clive Belfrage	6 YOU'RE SIXTEEN Johnny Burnette
7 BABA Billy Preston/Styx	7 GLASS OF CHAMPAGNE Saxon	7 RIDING A WHITE SWAN T. Rex	7 DAY TRIPPER/WE CAN WORK IT OUT The Beatles	7 PORTRAIT OF MY LOVE Matt Monro
8 PLEASE DON'T GO KC and the Sunshine Band	8 DECEMBER '63 The Four Seasons	8 APE MAN The Kinks	8 LET'S STAY TOGETHER/ MY SHIP IS COMING IN The Walker Brothers	8 SAILOR Anne Shelton
9 GREEN ONIONS Booker T and the MG's	9 KING OF THE COPS Billy Howard	9 THE RESURRECTION SHUFFLE The Jackson Five	9 MY SHIP IS COMING IN The Walker Brothers	9 COUNTING TEARDROPS Emile Ford
10 COWARD OF THE COUNTY Kenny Rogers	10 IN DULCE JUBILO/ON HORSEBACK Mike Oldfield			10 RUBBER BALL Marty Wilde

INDEPENDENT

1	1 ZEROX, Adam and the Ants	Do It
2	2 CARTRUBLE, Adam and the Ants	Do It
3	3 BULLSHIT DETECTOR, Various	Crass
4	4 IT'S OBVIOUS/DIET, Au Pairs	Human
5	5 SIMPLY THRILLED HONEY, Orange Juice	Postcard
6	5 ORIGINAL SIN, Theatre Of Hate	SS
7	7 DECONTROL, Discharge	Clay
8	11 ATMOSPHERE, Joy Division	Factory
9	8 HOLIDAY IN CAMBODIA, Dead Kennedys	Cherry Red
10	16 GET UP AND USE ME, Fire Engines	Codex
11	10 DANCED, Toyah	Safari
12	14 IT'S KINDA FUNNY, Josef K	Postcard
13	20 BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls	Crass
14	17 POLITICS/IT'S FASHION, Girls At Our Best	Record/Rough Trade
15	15 KILL THE POOR, Dead Kennedys	Cherry Red
16	23 SEVEN MINUTES TO MIDNIGHT, Wah! Heat...	Inevitable
17	29 CALIFORNIA UBER ALLES, Dead Kennedys	Fast
18	18 TELEGRAM SAM, Bauhaus	4AD
19	12 TRY, Delta 5	Rough Trade
20	41 LOVE WILL TEAR US APART, Joy Division	Factory
21	25 REQUIEM, Killing Joke	Malicious Damage
22	21 REALITY ASYLUM, Crass	Crass
23	9 RABBIT, Chas & Dave	Rockney
24	24 EXPLOITED BARMY ARMY, Exploited	Exploited
25	22 GUILTY, Honey Bane	HB
26	37 BLUE B.O.Y., Orange Juice	Postcard
27	35 DEAF, Crispy Ambulance	Factory
28	13 THE EARTH DIES SCREAMING/DREAM A LIE, UB40	Graduate
29	— STOP THAT GIRL, Vic Godard & Subway Sect	Rough Trade
30	32 WARDANCE/PSYCHE, Killing Joke	Malicious Damage
31	30 FLIGHT, A Certain Ratio	Factory
32	19 FEEDING OF THE 5,000 (SECOND SITTING), Crass	Crass
33	26 ZAPATTA, Misty In Roots	People Unite
34	39 TIME, Hazel O'Connor	Albion
35	34 FOUR SORE POINTS (EP), Anti-Pasti	Rondelet
36	44 DISNEY BOYS/THE FLOOD, Blue Orchids	Rough Trade
37	31 SECONDS TOO LATE, Cabaret Voltaire	Rough Trade
38	46 RADIO DRILL TIME, Josef K	Postcard
39	33 ARMY LIFE, Exploited	Exploited
40	— LAST ROCKERS, Vice Squad	Riot City
41	40 TOTALLY WIRED, Fall	Rough Trade
42	36 NAZARETH LIVE EP, Nazareth	NEMS
43	— LET THEM FREE (EP), Anti-Pasti	Rondelet
44	— IS VIC THERE?, Department S	Demon
45	27 FIGHT BACK (EP), Discharge	Clay
46	— JOURNEY OF THE SORCERER, Hitch-Hikers' Guide To The Galaxy Theme Music	Original
47	— MY FLAMINGO, Subterraneans	Demon
48	43 TRANSMISSION, Joy Division	Factory
49	28 REALITIES OF WAR, Discharge	Clay
50	— TWENTY TENS (I'VE BEEN SMOKING ALL NIGHT), Virgin Prunes	Baby

ALBUMS

1	1 DIRK WEARS WHITE SOX, Adam and the Ants	Do It
2	2 SIGNING OFF, UB40	Graduate
3	3 TOYAH! TOYAH! TOYAH!, Toyah	Safari
4	6 CLOSER, Joy Division	Factory
5	7 UNKNOWN PLEASURES, Joy Division	Factory
6	4 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys	Cherry Red
7	5 GROTESQUE (AFTER THE GRAMME), Fall	Rough Trade
8	19 THE HITCH-HIKERS' GUIDE TO THE GALAXY, Original Cast	Original
9	11 THE HITCH-HIKERS' GUIDE TO THE GALAXY PART TWO: THE RESTAURANT AT THE END OF THE UNIVERSE, Original Cast	Original
10	10 LUBRICATE YOUR LIVING ROOM, Fire Engines	Accessory
11	8 STATIONS OF THE CRASS, Crass	Crass
12	9 IN THE FLAT FIELD, Bauhaus	4AD
13	12 CHAPPAQUIDICK BRIDGE, Poison Girls	Crass
14	— THE HEYDAY, Sex Pistols	Factory
15	16 SONS AND LOVERS, Hazel O'Connor	Albion
16	13 A FACTORY QUARTET, Various	Factory
17	20 INFLAMMABLE MATERIAL, Siiff Little Fingers	Rough Trade
18	15 WOKE UP THIS MORNING AND FOUND MYSELF DEAD, Jimi Hendrix	Red Lightnin'
19	14 COLOSSAL YOUTH, Young Marble Giants	Rough Trade
20	17 LIVE AT THE COUNTER EUROVISION '79, Misty In Roots	People Unite

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VIRGIN

1	1 KINGS OF THE WILD FRONTIER	Adam and the Ants
2	2 TRUST	Elvis Costello
3	3 MONDO BONGO	Boombtown Rats
4	4 ARC OF A DIVER	Stevie Winwood
5	5 DOUBLE FANTASY	John Lennon
6	6 VIENNA	Ultravox
7	7 NUDE	Camel
8	8 MAKIN' MOVIES	Dire Straits
9	9 SUPER TROUPER	Abba
10	10 SANIDISTA	The Clash
11	11 SECOND HELPING	Faulty Towers
12	12 KISS ME DEADLY	Generation X
13	13 SPLODGENESSABOUNDS	Splodgenessabounds
14	14 CARAVAN THEATRE	Slyx
15	15 VISAGE	Visage
16	16 SIGNING OFF	UB40
17	17 THE RIVER	Bruce Springsteen
18	18 SCARY MONSTERS SUPER CREEPS	David Bowie
19	19 FLEETWOOD MAC LIVE	Fleetwood Mac
20	20 MANLOW MAGIC	Barry Manilow

CUT PRICE OFFERS AT MOST VIRGIN STORES THIS WEEK

SONGWORDS

SPANDAU

BALLET

The Freeze



Blue
Sing la lune
Sing laagoon
These visions are making me stay
The art is pretending it's art
The question is where do you pay?
Unpack my case one more time
I'll cancel my train once again
Destiny give me a day
Erogenous zones win again

Unpack my case one more time
I'll cancel my train once again
Destiny give me a day
Erogenous zones win again

Blue
Sing la lune
Sing laagoon
These visions are making me stay
The art is pretending it's art
The question is where do you, do you pay?

Words and music by Gary Kemp
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VISAGE

Fade To Grey



Spoken (female)
de perir a gris
de perir a gris
One man on a lonely platform
One case sitting by his side
Two eyes staring cold and silent
Show fear as he turns to hide

Un homme dans une gare deserte

Chorus:
Spoken (female)
Sen il pluit comme un ete anglais

Chorus:
We fade to grey
We fade to grey
Sen la pluit comme un ete anglais
We fade to grey
We fade to grey de perir a gris
We fade to grey

Chorus:
Feel the rain, like an English summer,
Feel the notes, from a distant song,
Stepping out from a backshop poster
Wishing life would not be so dull

(Spoken) female
de perir a gris
de perir a gris

Chorus: Fade
W&M By: Payne/M. Ure / B. Currie
Copyright: Island Music Limited.

VIDEO

1	DIRTY HARRY	Warner Bros
2	OMEN	Magnetic Video
3	CHINA TOWN	CIC
4	BLAZING SADDLES	Warner Bros
5	JAWS	CIC
6	STRAW DOGS	Guild
7	GODFATHER	CIC
8	SATURDAY NIGHT FEVER	CIC
9	EXORCIST	Warner Bros
10	A STAR IS BORN	Warner Bros

Compiled by: HMV, Oxford Street, London W1.

FILMS

LONDON'S TOP TEN

- 1- (4) THE EXTERMINATOR (Alpha) — ABC 1 Bayswater, ABC 1 Edgware Road, ABC 1 Fulham Road, Classic 1 Haymarket, Classic Leicester Square 4.
- 2(3) THE DOGS OF WAR (UA) — Odeon Leicester Square, Odeon Chelsea, Odeon 1 Kensington, Odeon 1 Westbourne Grove.
- 3(1) FLASH GORDON (Col-EMI-War) — ABC 1 Shaftesbury Avenue, ABC 2 Bayswater, ABC 2 Fulham Road, Classic 3 Haymarket, Studio 1.
- 4(2) CALIGULA (GTO) — Prince Charles.
- 5(5) TRIBUTE (20th Fox) — Leicester Square.
- 6(-) DIVINE MADNESS (Col-EMI-War) — Warner 4.
- 7(-) ATLANTIC CITY (Enterprise) — Curzon.
- 8(4) AIRPLANE! (CIC) — Plaza 2, Classic 5 Oxford Street, ABC 3 Edgware Road, ABC 4 Fulham Road.
- 9(6) HOPSCOTCH (Rank) — Plaza 1, Classic 3 Oxford Street, Odeon 2 Kensington.
- 10(9) STARDUST MEMORIES (UA) — Classic 1 Oxford Street, Cinecenta 2, Cinecenta 3.

UK PROVINCIAL TOP FIVE

- 1 FLASH GORDON (Col-EMI-War)
- 2 KENTUCKY FRIED MOVIE (Alpha)
- 3 RESURRECTION (CIC)
- 4 THE BIG BRAWL (Col-EMI-War)
- 5 LAST FEELINGS (GTO)

BOOKS

- 1 LENNON IN HIS OWN WORDS, John Lennon £2.95
 - 2 LENNON TAPES, BBC £1.95
 - 3 IMAGINE ALBUM, John Lennon £2.95
 - 4 IT'S NOT THE NINE O'CLOCK NEWS £1.95
 - 5 CLASH BEFORE AND AFTER (Pictures by Pennie Smith) £4.95
 - 6 POLICE, Special Issue 75p
 - 7 MADNESS, Songs From 2 Albums (Printed Music) £3.95
 - 8 ENCYCLOPAEDIA METTALLICA £2.95
 - 9 FLEXI POP No 3 (Including Boombtown Rats Single) 60p
 - 10 JAM, The Modern World By Numbers £3.95
- Compiled by: MUSIC SALES, 78 Newman Street, London W1.

STAR CHOICE



ANDY COX OF THE BEAT

- 1 COMPLETE CONTROL Clash
- 2 PENA Antennae Jimmy Semens/Captain Beefheart
- 3 KILL IT KID Blind Willie McTell
- 4 EDNA, WHAT YOU WANT Lord Kitchener
- 5 CAPTIVE Lee Perry
- 6 RESPECT Otis Redding
- 7 OPEN UP THE GATE The Congo Men
- 8 RAWLINGSOON'S END Viv Stanshall
- 9 LORCA Tim Buckley
- 10 BACK O' TOWN BLUES Louis Armstrong & His All Stars

UK DISCO

- 1 1 DON'T STOP THE MUSIC, Yarbrough & Peoples Mercury 12in
- 2 2 BURN RUBBER ON ME, Gap Band Mercury 12in
- 3 4 RAPP PAYBACK, James Brown RCA 12in/US TK LP
- 4 7 GANGSTERS OF THE GROOVE, Heatwave GTO 12in
- 5 3 ALL MY LOVE, L.A.X. Epic 12in
- 6 5 YOU'RE TOO LATE, Fantasy Epic 12in
- 7 11 MYSTERIES OF THE WORLD, MF50 TSOP 12in
- 8 9 ISHOT THE SHERIFF, Light Of The World Ensign 12in
- 9 8 DO YOU FEEL MY LOVE?, Eddy Grant Ensign 12in
- 10 6 CELEBRATION, Kool & The Gang De-Lite 12in
- 11 10 IMAGINATION/I CAN MAKE IT BETTER/UP ON SOUL TRAIN/CONTINENTAL SHUFFLE, Whispers US Solar LP
- 12 20 IAIN'N GONNA STAND FOR IT, Stevie Wonder Motown
- 13 16 SOUTHERN FREEZE/REMIX, Freeez Beggars Banquet 12in
- 14 14 HERE'S TO YOU/NO MUSIC, (New York) Sky Excalibur 12in
- 15 28 RAPTURE, Blondie Chrysalis 12in
- 16 13 BON VON VIE, T.S. Monk Mirage 12in
- 17 12 NEVER GONNA GIVE YOU UP/DON'T BLAME ME, Patrice Rushen Elektra 12in
- 18 19 TO PROVE MY LOVE, Ned Doheny CBS 12in
- 19 18 BITS & PIECES III, Various Canadian Special Disco Mixer 12in
- 20 22 THE BOTTLE, Gil Scott-Heron/Brian Jackson Vintage Champagne 12in
- 21 15 I LIKE (WHAT YOU'RE DOING TO ME), Young & Company Excalibur 12in
- 22 17 CAN YOU HANDLE IT/YOU GOT MY LOVE/TRY MY LOVE ON FOR SIZE/IT'S A LIE/LEAVING YOU IS EASIER SAID THAN DONE, Sharon Redd US Prelude LP
- 23 35 IT'S A LOVE THING, Whispers US Solar 12in
- 24 30 ALL NIGHT LONG (REMIX)/TAKE IT TO THE TOP, Cloud UK Champagne 12in
- 25 13 CANDIDATE FOR LOVE/CAN'T KEEP MY HANDS TO MYSELF, T.S. Monk US Mirage LP
- 26 21 STRETCH/EXPRESS/DO IT (TILL YOU'RE SATISFIED), BT Express Excalibur
- 27 24 EVERYBODY GET UP/RIVERS, UK Players A&M 12in
- 28 47 (FLYING ON THE) WINGS OF LOVE (REMIX '81), Level 42 Polydor 12in
- 29 32 (SOMEBODY) HELP ME OUT/RISING SUN, Beggar And Co Ensign 12in
- 30 26 HAPPY BIRTHDAY/LATELY/DO LIKE YOU/DID I HEAR YOU SAY YOU LOVE ME/ROCKET LOVE, Stevie Wonder Motown LP 12in promo
- 31 27 I'M COMING OUT, Diana Ross Motown 12in
- 32 23 I HEAR MUSIC IN THE STREETS, Unlimited Touch Epic 12in
- 33 40 INSIGHT, Wilton Felder MCA 12in
- 34 34 DON'T STOP/DO IT AGAIN, K.I.D. Groove/EMI 12in
- 35 36 LOVE MONEY, Funk Masters Tania Music 12in
- 36 41 NIGHTS (FEEL LIKE GETTING DOWN), Billy Ocean GTO 12in
- 37 29 STRUT YOUR STUFF/WAITING ON YOUR LOVE/CHECKING YOU OUT, Young & Company US Brunswick LP 12in promo
- 38 33 (YOU KNOW) YOU CAN DO IT/WE CHOSE LOVE, Central Line Mercury 12in
- 39 51 BURNIN' UP THE CARNIVAL, Joe Sample MCA 12in
- 40 74 HEAVY LOVE AFFAIR/FUNK ME/PRAISE/LOVE PARTY, Marvin Gaye US Tamla LP
- 41 31 GROOVE-ON, Willie 'Beaver' Hale TK 12in
- 42 46 PASSPORT/MR. MAC, Inversions Groove Production 12in
- 43 54 GRAND PRIX/DOUBLE STEAL, Fuse Japanese CTI LP
- 44 39 JUST HOLDIN' ON, Ernie Watts Elektra 12in
- 45 42 TOO TIGHT, Con Funk Shun Mercury 12in
- 46 45 WATCHING YOU, Slave Atlantic 12in
- 47 37 LET IT FLOW/WINELIGHT, Grover Washington Jr Elektra 12in
- 48 26 REMOTE CONTROL, Reddings Epic
- 49 38 YOU'RE OK - D.I.S.C.O. (SEGUE)/YOU'RE OK, Ottawan Carrere 12in
- 50 62 IF YOU FEEL THE FUNK, LaToya Jackson Polydor 12in
- 51 85 THE BED'S TOO BIG WITHOUT YOU, Sheila Hylton Island 12in
- 52 63 HANG TOGETHER, Odyssey RCA 12in
- 53 89 CRUISIN' J-TOWN/WARRIORS (SEGUE), Hiroshima Arista 12in
- 54 57 GET YOURSELF TOGETHER/PARTY PEOPLE, Mystic Touch US Reflection 12in
- 55 55 BILLY WHOP, Billy Frazier & Friends Champagne 12in
- 56 68 THE GLOW OF LOVE, Change WEA 12in
- 57 44 BETTER DAYS/LOVE DON'T STRIKE TWICE/DANCIN' DANCIN', Blackbyrds US Fantasy LP
- 58 56 BOOGIE BODY LAND, Bar-Kays Mercury 12in
- 59 81 UNDERWATER, Harry Thumann Decca 12in
- 60 52 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG/LOVE IS A WAITING GAME/LOVE HEAVEN CAN WAIT (FOR LOVE), Roberta Flack/Peabo Bryson US Atlantic LP
- 61 54 FLYING HIGH/MARIPOSA (BUTTERFLY)/CARRIBEAN WINTER, Freeez Beggars Banquet LP
- 62 75 SPANK/IS IT IN, Jimmy 'Bo' Horne TK 12in
- 63 85 I HAD TO SAY IT, Millie Jackson Spring 12in
- 64 69 SIX NINE SHUFFLE, Attitude UK Champagne 12in
- 65 70 A LITTLE BIT OF JAZZ, Nick Straker Band CBS 12in
- 66 -- SLIDE, Rah Band DJM 12in
- 67 61 I WANT YOU/GET UP!, Nerada Michael Walden Atlantic 12in
- 68 67 BOOM BOOM, Black Slate Ensign 12in
- 69 59 I WANNA BE WITH YOU/SLIP AND DIP, Coffee De-Lite 12in
- 70 -- LOVE FESTIVAL/TAKE IT TO THE TOP/NIGHT PEOPLE, Kool & The Gang De-Lite LP
- 71 80 I WANNA MAKE IT WITH YOU/YOU'RE A WINNER/FUNKIN' AROUND, Rose Royce Whitfield LP
- 72 80 GET UP AND DANCE, Norman Gimbo Jr Pressure 12in
- 73 82 ROCK CREEK PARK/DON'T KNOW WHAT TO SAY, Blackbyrds Fantasy 12in
- 74 78 L.A. 14, Breakfast Band Disc Empire 12in
- 75 69 GOLDMINE/LOVE COLLECT, David Bendeth Ensign 12in
- 76 77 ALL FIRED UP/DANCIN' ME TO ECSTASY, Hot Culture Kaleidoscope 12in
- 77 58 LAST CALL/HONKY TONK STRUTTING, Crusaders MCA 12in
- 78 48 JITTERBUGGIN'/POSSIN' TIL CLOSIN'/TURN AROUND/GOIN' CRAZY, Heatwave US Epic LP
- 79 87 RUNAWAY LOVE, Linda Clifford US Curtom 12in promo
- 80 76 SETTIN' IT OUT, Enchantment RCA 12in
- 81 53 FUNKY MEN, James Brown US TK LP
- 82 50 LET'S DO IT AGAIN, Fatback Spring 12in
- 83 79 GIVE ME YOUR LOVE, Sylvia Striplin US No Melodic 12in
- 84 -- FULL OF FIRE, Shalamar US Solar 12in
- 85 -- MAGIC/MIDNIGHT INTERLUDE, Tom Browne Arista GRP 12in
- 86 -- CHILL-OUT!, Free Expression US Vanguard 12in
- 87 -- GET TOUGH, Kleer US Atlantic LP 12in promo
- 88 -- BODY MUSIC, One On One US No 12in
- 89 72 MAKE THAT MOVE/SOME THINGS NEVER CHANGE/POP ALONG KID, Shalamar US Solar LP
- 90 -- LOVE ZONE/IMIGHTY-MIGHTY/JUMP ON IT/ROCK AND ROLL POP AND SOUL/OZONIC BEE BOP, Ozone US Motown LP

US SINGLES

- 1 3 CELEBRATION, Kool & The Gang De-Lite
- 2 1 THE TIDE IS HIGH, Blondie Chrysalis
- 3 4 I LOVE A RAINY NIGHT, Eddie Rabbit Elektra
- 4 8 9 TO 5, Dolly Parton RCA
- 5 6 PASSION, Rod Stewart Warner Bros
- 6 2 STARTING OVER, John Lennon Geffen
- 7 5 EVERY WOMAN IN THE WORLD, Air Supply Geffen
- 8 17 WOMAN, John Lennon Geffen
- 9 9 IT'S MY TURN, Diana Ross Motown
- 10 11 GIVING IT UP FOR YOUR LOVE, Delbert McClinton Capitol
- 11 12 HEY NINETEEN, Steely Dan MCA
- 12 14 SAME OLD LANG SYNE, Dan Fogelberg Full Moon
- 13 19 KEEP ON LOVING YOU, REO Speedwagon Epic
- 14 16 MISS UN, Boz Scaggs Columbia
- 15 7 LOVE ON THE ROCKS, Neil Diamond Capitol
- 16 15 THE WINNER TAKES IT ALL, Abba Atlantic
- 17 22 THE BEST OF TIMES, Styx A&M
- 18 21 IAIN'N GONNA STAND FOR IT, Stevie Wonder Tamla
- 19 20 TOGETHER, Tierra Boardwalk
- 20 27 CRYING, Don McLean Millenium
- 21 23 SEVEN BRIDGES ROAD, Eagles Asylum
- 22 13 GUILTY, Barbra Streisand & Barry Gibb Columbia
- 23 25 HEARTBREAK HOTEL, The Jacksons Epic
- 24 28 A LITTLE IN LOVE, Cliff Richard EMI-America
- 25 32 HELLO AGAIN, Neil Diamond Capitol
- 26 10 I MADE IT THROUGH THE RAIN, Barry Manilow Arista
- 27 31 SMOKEY MOUNTAIN RAIN, Ronnie Milsap RCA
- 28 29 KILLIN' TIME, Fred Knoblock & Susan Anton Scotti Bros
- 29 34 GAMES PEOPLE PLAY, The Alan Parsons Project Arista
- 30 36 TREAT ME RIGHT, Pat Benatar Chrysalis
- 31 15 TIME IS TIME, Andy Gibb RSO
- 32 24 HUNGRY HEART, Bruce Springsteen Columbia
- 33 33 HE CAN'T LOVE YOU, Michael Stanley Band EMI-America
- 34 36 DE DO DO DO, DE DA DA DA, The Police A&M
- 35 30 TELL IT LIKE IT IS, Heart A&M
- 36 35 LADY, Kenny Rogers Liberty
- 37 50 I'M COMING ON FIRE, Randy Meisner Epic
- 38 44 AH LEAH!, Donnie Iris MCA
- 39 39 WHO'S MAKING LOVE, Blues Brothers Atlantic
- 40 45 BACK IN BLACK, AC/DC Atlantic
- 41 41 HIT ME WITH YOUR BEST SHOT, Pat Benatar Chrysalis
- 42 61 RAPTURE, Blondie Chrysalis
- 43 55 KISS ON MY LIST, Daryl Hall & John Oates RCA
- 44 48 RIDERS IN THE SKY, Outlaws Arista
- 45 40 SHINE ON, L.T.D. Elektra
- 46 52 FLASH'S THEME AKA FLASH, Queen MCA
- 47 38 SUDDENLY, Olivia Newton-John & Cliff Richard Gordy
- 48 37 INSEED YOUR LOVIN', Teena Marie Warner Bros
- 49 42 MORE THAN I CAN SAY, Leo Sayer Mercury
- 50 60 TOO TIGHT, Con Funk Shun Mercury
- 51 43 COLD LOVE, Donna Summer Geffen
- 52 73 WHAT KIND OF FOOL, Barbra Streisand & Barry Gibb Columbia
- 53 66 FOOL THAT I AM, Rita Coolidge A&M
- 54 65 GUITAR MAN, Elvis Presley RCA
- 55 57 FULL OF FIRE, Shalamar Solar
- 56 63 FLY AWAY, Peter Allen A&M
- 57 67 PRECIOUS TO ME, Phil Seymour Boardwalk
- 58 74 LIVING IN A FANTASY, Leo Sayer Warner Bros
- 59 47 LOVE T.K.O., Teddy Pendergrass P.I.R.
- 60 70 STAYING WITH IT, Firefall Atlantic
- 61 49 MASTER BLASTER, Stevie Wonder Tamla
- 62 53 ONE STEP CLOSER, The Doobie Brothers Warner Bros
- 63 73 SOMEBODY'S KNOCKIN', Terri Gibbs MCA
- 64 51 MY MOTHER'S EYES, Bette Midler Atlantic
- 65 -- FADE AWAY, Bruce Springsteen Columbia
- 66 -- I DON'T WANT TO KNOW YOUR NAME, Glen Campbell Capitol
- 67 54 ANOTHER ONE BITES THE DUST, Queen Elektra
- 68 56 UNITED TOGETHER, Aretha Franklin Arista
- 69 -- LIPSTICK, Suzi Quatro Dreamland
- 70 58 SKATEAWAY, Dire Straits Warner Bros
- 71 -- AIN'T EVEN DONE WITH THE NIGHT, John Cougar Riva
- 72 79 WOMAN IN LOVE, Barbra Streisand Columbia
- 73 -- DREAMER, The Association Elektra
- 74 -- FANTASTIC VOYAGE, Lakeside Solar
- 75 -- SEASONS, Charles Fox Handshake

US ALBUMS

- 1 1 DOUBLE FANTASY, John Lennon/Yoko Ono Geffen
- 2 2 CRIMES OF PASSION, Pat Benatar Chrysalis
- 3 5 THE JAZZ SINGER, Neil Diamond Capitol
- 4 3 GREATEST HITS, Kenny Rogers Liberty
- 5 7 ZENYATTA MONDATT, The Police A&M
- 6 6 BACK IN BLACK, AC/DC Atlantic
- 7 12 HI FIDELITY, REO Speedwagon Epic
- 8 4 HOTTER THAN JULY, Stevie Wonder Tamla
- 9 10 AUTOAMERICAN, Blondie Chrysalis
- 10 18 PARADISE, Styx A&M
- 11 8 GUILTY, Barbra Streisand Columbia
- 12 9 GAUCHO, Steely Dan MCA
- 13 13 THE RIVER, Bruce Springsteen Columbia
- 14 19 CELEBRATION, Kool & The Gang De-Lite
- 15 16 THE TURN OF A FRIENDLY CARD, The Alan Parsons Project Arista
- 16 11 EAGLES LIVE, Eagles Asylum
- 17 21 9 TO 5 AND ODD JOBS, Dolly Parton RCA
- 18 14 LIVE, Fleetwood Mac Warner Bros
- 19 15 BARRY MANILOW, Barry Manilow Arista
- 20 22 SUPER TROUPER, Abba Atlantic
- 21 17 FOOLISH BEHAVIOUR, Rod Stewart Warner Bros
- 22 23 LOST IN LOVE, Air Supply Arista
- 23 25 FLASH GORDON (Original Soundtrack), Queen Elektra
- 24 24 HITS, Boz Scaggs Columbia
- 25 27 FANTASTIC VOYAGE, Lakeside Solar
- 26 20 GREATEST HITS/LIVE, Heart Epic
- 27 28 MAKING MOVIES, Dire Straits Warner Bros
- 28 29 TRIUMPH, The Jacksons Epic
- 29 28 GREATEST HITS, The Doors Elektra
- 30 30 THE GAME, Queen Elektra
- 31 31 CHRISTOPHER CROSS, Christopher Cross Warner Bros
- 32 32 ANNE MURPHY'S GREATEST HITS, Anne Murray Capitol
- 33 33 ONE STEP CLOSER, The Doobie Brothers Warner Bros
- 34 35 GLASS HOUSES, Billy Joel Columbia
- 35 41 HORIZON, Eddie Rabbit Elektra
- 36 36 AGAINST THE WIND, Bob Seger & The Silver Bullet Band Capitol
- 37 42 GHOST RIDERS, Outlaws Arista
- 38 34 FACES, Earth, Wind & Fire ARC/Columbia
- 39 37 DIANA, Diana Ross Motown
- 40 40 WINELIGHT, Grover Washington Jr Elektra
- 41 51 III, The Gap Band Mercury
- 42 44 BLACK SEA, XTC Virgin
- 43 43 YESSHOWS, Yes Atlantic
- 44 49 GREATEST HITS, Ronnie Milsap RCA
- 45 48 JERMAINE Jermaine Jackson Motown
- 46 45 ALIVE, Kenny Loggins Columbia
- 47 47 FEEL ME, Cameo Choccolate City
- 48 46 ANDY GIBB'S GREATEST HITS, Andy Gibb RSO
- 49 39 LIVING IN A FANTASY, Leo Sayer Warner Bros
- 50 80 THE JEALOUS KIND, Delbert McClinton MSI/Capitol
- 51 53 MADE IN AMERICA, Blues Brothers Atlantic
- 52 52 FREEDOM OF CHOICE, Devo Warner Bros
- 53 54 TOUCH, Con Funk Shun Mercury
- 54 38 SECONDS OF PLEASURE, Rockpile Columbia
- 55 56 LIVE AND MORE, Roberta Flack & Peabo Bryson Atlantic
- 56 59 ARC OF A DIVER, Stevie Winwood Island
- 57 50 REMAIN IN LIGHT, The Talking Heads Sire
- 58 55 TP, Teddy Pendergrass PIR
- 59 63 THE BEATLES 1967-1970, Beatles Capitol
- 60 82 SHAVED FISH, John Lennon Capitol
- 61 70 CITY NIGHTS, Tierra Boardwalk
- 62 65 IRONS IN THE FIRE, Teena Marie Gordy
- 63 64 THE BEATLES 1962-1968, Beatles Capitol
- 64 66 HOLD OUT, Jackson Browne Asylum
- 65 57 GREATEST HITS VOL 2, Linda Ronstadt Asylum
- 66 67 IMAGINE, John Lennon Capitol
- 67 58 HONEYSUCKLE ROSE, Soundtrack Columbia
- 68 59 SCARY MONSTERS, David Bowie RCA
- 69 -- THE TWO OF US, Yarbrough And Peoples Mercury
- 70 -- IMAGINATION, The Whispers Solar
- 71 74 POSH, Patrice Rushen Elektra
- 72 72 WHITE ALBUM, Beatles Capitol
- 73 75 SGT PEPPER'S LONELY HEARTS CLUB BAND, Beatles Capitol
- 74 -- RADIOLAND, Nicolette Larson Warner Bros
- 75 61 TROMBIPULATION, Parliament Casablanca

US SOUL

- 1 1 FANTASTIC VOYAGE, Lakeside Solar
- 2 2 HEARTBREAK HOTEL, The Jacksons Epic
- 3 4 BURN RUBBER, Gap Band Mercury
- 5 5 DON'T STOP THE MUSIC, Yarbrough & Peoples Mercury
- 6 8 CELEBRATION, Kool & The Gang De-Lite
- 7 8 BOOGIE BODY LAND, Bar-Kays Mercury
- 8 10 TOO TIGHT, Con Funk Shun Mercury
- 9 9 LOVE OVER AND OVER AGAIN, Switch Gordy
- 10 11 I JUST LOVE THE MAN, The Jones Girls PIR
- 11 13 IAIN'N GONNA STAND FOR IT, Stevie Wonder Tamla
- 12 17 TOGETHER, Tierra Boardwalk
- 13 7 AGONY OF DEFEET, Parliament Casablanca
- 14 15 MAKE THE WORLD STAND STILL, Roberta Flack & Peabo Bryson Atlantic
- 15 -- IT'S A LOVE THING, Whispers Solar
- 16 12 KEEP IT HOT, Cameo Choccolate City
- 17 18 LITTLE GIRL DON'T YOU WORRY, Jermaine Jackson Motown
- 19 -- WATCHING YOU, Slave Cotillion
- 20 20 MELANCHOLY FIRE, Norman Connors Sugar Hill

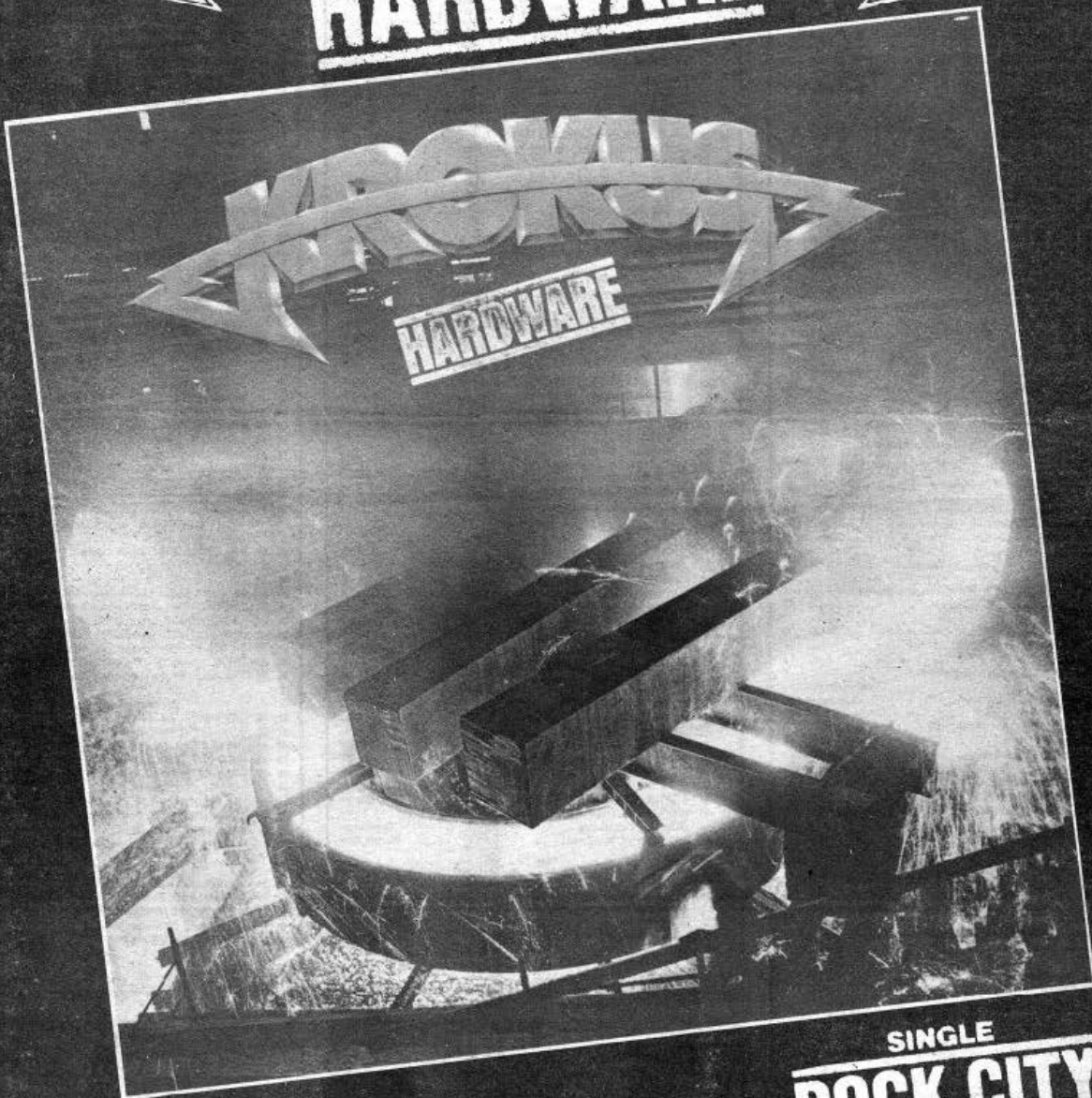
US DISCO

- 1 1 YOU'RE TOO LATE, Fantasy Pavilion
- 2 2 LOOK UP, Patrice Rushen Elektra
- 3 4 VOICES INSIDE MY HEAD, The Police A&M
- 4 10 RAPTURE/THE TIDE IS HIGH, Blondie Chrysalis
- 5 3 CELEBRATION, Kool & The Gang De-Lite
- 6 7 I HEAR MUSIC IN THE STREETS, Unlimited Touch Importer/12
- 7 13 TANTRA - THE DOUBLE ALBUM, Tantra Warner
- 8 5 DIRTY MIND, Prince Epic
- 9 8 LOVELY ONE, The Jacksons Warner
- 10 9 ALL MY LOVE, L.A.X. Epic
- 11 11 YOU OUGHT TO BE DANCIN', People's Choice Casablanca
- 12 -- CAN YOU HANDLE IT/YOU GOT MY LOVE, Sharon Redd Prelude
- 13 6 IT'S A WAR, Kano Warner
- 14 19 IT'S A LOVE THING, The Whispers Solar
- 15 15 GIVE ME A BREAK/REMEMBER, Viven Vee Launch
- 16 20 FULL OF FIRE, Shalamar Solar
- 17 17 SET ME FREE, The Three Degrees Arista
- 18 -- LET'S DO IT, Con Funk Shun SAM
- 19 12 FANTASTIC VOYAGE, Lakeside SAM
- 20 -- SOUL/HEAVEN ABOVE ME, Frankie Valli MCA/Curb

KROKUS

NEW ALBUM

HARDWARE



SINGLE

ROCK CITY

THE HARDWARE TOUR

February 20 Edinburgh Odeon
 21 Glasgow Apollo
 22 Middlesbrough Town Hall
 23 Manchester Apollo
 24 Liverpool Empire
 25 Cardiff Sophia Gardens
 26 Derby Assembly Rooms

February 27 Hanley Victoria Hall
 28 Sheffield City Hall
 March 1 Reading Top Rank
 2 Birmingham Odeon
 3 Wolverhampton Civic Hall
 4 Southampton Gaumont
 5 Dunstable Queensway Hall

March 6 Ipswich Gaumont
 7 Hammersmith Odeon
 8 Bristol Coulsdon Hall
 10 Newcastle City Hall
 11 Bradford St. Georges Hall
 12 Leicester De Montfort Hall