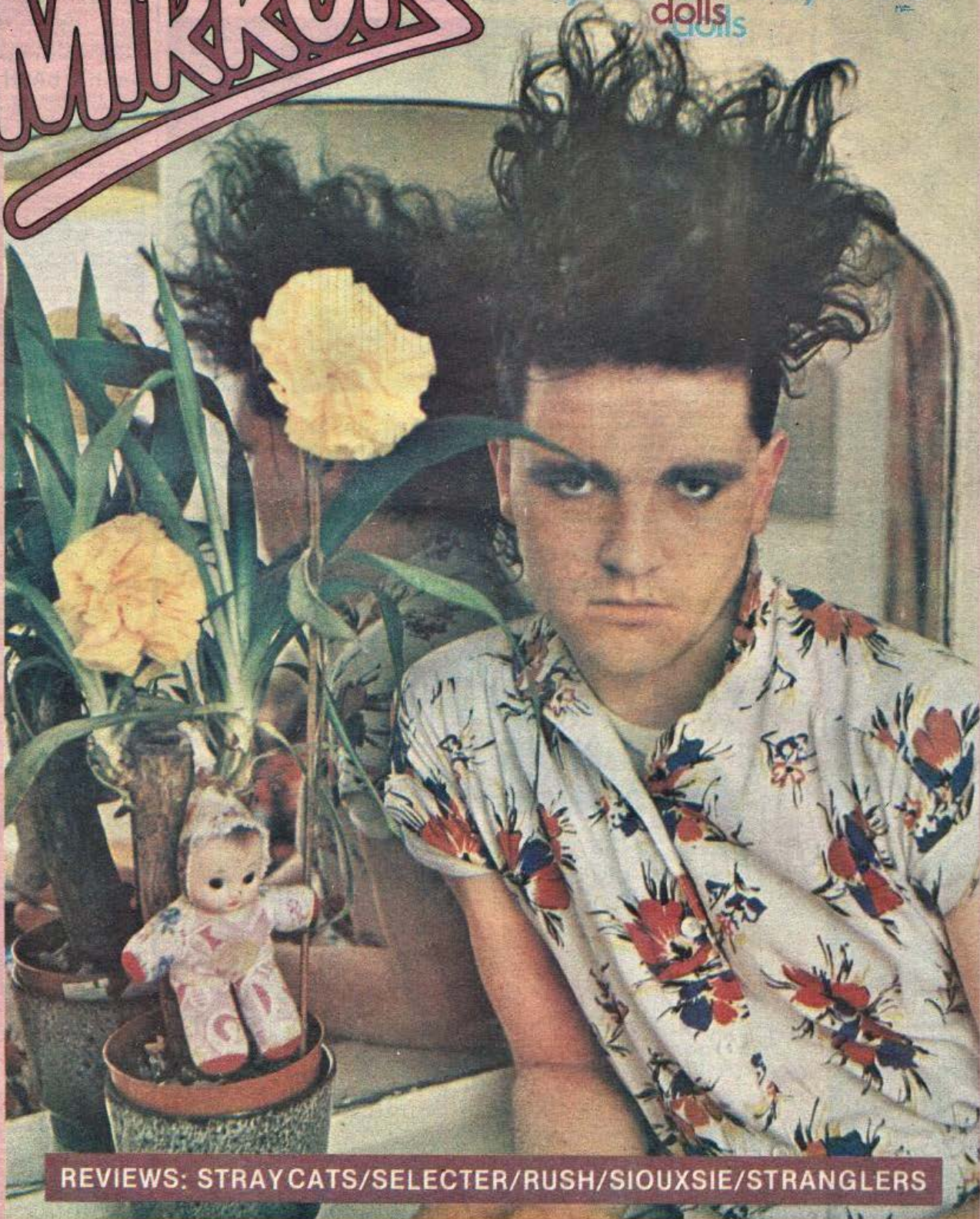


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# RECORD MIRROR

## VIRGIN PRUNES

beyond the valley of the dolls



REVIEWS: STRAYCATS/SELECTER/RUSH/SIOUXSIE/STRANGLERS

NASH THE SLASH • STYX • RAINBOW

Pic of GAVIN FRIDAY by MIKE LAYE

# RECORD MIRROR

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# NEWS

Edited by ROBIN SMITH and DANIELA SOAVE

## DEBBIE DENIES...

DEBBIE HARRY is NOT quitting Blondie — and that's official.

The Blondie superstar was reported to be leaving the group in order to pursue a solo career by one of the national daily newspapers last week. But a spokesman for Chrysalis dismissed the rumour as "utter rubbish".

"Blondie have no intention of splitting up whatsoever. Debbie will simply be recording a solo album with Chic, which is something she has always wanted to do.

"The group is simply having a break before getting down to recording the next album in the autumn. All of them are involved in separate projects at the moment; for instance Nigel Harrison is in England with Michael Des Barres. Just because Debbie is doing something on her own does not mean the end of Blondie.

### ... AND STING SAYS

THE POLICE are yet another group to be hit by shock split rumours... again totally unjustified.

The boys in blue have just finished an American tour which has left them so exhausted that they have had to cancel their European tour, according to a spokesman. Adding fuel to the fire is the fact that Sting is taking time off to work on a three hour film, as reported in Record Mirror recently.

"The group have been working



DEBBIE: having a break

solidly and it's only natural that they should want to go their separate ways for a while," Record Mirror was told. Stewart has a 24 track studio in his home so he'll probably want to tinker around there, but the Police will be together again in about four months time.

### PASSIONS PROLONG

THE PASSIONS, who will begin recording an album in March, headline a major concert at the London Lyceum on February 26. Support acts will be Depeche Mode and Illiya

Volkwagens plus some other unconfirmed bands.

Meanwhile the group continue their series of British dates with appearances at Northampton Nene College February 20, Brighton Jenkinsons 22, Cleethorpes Peppers 24, Nottingham Rock City 25. They'll also be playing an as yet unconfirmed Birmingham Venue on February 27.

### NASH'S BASH

NASH THE Slash, the mysterious bandaged multi-instrumentalist, plays his first major tour this month.

Nash, whose album 'Children Of The Night' has just been released while his single 'Deadman's Curve' sniffs around the charts, will be playing Plymouth Fiesta Sulte February 23, Bath Tiffanys 24, Bristol Le Berkeley 26, London City Polytechnic 27, Brighton Jenkinson's March 1, Warwick University 3, London Marquee 4, Manchester Polytechnic 5, Retford Portnerhouse 6, Middlesbrough Rock Garden 7, Leeds Warehouse 9, Sheffield Limit 10, Oxford Scamps 11, Birmingham Cedar Ballroom 12, Scarborough Penthouse 13, Liverpool Bradys 14, London Venue 24.

### DATE THE DAMNED

THE DAMNED play a one-off London date at the Hammersmith Palais on March 3.

They say it will be their only show for a long while and guests on the bill will be Spogge and the Soft Boys amongst others.

All tickets are £3, available from the box office and usual agents.

### ANOTHER ERIC

ERIC CLAPTON releases his new album 'Another Ticket' on February 26. The album features Clapton on guitar and vocals and guest musicians feature keyboard players Chris Stainton and Gary Brooker.

A single from the album 'I Can't Stand It' has already been released.

### WHO'S BET

THE WHO release their new single this month followed by a new album in March.

On February 27 they'll be bringing out the Pete Townshend composition 'You Better You Bet! The B side is 'The Quiet One' and it was written by John Entwistle.

'Face Dances'. The Who's first studio album since the death of Keith Moon and the first to feature Kenny Jones, will be out on March 23. Featuring nine new tracks, the album took six months to record and also features a special guest appearance by keyboard player John 'Rabbit' Bundrick.



STRAY CATS: free tattoo

## CAT LICKS

THE STRAY Cats release their new album this week — and it includes a free stick-on tattoo.

The tattoo is a version of the Stray Cats logo designed to stick on naked flesh and it can only be removed with adhesive tape or alcohol. The album contains 12 tracks, including their two hits 'Runaway Boys' and 'Rock This Town', and it was produced by Dave Edmunds. Other tracks include 'Fishnet Stockings', 'Ubangi Stomp' and 'Storm The Embassy'.

The band start their second British tour on February 27 and their second single 'Rock This Town' is now available on cassette.

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## SHOCK FOR NUMAN

GARY NUMAN will be playing another farewell concert at Wembley Arena in April.

Because tickets for his first two shows sold out so fast Numan has decided to add another date on April 26. Tickets priced £5 and £4 are available by personal application from the Wembley Box Office or by post (enclosing a SAE) from the Wembley Box Office, Wembley, Middlesex HA9 0DW. Cheques and postal orders should be made payable to Wembley Stadium. Shock the music mime and theatre group will be supporting Gary Numan on his farewell concerts at Wembley Arena.

Shock recently signed to RCA where they released their single 'Angle Face'.

## PAUL SPEAKS

AN ALBUM featuring Paul McCartney being interviewed by an American music magazine will be released by EMI on February 23 — and deleted the same day!

The album features McCartney talking about his work with the Beatles, his work with Wings and all his private life.

The interview for 'Player and Listener' Magazine took place at Paul's London office in 1980 and Paul's American record company suggested that the tape should be issued as a record for a promotional disc for record stations. It was then decided to release it to the general public.

## CANNED MUSIC?

THE dB's, one of the six New York bands featured on the 'Taking Liberties' show at the London Rainbow on February 20, will be releasing their 'Stand For Decibels' album as a cassette sealed in a can.

In order to get at the cassette you'll have to get out a can opener and the dB's believe it's the first time that any band has tried such a fiendish marketing scheme. The canned cassette will be in a limited edition of 5,000 copies and will retail at a regular cassette price.

The band will also be releasing their second UK single 'Big Brown Eyes' in the usual way on February 20. The B side features two tracks, a new remixed version of 'Soul Kiss' and 'Baby Talk'.

Following the Rainbow show, the dB's will also be touring and dates are: Surrey University February 26, London Kings College 27, Edinburgh



THE BUREAU: new record company

# BUREAU DE CHANGE

THE BUREAU featuring ex DEXY'S Midnight Runners members Andrew Growcott, Geoffrey Blythe, Peter Williams and Stephen Spooner have signed to WEA Records for a long term deal.

The band who also comprise Michael Talbot, Archibald Brown and Robert Jones are presently mixing their debut single 'Only For Sheep' which will be

released in March, followed by an album. Both the single and the album are produced by Pete Wingfield.

Following the release of their album The Bureau will tour throughout Britain and Europe in May. No tour dates have as yet been confirmed.

Valentinos March 1, Leeds Warehouse 2, Oxford Scamps 3, Liverpool Bradys 4, Coventry General Wolfe 8, London Marquee 8, London Dingwalls 9.

## GAMMA CHANGE

ON THE eve of their British tour which opens at Newcastle City Hall on March 5, Gamma have made a line up re-shuffle.

Mitchell Froom replaces Jim Alcivar on keyboards, but reasons for Alcivar's departure are not yet known. Froom has worked with Ronnie Montrose in the past, including on his 'Open Fire' project.

## PHIL'S SECOND

PHIL LYNOTT begins recording his second solo album on February 23. He'll be moving into Good Earth Studios with Rusty Eagan on drums and Jimmy Bain of Wild Horses on bass.

Other guest musicians will be added later and Phil himself will be featured on guitar and keyboards. Release date for the album isn't

known.

Meanwhile Lynott is featured on bass and back-up vocals on a single 'Tennessee Stud' by Irish folk rock singer Terry Woods. It's released on the Chiswick label on March 6 — Lynott also produced the single.

## NEW VISAGE

VISAGE RELEASE their new single 'Mind Of A Toy' on March 6. Taken from their debut album 'Visage' the single will be available in both 7" and 12" versions.

The 7" version features 'We Move' which is not on the album while the 12" single (a limited edition of 50,000 copies) features a dance mix of 'Mind Of A Toy' and 'We Move', plus an entirely new track, 'Frequency Seven'.

## WONDER SINGLE

STEVIE WONDER'S new single 'Lately' out on February 23 will also be released as a cassette.

The flipside of both single and cassette will be 'If It's Magic' and both will be available in full colour picture sleeves.

'Lately' is taken from Stevie's 'Hotter Than July' album.

## JANE'S FOLLOW-UP

JANE KENNAWAY follows up the success of 'IOU' with her new single 'Celia' out on February 27.

This track and the B side 'Radio' were written by Jane herself and the single will be available in a special picture bag.

## WAITING FOR TOM

TOM WAITS pays a brief British visit in March when he'll be playing four concert dates.

He'll be playing London Apollo March 20, 21, Edinburgh Playhouse

25, Manchester Apollo 26. Ticket prices in London are £5, £4 and £3. In Edinburgh they are £4 only and in Manchester they are £4.50, £4 and £3.50.

'Heart Attack And Vine' Waits most recent album, was released last Autumn and he'll be accompanied on stage by a stand up bass.

## IN COURT

MOTORHEAD ROAD-MANAGER Graham Reynolds and Philthy Phil Taylor appeared at Horseferry Road Court last week charged with possessing drugs.

Reynolds admitted having small amounts of cannabis and cocaine and was fined £100. Taylor is charged with having cannabis resin, and was

remanded on unconditional bail. Said Reynolds: "It was the culmination of a hard month's touring. I'm just sorry it happened."

## QUEEN ABROAD

QUEEN WILL be playing to 400,000 people during seven concerts in Argentina and Brazil at the end of this month.

The tour will begin at the Velez Sarsfield world cup soccer stadium in Buenos Aires and for the shows more than 20 tons of equipment will be flown over from Japan where Queen will be finishing a series of sell out concerts.

They'll also be bringing in more equipment from America including a covering of artificial turf to protect sacred football grounds. All this gear will be handled by two full roadcrews and nine massive trucks.

'Love Of My Life' is still high in the Sao Paulo charts and 'Another One Bites The Dust' is number one in the Argentinian charts.

## STYX COMING

STYX LOOK set to be playing British dates in the autumn.

In America last week where they are currently playing a sell out tour, Styx manager Derek Sutton said that he was considering playing major dates in October at Wembley Arena and Stafford Bingley Hall. This will be in contrast to Styx's last visits over here which have been at smaller venues. For the shows Styx would be bringing over their full 'Paradise Theater' show including a suspended PA. See Styx feature page 14.

• More big bands are also rumoured to be starting action in the winter. Supertramp are said to be considering dates and so are ELO. No more details are available at the present time.

## BLOOMFIELD DEAD

MIKE BLOOMFIELD, a former member of the Butterfield Blues Band, was found dead in his car in California earlier this week.

Beside his body was an empty bottle of Valium, but authorities believe his death was accidental. Bloomfield later played with Electric Flag, Al Kooper and KJB.

## RELEASES

THE FIRE ENGINES, whose LP 'Lubricate Your Living Room' is currently in the alternative chart Top 10, make one of their rare appearances at the Moonlight Club, West Hampstead, on Sunday 22, February. The Edinburgh-based band's brief London jaunt will also take in a John Peel session, to be recorded on Monday for broadcast in the near future.

DALEK I Love You release their new single 'Heartbeat' on February 27. The band is now down to just one member Alan Gill, following the departure of Dave Belle, David Hughes and Andy McCluskey.

LIVERPOOL based band Rage release their single 'Out Of Control' on the Carrere label on February 27. The single will be followed by an album of the same name a week later.

PRAYING MANTIS release their new single 'All Day And All Of The Night' on February 27. It's their version of the old Kinks song and it will also be featured on their forthcoming album 'Time Tells No Lies', released on March 13.

THE SIMPLE MINDS bring out their new single 'Celebrate' on February 20. Taken from the band's last album 'Empires and Dance' the single will also be available in 2in with an extra track 'I Travel' added.

RIALTO RECORDS release the Planets single 'Intensive Care' on February 20. The Planets will be starting a European tour shortly, but no British dates have as yet been confirmed.

## MORE NEWS OVER PAGE

# CLASSIX NOUVEAUX

NEW SINGLE

## GUILTY



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**ORANGE JUICE**

**ORANGE JUICE:** will be playing the following dates: Leeds Warehouse March 19, Retford Porterhouse 20, Middlesbrough Rose Garden 21, Nottingham Boat Club 31, Manchester Rafter's April 1, Sheffield Limits 2.

**JOSEF K**

**JOSEF K:** Manchester Rafter's February 20, Brighton Basement 24, London Rose Garden 25, London School of Economics 28.

**NINE BELOW ZERO**

**NINE BELOW ZERO:** The Don't Point Your Finger tour begins Stafford North Staffs Polytechnic February 18, Edinburgh Playhouse 19, 20, Glasgow Queen Elizabeth Hall 21, Glasgow Helen Bro' Navybase 22, Brighton Sussex University 25, Bristol Polytechnic 26, Liverpool Brady's 27, Chester Deeside Leisure Centre 28, Southampton University March 2, Keele University 4, Swansea University 5, Sheffield University 7, Manchester Polytechnic 12, Newcastle University 13, Redcar Coatham Bowl 15, Essex University 16, London Hammersmith Odeon 20, St Albans City Hall 21, Cheltenham Eves 22, Cardiff Troubadour 23, Bath Pavilion 24, Newport Stowaway 25. Their new album 'Don't Point Your Finger' is released on February 27, with a single 'Three Times Enough' being released simultaneously.

**GLEN CAMPBELL**

**GLEN CAMPBELL:** will be back in the UK in April with a tour and a new album. The album is called 'It's The World Gone Crazy' and a single 'Why Don't We Just Sleep On It Tonight?' is released from it on February 16. Dates for the tour are Halifax Civic Hall April 23, Manchester Apollo 24, Preston Guildhall 25, Birmingham Odeon 26, London Apollo Victoria 28, 29, Poole Arts Centre May 1, Windsor Blazer's Club 2, Eastbourne Congress Centre 3, Dublin Stadium 5, Belfast The Tonic Bangor 6, Cornwall Coliseum 8, Norwich Theatre Royal 10.

**TOUR**



**TENPOLE TUDOR**

**TENPOLE TUDOR:** plays two London dates this week at the West Hampstead Moonlight, February 20, Hope and Anchor 25.

**DARK STAR**

**DARK STAR:** have two dates this weekend at Bristol Granary February 21, Gwent Memorial Hall 22.

**THE FALL**

**THE FALL:** have added extra dates to the final leg of their tour at St Helens College of Technology February 20, Glasgow Plaza, 23, Edinburgh Cavendish Tollcross 24, Paisley Bungalow 25.

**DIAMOND HEAD**

**DIAMOND HEAD:** have re-arranged the following date which was postponed due to a car crash, Southend Zero 6 Club March 16. They have also added the following dates: Paisley Bungalow 18, Glenrothes Rothes Arms 19, Wishaw Heathery Bar 21, Pontefract Blackmoor Head Hotel 22, Salisbury City Hall 26.

**THE DEAF AIDS**

**THE DEAF AIDS:** will be playing London Dingwalls on February 23.

**NEIL SEDAKA**

**NEIL SEDAKA:** who is currently completing a new album hopes to finish it in time for simultaneous release with his British tour. Bristol Colston Hall April 5, Bournemouth Winter Garden 7, London Victoria Apollo 9, 10, 11, 12, Liverpool Empire 14, Newcastle City Hall 15, Edinburgh Playhouse Theatre 17, Aberdeen Capitol Theatre 18, Glasgow Apollo 20, Manchester Apollo 22, Birmingham Odeon 23, Brighton Centre 24, Wembley Conference Centre 25.

**THE CUBES**

**THE CUBES:** a London four piece will support Geno Washington at the London Rock Garden on February 19.

**DURAN DURAN**

**DURAN DURAN:** whose single 'Planet Earth' has just been released play Aston University February 27, Liverpool Brady's March 2, Manchester Polytechnic 3, London Sundown 4, Cardiff Top Rank 6, Leicester Polytechnic 7, Sheffield Top Rank 8.

**BELLE STARS**

**BELLE STARS:** featuring ex members of the Bodysnatchers, play the following London dates: Gossips February 19, Hope and Anchor 26, Marquee March 1, Venue 7, Gossips 9, Hope and Anchor 12, Starlight 19, Dingwalls 20, Roy and Anchor 27.

**ROY HARPER**

**ROY HARPER:** will fly in from New York to play two solo dates and preview songs from his forthcoming album. He'll play Leatherhead Leisure Centre February 21, Salford University 23.

**IN BRIEF**

**THE CLIMAX Blues Band** will be supporting Jeff Beck on his tour, which opens at Newcastle City Hall on March 4.

**NO NUKES Music** are putting on a concert at the Roundhouse Pub Wandsworth Common on February 20. Bands playing will be Margo Ramond and the Space Virgins and Maichix. Future gigs arranged by No Nukes will be Ski Patrol and the Lucys February 27 and Calling Hearts and the Outskirts March 6. Prices are £1 (or 70p with UB 40) for all gigs.

**FORMER MOTOR member** Bram Tchaikovsky has signed to Arista Records and he is working on an album 'Funland' at Rockfield Studios.

**VICTIMS of Pleasure** have replaced their keyboard player Virginia Astley with Steve Girl who previously worked with Babe Ruth. Virginia is off to study classical music at the Guildhall school of music. Victims of Pleasure will be playing a gig at the North East Polytechnic February 21.

**GEDDES AXE**

**GEDDES AXE:** Chesterfield Birmingham Tavern February 27, Grantham Guildhall March 7, Leeds Florde Grene 8.

**THE DIRECTIONS**

**THE DIRECTIONS:** play their Pay for The Rehearsals Tour with two dates starting at London Half Moon Herne Hill February 20, London African Centre 22.

**THE RESISTANCE**

**THE RESISTANCE:** Herne Hill Hall Moon February 18.

**CALLING HEARTS**

**CALLING HEARTS:** London Film Co-op February 20, Wandsworth Roundhouse March 6, West Norwood Thurlow Arms 27.

**LIGHT OF THE WORLD**

**LIGHT OF THE WORLD:** Swindon Brunel Rooms February 20, London Venue 25, Norwich Cromwells 26, Brighton Top Rank 27, Bracknell Wednesday March 1.

**ORIGINAL MIRRORS**

**ORIGINAL MIRRORS:** Sheffield Polytechnic February 27, Liverpool Bradys 28, Richmond Brollys March 7, London Lyceum 8, Manchester Polytechnic 28. More dates will be added later.



**BRAM TCHAIKOVSKY**

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**VISAGE**

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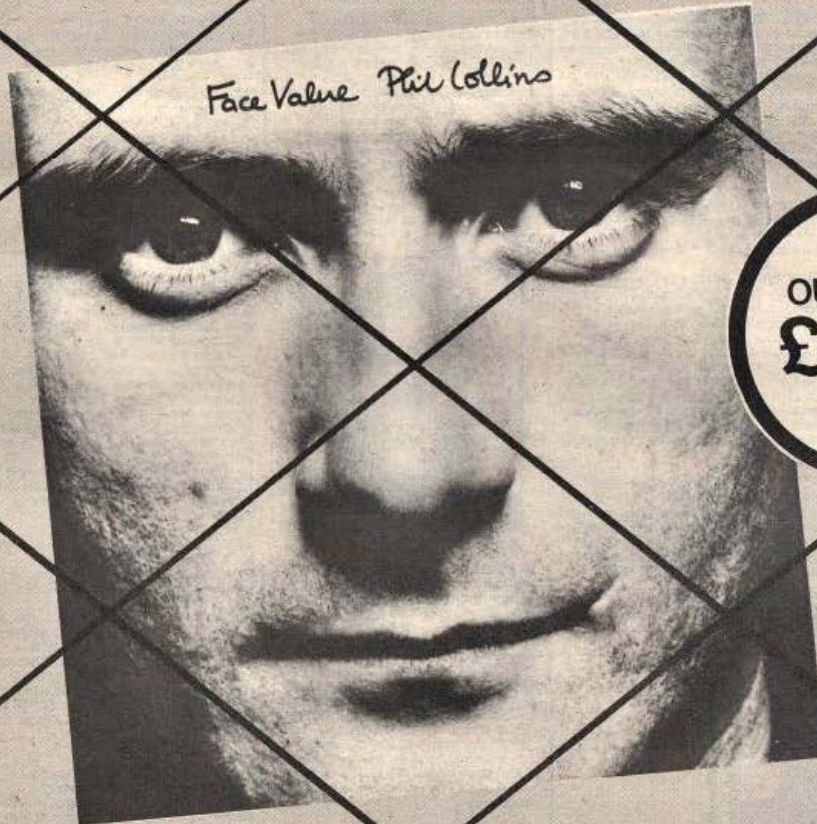
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**LOVE OF LIFE**



**RUMOURS SWEPT** the metropolis that the country's top blondes Police were about to split. This was aided by the fact that Sting has been signed up to do the movie 'While My Guitar Gently Weeps' for Robert Stigwood. But Tom Robinson, whose Sector 27 were supporting the Police in the States put the whole situation in

perspective when he said on Radio One that the band were suffering from "post tour blues." The picture shows the band in the throes of this splendid disease. Sting was heard to say, "We've suffered for our music, now it's your turn"...

**V**ALENTINE'S DAY has come and gone. The sun is shining brightly through the window, casting merry shadows on the saddest floor of Record Mirror. Paula has baked a cake for the staff to fulfill her womanly duties on this planet. Mike Nicholls has taken all his New Romantic gear off and survived the People's Palace. Spurs march triumphantly onto Wembley. The world is a nice place to be in.

So what has the past seven days thrown up for your delight? Let's start at the top with the annual Beatles reformation story. This year's model is now in aid of the memory of John Lennon, which isn't doing too badly at the moment. It seems that Paul McCartney has commandeered the services of Richard Starkey and it looks likely that George Harrison will also fly out to George Martin's (the original Beatles producer) studio on the exotic isle of Montserrat. But why did the national papers say that Elton John and Stevie Wonder are going to help?

**HAS MACCA** lost his chance of a knighthood by turning down the honour of playing Prince Andrew's 21st birthday celebrations at the Palace? Could it be that he didn't want to play support to the Three Degrees...?

**YOUNG JULIAN** Lennon has been seen galivanting around the town with his new found fame. His latest port of call was checking out The Urge at Dingwalls where the lad bought the band a drink (a scotch and four straws) after their set and had to contend with Nigel of the aforementioned outfit being mistaken for a member of Pere Ubu. Also seen hanging out at Camden's sweaty armpit was Fleetwood Mac founder Peter Green who was seen clocking Jody Street and Micky Jupp.

**SMACKED WRIST** and the accolade of clumsy oaf of 1981 goes to Dennis Greaves. Spare supporting guitarist and singer with Nine Below Zero, whose pride and joy a radio mike, which allowed our lad the freedom to take a walk around the audience while giving the blues what for, was destroyed on his first outing when he trod on it at Lewisham. Another £400 quid bites the dust...

**A SPOT OF** clarification is required because Cliff Hewitt of Modern Eon, currently supporting The Stranglers, has the position of drummer but is currently flicking a switch on a Revox with rhythm noises becoming apparent soon after. It seems the hapless chap injured his wrist just before getting the big break of the tour and has been relegated to button pressing. Keep music live indeed.

**ANYBODY INTERESTED** in the fact that Demis Roussos has lost nine stone and is virtually unrecognisable? Thought not...

**LAST WEEK** the Great Ormond St hospital for Sick Children phoned Polydor for a signed poster of The Jam for a boy who was very ill with leukemia. Polydor passed on the message and the whole band turned up, unannounced, with the poster themselves. While the band line up for cannonisation I'd like to put in a request for Stephanie Powers, Anna Ford and Charlotte Rampling to come round to my gaff as I've got a slight sniffle...

**LONDON LIGGERS** were rather miffed at Virgin holding a soiree for signing the Cuba Libre label in their Glasgow Megastore. The Shaking Pyramids and the Cuban Heels played sets to Virgin personnel and various Scots dragged off the street

who tucked into Cuba Libres, (a drink of rum, coke and a dash of lime on the rocks), and lots of free food. But a "prope" London feast will be laid on according to a spokesman. It seems that Ayatollah Branson was travelling back from Glasgow when he witnessed a hit and run accident from his cab to the airport and he and managing director Simon Draper pulled the unfortunate person off the road and called for an ambulance. Attempts at keeping the Good Samaritan Award within the house of Virgin are looking good for 1981.



**DAVE WAKELING**

**THE SCARS** are doing the Scots reputation in London no good by getting themselves thrown out of Be Beat Route and then going to a restaurant with Prince Far I and getting into a fracas with a waiter over cold soup.

**PRETTY WENDY** Wu of The Photos and Ray McVigh of The Professionals have been playing the role of dazed lovers to the hill around town. Observers at the Skids gig at the Venue say they didn't know where to put their faces. That demands a smart answer but I'm too lazy to think of one...

**RICHARD JOBBSON** makes one of his rare appearances in these columns when he jokingly invited the audience to "Come On Up" and the invite was taken up by over 40 idiots who managed to frighten those purveyors of 'Scots Jungle Music' and stop 'Circus Games' twice. Veterans were heard to mention the scenes as being like both the Battle of the Somme and a Sham 69 gig circa 1979. Jobbers has also been heard to mention that he and his plucky cohorts want to play Cabaret Futura and confine the set exclusively to the instrumental passages of the 'Strength Through Joy' freebie album given with the admirable 'The Absolute Game' release.

**Are Simple Minds** about to consummate relations with Virgin...? Or, as another source reveals, Polydor? The plot thickens.

**AS MAGAZINE** return to the studio with a new guitarist with a jazz background, John Doyle has to spoil the optimism by twisting his ankle in a pothole on the hungry streets of London, getting on a bus and promptly fainting with the pain of a fractured bone in his bass drum foot.

**STIFF RECORDS** have managed to keep Her Majesty's Constabulary busy this week. First up are The Stiffs who left Chelsea College only to get pulled up at Marble Arch by two Pandas and two Black Marias with the full hands against the wall, legs spread routine. They were arrested and put into cells on a charge of... wait for it... would you believe criminal damage of a pushbike? It seems some dozy student thought that the band had modified his bicycle vanditwise and worked out that 2 + 2 equals 5. A Stiff was heard to say that, "More has happened to us in three days with Stiff than happened in a whole year with EMI" which I realise does say much...

**TENPOLE TUDOR** went to Germany for a TV show. The after show celebrations were such that young Eddie couldn't remember his hotel and ended up breaking into a building that looked like his base. It was in fact a restaurant and our hero emerged to face the might of the German police who smashed down a door at the hotel to wake up the German record company person to verify Eddie's Story. They let him off and he didn't mention the war or the World Cup once...

**THE B-SIDE** of the new Human League single contains a track dedicated to ex-Dr Who person Tom Baker written two days before his retirement. What's this we hear about Phil Oakey rushing out to get a copy of Club International in his grubby mitts which contains pictures of Lalla 'Romana' Ward (lesser known as Mrs Tom Baker), in the altogether. It seems that there will be no Human League live fiascoes till July when Joanna and Susanne finish their A levels.

**IT LOOKS** likely that many famous personages will be on parade at the Spliff Marquee set on Sunday the names must remain in complete confidence to protect the limbs of your correspondent.

**LEO SAYER**, fresh-faced 30-year-old Family Entertainer, passed his

driving test last week, we're told. Gracious, whatever next? Shaving, possibly?

**MADNESS**, the Specials, UB40, Aswad and the Selecter all stacking up on swimwear and Ambre Solaire for their trip to St Lucia in May. They'll all be taking part in a Caribbean Arts Carnival to re-promote the island's tourism after the disastrous Hurricane Alan last year. Talk about coals to Newcastle!

**AFTER** the mega-success of blond bombshells Sting and Debbie, Fleet Street is grooming their successors: Honey Bane and the Beat's Dave Wakeling are the faces of '81' according to the Daily Star. Fair enough, we suppose; about time the old groaners got a rest...

**THE BEAT**, incidentally, are about to enter the studios for the recording of their second LP. Preceding its release will be that of the first non-Beat record on their Go-Foot label. It's 'The Heart of the Congos', a Lee-Perry produced LP by (you guess) the Congos.

**THOSE DELICIOUS** little things the Cure are embarking on a tour shortly and are planning to dispense with support groups (they only drink the free booze and demand scotch and the like anyway) and use a full-length feature film instead. The film in question was made by bass player Simon "Hunk" Gallup's brother, Nepotism? Well, at least it keeps things in the family...

**THE PROMOTIONS** staff of Liberty-United Records must be pondering life's little ironies at the moment: less than a week after winning an industry award for their Gerry Rafferty campaign, most of them have been made redundant.

**MINDLESS Violence** Section: The Stray Cats were victims of an attempted assault while shopping for new drainies and baseball jackets at Johnson's last week. The offender was an outraged rockability fan who claimed that the Cats were 'cashing in' and so on. Punches were swung, but the Cats' bodyguard soon saw the young blighter off.

Richard Jobson is going to need a Minder soon, too, if he's going to suffer any more attacks like the one Chas Smash made on him at a Well Known Night Spot recently. Chas was - how you say - a little the worse for wear at the time...

**SCAM! SCAM! Scam!** Not only has Blondie's Nigel Harrison produced the latest LP by his ex-Silverhead cohort Michael des Barres, but the

**LOVE OF LIFE**

**ORCHESTRA**

**12" BEGINNING OF THE HEARTBREAK**

*Dezanne Burgeat*

**L.O.L.O. LIVE • VENUE 19 Feb. • DINGWALLS 21 Feb**

very wonderful **Clem Burke** is now jetting over to discuss joining **Nigel** in a **des Barres** band for a forthcoming UK tour! Could it be that the **Blondie** story is all rapped up? Remember where you heard it first, kids...

**VIEWERS OF Tyne Tees TV's 'Saturday ShakeUp'** last week will have witnessed an historic reunion — of sorts. Guest star **Kiki Dee** was almost overcome with emotion when, live and on the air, she received a telegram from **Elton John**, whom she has not seen or heard from for almost two years. The cable from LA read "To My Darling Valentine Kiki. Happy Valentine's Day. Love Sid Windsor". Sid Windsor??? No, the hairless one hasn't turned schizophrenic in his old age. S.W. is a nickname the two thought up during the recording of "Don't Go Breaking My Heart" all those years ago.

**DAPPER AFTER** The Fire guitarist **John Russell** visited by two burly gents from the Gas Board last week who proceeded to disconnect his supply. A shocked **Russell** protested that he'd paid his bill but the two workmen would have none of it until, red faces all round, they noticed they'd misread the flat number and should really be on the floor above. Now **Russell** has his gas back and pays regular host to the guy upstairs whenever he needs to boil a kettle.

**DOWN CLOCKING Ronnie Lane** at The Venue on Friday night were **Pretenders Pete Fardon** and **James Honeyman-Scott**, the first looking remarkably fit and suntanned for someone who's been cloistered in miserable Paris recording studios these past many months and the other taking a profound interest in the fellow guitarist in Lane's band. Meanwhile their drummer **Martin Chambers** was to be seen glued to the screen at a preview of the faboo "Raging Bull" which altogether might explain why the band have got no time for interviews.

Another chap loathe to indulge in the latter is the very witty **Elvis Costello** who explained to a lady from the "Observer" that one of the reasons he lives in a 40 foot truck is to avoid journalists. "They hound me," the bespectacled one winged before adding smugly that he hadn't given an interview "for more than two years".

Well he has now and further info to be gleaned from the piece included his penchant for red leatherette. In case you've noticed that he's recently put on weight, this might have something to do with the fact that his bibbles are the Michelin and Good Food Guide and if you've got close enough to the troubadour to realise that he smells that's because "there isn't a shower in the bus, so often I tend to stink." Fine, fine.

**THOSE WHO** got up early Saturday, tucked into their DCM's (De Condensed Milk) and watched "Is was couldn't have failed to hear that God, sorry, **Eric Clapton**



WENDY WU

phoned in asking for help in the retrieval of his wallet which he lost around the Belgravia area in London. The wallet also contains an all important gun licence, (beware how you ask him for an autograph) and E the C is willing to part with at least two gold discs for the return of the contents. Eagle-eyed readers are asked to contact **Andrew Hoy** at Polydor Records on 01-499 8686 with any information.

**THE 'IF** I ruled the world department' reports that since a national paper declared that **Adam Ant** lived in the Notting Hill Gate area letters have flooded in bearing the address, **ADAM ANT, NOTTING HILL, GATE**, which the hardy postman put in a pile and thought, "Ah, pop star!" And with much ingenuity sent the whole bundle to **Miles Copeland!!!** The erstwhile Police Superintendent diverted them to the right destination. Others wishing a more direct route could try CBS Records, it's in the book.

**JUST WHAT** was going on on last week's 'Roundtable' on Radio One? **Pamela Stevenson**, star of Club International and Not The Nine O'Clock News, seems to have had the delightful disease of stripomania and in a repeat of her recent restaurant escapade where she divested herself of her clothing under a table she managed to get **Paul Burnett, Brian Setzer** of the **Stray Cats** and host **Mike Read** to give the impression that they ended up nearly starkers. Gosh I nearly got ear strain just looking at my steamy tranny.

**AMERICAN TV** viewers got a special Valentine last Thursday when **Yoko Ono** aired a four minute "video love letter" which closed **Barbara Walters** 20/20 ABC news programme. The tape shows **John Lennon** and **Yoko Ono** walking in Central Park four days before he was shot outside his New York apartment. This was interspersed with photos from **Yoko's** photo album and shots of **John** in the morgue to the sound of **Lennon's** "Woman" from the "Double Fantasy" album. The film had no narration but stated confidently "To be continued" before ending with a hand-written note from the artist: "For John-Love, Yoko."

## DOGGIE DOOS

**STEVE STRANGE** seemed to be the best person to take along to **Crufts** as he was the only person I could think of who wouldn't spot his old girlfriends having their coats groomed all over the place. We arrived at his flat a trifle early — after hooting the horn for about 10 minutes we realised he obviously still had his rollers in. **Simon** the photographer tried to remember where **Crufts** was held at, as I'd forgotten the address and **Sheila** who had come with us as she's a keen bearded collie fan and was hoping to pull a big handsome vet pup on an extra two inches of blusher in case **Steve** upstaged us.

We needn't have bothered. **Steve** emerged from his coorway, a vision in an outfit that made him look like an out of work extra from an up market Turkish Delight advert. As for make-up, he had more slapped on his chops than moi, **Sheila** and photographer **Simon** all put together. His face was as brown as becomes the Welsh / Greek god he'd become in the last six weeks, and his nose was painted an intriguing shade of bronze. And what really showed us up was the fact his eyemake-up matched his outfit like **Barbara Cartland's** always does. The real glory however, were his trousers, for which I developed a fatal fascination all afternoon. The crotch was suspended between his knees with voluminous layers of fabric draped across him, and wondering where he kept his willie proved to be the mystery of the moment.

You know you're getting close to **Crufts** partially because of the awful ruff in the air and also because all the cats have window stickers saying things like "Come Wool with Me" and "I love Great Danes". I was wondering if they'd have proper toos once we got there. "Nah, they have posts marked ladies and gents and you have to cock your leg up," **Steve** informed us authoritatively.

Once we got into **Crufts** all interest in the Afghan hounds was completely quelled by the sight of **Steve** and his pants; many breeders no doubt wondering if he'd been neutered or was it just their cut. Photographers who had previously been respectfully earning their crust of bread taking pictures of Yorkshire terriers with red bows on their behinds suddenly forgot all about dogs and followed us around like bloodhounds. It became very difficult to concentrate on the dogs, let alone to probe **Steve's** innermost thoughts and trouser prockis.

Hee hee, why are you dressed up so funny? This 'really odd looking character' said as he leapt up from behind a large French poodle which was having his backside shaved into mounds. The poor girl had a face like a smacked bottom and it had obviously affected her eyesight as she was asking me why I was dressed tummy when I was standing next to this bloke in full eyemake-up and wall to wall public hair!

Well, hee, hee, hee, anyway you are really greeeeeat and how about donating as much as you can afford to the starving millions," she shrieked, sticking a smiley face on my jacket (and my **Antony Price** jacket was not put on earth to have smiley bleeding faces stuck on it). We beat a hasty retreat to the Yorkshire terriers, passing a stall which was made of bones, still no sign of a vet looking like a cross between **Superman** and **John Travolta** for **Sheila**, and my lip gloss was beginning to melt under the strain of looking as pretty as **Steve**.

"Funny how the owners of the dogs look like their dogs innit, the poodle owners are all very well groomed, the Yorkshire terriers are all owned by little old ladies and..." **Steve** paused for us to savour the idea and raised his voice about 10 decibels, "the bull dogs are all owned by great big bull dykes aren't they?"

I wondered whether **Crufts** had ever seen a lynching mob of bulldog owners. Now was obviously not the time to find out, so we dragged **Steve** down the escalator wrestling with his trousers and stockings which had simultaneously fallen down and opened up. He re-dressed himself at the bottom of the stairs amidst gasps of admiration from several younger bearded collie fanciers.

## NATURAL BLONDE COLUMN

Then — horrors! the young lady with the stickers leapt out again (as the day wore on her face was beginning to look like an over-scalded ham from a cheap supermarket).

"Hey, wanna free vegetarian meal at the Hare Krishna Temple restaurant," she bellowed at **Steve**, whose nose was beginning to shed bronze sparks of horror. "Wot's your name then," she asked.

"Er I'm **Steve**." "Oh I know I knew you." She was then swallowed up by the crowd and we went off to buy **Steve** a **Crufts** souvenir rosette to match his outfit.

**Steve** told me he's just been in Paris where he walked off a telly chat show. I couldn't figure out quite why but I think it was the language barrier. He was also getting a bit twitchy because his feet were killing him. He had these gold Aladdin style shoes which had curled up toes (however that probably happened after he bought them). "It's like walking uphill all the bloody time," he moaned, re-arranging his stockings and trousers for the twentieth time.



**Sheila**, oblivious to major moves in fashion, was standing dribbling over some overgrown bearded collie who sadly wasn't owned by a handsome vet. Apparently he wasn't overgrown but French. "Where's is beref?" **Steve** immediately wanted to know, ever the fashion pundit even with fat French dogs.

"Hee hee hee, I know you from 1978, you know with Mad Mary," the smacked bottom squealed, clutching at **Steve's** brawny chest and crushing his **Crufts** rosette in the process. A look of panic spread across the bronzed features (Oh god what was going to come out next). "Well, I'm sure you must have known **Poly Styrene**," she wandered away looking rejected. I was quite



A dog nap

Pics by Simon Fowler

That evening of course was to be the opening of the People's Palace in Finsbury Park, which is actually the Rainbow in disguise. Actually it wasn't even going to be in disguise any more. "We put up this huge great front in front of the Rainbow so it looked like a palace but the GLC had it taken down as it was a driving hazard." However **Steve** had fixed up a great fashion show for the beginning — "the models'll arrive in a limo and then 13 of the world's press will fall on them flashing their bulbs as they get out the car, then they'll just walk through the theatre stand on the stage and that'll be that."

enjoying it as I thought some real whoopas might come out. Maybe the smacked bottom was a secret admirer of **Steve's** — after all it was Valentines Day.

So we decided to leave. I was seeing life through rose coloured spectacles — what more could a girl want when she's had six toffee crisps and **Steve** **Strange** giving you his undivided attention for three hours in the middle of **Crufts**? This illusion was dispelled as we passed a little poodle who was being clipped for the show. "Oh my God," **Steve** went limp across a large display of **Pedigree** Chum, "they've shaved his balls."



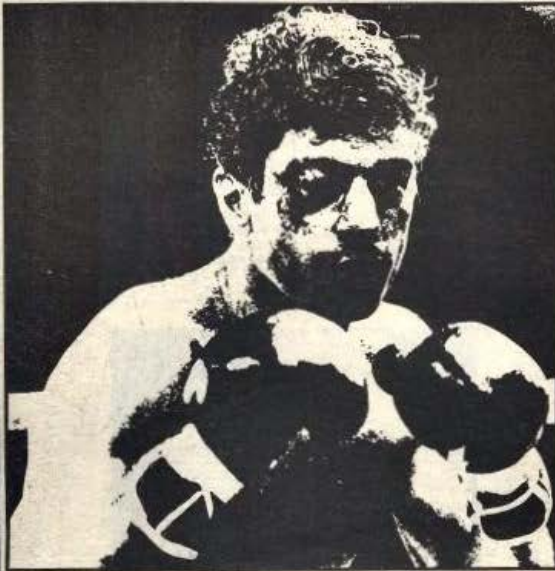
"Just between the three of us, chaps, not only am I putting on weight but I also stink."



Two pedigrees and their dinner

**DON'T LOOK NOW**

# ALL THE RAGE



ROBERT DE NIRO: almost beaten to the punch.

**RAGING BULL**  
 Starring: Robert De Niro,  
 Cathy Moriarty, Joe Pesci  
 Director: Martin Scorsese  
 United Artists  
 By Chris Westwood

THE RELENTLESS publicity preceding the actual release of 'Raging Bull' might well have transformed a lesser movie into a stumbling anti-climax — but then, 'Raging Bull' is no "lesser movie", not even by the widest gasps of the imagination. It's — let's get this out of the way — merely magnificent, traumatically tortured, very much the kind of underground epic one has come to expect from the villain who made his name / reputation on 'Mean Streets' and epitomised the squalid violence of the 1970's in 'Taxi Driver'.

Martin Scorsese makes movies the way The Fall and The Virgin Prunes make records — harsh, uncompromising things, cultish and very involved in themselves, movies that couldn't possibly wish for (or want) blockbuster mega-buck status. (It would've been so easy to smooth out the creases and four - letter wordplaying in 'Mean Streets' which still runs the independent circuit; and the same with 'Raging Bull' which may yet find itself resigned to the same fate.)

In this particular instance, we're following a biographical interpretation of born contender Jake La Motta — an obsessively detailed study of his middleweight boxing successes and private excesses: and obsessive is the word — it's an obsessive De Niro that captures an obsessive, aspiring champ sucking and being sucked within the rat - race, cold - heartedly brutalising family (specifically wife and brother) as he brutalises fellow punch - bags in the ring. No punches are pulled (sic).

The all - consuming jealousies and suspicions that eventually fill the head of De Niro's La Motta prove lethal: in abstaining from drink and sex, "our hero" (De Niro has become a peopled hero, a screen alter - ego) casts dark doubts upon wife (Cathy Moriarty) and brother /

manager (Joe Pesci), finally unleashing his torment through physical violence. The rise and the fall . . . from champion to nightclub owner.

'Raging Bull' never ceases: it's relentless in itself — as spectacle, as constantly heaving mass of energy — as is its publicity. Scorsese's cameras pan, dip, swivel, shift; movement is perpetual; action is brutal. A ring microphone drops from silent space to stage; a glove finds flesh and a face disintegrates gruesomely. 'Raging Bull' sketches unpretty pictures in the mind. In its vivid, densely - packed (and beautifully synchronised) fight sequences, it remains unsurpassed: it even feels mysterious with its hazy depictions of punch - drunk resignation, and especially so with stark black and white cinematography (the last movie to exploit time, place and

atmosphere so perfectly was David Lynch's 'The Elephant Man', which is something altogether different).

This is a terse and unsympathetic Jake La Motta, and — given Scorsese's detailed, illuminating genius and De Niro's intonation with perfection — all - too accurate; just as this is a terse, unsympathetic but brilliantly, lovingly crafted movie.

As performances go, Robert De Niro's self - torturing bull is pulled off awesomely (not just a contender) while mechanical manager, foul - mouthed Joe Pesci sparkles preciously, comically, tragically (who is Joe Pesci?).

So what about the censorship hassles? Distribution worries? 'Raging Bull' is that rarity — something that lives up to and beyond pre - release enthusiast hype. It doesn't matter how or where — but it's here to be seen. So see it.



A NEW SINGLE FROM THE NEW HUMAN LEAGUE

# THE HUMAN LEAGUE

“BOYS AND GIRLS c/w TOM BAKER”



IN NICE FULL COLOUR GATEFOLD SLEEVE



**O**H, HOW we belched. A tragically understocked Rainbow bar meant having to make do with gallons of fizzy foreign lager. Didn't they know how we randy dandies only go for Singapore Slings and Sloe Comfortable Screws Against The Wall?

Never mind, my dears. In most respects the St. Valentine's Day Ball for The New Romantics at the modestly re-named People's Palace was quite a success. If the hordes of Henry VIII's, Robin Crusoes and medieval court jesters (none of whom had bargained for the difficulties involved in relieving themselves) swanning round the suitably art deco building was anything to go by, lifestyleists extraordinaire Steve Strange and Rusty Egan won't have lost too much dough on the deal.

Indeed the magnanimous Ultravox were quite happy to wind up £500 in arrears, a fine reciprocal gesture in recognition of the moral support the trendy two have given them since starting their "evenings" two years ago. These, as the nationals have never tired of telling us, began at Billy's in Soho before moving on to Blitz and Hell and Purgatory and Armageddon and ... in Covent Garden etc etc.

The Rainbow bash was intended as the climax to this nationwide contagion, symbolising the dawning of a flamboyant, optimistic new era, reaffirming the cult of lots of identically - dressed individuals (cont. P. 94).

But, of course, times change and ideals dilute. Back in the halcyon days of 79 Strange would be on the door, meticulously scrutinising his punters' apparel. On Saturday any old tosser with the price of a ticket (3.50 in advance, a fiver on the night, a fair cop, guv) could get in and by 10 pm Strange was paralytic. So much so that he tried to get on stage with Ultravox for an impromptu version of 'Fade To Grey' but you don't want to know about that.

By this stage, bar a set from Metro, most of the evening's entertainment was over. Starting round about the time of Dr Who (deuced uncivilised, what?) there were a series of performances from electronic discophiles Depeche Mode, mime troupe Shock and Rusty's latest protegee, the willowy Ronny. Though supposedly evoking the atmosphere of Weimar Germany with her rendition of Sly Stone's 'If You Want Me To Stay' to backing tapes, she rather blew the whole effect afterwards by strutting about dressed like Rob Halford. Tres chic, darlink, and All That Jazz.

Other distractions included a fashion show from futuriste terrible Judith Frankland and such video treats as 'Ashes To Ashes' (very nostalgic, already) which, surprise surprise features Mr Strange and

# POSING DAHN THE PALACE

MIKE NICHOLLS sees if the image has cracked. Simon Fowler and Lita Lens mirror the results



Hazel O'Connor acts out her latest incarnation as a ventriloquist's dummy being operated by the one and only (thank God) P++++ Y++++.



Shock going over the top



Ronny: "I say, I say, I say, what's the difference between . . . oh merde."

cost five times as much to make as the amount advanced by the promoters for this whole event. DJ was Dick from the Rum Runner in brum and an estimated 250 followers of fashion came from remote ports of posing like pips in Manchester, The Warehouse in Leeds, Cardiff's Embassy and Crocs of Essex.

A cursory phone call to Ultravox's Chris Cross that afternoon had revealed the alarming news that his band would be on soon after nine and true to their word, punctual they were, going on to hack out their usual set with nary a reference to

the fact that it was Valentine's Day. So much for the romance of Vienna and all.

"After the set," predicted the clever multi-instrumentalist, "all Hell will be let loose," doubtless referring to the fact that since all the seats had been taken out of the steeply sloping ground floor of the Rainbow, unusually attired youngsters would be slipping 'n' a-slidin' all over the place. These may or may not have included celebs like Hazel O'Connor, Kevin Godley, Nigel Harrison of Blondie and Michael Des Barres, both of whom

were simultaneously appearing on the Gristle Test.

As for me (pretentious? moi?) I escaped to the backstage bar where after delivering a mortal wound to the old expense account it suddenly dawned that it would make more sense to crash the 'Vox dressing room. 'Twas there that Midge Ure, still flashed with the success of a *Record Mirror* cover and centre page spread in *The Sun* the same day, cheerfully revealed how the gig was tantamount to dropping half a grand down the pan before being ushered away for a "business

meeting" by drum machine nut Warren Cann.

This left me having a characteristically nonsensical conversation with fellow absurd northerner Billy Currie which was abbreviated in rather more agreeable circumstances — the arrival, no less, of man - of - the - moment Rusty Egan who looking pale and drawn and hence somewhat older than his claimed 23 years, hospitably produced a bottle of champagne for the remaining band member.

Never a person to shirk one's duties in such a situation, I assisted in its swift despatch and burped contentedly all the way home. Whoever said the art of romance was dead?



"ere, if we behave ourselves d'you think we'll get presented at court?"



Warren Cann (left) shares a joke with Nigel Harrison of Blondie whilst Debbie looks on askance (are you sure about this? — Ed)



"What's your game, pal? Run out of bleach or something?"



"You'll always find us . . . out to lunch" as Rusty Egan might have said in his Rich Kids days.

## THE VIRGIN PRUNES BY CHRIS WESTWOOD

### QUESTION: WHAT ARE THE VIRGIN PRUNES?

**AN ECLIPSE:** a bleeding out of old, breathing in of new romance, new terror, new beauty? People try not to stare as they huddle in Gloucester Road cafeterias, as Gavin Friday runs hands — whoosh! — through Eraserhead hair-do, as Bintii's devil doll pokes its fleshy head from the blue bag he carries along. Whoosh! and this isn't a joke.

"We're not going to say that The Virgin Prunes are about... blah blah... because they're not! The Virgin Prunes are about The Virgin Prunes. So why not say something today but change my mind tomorrow?" (Gavin Friday).

The Virgin Prunes are here for the head and body: experiencing them in person is more a shock once they've gone away — you're left with a twisted impression of terrible beauty; a moment's flicker in a world with its roots somewhere else altogether.

Gavin Friday is wearing a dress ("but I don't want to look like a woman — I'm not wearing the dress in a feminine way"); Dave-Id is currently calling himself Daved-Id Busaras Scott Hamster String Logical Garden 1981; Strongman is thus dubbed in lieu of his considerable weakness: Guggi is at the zoo "studying the life of the common reptile" (Guggi owns three snakes and is saving up for a crocodile); Dik (brother of U-2's The Edge) appears to have stumbled from the ranks of Beelheart's Magic Band; and Haa Lacka Bintii says "underneath it all, we're quite human." (Laughs).

All these influences from the world.

Gavin has mentioned that the Prunes are anything you wish to make them. But they're never, ever what you expect them to be. "Punk-hippy," grins Bintii, who looks more feminine than most women, "Apocalyptic neo-Gregorian pseudo-instrumentalism!" But of course!

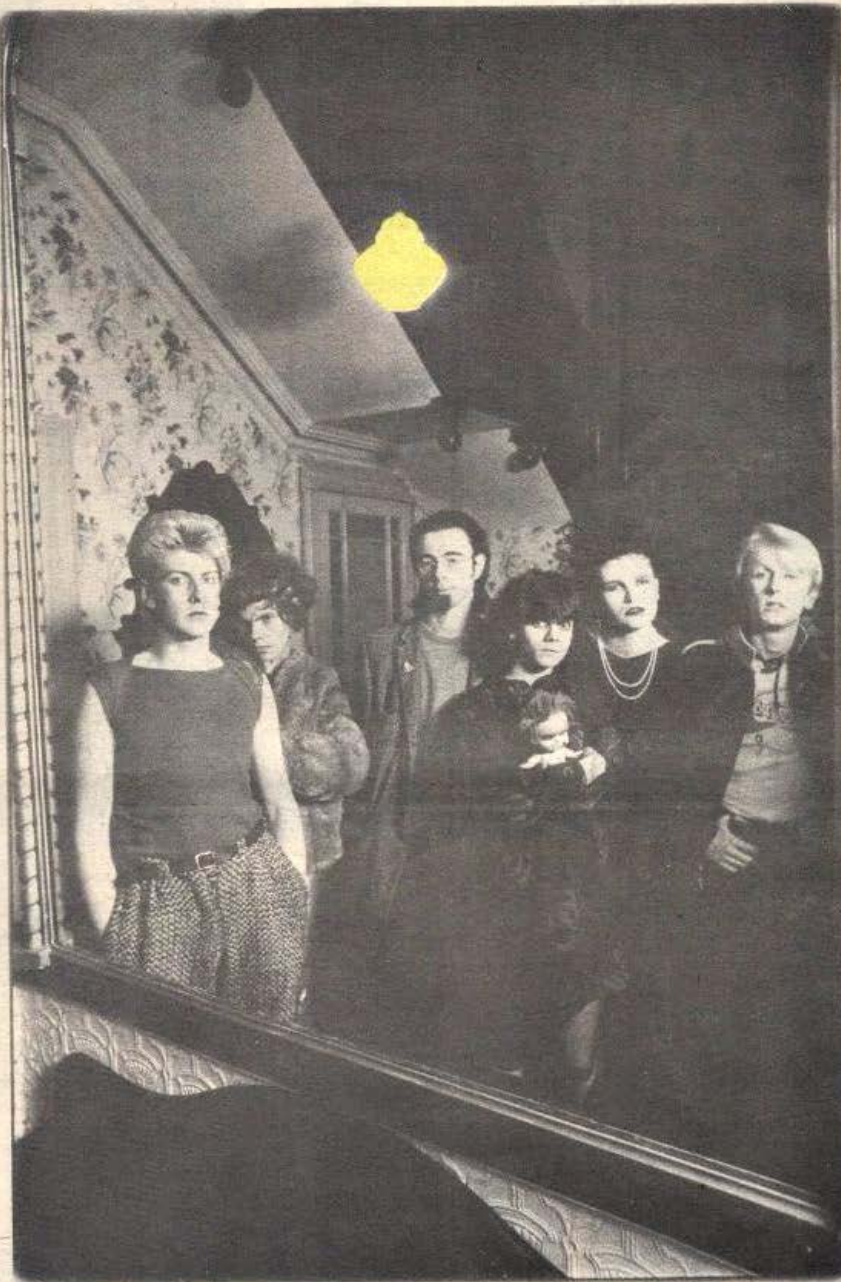
Dabbling Dubliners, scary monsters, the Virgin Prunes are most things — a cluttered collage of image and influence, thru James Joyce to 'A Clockwork Orange' and beyond. They're confrontation, a shattered mirror, a shakedown for the John Shearlaw school of smug, passive journalism. And they also make me laugh.

"I love Barry Manilow," enthuses ex-child actor Bintii, "but Genesis are my real favourites. When Robin Smith slagged off our single in *Record Mirror* I didn't mind because he made Phil Collins single of the week."

**SO** what are The Virgin Prunes? Flamboyant farce or vicious realism? A reaction against goings on in Dublin? "A reaction against the fact that there's *nothing* in Dublin," goes Gavin. And in Dublin The Prunes have been greeted with (a) reserved cynicism, or else (b) active aggression. I wonder aloud whether the Oil bootboy mentality makes them think twice about walking the streets in full drag... but Gavin exclaims "It makes us want to do it more! Everyone has the right to dress how they like — skinheads or punks or whoever. Why can't we do this?" "If you've got it, flaunt it," asides Bintii, and as we broach the topic of the Prunes' overt sexual shock, "what sexuality? Is this where the latants and blatants come in?"

Gavin: "A lot of people are still trying to say the Prunes are gay — they really want us to say we are — where in fact none of us are. The sex thing is very asexual, especially with me and Guggi — I'm very violent onstage, Guggi isn't... but I think a lot of this stems back to when we were younger, like we didn't go around playing rugby or taking the usual macho role."

Bintii: "A great deal of masculinity is connected with pagan aggro — and I think if you don't want to fit into that you have to make it very obvious, which means people react violently — people trying to prove their maleness by



VIRGIN PRUNES: L-R Strongman, Dave-Id, Dik, Bintii, Gavin, Guggi.

# •TRIPPING THE LITE FANTASTIK•

PIC BY MIKE LAYE

acting in the most boorish manner."

Gavin: "I could never relate to all the programming, like at school, where boys have to do certain things, things expected of them, like they *must* play football."

Bintii: "I consciously didn't do sports because of that. The other reason I didn't do sports was

because I'm very bad at them."

**T**HE Virgin Prunes were born to retract from all these things, creating their own real world within Dublin's fantasy world, Lypton Village, Ulakanakulot, the land of The Beautiful People, spirit shared with U-2 and you too, if you want it.

"There are things in what we do, like 'Decline And Fall' which are about you knowing what you want, what The Beautiful People want — Ulakanakulot, the land of beauty — but it's more a coming to the conclusion that you can't have that, you never will have it. It's the crumbling dream. There's a border — there's The Perfect and The Way

Out, and you're torn inbetween these things. I find it very hard to be what I want to be, just as no one will ever reach the perfect ideal of life.

"I know it sounds very arrogant, but there's only two bands who'll surface from Dublin — and that's us and U-2. There's a real Irish rut that bands get themselves into — I don't even count the Boomtown Rats, who're just clever businessmen — say, The Attrix and D.C. Nien who've got this *Ahhh, we're brilliant but we're misunderstood*... this defeatist attitude before they've even started. People won't bop around in the streets to us, but what we do, it comes from the people in the Prunes; it's part of the people. It's in us to dress the way we dress, to do what we do on stage. I think we're all probably a bit mad, y'know?" (Gavin Friday).

This may seem so much an amalgam of Alice Cooper, Bowie, Kiss, dead old futurism imagery — but The Virgin Prunes are founded on conscience, not clothing. And their style — whoosh! — carries stylism to its grotesque conclusion. Brilliant! Taking the role out of rock

"And a lot of people think we're contrived," says Bintii, "which is ridiculous, because every performance is contrived by its very nature. Even honesty is contrived thing — you know, *honest* groups who make a living out of being honest. They're more contrived than anybody."

Gavin: "You also have all these groups saying how they're breaking down barriers, breaking down walls — and what they do is, they record an album in a set environment and then go out and reproduce replicas of it to 400 or 500 people. Why? And if you're visual, people think they're being cheated: they go *hmmm, the reason they're visual is because the music is weak*... and this is what people think! So what do you do — go out and (makes monotone noise) *thruve along for two hours?* A lot of bands are fooling themselves."

**A** lot of people who treat music like a boxed conversation piece will be up in arms; the "rock" preservationists keep music in jars, control it... their little pet pop. But look at this — The Virgin Prunes are reading poetry, casting flowers and sweets towards audiences, fuming and upsetting people (Ireland's First Transvestite Band, they were called. "It's nothing to do with female alter-egos or such," says Bintii, "it's alternative male fashion!") (Laughs). Taking The Virgin Prunes for sexual deviants, acid-heads, smack-freaks, people are really just highlighting their own fears and inconsistencies and phobias. "It's all in the head," quips Gavin.

All in the head. These people rarely drink (in the rock and roll / blitzed sense of the word) and *love* sweets, and the dressing-up — whoosh! — is a simple expression... from the inside to out. We're still living with Spanday Ballet and terrible Ultravox — transparent cosmetic images of cocktail lounge pop stars: (the parties! the angst! the empty heads!) This music means nothing because it doesn't *have* to be made. The Virgin Prunes are not this at all. Their music is a drifting, anxious skipping — about between their own anger, love, inquisitiveness. They explode and explore. They're violent and tender as childhood. So what are The Virgin Prunes?

"I think people are too afraid to be honest. They won't be themselves. They think that if you're in a band you've got to be *such and such* and if you try and tell them we're not into this and we're not into this they immediately try and stuff you into categories. Why should you be slotted into corners? Everyone has to have everything sussed out."

There's more, much more — but The Virgin Prunes are like a book, and exception to the rule; something that won't fit. I leave them on Gloucester Road and head back to the fantasy world. People around me on the tube are dressed normally, as you'd expect. It takes some time to re-adjust.

**ANSWER: THE VIRGIN PRUNES ARE YOU.**

# SINGLE

Reviewed by MARK TOTAL

## SINGLE OF THE WEEK

**UK DECAY: 'Unexpected Guests' (Fresh).** The band's unfortunate name has meant that they have been lumped into the same class as punk unforthunes Discharge and Crass. However, this week defies categorisation except to say that it's brilliant. Swirling guitars, bass and haunting vocals attract nighttime visitors in a manner that could teach the comedian Kinnear a thing or two. Apart from Cuddly Toys, UK Decay are the only good band on the Fresh label, something that the Fresh posse don't seem to realise. If they gave up flogging dead horses like the Dumb Blondes and the Wall, they might be able to help UK Decay instead of trying to cramp their ability. If you've never heard this band, except some surprises.

## HABIT-FORMING SINGLES OF THE WEEK

**LINX: 'Intuition' (Chrysalis).** A classic 12" slice of sophisticated funk that I'm proud to say is totally BRITISH. It is as original as it is danceable with an acoustic guitar adding extra texture to a solid bass and drum part. David Grant doesn't attempt to Americanise his voice but just sings soulfully. 'Intuition' is as superb as their first single, 'You're Linn'.

**THE PASSAGE: 'Devils And Angels' (Virgin).** Having been appalled by the Passage when I saw them live, I was suitably overwhelmed by this timid piece of musical sculpture. I wouldn't be exaggerating if I say that Lizzy Johnson's voice practically bleeds frail passion. The addition of a bass guitar on record gives their music a completeness that it didn't have live to give a total feel that isn't far short of breathtaking.

**ZEITGEIST: 'Sniper/Shake-Rake/Gimmick' (EP) (Human).** The only EP in this week's singles and one which shows the best thing to come out of Cornwall since Cornish ice-cream: Zeitgeist. Recorded over a year ago, the tracks are contrasting angular pop whose most interesting feature is the duelling vocals of male singer, Sluggy Mergo and female percussionist, Zool Dreeps. This is the first record in a series of three by the group and it should launch them into the alternative musical limelight.

**FIVE OF SIX: 'Another Reason' (Cherry Red).** Just because Tommy Vance, and not John Peel, was the first DJ to play this on Radio One is no reason not to buy it. It is a slow piano dominated song whose singer sounds like a cross between Peter Perrett and Howard Devoto. Its melancholy mood makes me want to find out more about its authors.

**THE MOONDOGS: 'Talking In The Canteen' (Real).** Brilliant Northern Irish pop. Why waste words?

## RE-RELEASED SINGLE OF THE WEEK

**JOY DIVISION: 'Transmission' (Factory 12").** The 12" re-release of this classic song must be for the benefit of hi-fi enthusiasts only, but it does give me the opportunity to recommend this record to anyone who hasn't got it.

## WORTH THEIR WEIGHT IN VINYL

**HUMAN LEAGUE: 'Boys And Girls' (Virgin).** The Human League's lyric writing style has taken on a more humorous vein but the same grandiose, electronic pop music is still there.

**TELEVISION PERSONALITIES: 'I Know Where Syd Barrett Lives' (Rough Trade).** The ultimate piss-take of the age of flower-power and acoustic guitars. Twittering birds in the background and simple strained vocals by the most irreverent buskers of the 1980s.

**ESSENTIAL LOGIC: 'Music Is A Better Noise' (Rough Trade).** The penultimate single from the now

# SURPRISE GUESTS



UK DECAY: Cor, this is brilliant

defunct Essential Logic, which shows how, before their untimely demise, they were visited by the spirit of cosmic funk awareness. Laura Logic shows that she has a beautiful airy voice that, above all has a quite remarkable range of melody in it. Without doubt I can say that this is the best record Essential Logic have ever made.

**SAD CAFE: 'Black Rose' (RCA).** Tasteful, commercial rock music recorded live at Sad Cafe's home venue, the Manchester Apollo. One of the best bands in their field, Cafe deserve much more recognition than they're getting. Perfect music for a hung-over Sunday morning.

**BIM: 'Request Time' (Arista).** BIM make better than average pop. You might find yourself humming the chorus of this song, which covers ground that has been well-trodden before. It's up to radio stations to put this in the chart.

**MINNY POPS: 'Goddess' (Factory)/'THE NAMES: 'Night Shift' (Factory).** It's pointless for me to rave about how good these records are. Anyone with any awareness of contemporary music should check out everything that is put out by Factory records. All their products just exude quality, from the design of their sleeves to the music on the record. These two are no different.

**KOOL & THE GANG: 'Jones Vs. Jones' (De-Lite).** A double-pack

single whose 'A' side is typically likeable American soul. It's guaranteed radio airplay just by being inoffensive and is perfect music to drive to.

**THE GOLINSKI BROTHERS: 'Bloody' (Badge).** The Golinski Brothers would be easy to dismiss as Piranha stereotypes (they even come from the same town) but this song, which appeared on the Vaultage 79 compilation, is too much of a classic for that. Too old to be single of the week though.

**PERE UBU: 'Not Happy' (Rough Trade).** Extremely over the top vocals in a cute song which possesses a wierd touch of melodrama. My friend was right when he said the Ubu's singer, Dave Thomas sounds like WC Fields on acid.

**RUTS DC: 'Different View' (Virgin).** Very powerful martial music at first but after about a minute, it begins to sound more like Gerry Rafferty than the Ruts of old. If the sax solo was left out this might be a good record.

**THE BONGOS: 'In The Congo' (Fetish).** Fetish are meant to be New York's answer to Manchester's Factory records, but they'll have to produce better records than this to deserve that accolade. Don't get me wrong though, this is a great pop record (brilliant after a few hearings) but it's not shattering any of rock music's boundaries, which is what

many Factory acts are renowned for.

**THE STONE CRY RAWL: 'All Day And All Of The Night' (Robson).** A funk-up version of the classic song that is much easier to dance to than when Ray Davies originally wrote it.

**SORT SOL: 'Marble Station' (RAD).** Doomy bass intro with heavily phased drum beat and twanging guitar. Serious music without a doubt. However I'd rather listen to Sheena Easton. Confused? So am I. Second time around's no clearer, but I'm beginning to love it.

**VIP'S: 'Things Aren't What They Used To Be' (Gem).** Fast pop with a chorus that only just succeeds in being catchy. Apart from that this record barely amuses me.

**TOT TAYLOR AND HIS ORCHESTRA: 'The Girl With Everything' (GTO).** I thought the idea of Tot Taylor's orchestra was an elaborate joke by the ex-Advertising man but the appearance of this single proves me wrong. The 'A' side is a combination of many of the best influences a whole spectrum of music from the mid sixties to 1980. The brass part sounds like it drifted in from an Amen Corner song. I love this.

**HI-TECHS: 'Boogaloo Rendezvous' (Archive Import).** Frenetic pseudo funk from New York, proving that

this city still has an active underground scene worthy of British notice. Crazy sax on both sides wins my vote of confidence.

## RESIGNED TO OBSCURITY

**BRUCE SPRINGSTEEN: 'Sherry Darling' (CBS).** CBS want Bruce to have a hit single before his Springtime visit to this country. Why they just can't let the wonderful 'Hungry Heart' build over a long time and become the monster hit it deserves I don't know.

**CLASSIX NOUVEAUX: 'Guilty' (Liberty).** Futurism be damned, this sounds more like an electronic Tamla Motown song. Even the backing vocals sound like a teenage Demis Roussos.

**THE FROKIES: 'Yo-Yo' (Human).** This record will do a lot to ruin the credibility of this new label which has so far spurned product by the excellent Au-Pairs, Silts and Zeitgeist. Needless to say the music hasn't any of the character of its label mates and it dwells in the vast morass of Americanised pop-rock.

**THE FIRM: 'Angry Young Men'.** From the 'town that made boredom respectable (Harlow)', the group who make boredom respectable. Nice sax playing though.

**POSITIVE NOISE: 'Ghosts' (Statik).** A sombre band who are trying to make a monument out of their music but end up making a molehill.

**THE OPPOSITION: 'Very Little Glory' (Victims Of Circumstance) (Double Vision Records).** Oh why don't new bands bother to think up new ideas before spending hard-earned cash on releasing a single. The Opposition's plod never goes anywhere and the Victims of Circumstance are just that. Sorry boys, XTC were there before you.

## COMPOST CORNER

**FLORRIE PALMER: 'Hi-Fi Love' (Hansa).** The Cure once satirised Hansa in a song for their lack of originality and Florrie Palmer continues to justify this view. Late night music for young executives.

**THE PHOTOS: 'Life In A Day' (Epic).** CBS will have to do a lot of promoting to get this piece of characterless pop anywhere near the Top 75. By the way, where's my free camera?

**CHAS & DAVE: 'Poor Old Mr. Woogie' (Rockness).** The dictionary of rock 'n' roll clichés, both musical and verbal are combined on this record, which inevitably means that it will find a place on every pub juke box in the land. Makes me glad I've given up drinking.

**LANDSCAPE: 'Einstein A Go-Go' (RCA).** The futurist movement doesn't need another anthem. This is Landscape cashing in, pure and simple.

**SHAKIN' STEVENS: 'This Ole House' (Epic).** Did you know Elvis Presley was dead? Yes? Well try Shakin' Stevins.

**LILIPUT: 'Eisiger Wind' (Rough Trade).** The alama female Swiss punk. Very entertaining.

**THE VAPOURS: 'Spiders' (Liberty).** A very poor outtake from the new Vapours album which deserves being forgotten after first hearing.

**MCA COMPOST CORNER**  
Poor old MCA, the record label with the dullest A&R department out, jumping on every new bandwagon to come along. How was it managed to catch up with heavy metal. **DONNIE IRIS: 'All Lash'.** A grandiose American heavy metal. **QUARTZ: 'Stand Up And Salute'.** A tired old British heavy metal. **FIST'S 'Collision Course'.** A wave heavy metal Whitesnake off. The only gleam of light in the week's releases by MCA is **JOE SAMPLE'S** single, 'Burnin' Up The Carnival'. It's worth sitting through the tedious disco song to hear his entertaining keyboard solo.



**RONNIE GURR**  
**thinks he's**  
**just a mummy's**  
**boy at heart**

**NASH THE SLASH: a sinister survivor?**

**WHAT, THEN,** is this thing called Nash? Last time I looked there was this lint-loaded vision. A crepe-clad hero for the walking enigmatically sinister white top hat and tails. Like an unfortunate napalm raid the upmarket napalm raid the violin, is an awesome spectre of a stage persona.

He doesn't talk and, if you're lucky, he'll merely twitch an arm or two, and yet he still garners popular attention and endearing media reviews. The music stormtroops over his followers; a mixture of orchestral manoeuvres with real dark overtones and rock standards that oscillate entertainingly. The message may be in that music but the appeal seems to be in the gauze gimmick which is in the gauze.

The day after Nash The Slash's sell-out showcase success at London's Venue I meet a cheery Canadian in a Notting Hill wine bar. He wears jeans, a cream shirt and a quilted rally jacket, a comfortable physique reflects a comfortable lifestyle — he is, like most folks these days, a little overweight — and his manner is, at one, intelligent, professional and jovial. You never did swallow that myth about bad assed leather-trousered rock cads did you?

If you did then my drinking partner for the evening will assuredly be a major disappointment to you and your camp. The slightly thinningly thatched Canadian who is facing this inquisition reminds me of Richard 'Lonely Boy' Dreyfus in 'American Graffiti'.

Nash The Slash is a 32 year old, raised in Toronto, Canada. Born into a classically orientated family. "I studied violin as a kid", he says. "In Canada we have a thing called the Royal Conservatory Of Music — you probably have the same thing here — and I studied there for eight years. Parallel to my studying the classics I bought my first rock 'n' roll record which was and this is really going to age me here, 'High School Confidential' by Jerry Lee Lewis. So despite the fact

that I was studying the classics I always loved rock 'n' roll. I ask if there was much call for violinists among aspiring Toronto garage bands. Presumably not, and if not, was this a major source of frustration for the blossoming Nash and his meandering fingers.

"Well believe it or not, at one time Bo Diddley had a violinist in his band — this is... hell... '63, '64 or so and all of a sudden it clicked on that 'wow you can put a pick-up on these stupid things'. All along I'd been thinking that all you could do was play Bach on it. So I went out and bought a pick-up — at the time all that was available were real shitty ones — and I began flailing away.

Down in Toronto's Rockpile Club things were a-stirring. Nash joined a band called Breathless and remained in this scheme of things for four years.

"We never got a recording contract because we were very, very weird," he relates. "If you can imagine a cross between Gentle Giant and Alice Cooper that was what it was like. We were all really good players and we wanted to play music that was challenging to us so we'd play in weird concept pieces. At the same time, however, we were into outrageous make-up and smashing our equipment. So despite the fact that we did well live no record company would touch us."

After collectively agreeing to knock Breathless on the bonce Nash played a number of movie theatres in the province of Ontario with a performance art schtick. This employed into art gallery multi-developed into art gallery roots of a bass playing friend the roots of FM were formed.

"The original sound of FM had a lot to do with my own sound. FM has changed its approach now but I do think when we started it was fresh and different. I think they're in a rut now because they've ended up becoming more or less just another progressive rock band with synthesizers. I used to try and say this to them on to Ultravox and say this is what you're capable of and this is the direction you should follow. Instead FM ends up sounding like In and Genesis. In other words out of date."

So, at the beginning of 1978 Nash left FM and formed his own label Cut Throat Records which, despite the current Nash involvement with

Dindisc still exists and has recently taken two Canadian acts onto its books.

"After I put out a four track EP I began to evolve my own show. At the time I was still going my own artsy-fartsy presentation with slide projections all over the place. It was really trippy but it wasn't working in clubs. Then I started to incorporate more rock-orientated material. I've always been a rocker at heart. Really I have two sides what I do. One is the electronic orchestral influenced stuff then there's the hard core rock and roll which works really well live."

When did he evolve the idea of the be-bandaged image?  
 "I've always had the formal outfit. I used to wear black top hat and tails with FM. It was all very sombre. A very serious show. Then I realised I wanted to shock people but not offend them. On a whim I tried the white outfit and because of the elaborate slide show I thought I'd become part of the screen. Airright. So I tried white make-up but that was messy so I just thought 'bandages! The effect it had on the audience was exactly what I wanted. It had humour but at the same time this guy got? Leprosy?' It's a bit of a satire on the whole rock star thing. When I realised I wasn't going to make it on looks I resorted to

genius."  
 A bit of the frustrated pop star then?  
 "No, not at all. I'm not frustrated and I don't want to be a rock star. I mean I wouldn't mind having a large audience for my music but cliched popstar-ism as a form, you know that implies to me bulges in the crotch. I'm more of an actor. When I'm offstage I am not the same character."

Back to the history lesson.  
 "Well, I was sort of building up a cult status in Canada and the east coast of the United States. In February last year I was supposed to open for Gary Numan in Toronto. Gary came down to a club I was playing in Toronto, the week before and he asked me to do the whole North American tour."

Numan was so taken with our cuddly mummy-man and his one-man band that he asked the Slash to open on the British tour of last September. Since then Nash has been attracting his curious following

and working on 'Children Of The Night', his recently released Steve Hillage produced album. Now he finds he must reverse the attitudes of the Brit Nashophiles. His show at the Venue saw the man returning towards days of yore with surreal film and less emphasis on the covers. This despite the fact that his next single will be '19th Nervous Breakdown' from the album. I ask about the change in emphasis towards his own art.

"To be constantly subjected to this low-key challenging music can be very demanding. At some point in a rock club you want to smash the table or something — I do too — so I evolved to educate the audience to my background and make them aware of my scope. I mean I've written legitimate film scores. It transpires that Nash wrote some soundtrack music for last year's 'The Kidnapping Of The President'.

"The Kidnapping Of The President" — Hardly Academy award material, he says. "but big budget, five million dollars."

Nash knows and loves the art of horror movies and states that he wishes to move on to pen the odd spine-chiller soundtrack or two. "I've met George Romero who did 'Dawn Of The Dead' and 'Night Of The Living Dead' — snigger — is something I'd love to work on."

Nash, who incidentally took his name both from the villain in Laurel and Hardy's 'The Dead Man's Curve' and Hardy's 'Think', also from his 'Detectives Think' type cover style of violin attack, also writes do a complete 'Pin-ups' cover version album. If only because he feels the educational process to punters is valuable. Many fans of the high tech cabaret that one was in fact a Nash original.

For now Nash is an essential part of the high tech cabaret that one can groove on — chic to cheek — and, if his gimmick wins over the Great British more refreshing be an infinitely more refreshing novelty than, say Kelly Marie, her two dancers and the cakewalk tartan disco. Go for the gimmick.

Finally, obviously Nash you don't keep up the persona off stage. Could I ask then what your real name is?  
 "You could yeah. Everyone just calls me Nash, but you can call me by my middle name... The... Nash, it must be said, is a many splendoured thing."

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# STYX ★ FROM THE ★ HICKS



JAMES YOUNG (left) and DENNIS DE YOUNG

**R**OLL UP for the Styx circus, the greatest show in America. Watch the lights flash, see the smoke bombs explode . . . and that's just for starters.

Right now, Styx are the undisputed champion of champion bands in the States. Tickets for their Los Angeles shows sold out in 68 minutes — and only Elvis the P ever did that before.

Up to October they'll be playing more than 100 dates worldwide, hopefully finding time for Britain en route. Join us now, live from San Antonio Texas.

Lying close to the Mexican border the town is most famous for the Alamo — the broken down old mission where Jim Bowie, Davy Crockett and a few more Americans held off General Santa Anna's Mexican forces and paved the way for Texan independence.

For good all American boys like Styx, San Antonio is a healthy place to play. The venue is the 16,000 seater Central Stadium. It wasn't big enough when they built it so they jacked up the entire roof to put some more seating in. Styx's PA is suspended from the ceiling on wires and weighs 32,000 pounds. Throughout the day, riggers have to climb across trellis work on the ceiling, with more ingenuity than a climber going up Everest.

Everything but everything about Styx is planned down to the last detail by manager Derek Sutton. He started working on the tour in June last year to make sure that everything runs with microchip precision.

He likes to plan gigs close together, so that drivers on the band's eight articles don't overtire and drive dangerously during long distances. In winter, Styx's tours start down south so that they can avoid the frozen northern states. Derek also likes starting tours in humid states so that Styx's vocals can be broken in easily, rather than having to face drier sharper air elsewhere.

To put Styx on the road for a month costs over 4,000 dollars. The road crew keep in touch with each other with CB radios just in case anything goes wrong. The band and equipment are insured with Lloyd's of London for around 70 million dollars.

Derek has nurtured Styx to their current megaband status. Try and criticise his lads and I imagine you'd be in for a lot of trouble.

"I think they're successful because they're using internal tension in a constructive manner," he says. "They involve the audience and themselves in a symbolic emotional link."

I see, you learn something new every day. Derek was social secretary at Newcastle University and he's been in the business for more years than he cares to remember.

The stadium begins filling up at 7.30 but in contrast to your British Styx fan the crowd is amazingly smart. No faded denim and badges, these kids are real clean . . . and there's plenty of girls around!

In the States, Styx have weeny teeny appeal and Tommy Shaw is featured as "Hunk Of The Month" in this month's "18" magazine. In arousing prose they say, "big surprises come in small package that's for sure. Tommy may be on the small side physically, but his voice packs some wollop. You might want to hold onto that seat just a little bit tighter now. Half the time your eyes are glued around Tommy's sweet face and the rest of the time you can't stop watching his fabulous fingers picking out perfect notes."

A few groupies have got hold of backstage passes and there's the notorious leopard skin lady, dressed in a leopard skin mini skirt and very little else. The Styx road crew have photographed some very intimate moments with the girls before in the back of their bus.

But on with the show, a concept based around the 'Paradise Theater' album. An illuminated sign flashes on and off at the front of the stage and an old man wanders across sweeping at imaginary dirt with a broom.

Dennis De Young pops up stage left leaning against a piano for '1928', that superlative dreamlike scene setter. 'Rockin' The Paradise' clears a path right through it all. Tommy in green boiler suit and James Young leering like a vampire hungry for half a pint of blood.

If you thought Ronald Reagan's election campaign speeches were wonderful just listen to vocalist

Dennis: "Today when we were in here something was missing. You were missing. You bring the magic, in fact there's so much magic in here tonight I don't know if this is real or a grand illusion."

Yeeh hah, Styx are like a rich chocolate cake but every time I fall for it and I can't help but gulp some more down. Tommmeee

Funny really, but I reckon it's always De Young's moments of glory that I enjoy the best. Up comes 'Babe' and 'The Best Of Times' both leaving a taste in your mouth long after they've finished.

Cosmic clouds float across a screen for 'Come Sail Away' but Styx are saving the best effects for the end. They don't actually play themselves out but use a film to say goodbye. Each member stares out from an imaginary newspaper before the road crew are given credits. The original budget for the film was 15,000 dollars but Styx easily overspent that by 10 times. It was worth it because the film is in line for a film award.

Styx don't grab their chance to leave while the film is on but hang around backstage for half an hour. When they do leave pandemonium breaks out from an excitable crowd of onlookers who try to tear off the band's clothes. The band jump a police barricade to get into their limos and a burly cop threatens trouble but lets them go.

I get to talk to James Young, the real star of the Styx line-up. James won't even have his picture taken under fluorescent light because he reckons that it won't show up his

good looks well enough. "I guess I'm the Ming the Merciless of the line up," he smiles through marble white teeth. "I guess my personae on stage is something to do with the way I was brought up. I was taught not to show much emotion so I must be compensating for that."

"In my songs I'm a little devoid of emotion too. I tend to approach things from a mathematical point of view. "Dennis is the romantic one and we meet on a middle ground. I'm sure Styx works because although we have differing personalities we are constructive about each other."

"We don't grind each other down but give ourselves mutual support. The danger with some bands is that they cease to function like that. We took 13 weeks on 'Paradise Theater' and we could have spent more time on it. But if you try to get something right for too long then you lose your spontaneity. Nothing can ever be perfect but I think our work at the moment is scoring 98 per cent."

It's also scoring a hell of a lot of cash — in Israel their last single 'Boat On The River' was Number One for over a month. Styx say they won't be like Fleetwood Mac, the Eagles and Foreigner.

"I don't think we'll go that way," continues James. "Our songs hit lots of levels. I always thought that 'Miss America' had a kind of anarchistic punk feel to it and I think we make a lot of comments. We're saying that although there might be a lot wrong with America it's still the best country in the world."

And you reckon that you're the best band? "Of course."

**O**ver to Dennis who explains the concept of 'Paradise Theater' — an old Chicago Palais that was knocked down in 1958.

"I just saw a picture of it one day. I'm not an art connoisseur but the feelings expressed in it made an impression. So I thought I could do something about it and write about the state of America as well. Our country has always been a paradise, a sort of Garden of Eden where the streets are paved with gold. The theatre was like that as well, a glamorous place where people were always happy."

"But it didn't last and the question is, does America go forward or does it crumble the same way? We hold the destiny of the world in our hands."

"What I'd really like to do is to turn the concept into a show that we could perform at theatres for a week or so — I like places like the Hammersmith Odeon. I'd like to put characters in the story and maybe use other musicians as well."

One of the things that strikes you about Styx is their steely determination. They all have a bright crystal clear look in their eye and lead clean, well run lives with everything timed perfectly.

"Listen, if we were the dirtiest, weirdest, most grouchy conscious band in the world then there would be people who still wouldn't like us," says Dennis. You can't please everybody all of the time.

"I've worn little satin shirts and high boots, I've done all that kind of thing, we're all survivors because we had to be. We do what we please, nobody can tell us what to do."

If Dennis sounds like a braggart then he has every right to be. People forget very quickly that not so long ago Styx were travelling around in a station wagon. When they once supported Roxy Music, Roxy even wanted to stop Dennis from using his keyboards. Even today it's still often far from being a smooth ride — their last British dates lost them a quarter of a million dollars.

"Being in our position doesn't mean that you don't have the problems other people have," says Dennis. "It just means that you get to eat better vegetables."

The following day Styx fly to Dallas in their Viscount plane. En route Dennis' 10-month-old baby takes its first steps (ah). The band plays the Dallas Reunion Arena which looks like a giant hamburger and smells like one too.

Styx play to a more exuberant audience than the San Antonio crowd and somebody's throwing firecrackers around but no damage is done. After the show I notice a roadie with "an ass in every seat" emblazoned across the back of his T shirt. I really think he's on to something . . .

ROBIN SMITH steps into genuine Texan bull . . .

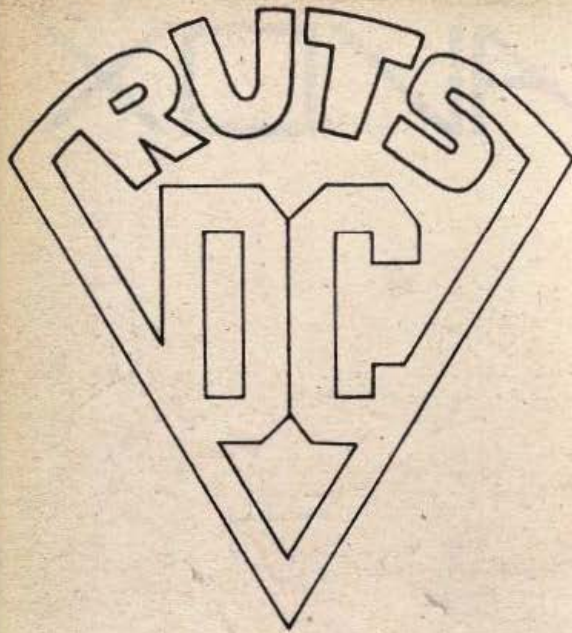
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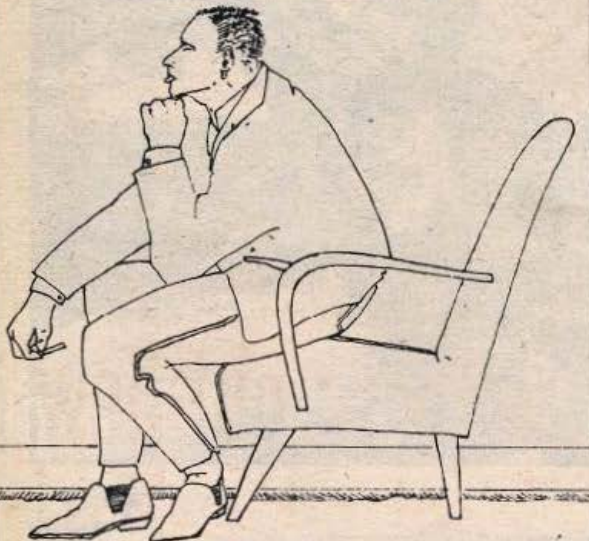
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**RUTS D.C. ... from a DIFFERENT VIEW**



**STRAY CATS: "I'll have to fit some wheels on this thing."**

**TRIFF**  
**QUIFFS**

**STRAY CATS: 'Stray Cats' (Arista STRAY I).**

*By Mike Nicholls*

**MEN.** It can be done! Forget the hype and the inevitability of yet another revival and get stuck into this. The Stray Cats have and come up with the most auspicious debut since 'The Clash'. I know nothing about rockabilly and even less about how genuine this band are in their espousal of the genre. What I do know is that some of the most exciting music ever has come from artistes whose images are not altogether, shall we say, contrived - hi there Elvis, Beatles, Bowie, Roxy, Clash... and if it takes a shrewd bit of marketing to get a show on the road, why not, eh?

Unless you've been hanging out in the Himalayas these past six months, you'll have doubtless heard what a dynamite live act the Cats are. Posers to a fault, they've got every detail down to a 'q' (for quiff, stooped) and if their regular night - life attire is anything to go by, they look set to collect Robert De Niro awards for method acting.

Again, like 'The Clash' (sorry to go on about it but if the bottom left rear sleeve pic ain't pure 'White Riot') not every track is an uncut gem but they've got the spirit, got the feeling and so, yeah, the potential is immense. Make no mistake - these guys are no three minute heroes so without any more ado let's take it from the top, side one track five to be precise.

'Storm The Embassy' is the first time this year mention of the Iranian stunt hasn't elicited a profound yawn. Simply, it's dead on. Fine words, albeit occasionally clumsily put together, but the delivery's superb - a deliberately deadpan monotone which simultaneously captures the gravity of the situation and mocks the absurdity of it all.

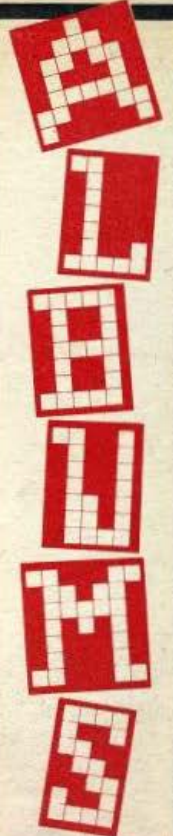
Instrumentally the song is also unsurpassed on the album whilst guitarist / vocalist Brian Setzer's production is immaculate. The other real stand out is Dorsey Burnette's 'My One Desire'. Incidentally his son Billy (Johnny's nephew and Rocky's cousin) has also put a fine young group together whose upcoming single should chase 'Rock This Town' right up the charts. Like the first 45, 'Runaway Boys', that's also included here and is amongst Setzer's better compositions.

Others, such as 'Fishnet Stockings' and 'Rumble In Brighton Tonight' stick to the rockabilly formula too closely for comfort. The cliches might be intentional but the Cats are worthier of the cream when pursuing their own course. Ironically this works best on non- originals like 'Ubangi Stomp' whose subtlely adroit guitar neatly counterpoints the successfully understated jungle drums and the blood - curdling howls.

Elsewhere there are straight forward rockers like 'Jeanie Jeanie Jeanie' which is custom - made for some fancy dancing and not a million miles away from Roy Wood's 'California Man', not to mention Larry Williams' 'Boney Moronie', while we're name - dropping.

Turn it over and they run the whole gamut of related musical influences from the staggering well-executed night clubby jazz of 'Wild Saxophone' to the early Beatles raunch of 'Crawl Up And Die' and the slow bluesy schmaltz of 'Stray Cat Blues'.

Yup, they got cat class an' they got cat style but to be honest analysing this stuff is pointless. Like all the best pop, these songs have an indefinable feel which transcends any reasoned review. Don't waste more time reading this. Just go out and buy the bugger. + + + + +



**THE dB's: 'Stands For Decibels' (Albion ALB 105).**

*By Glyn Lenny*

**IN THE** ideal world (chart - wise) this would shoot to the top slot, because there the dB'S would be / are pop stars. But, as I'm constantly reminded (by trash like Racey) we're not living in the real world. And so this might be your first (real) and last, hopefully not, chance. Don't fail to embrace it.

This isn't the first time; but I think I'm in love. I'm in love with the notion that the dB'S could be the ideal pop band. Their songs are about boy meets girl / boy loses girl / boy meets different girl affairs.

The dB'S beat is wrapped - up in the realms of authentic pop, crafted, textured, but uncalculating. Songs like last year's classic 'Black And White' and everyone of the 10 other idyllic pop songs should be played on the radio all the time, but they'll probably be overlooked - a crime.

Open up your heart and let a little of the magic pop that The dB'S readily produce, slip in. 'Cos somewhere over the rainbow The dB'S are going to be HUGE.

**THE NEW AGE STEPPERS: 'New Age Steppers' (ON-U LP 1).**

*By Mark Total*

**THE NEW** Age Steppers consist of various members of the Sits Flying Lizards, Aswad and the Raincoats who all contribute at some point or another to a record of what can best be described as mechanical dub.

Why mechanical? you may ask... well because the various percussionists (as distinct from drummers use such diverse sound effects as bicycle bells and what sounds like dustbin lids.

The music works from the basic Jamaican idea of dub but remains uncompromisingly British due to its somewhat strange approach to the subject matter.

Opening track, 'Fade Away' is the nearest we ever get to a song, with Ari Up's familiar voice crooning away in its semi - soulful manner, over a fairly traditional lovers rock backing.

No instruments can be said to feature on this record because they are all faded in and out with annoying regularity, making the total musical picture partially unsatisfying. However this type of music has a wonderful way of soothing the spirit. Use The New Age Steppers instead of valium + + + + +.



# STRAY CATS



on tour

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- 28 TORQUAY 400 CLUB

**MARCH**

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- 2 SWANSEA TOP RANK
- 3 CARDIFF TOP RANK
- 4 BRIGHTON TOP RANK
- 6 LIVERPOOL ROYAL COURT
- 7 MANCHESTER UNIVERSITY
- 8 LANCASTER UNIVERSITY
- 9 EDINBURGH TIFFANYS
- 10 GLASGOW TIFFANYS
- 12 NEWCASTLE ROYALTY
- 13 SUNDERLAND POLY
- 14 LEEDS UNIVERSITY
- 15 SHEFFIELD UNIVERSITY
- 16 LEICESTER POLY
- 18 READING TOP RANK
- 19 DUNSTABLE QUEENSWAY HALL
- 20 WEST RUNTON PAVILION
- 21 BIRMINGHAM ODEON
- 22 LONDON LYCEUM

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**BRIAN ENO — DAVID BYRNE: 'My Life In The Bush Of Ghosts' (EG EGLPI).  
By Mike Nicholls**

THE MOST cursory play of this album reveals why 'Remain In Light' was such a disappointment. After looking forward to the last Talking Heads album thanks to supposedly in - the - know whisperings such as "it's all like 'Zimbra'". I found it something of a patchy compromise, presumably because with having recorded 'Ghosts' first, Byrne and Eno had already sublimated the lion's share (sorry) of their tribal desires.

Only in this instance, the problem is at the other extreme, the impressionable duo producing something bordering on the unlistenable. I have great respect for Brian Eno, accepting that he's "years ahead of his time" merely by only recently myself having got into the stuff he put out in the early seventies. But at this point in time 'My Life' ('My Life!') seems well over the top, however innovative the intentions.

The basic idea was to have wed "voices" to rhythms provided by the best part of a dozen percussionists including The Heads' Chris Frantz and more recent recruit Busta Jones on bass. The voices come from such disparate sources as - I kid you not - unidentified New York exorcists and Lebanese mountain singers.

If the LP hadn't been delayed by many months of contractual hassles it would probably be the ultimate snob artifact. As it is, this whole ethnic African lark has been done to death, its commercial adoption by sudden noble savages like Adam and Bow Wow Wow having scuppered the trend almost before it started.

To be fair, there are parts of the 11 cuts which are quite melodic, representing the erratically experimental Eno at his intuitive best, particularly the quietly manic 'Mea Culpa' and the concluding 'Mountain Of Needles'. But for the most part 'My Life In The Bush Of Ghosts' comes over as half - baked self - indulgent twaddle. Then again that's not to say that by 1985 I won't have changed my mind. + + +



**SELECTER: definite progression**

# BULLET AT THE BRAIN

**THE SELECTER: 'Celebrate The Bullet' (Chrysalis CHR 1306).  
By Sunie**

THE SELECTER never seemed the strongest of the Two - Tone contenders, though heaven knows they were up against some stiff opposition. 'Celebrate The Bullet', however, sees them developing into something much more than runners - up to their large - selling peers.

All the songs on 'Bullet' are original compositions, a definite progression. Whereas on their first album Noel Davies wrote the bulk of the original material, here the credits are divided up (no collaborations, interestingly enough) between him, Pauline and Comi Amanor, with one contribution, the calypso - flavoured 'Tell Me What's Wrong', by Gaps Hendrickson.

The Amanor songs are 'Bomb scare', with its schoolboy - simple lyrics, and the far more impressive 'Selling Out Your Future'. The Davies compositions are of the high quality you'd expect, although the lyrics, particularly on 'Cool Blue Lady', can incline towards the banal.

Pauline Black's work, both as vocalist and songwriter, is for me the most fascinating thing about this excellent LP. No matter how emotive her subject matter, she never resorts to her histrionics: she's quite aware that there are more effective ways of getting a point across. Her 'Red Reflections' is briskly paced, with a cool breathy vocal and lyrics reminiscent of Joan Armatrading's caustic touch. "Stretched out on the sofa / Making witty conversation / Instant coffee in the cups / Then the milk went sour".

'Deepwater' is another line song, and the closer, 'Bristol And Miami' is the most ambitious of the lot with its tale of racial conflict and its beautiful African - chant ending: "Black man singing in the heat of the night / Broken dreams just fly away". No simplistic sloganising here, but startling evidence of a true black consciousness you might not have expected to find beneath the old rude girl image.

Less bounce and more brains, that's the equation in operation here. My one real reservation is that while the playing, singing and overall feel are first - rate, the Selector seldom send you away humming. Memorable melodies are still not their greatest strength. + + + +

**TRUST: 'Repression' (CBS Import).**

**By Mark Total**

STRANGE HOW it takes a band from the musical wasteland of France to teach bands like Tygers of Pan Tang and Iron Maiden how to make good, relevant and original heavy metal.

Trust are a four - piece band whose lyrics do something that no conventional French band have done before. They attack and strangle bastions of French society in much the same way as the Sex Pistols did in the UK. To help us understand what they are on about, their lyrics have been translated from the original French by one Jimmy Pursey (remember him?) and they are sung in the UK version of this LP in our mother tongue.

Opening song, 'Anti - Social' has an intro whose bass part sounds for the life of me like U2 until it rocks into what can only be described as no holds barred 100 per cent heavy music.

The lyrics are unpretentious, so obviously fired by over half a decade of rule by a President who makes Thatcher look like a moderate. 'Paris is Burning', perhaps the album's only true heavy rock plod, shows the band's concern at the physical decay of their capital city as its population run after the goal of progress. 'Get Out Your Claws', with its hateful vocals is more likely to inspire a nation's youth to revolution than anything Crass a track off the US version of the 'Gyrate' LP, and have ever written.

Trust will be supporting Iron Maiden on tour, and I guarantee that by the end of it, they will have converted punks, HM freaks and any true rebel to their cause. + + + +

**WALKIE TALKIES: 'Surveillance' (Rialto Records ALTOIOI)**

**By Mark Hinchcliffe**

IF CHICK is a black Steely Dan, then Walkie Talkies is a British Chic. And all three share more than a two - man creative core. No instrument, no recording gimmick and no musical style is over taxed. But the Guernsey duo (Rob

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7 middlesboro rock garden, 9 leeds warehouse, 10 sheffield limit, 11 oxford scamps,  
13 scarboro penthouse



# VAUGHN TO WHI (and no time Toulouse)

Vaughn Toulouse

**D**EPARTMENT S are restless. They've supported at the Rainbow and want to go back headlining. "I don't want to play all the usual toilets. I want to sell out the Rainbow and make it a real event,"

said Vaughn Toulouse — Department S vocalist. The band has seen punk lift the music scene out of its mid-seventies doldrums and then witnessed the return of the bland apathy in the dormant eighties. "People have to get off their asses 'cos everyone's getting complacent again. We're getting up and trying to get other people to form bands. At the moment there's all these pop groups that everyone's parents like. We're reacting against that," said

Tony Lordan — Department S bassist. But Department S are confident. They know that their time is coming. "There's been Elvis, the Beatles, Marc Bolan and the Pistols and I see us as the prominent musical force at the moment. We're offering something different and we know something's going to happen. We're gonna wipe the floor 'cos there's nobody new or up 'n' coming that can touch us," claimed Vaughn. Vaughn, Tony, guitarist Michael 'Bage' Herbage, keyboard player Marc Taylor, and drummer Stuart Mizon are united in their belief that Department S will succeed. The band's strength lies in their individual musical diversity. "Everyone in the band has totally different tastes. The only similar thing is that we've all grown out of punk but after that we all just drifted

off in different areas. We've all got musical differences but we're all prepared to listen to each other's ideas," said Tony. Dressed in an American baseball jumper, jeans and monkey boots, Tony admits that he still fosters some attachments towards the post-punk mod scene. Though Vaughn looks odd with his embryonic quiff, black eye make-up, and baggy suit, he remembers the early Chords/Purple Hearts gigs with affection. However his musical preferences stretch from Edith Piaf to early Pink Floyd to The Jam (the one band that all of Department S admire). Though Vaughn's snappy appearance might give the impression that he's just left the Steve Straker fashion academy he has no sillier tendencies. In fact during the last few years I've seen Vaughn at loads of grubby pub gigs and it was only after seeing Department S live a couple of months ago that I was able to put a name to the face. On stage the stylish Vaughn, the yobbish Tony, and the foppish Bage dominate the visual proceedings. Tony tells me that Bage is a psychedelic Spandau Ballet admirer. "But it's up to him what he wears

though I reckon in his tartan Andy Panda suit he looks like a Womble," sniggered Tony. Even when talking to only Tony and Vaughn the differences in opinion are obvious. "We've decided we can't do interviews all together 'cos we'd be disagreeing so much it'd end up in a punch up," explained Vaughn. Department S play aggressive mood music with heavy drums, lashings of crunchy guitar work, rich expressive vocals. Their music has won me over with Effortless ease because it refuses to be pigeon-holed. "Our songs are all a bit dismal, admitted Tony. "No they're not," snapped Vaughn. "We're not a doomy band or cold at all." Department S songs range from the bumpy pop of 'Monte Carlo Or Bust' to the sparse Talking Heads' funk of 'Somewhere Between Heaven Or Tesco's' to the heady power of 'Is Vic There?'. Paul Weller and Bruce Foxton recently named Department S as their favourite new band. Like The Jam, Department S have a wide open musical attitude which should appeal to a new generation of disenchanted music fans. With typical tongue-in-cheek charm Tony Summed up Department S's philosophy (though I'm sure the rest of the band will disagree): "Everyone's on their own little trip at the moment. Weller thinks he's Steve Marriot, Spandau think they're Royce Music, the Psychedelic Furs think they're the Velvet, and Department S just think that they are Department S! We ain't trying to copy no-one." PHILIP HALL

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2158 DAVE EDWARDS	Just for you On Northern lights
3387 ELECTRIC LIGHT ORCHESTRA	Love don't live here any more Remember-Rem We are family You're in my heart
2186 JOHN FOXX	Baby Married men With a little luck Another star
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# WHAT ARE THE RISKS?

I'VE TRIED sniffling glue and some of my mates do it all the time. Personally I don't see the point, though I know it makes you high. What I'm worried about is that my sister, who's 13, is going around with my friend Paul who does it a lot. I'd like to know about the risks, so I can tell her, as I don't like to see her getting in a state. If my mum and dad found out they'd stop her seeing him.

Jay, Essex

As yet, little serious research into the long-term effects of sniffing glue (over a period of two years or more), has been carried out in the UK, although both Guy's and St George's hospitals in London have recently set-up research teams. It's a fact that most snifflers who try glue usually grow out of it. A new booklet 'Sniffling Glue And Other Solvents', compiled and published by Release, the London-based drug advisory, help and information service states that snifflers almost always give-up when they reach the age of 16 or 17, "which is just the time when it becomes easier to get hold of alcohol."

Just like the more socially acceptable ways of reaching a high, tobacco and alcohol, glue contains basic poisons. Toluene and acetone, found in almost all common brands of glue bring on dizziness, headaches and fainting. Long-term exposure to benzene, used in petrol and rubber solution, which offers headaches and nausea when you sniff, may lead to liver damage. Long term inhalation of tetrachloroethane, found in cleaning fluids, is associated with damage to liver, kidneys, lungs and intestines. So, when you sniff glue, you're breathing in gunk, and can make you temporarily ill, even if no long-term damage is involved.

Unlike many other drugs, both legal and illegal, glue is not physically addictive, but there is reason to believe that people do become psychologically hooked. People who're bored and looking for some way of escape or feel under pressure to sniff because everyone else they know does it, may just carry on for a while, even though their body doesn't need the shot.

Release argues that because glue sniffing usually involves moments of only brief exposure to high concentrations of solvents over, at most, a couple of years, it is unlikely to result in the same serious side-effects as "long-term exposure to a low concentration of solvents over a period of several years, usually among people working with solvents, rather than simply sniffing them."

But it warns against potentially lethal aerosol sprays where sudden death can occur through breathing fluorocarbon, a liquid gas found in most, and where death from suffocation will happen if sprays are aimed directly into the mouth or nose.

Other deaths as a result of sniffing or bad accidents have happened when people are out of their heads and can't cope. Solvents hit the bloodstream and the brain very quickly and Release advises against sniffing alone or in dangerous places, (like a flat balcony); placing any kind of bag over your head, (you can suffocate); mixing glue with other drugs, especially alcohol and

placing glue directly on your face or mouth, (another suffocation risk). Don't do it!

For full fax on the risks and the reasons, you can order a copy of "Sniffling Glue . . .", from Release, 1 Elgin Avenue, London W9 3PR. Price 40p, including postage, payable to Release Publications Ltd. Talk to your mate and your sister.

**FIRST AID:** What can you do if you find someone has passed out cold after sniffing? Here's the Release guide to action, slow by blow. Move the glue so the person is no longer breathing in the vapour; open any doors or windows to let in as much fresh air as possible; place him/her in a position which prevents inhalation of vomit — lying face down with the left knee and arm bent, (and the head turned to the left); but don't place any support under the head; if the person has already vomited clear it out of his/her mouth; if breathing is shallow or has stopped call an ambulance and try artificial respiration.

**ARTIFICIAL RESPIRATION:** 1) Lie the person on his/her back. 2) Clear the mouth of all blockages, pull the head back firmly as far as it will go, at the same time bringing the lower jaw upwards and forwards to the upper jaw with the top teeth meet. This prevents the tongue falling back and blocking the throat. 3) Shift air into the lungs by breathing deeply and slowly through the person's nose until the chest is seen to rise. 4) Remove your mouth to allow the air to escape from his/her lungs. 5) Repeat until breathing starts again. 6) Return him/her to the face-down position preventing inhalation of vomit.

Remember that if you can't handle things and it looks serious call an ambulance. For information and help you can always ring the Release 24-hour number on 01 503 8654.

## GETTING WORSE

MY FORESKIN has been red and itchy for weeks now and I'm worried about what I've caught. Washing doesn't seem to make any difference, and it's getting worse. I feel embarrassed about going to the doctor, is there any way I can treat myself?

Danny, Edinburgh.

It sounds as if you have a minor infection of the foreskin, which can happen when traces of urine, smegma or semen collect underneath if you're not paying enough attention to personal hygiene. A prescription from your doctor will quickly sort this out. Your doctor certainly won't be embarrassed and you can't deny that you'll feel a lot better for the relief treatment.

## CAN'T TAKE IT

MY GIRLFRIEND, who I've been going out with for the past two and a half years, since I was 15, has just told me she's been seeing another bloke for the last six months. He's a rep who calls in at where she works from time to time. That's how they met.

She says she wants to finish with me, but I can't and won't take it. This guy is a lot older than her, and from what she tells me is just getting divorced and they have plans to marry when he's sorted himself out. The

thought of what's been happening behind my back just makes me feel sick. I really don't want to finish with her, but I don't see what else I can do.

Pete, Eccles.

Face facts. It's hard to accept, but people can change and drift apart with time, especially when they simply stop talking to each other somewhere along the line. Your girlfriend has made her feelings clear. Even though her attraction to an older man may be no more than a temporary infatuation, which will pass, and leave her high and dry, for the time being she's found herself another boyfriend, and wants out.

No matter how you feel about her, you must accept that she has as much right to choose what she does with her life as anyone else, including you. Talk it over again if you think it'll clear the air or help you to make up your mind, but don't expect your girlfriend to reverse her decision. It's possible that she's trying it on to test your commitment, but this is unlikely. Let her go.

Tell her you'll be getting out and about with other people yourself, and do it. Whatever you do, don't just sit around and feel sorry for yourself. The more positive you are, the easier the break-up will be.

## VD CLINIC

IS THERE a VD clinic in Central London which is sympathetic to young gays? I think I have VD but am scared stiff of going to a clinic or my doctor as I'm under-age, and don't want my parents to know. The idea of meeting a heavy doctor frightens me.

Dave, London.

Any visit to a special clinic is in complete confidence, and details are not disclosed to outsiders even if inquiries are made. Gay Switchboard recommends the special clinic at James Fringle House, 73 Charlotte Street, London W1 (tel: 01-323 4819, for an appointment). Nearest tube Goerge Street. Opening hours: Monday to Friday, 9.00-5.30 pm. Ring for an appointment.

## DEMO COPYING

OUR BAND has recently recorded a good quality C60 demo tape and are now trying to track down a company which could reproduce around 1,000 copies for us to sell at gigs. Does one exist? How much would it cost?

Doug, Essex.

Many recording studios offer copying facilities, but shop around, as prices will usually include a charge for studio time and can prove expensive. What else? For reproduction of your own material, covering any number from one upwards, try Tape Copying Services, 198a Gloucester Place, London NW1 (tel: 01-723 6301). TCS DON'T handle bootlegs.

How much? 10 copies would set you back £1.55 a throw; 50 come at £1.00 each; 100 come at 85p a go; 200 measure-up at £1.00 each; and the 1,000 jackpot costs 85p per tape. Get out your calculators folks. For full details, drop me a line with a stamped addressed envelope.

Problems? Need some information? Or just want to talk it over? You can write to Susanne Garrett, Hep, Record Mirror, 40 Long Acre, London WC2E. Please enclose a stamped addressed envelope to ensure a personal reply. Or, if it's really urgent, ring our Helpline on 01-836 1147, office hours, 9.30-5.30, Monday to Friday.

ANDY OF CARDIFF please give 'Help' a ring.

## DEBIBACK

# STARTING A FAN CLUB

EVERY WEEK we receive enquiries regarding fan clubs — some readers have expressed a desire to set one up themselves. Here's how to go about it. The qualities needed to run a fan club are a business head and plenty of enthusiasm, for most likely your rewards will not reach you in financial terms! Running a fan club is like running a small business, for accounts not only have to be kept, but also balanced!

Whatever the size of the membership, letters have to be written, leaflets provided, information regarding tours, new record releases and the group or artist's personal details kept up-to-date. It is therefore essential that good relations are made and kept with the record company and management who provide the information.

In many instances, eg Rod Stewart, David Bowie and Graham Parker, the record company deal with fan mail, as no club exists. Riva Records, who deal with Rod Stewart's mail, receive on average five to 10 letters per day, and will pass on any letters to his manager if they are unable to reply themselves. They obviously don't tout their services!

Sandra Munday, has been running the AC/DC fan club for nearly five years. She knew the management of the group and heard from them that the band were coming over from Australia in 1975. AC/DC were then little known, and response to advertisements in music papers was small. This meant that initially no funds were needed,

finance being provided from membership fees. The picture today is very different, with 5,000 members the club is now international and provides a pen-pal service, runs competitions and receives on average 500 letters per day. So you think you'd like to run a fan club? If so, the first step is to get in touch with the record company, who will know if there is already a club in existence, and if there is not, give you the name and address of the manager of the group. It is very important to get the backing from both the record company and the management.

Otherwise information may not be fed through to you regarding the band's activities. It is equally important that a bank account is opened in the name of the club. Advertisements should then be placed in music papers.

Before the membership orders begin coming in, you should have ready the 'kit' to send out, but beware of preparing more than you may need. This usually consists of details about the members of the group and forthcoming tours, posters and photographs. Access to photocopying facilities for standard letters and circulars is of great help. Bear in mind that you will probably receive no financial rewards for your services, which may be very time-consuming.

Rod Stewart fan mail can be sent c/o Riva Records, 2 New Kings Road, London SW2; David Bowie mail c/o RCA Records, 1 Bedford Avenue, London W1 and Graham Parker c/o Stiff Records, 9-11 Woodfield Road, London W9.



## WIN AN LP

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

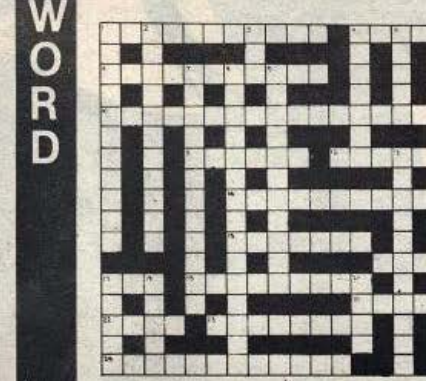
Name.....  
Address.....

**SOLUTION TO LAST WEEK'S XWORD.**  
ACROSS: 1 I Am The Beat, 6 Real Life, 8 10n Maiden, 11 Dire Straits, 13 Three Degrees, 14 Ian Page, 16 Duchess, 17 Eno, 18 Bill Nelson, 20 RSO, 21 Mud, 22 Angie, 25 Kid, 27 Let's Hang On, 28 Cubs, 29 Brian Jones, 30 Flex.  
DOWN: 1 I Die You Die, 2 My Old Piano, 3 Are Friends Electric, 4 Ten, 5 Clues, 7 Four Seasons, 9 More Than I Can Say, 10 Wire, 12 Street Legal, 15 Antmusic, 19 Slow Hand, 23 Lennon, 24 Move, 26 Duce.

**SOLUTION (in order of puzzle) TO LAST WEEK'S POPOGRAM:** Jazz Singer, Sheena Easton, Funky Town, Commodores, Ant Music, The River, Kenny Rogers.  
DOWN: Ian Dury.

**LAST WEEK'S WINNER:** R McCready, 66 Thundersley Park Road, Benfleet, Essex SS7 1ET.

## XWORD

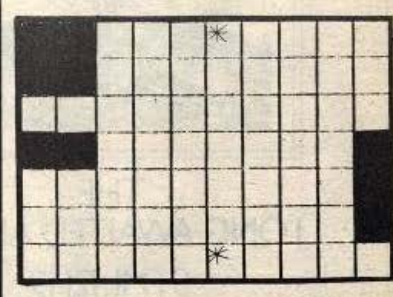


## CLUES

- ACROSS**
- 1 Stray Cats debut (7, 4)
  - 4 Whip it group (4)
  - 6 Kool and the Gang hit (11)
  - 10 Should this have been recorded by Neil Armstrong (7, 2, 3, 4)
  - 11 Label surrounded by water (6)
  - 12 Former King Crimson person (5)
  - 14 Group who recorded Dream Police LP last year (5, 5)
  - 15 What Rod's feeling (7)
  - 16 Vienna singer (3)
  - 17 Mr Nugent (3)
  - 19 Rocket record label owner (5, 4)
  - 21 Adam's followers (4)
  - 22 Deep Purple LP (4)
  - 23 What The Buzzcocks couldn't keep (8)
  - 24 They are family (6, 6)

- DOWN**
- 1 Michael Jackson hit (4, 4, 3)
  - 2 Pe can't dance (4, 7)
  - 3 What you might see coming out of hell (3)
  - 4 Supertramp hit (7)
  - 5 It killed the radio star (5)
  - 7 Judas Priest LP (7, 3)
  - 8 Teenage Warning group (7, 8)
  - 9 The Squire of Jethro Tull (3, 8)
  - 13 Blondie 45 (7, 4)
  - 17 American punks on dope (5)
  - 18 Group who are aiming for double top (5)
  - 20 Graham (—) The Stash (4)

## POPOGRAM



**SOLVE THE seven cryptic clues and write the answers across the puzzle so that the starred down column tells you what people get into over Debbie. Remember, the clues aren't in the correct order. You have to decide what the right order is.**

Be staid! They say, I say let them be (7)  
In an arty free paid lives lively with golden band (5, 5)  
Over the R.A.C.'s mile you might detect Smokey's old boys (8)  
If your suits rot to pieces they'd still only want to be with you (8)  
It's that confused Magyar nun again. He's wrecked! (4, 5)  
"O?" say Drake, "what was that Motels record?" (4, 3, 1, 1)  
Watch the meat! bathe disintegrate. Oh, look! (1, 2, 3, 4)

Write to: MAILMAN, 40 LONG ACRE, LONDON WC2

## CHART CHANGE

SO BMRB'S Top 75 singles chart is to omit records that exceed 15 minutes playing time. (James Hamilton Feb 7.) What an outrage. Why on earth can't BMRB use a little imagination and make the chart even more interesting by leaving it OPEN to records of any size or length? This way a handful or more albums would make it each week just as El's 'G1 Blues' album outstripped many popular singles in the singles chart a few years back. Yours indignantly, Jim Bardsley, Guildford, Surrey.

DEAR SIR/Madam/Whatever takes your fancy,

What's so flamin' good about Israel? Is it just my over-sexed religious life or what? It just seems a bit strange that every reggae record we hear has something to do with Israel in it even if it's just one word at the end of the song just as it's sinking its way into the depths of our radio. We like reggae so why all the useless, irrelevant bits of Israelites and their country? Let them write their own songs.

And to all those imbeciles who keep writing stupid, angry letters which get more boring every week because what they think about so and so is not very nice. Get down to it, stop beating about the bush with the wrong end of the stick and say what you mean. If you think the UK Subs are ready for measuring up for their tails and horns (although they might think they're angels) then let's all throw a funeral for them. Yours in Israel, The Phantom Pomegranite Masher + The Phantom Pomegranite.

PS: Wouldn't it be a nice change if Gary Numan grew his hair long and joined Pink Floyd, or Lens (sexy) Martelli joined the Bodysnatchers. Or Squeeze went electronic.

IT REALLY disgusts and annoys me that real quality records such as 'The Best Of Times' by Styx cannot make the Top 40 whereas trash like Showaddywaddy, Fred Wedlock and numerous other chart with no trouble. 'The Best Of Times' is a true classic, a masterpiece in every sense of the word. The vocal harmonies combine with the superb rhythm and percussion to produce a work of quite stunning, staggering, breath-taking, magnificent. I don't know who the drummer is but he deserves to be recognised as the true genius he is.

It strikes me that the reason for the slump in the record business is not the fault of the industry itself, but the moronic public who obviously are all pathetic cretins. John Panoxo, Norwich.

I DON'T often write to this sort of low class newspaper, but... I was browsing through issue RM Feb 7, re: Honey Bane's comments. The thing that puzzles me is how this stupid 17-year-old delinquent tart can criticise Toyah Wilcox? Anyone with an iota of sense can plainly see that Honey has tried to pinch most of Ms Wilcox's unique style, hairdo included, she didn't succeed with either. First there was Hazel eh! And now here's Treacle Mane, will it ever stop? Why keep knocking Toyah if everyone tries very hard to imitate her. L. Marsh, London WC1.

DEAR MOLEMAN,

Mrs Nasty was lying, 'cos you didn't publish my letter of last week. Anyway, I thought I might as well buy your comic and read it at least to see what's in it and see what the old bat was on about when she said you publish letters. I had rather hoped to see my letter which I sent you last week but never mind, we'll let bygones be bygones.

Anyway I got it and when I found your page, lo and behold there you are talking about publicity. So I thought what an ideal opportunity to publicise the Clissold Park Frog Preservation Society. Well, as you know, up here in Stoke Newington we have ponds in Clissold Park which contain the Clissold Park Frog — a very rare and extinct species of

which there are very few left. Last year over three were killed while merely trying to cross the road. So me and some of the others got together, that's only me and Mrs Nasty and Mrs Gallbladder at the moment but we're expecting more any day now as soon as everybody knows about it. So anyway, I had a gander at your page and I see you publish serious letters on serious matters like nukes and nearly extinct frogs so I thought I would bring this serious matter to the attention of your readers who may send me their donations made out to me please. No receipts will be sent to keep costs down and please don't phone 'cos we haven't got one. I will not give you my address 'cos we don't want the law on us. **Luv Mrs Nora Bucket, Secretary and President, Clissold Park Frog Preservation, Stoke Newington.**

I MUST disagree with Alan King's comments on nuclear weapons. In this day and age of conflict between nations and when man is set against his fellow man he must place himself under God's protection and in a position to forestall such a calamity.

Nuclear weapons are a necessary deterrent and they, in fact, lessen the chances of a holocaust, rather than increase them.

The enemy have similar weapons which aren't as good as ours though they are trying to nick our military secrets. The red pigs, they'll get their come-uppance, we'll blow the scum to kingdom come. We'll kill the commie bastards! **Ronald Reagan, President of the bloody USA, Whitehouse, Washington.**

HOW REFRESHING to find, amongst all the usual claptrap, a thoughtful and compassionate article in your page on the nuclear dilemma — 'The Big Bang' by Alan King.

The Sword of Damocles theme seems to be a favourite with pop singers these days, and no wonder. We have 'Here Comes The Flood', 'Breathing', 'Stop The Cavalry', 'The Unknown Soldier', to name but a few. Sadly, singing about it and signing petitions is unlikely to cut much ice, but it may cut some — who knows. I think the answer, if there is one, is something like — A police force manages to keep order reasonably well on a national scale, with sufficient determination it should be possible to make one work on an international scale — easier said than done of course.

The United Nations Organisation has only a few weapons in its arsenal that it can use — economic sanctions, moral pressures, a bit of string pulling here and there — experience shows that it can never safely use military weapons. Also it is faced with linguistic and ideological difficulties which don't normally occur on a purely national scale. I'm inclined to think however, that the ideological differences are a red herring and are only symptoms, underneath it is all a question of territorial rights and spheres of influence — otherwise why should there be tension between two adjacent communist countries like Russia and China?

One thing seems certain from the pop explosion — if the human race does go down it will go down singing. **Jim Marris, London.**

KEVIN WILSON I hate you. If I knew where you lived I'd drop a bomb on you. Your review of the Roxy concert in Birmingham was diabolical. How Record Mirror could employ a prat like you I don't know. I was at the Birmingham concert and it was fantastic. Bryan Ferry has more talent in his shit than you have in the whole of your horrible little body. What groups, I would like to know "out Roxy Roxy". As far as I can see they copy them, Bowie as well. Who are the Skids and Ultravox copying if not Roxy? Me and my friends will not buy this paper any more until you are booted out. We are not lemmings, we are devoted fans. Watch what you say in future, as we are many. **J. Rocke, Runcorn.**



DOLLY PARTON: underneath she's a major talent.

## YEE - HAAW!

(oops — no, sorry)

I AND many others, have worked long and hard over the years to give professional treatment to an art form that we believe in. It does not deserve to be served up as a third class entertainment for freaks.

That is what happened in a recent prime-time television programme. The programme gave maximum coverage, in play form, to country music, or as they chose to label it, country and western. The programme was called 'Honky Tonk Heroes'.

It has done a major disservice to many people. By misrepresenting and opting for a cliché — full treatment it could have put back by years what is, in fact, an intelligent, credible and major art form.

Country music is NOT all about cowboys. It is NOT all about straw bales. And it is NOT all about ladies in gingham dresses slapping their enticing thighs and shouting 'y'all come!'.

It certainly did start life as a rural music when British and European emigrants settled in the South, and not the West, of America. It still contains rural aspects today, but its development since those early days has been considerable and extremely diverse. It did develop a cowboy aspect (dating from the original home-grown entertainment provided by the settlers) but, by no means, are they the be all and end all. Today's Country Music can embrace a whole range of styles and sounds.

Sure, the music has its gimmicks and its banality. Take Dolly Parton's Boobs (yes please. Sexist Ed) and wig (Underneath it all she remains a major musical talent!) or the sometimes grossly over sentimental lyrics. But it is not true to say that all forms of entertainment, all forms of music, have their less credible elements? Country music is no exception to that rule, but, like all forms of entertainment and all forms of music, it offers, at its best, credibility, originality, real talent and entertainment at a high level.

It is, in general terms a MOR music which has a mass appeal that comparatively few, so far, have recognised. **Neil Coppendale, Host and Organiser, the annual Brighton Country Music Festival.**

There was a young maid from Brazil, Who depended each time on the pill.

If all went just right, Until Mardi Gras night, And now there's one more mouth to fill. **H. Twiss.**

WHATEVER YOU do Mailman, don't give me John Shearlaw's home address, else he will find himself subject to personal injury, due to me kicking him between the legs! I was appalled by the review he gave for 'Luxury' by New Musik. It was not only uncalled for, but also totally untrue. 'Luxury' is a great song, and New Musik are a great band, and they certainly have NOT become something of an old cliché! They still have the magical brilliance that they had when 'Straight Lines' came out.

The best album of all time is 'From A to B' and I can't wait for the new album 'Anywhere'. If you slag that off, or rip New Musik to pieces anymore, just you bloody look out Shearlaw! I cannot bear my tummy muscles to be disrupted, and your Roxy review did just that! If it happens again, you'll have me to reckon with!!! **Angry New Musik Fan, Surrey.**

TO ALL the ignoramuses who voted Stade as No. 1 comeback in 1980 I would just like to say that they have never been away. **Yours sincerely, Cigarette Holder.**

I would just like to say: 'Whoah oh oh oh oh! We brought the house down!' **Hammersmith Odeon 26-1-81. A True and Royal Stade Fan.**

DO YOU remember

Freddie and the Dreamers, The Screamers, Paul and Barry Ryan, 'I'm Crying', The Dave Clark Five, 'I'm Alive', The Walker Brothers, Son's And Lovers, Ivanho, Ready Steady Go?

If you publish it or not, always remember, I love you, I love you, I love you. **Anon.**

Suzi Quatro

the new Single

Clad all over

c/w

Ego in the night



# RAINBOW

Compiled by SUSANNE GARRETT and COLLETTE IVE

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

## THURSDAY

- FEBRUARY 19**
- ABERDEEN**, University (572751), The Thompson Twins
- BIRMINGHAM**, Cedar Ballroom (021 236 2884), The Visit
- BIRMINGHAM**, Golden Eagle (021 643 5403), Close Rivals
- BLACKPOOL**, JR's, Victoria Street, Membranes / Dead On The Stairs / Achilles Heel / Urbane Gorillas / Against The Grain / Ken Turner Set / Renegade / Western Revue (Blackpool Rock Battle 81)
- BOLTON**, The Gaiety, Mean Street / Mr Rivington Spylke
- BRADFORD**, Princeville (578845), Silverwing
- BRIGHTON**, Concorde, The Ammonites
- BRIGHTON**, The Hanbury Arms, Kemp-town (605789), The Agents
- BRIGHTON**, The Northern (602519), Meanstreak
- BRISTOL**, Bear Hotel, The Aucador
- BRISTOL**, Stonehouse (47303), React
- CAMBRIDGE**, Corn Exchange (53395), Madness / Team 23
- CHESTERFIELD**, Aquarius (70188), Mud
- CHORLEY**, Joiner's Arms (70611), Still Earth
- COLWYN BAY**, Pier Pavilion (2594), Dadringer
- CORBY**, Festival Hall (3482), Bad Manners / Dolly Mixture
- COVENTRY'S**, Tiffany's (24570), Judie Tzuke
- COVENTRY**, University of Warwick (27406), Lindsifarne
- COVENTRY**, White Swan (58431), Helpless Huw And The Hesitations
- CROYDON**, Cartoon (01 888 4500), Brett Marvin And The Thunderbolts
- CROYDON**, Fairfield Halls (01 888 9291), Grace Kennedy
- EDINBURGH**, Playhouse (031 665 2964), The Who / Nine Below Zero
- ENFIELD**, Clay Pigeon, Field End Road (01 866 5358), Barbara Thompson's Paraphernalia

Something completely different happens at London's Rainbow this weekend as a gang of bands from New York New York tout new wave American style, (Friday). Catch **THE DB'S**, **THE FLESHTONES**, **POLYROCK**, also playing a brace more gigs on their brief British visit, **BUSH TETRAS RAYBEATS** and **THE BONGOS**.

Meanwhile **THE PEARL HARBOUR BAND**, who've just released their new album 'Don't Follow Me, I'm Lost Too' on WEA, continue their extended British tour at Newcastle Upon Tyne Polytechnic (Friday), with **DARTS**, Middlesborough Rock Garden (Saturday), London 100 Club (Tuesday), and Dingwalls (Wednesday). And **TOYAH** plays her rescheduled London date at the Rainbow (Saturday), with **WASTED YOUTH** as support.

On the futuristic front **CLASSIX NOUVEAUX**, rarrrr! to join the 'n' coming '2002 Review tour in March, hit Port Talbot Troubador (Thursday), Birmingham Cedar Ballroom (Friday), and Retford Porterhouse (Saturday).

There's plenty happening for metal muthas too, as Swiss hardrock team **KROKUS** display some hardware on the start of a 20-date visit, with opening concerts at Edinburgh Odeon (Friday), Glasgow Apollo (Saturday), Middlesborough Town Hall (Sunday), Manchester Apollo (Monday), Liverpool Empire (Tuesday), and Cardiff Sophia Gardens (Wednesday). Canadian ensemble **SAGA** play a London Lyceum headliner, with **STRAY** and **QUARTZ** (Thursday), followed by Sheffield University (Saturday), before heading into Europe. And **IRON MAIDEN** continue the first leg of their world marathon 1981 at Oxford New Theatre (Thursday), Lancaster University (Friday), Derby Assembly Rooms (Saturday), Manchester Apollo (Sunday), Stoke Hanley Victoria Hall (Monday).

Now well over the jet lag of their global trek last year, **DR FEELGOOD** kick-off a late - spring excursion which aims to cover places they didn't visit last time around, at Limerick NIFE (Thursday), moving to Dublin University College (Friday), Cork University College (Saturday), Galway University (Sunday), Belfast Uster Hall (Monday), and Leicester Polytechnic (Wednesday).

Much more from **WILKO JOHNSON**, **THE WHO**, **SLADE**, **STRANGLERS** and **JUDIE TZUKE** too. Remember to check with venues before going along.



THE DB'S: join other New York bands at the Rainbow on Friday

**ETON**, Christopher Hotel (Windsor 65949), Travelling Shoes

**GLENROTHES**, Glenrothes Arms (753701), Diamond Head

**GRAVESEND**, Woodville Halls (4244), Renegade Boomer Pact / T.F. Much

**GUILDFORD**, Wooden Bridge (72708), Future Daze

**HAYLE**, Penmare Hotel (752031), The Artists

**HERTFORD**, Castle Hall (Ware 5904), The Frots / Subvert

**HIGH WYCOMBE**, Nag's Head (21758), Nightdoctor

**IRVINE**, Magnum Theatre (71283), George Hamilton IV

**LEEDS**, Fan Club, Brannigan's (663252), UK Decay / The Noise

**LEEDS**, Warehouse (468287), Barracudas

**LIMERICK**, Nife, Dr Feelgood

**LIVERPOOL**, Brady's (051 236 3959), The Chee

**LIVERPOOL**, Lincolns Inn, Dead On Arrival

**LIVERPOOL**, Warehouse, Fleet Street, Forces On The Motorway / Cook The Books

**LONDON**, Acklam Hall, Portobello Road (01 262 4590), Tony O'Mally Band / The Voice Squad / The Invaders

**LONDON**, Bridge House, Canning Town (01 476 2889), Nik Turner's Inner City Unit / Shattered Dolls

**LONDON**, Bull And Gate, Kentish Town (01 485 5358), Seven Year Itch

**LONDON**, Dingwalls, Camden Lock (01 267 4967), Root Gibson And The GB Blues Co

**LONDON**, The Embassy, Old Bond Street (01 488 5874), Private Lives

**LONDON**, Golden Lion, Fulham (01 385 3942), Park Avenue

**LONDON**, Gossips, Dean Street (01 734 5736), The Belle Stars

**LONDON**, Greyhound, Fulham (01 385 0526), The Books / Schwarzkapelle

**LONDON**, Half Moon, Herne Hill (01 274 2733), Resistance / Rompedis

**LONDON**, Hope And Anchor, Islington (01 359 4510), The Germans

**LONDON**, 100 Club, Oxford Street (01 636 0933), Clint Eastwood

**LONDON**, 101 Club, Clapham (01 223 8309), Daddy Yum Yum

**LONDON**, King's Head, Acton (01 992 9282), Auntie Puss / The Dentzans

**LONDON**, Lyceum, The Strand (01 405 57686), Saga / Stray / Quartz

**LONDON**, Marquee, Wardour Street (01 457 8603), Theatre Of Hate

**LONDON**, Moonlight Club, Railway Hotel, West Hampstead (01 624 7811), Nightingales / Ilya Volkswagen

**LONDON**, North East London Polytechnic, Greengate Annexe (01 607 2789), The Faraway Stars

**LONDON**, Old Queen's Head, Stockwell (01 274 3829), The Papers / The Imports

**LONDON**, Pegasus, Stoke Newington (01 226 5830), Hank Wangford

**LONDON**, Rock Garden, Covent Garden (01 240 3951), Geno Washington / The Cubes

**LONDON**, Roundhouse, Wandsworth Common, Northside, Margo Random And The Space Virgins / Malchic

**LONDON**, Royalty, Southgate (01 886 4112), Marvin Rainwater

**LONDON**, Ruskin Arms, East Ham (01 472 0377), Devotion

**LONDON**, Starlight, Railway Hotel, West Hampstead (01 624 7811), The Chevrons / Tokyo

**LONDON**, Tramshed, Woolwich New Road (01 855 3371), Sharpes / Pulsators

**LONDON**, The Venue, Victoria (01 834 5500), Love Of Life Orchestra

**LONDON**, White Lion, Putney (01 788 1540), Ukraine / Flash Harry

**MANCHESTER**, Cyprus Tavern (061 236 3786), Gypsy Baron

**MANCHESTER**, Umist (061 236 9114), Wilko Johnson's Solid Senders

**NEWCASTLE UPON TYNE**, City Hall (20007), Camel

**NEWCASTLE UPON TYNE**, Coopers (28286), Arthur 2-Stroke And The Charts Commandos

**NEWCASTLE UPON TYNE**, Polytechnic (26002), Pressure Shocks

**NOTTINGHAM**, Rock City (412544), The Stranglers / Modern Man

**HUNEATON**, Bistro (582743), Crux

**OLDHAM**, RAF Station, Whippies

**OXFORD**, Corn Dolly (44761), Vixen / Kicks

**OXFORD**, New Theatre (43041), Iron Maiden / Trust

**OXFORD**, Pennyfarthing (46007), Killer

**OXFORD**, Stage Club, The Showers (738934), Au Pairs

**POOLE**, Arts Centre (70521), Siouxsie And The Banshees

**PORT TALBOT**, Troubador (77968), Classic Nouveaux

**PORTSMOUTH**, Polytechnic (819141), Taurus

**READING**, Target Club (585887), Chinatown

**ROMLEY**, Grey Horse, Sneaky Pete

**SEAFOORD**, Great Dane (892405), Going Straight

**SHEFFIELD**, Limit Club (730940), Darts

**SHEFFIELD**, Polytechnic, Psalter Site (738934), Au Pairs

**STANFORD**, Robin Hood, Prime Suspect

**SWANSEA**, University (25678), Gary Glitter

**WARRINGTON**, Parr Hall (522556), Matchbox

**WIGAN**, Trucks (41126), Twisted Ace / Final Programme / Trail Brook Blazer (CND benefit)

**WORTHING**, Balmoral (36232), All That's Fiction

## FRIDAY

### FEBRUARY 20

- ABERYSTWYTH**, King's Hall (7911), Matchbox
- ALFRETON**, Black Horse, Somercotes (3007), Race Against Time
- ASHTON UNDER LYME**, Spread Eagle (061-330 5732), Confessor
- BARNLEY**, Cudworth Village Club, Strange Days
- BICESTER**, Red Lion (3180), Chinatown
- BIRMINGHAM**, Aston University (021-359 6531), Bad Manners / Dolly Mixture
- BIRMINGHAM**, Cedar Ballroom (021-236 2894), Classix Nouveaux
- BIRMINGHAM**, lake Hall, Any Trouble
- BIRMINGHAM**, Mr Sam's (021-643 6751), Xertz
- BLACKPOOL**, Jenk's (293203), Lym-Bik
- BLACKPOOL**, Norbreck Castle (52341), Wilko Johnson's Solid Senders
- BOLTON**, Technical College (31411), X O Duz / Mr Rivington Spylke
- BURY**, Platform Club, Dead On Arrival
- CARDIFF**, Grass Roots (31700), The Industrial Chimpunks / The Review
- BRIPOOL**, Great Hotel (22944), Talon
- BRIGHTON**, Northern Hotel (602519), Night In Montreux
- CARDIFF**, University (396421), Screen Gemz / Non Doctor
- CHIGWELL**, White Hart (01-505 2254), Crying Shame
- COVENTRY**, General Wolfe (88402), Deetee
- CRANFIELD**, Institute of Technology (Bedford 750111), Yakety Yak
- CRONDALL**, Village Hall, Hounddog
- DARLSTON**, Town Hall (021-300 5151), Assney / Mick Hill Band
- DOVER**, Town Hall (206941), Denigh
- DUBLIN**, University College (751752), Dr Feelgood
- DURHAM**, Van Der Mill College (64466), Geno Washington
- EDINBURGH**, Art School (031-229 9311), The Sound / Restricted Code
- EDINBURGH**, Astoria (031-661 1662), Pressure Shocks
- EDINBURGH**, Odeon (031-667 3805), Krokus
- EDINBURGH**, Playhouse (031-665 2064), The Who / Nine Below Zero
- ELLESMERE PORT**, Bull's Head (051-339 5336), Whippies
- ETON**, The Christopher Hotel (Windsor 65949), The Dave Ellis Band
- GRAVESEND**, Red Lion (66127), Thumpa
- GUILDFORD**, University of Surrey (71281), Icarus
- HALSHAM**, The Crown (840041), The Regiment / Reggae Disco
- HASTINGS**, Graffiti (215058), The Ammonites
- HEREFORD**, Market Tavern (583259), The Aucador
- HITCHIN**, Westmill Centre (52098), Chron Ge / Optional Extras
- HUDDERSFIELD**, Polytechnic (38156), Misty In Roots
- INVERNESS**, Eden Court Theatre (221719), George Hamilton IV
- IPSWICH**, USAF Bentwaters (Wadbridge 3737), The Cruisers
- KETERING**, The Windmill Club (2117), Slades
- LANCASTER**, University (65021), Iron Maiden / Trust
- LAUNCESTON**, White Horse (2084), Metro Gilder
- LEEDS**, Bodington Hall, Judie Tzuke / Gonzalez
- LEEDS**, Florde Grene Hotel (490884), Witclynde
- LEICESTER**, Fosseyway Hotel (61129), Amberhead / Skeleton Crew
- LIVERPOOL**, Brady's (051-236 3959), Chelsea
- LIVERPOOL**, University (051-709 4744), The Stranglers
- LIVERPOOL**, Warehouse, Fleet Street, Blitz / Madame
- LONDON**, Bull And Gate, Kentish Town (01-485 5358), Crannog
- LONDON**, Caxton House, St John's Way, Archway, Vincent Units / The Far Cry / The Fast Set
- LONDON**, Dingwalls (01-267 4967), The Flatbackers
- LONDON**, Film Co-op, Gloucester Avenue (01-722 1728), Calling Hearts / Strong Silent Type
- LONDON**, George Canning, Brixton (01-274 6329), Black Market
- LONDON**, Golden Lion, Fulham (01-385 3942), Salt
- LONDON**, Greyhound, Fulham (01-385 0526), The Members / Household Names
- LONDON**, Half Moon, Herne Hill (01-274 2733), Venigmas / Directions
- LONDON**, Hambroff Tavern, Southall (01-574 6254), Zitz
- LONDON**, Hope And Anchor, Islington (01-359 4510), Daddy Yum Yum
- LONDON**, Imperial College (01-589 5111), The Europeans
- LONDON**, Kings College, McAdam Building, Surrey Street (01-836 7132), Barbara Thompson's Paraphernalia
- LONDON**, Marquee, Wardour Street (01-457 8603), Magna Carta
- LONDON**, Moonlight Club, Railway Hotel, West Hampstead (01-624 7811), Tenpole Tudor / Emotional Pictures
- LONDON**, The Pegasus, Stoke Newington (01-226 5830), Juice On The Loose
- LONDON**, Polytechnic of Central London, New Cavendish Street (01-636 62771), Jam Today
- LONDON**, Prince Rupert, Plumstead (01-854 0678), Italian Cars

## THE VITAL STATISTICS

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**15 LOU - THE VITAL STATISTICS**

**It's all in the March issue of HiFi for Pleasure ON SALE NOW.**

**LONDON**, The Railway, Tottenham Lane (01-545 1030), Bunko Year 100  
**LONDON**, Rainbow, Finsbury Park (01-263 2148), The NB's / Fleshtones / Polyrock / Bush Tetras / Raybeats / The Bongos  
**LONDON**, School of Oriental and African Studies, Malet Street (01-560 0916), Prince F 1 Arabs / Congers  
**LONDON**, Star And Garter, Putney (01-788 0345), Isaac Guillory  
**LONDON**, Starlight Rooms, Railway Hotel (01-564 7011), The Mean Feet / Wipe Out  
**LONDON**, Thurlow Arms, West Norwood (01-870 2144), Strangers In The Night / Self Control / Arant  
**LONDON**, Westfield College, Hampstead (01-455 7141), Supercharge  
**LONDON**, White Lion, Putney (01-788 1540), Ricky Cool And The Rialtos  
**LONDON**, Windsor Castle, Harrow Road (01-286 8403), Shadowfax / Whizz Kids  
**LONDON**, The Venue, Victoria (061-634 3501), John Cougar  
**MANCHESTER**, Mayflower Club (061-223 1013), Peter And The Test Tube Babies / Blitz  
**MANCHESTER**, Pilsa, Fennel Street (061-834 7155), Rhythm Section  
**NEWCASTLE UPON TYNE**, Mayfair (231009), Slade  
**NEWCASTLE UPON TYNE**, Polytechnic (02751), Darts / Pearl Harbour Band  
**NORWICH**, University Of East Anglia (58159), Madness / Team 23  
**NOTTINGHAM**, Rock City (41254), After The Fire / The Lazars  
**OXFORD**, Caribbean Club (5494), The West City 5  
**OXFORD**, Corn Doly (44761), Nicky Barclay  
**OXFORD**, New Theatre (44544), Lindisfarne  
**OXFORD**, Penny Farthing (46007), Moonlight  
**PARISLEY**, Technical College (041-807 1241), The Thompson Twins  
**PENANCE**, Demetra's (2475), The Artists  
**PORTSMOUTH**, Guildhall (24355), Siouxiax And The Banishes  
**PRESTON**, Polytechnic (65352), The Polcats  
**RETFORD**, Porterhouse (704981), Moondogs  
**RICHMOND**, Snoopy's, The Castle (01-948 4244), The Freedom Riders  
**SALFORD**, De La Salle College (061-843 8032), Cinema Eclair  
**SCARBOROUGH**, Penthouse (63204), Au Pair  
**SCUNTHORPE**, Priory Hotel (4458), Reality  
**SEAFOOD**, Great Dane (89245), Brute Force  
**SHEFFIELD**, City Hall (22885), Camel  
**SPINAL**, Star Hotel (Telrod 892405), Switches  
**SLIGO**, The Covy, The Black Revolvers  
**STOCKPORT**, Polytechnic (4880275), Security Four  
**SUNDERLAND**, Mecca (57568), Eric Bell Band  
**SUTTON IN ASHFIELD**, Cents Theatre  
**TAUNTON**, Cellar Bar (73013), Picasso's Opinion  
**WHITWORTH**, Rawstron Arms (2570), Rockin' Horse  
**WIGAN**, Trucks (41183), Killing Joke  
**WINCHESTER**, School Of Art (01891), Games To Avoid / Vertical Motion / V-Nicks  
**WITHERNSEA**, Grand Pavilion (2158), Limelight / Still Earth  
**WORTHING**, Balmoral (36232), All That's Fiction

**SATURDAY**

**FEBRUARY 21**  
**ABERDEEN**, University (1572751), Pressure Shocks  
**APPLETON**, The Palace Theatre (835 7156), Boys Of The Lough  
**ASHINGTON**, Central Club (891843), Matchbox  
**AYLESBURY**, Friar's (88948), Camel  
**BARKINGSIDE**, Pavilion, Redbridge Sports Centre, (01 504 7743), St Valentine's Day Orchestra  
**BERKHAMSTEAD**, Civic Centre (73731), Virus Two / The Late Road Lunatics / The Children Volcanoes  
**BICESTER**, Red Lion, Ice  
**BIRKENHEAD**, Gaiety Club, Zorka Twins  
**BLACKPOOL**, Jenk's (203203), Lym-Bik  
**Bournemouth**, The Moor Hotel  
**SKAGENERS / Cava Cava**  
**BRADFORD**, University (33436), Jude Tade  
**BRIGHTON**, All College, Basement (89414), New Objects / Birds With Ears  
**BRIGHTON**, Northern (802519), The Meta  
**BRISTOL**, Grinary (20272), Dark Star  
**CARDIFF**, University (396421), Bob Kerr's Whoopie Band  
**CARLISLE**, Twisted Wheel (20335), Mean Street  
**CARSMALTON**, Chick-A-Boom, St Helier Arms, (01 842 3985), CBA  
**CORN**, University College (26871), Dr Feelgood  
**CORNTHORPE**, United Rock Club, Taurus  
**COVENTRY**, General Wolfe (88-82), Yakey Yak  
**CROYDON**, Fairfield Halls (01 888 9281), Lindisfarne  
**DARLINGTON**, Arts Centre (483188), The Astros  
**DERBY**, Assembly Rooms (31111), Iron Maiden / Trust  
**DERSY**, Lonsdale, Hondo  
**DONCASTER**, New Outlook Hotel (Wind- sor 65548), Chinatown  
**ETON**, The Christopher Hotel (Windsor 65548), Chinatown  
**GLASGOW**, Apollo (041 332 8220), Krokus  
**GLASGOW**, Burns Howff (041 332 1813), Weeper  
**GLENROTHES**, Rethes Arms (753701), Pressure Shocks  
**GRAVESEND**, Red Lion (061227), Spider  
**GRAVESEND**, The Terminus, Italian Parcels  
**HASTINGS**, Griffin Club (215059), Midnight And The Lemon Togs  
**Huddersfield**, White Lion, Confessor

**ILFORD**, Cranbrook Park Road (01 204 3656), The Banishes  
**INVERNESS**, Eden Court Theatre (221719), George Hamilton IV  
**KINGSTON**, The Grove (01 549 5080), Avenue  
**LEEDS**, The Temple, Twisted Wheel  
**LIVERPOOL**, Brady's (061 238 3959), The Fall  
**LIVERPOOL**, Warehouse, Fleet Street, Wilko Johnson's Solid Senders  
**LONDON**, Beckett Free Theatre, Crown Lane, Morden (01 549 8755), Garth Hewitt / Southern Harvest  
**LONDON**, Bull And Gate, Kentish Town (01 485 5358), Dinglespie  
**LONDON**, Chelsea College, Manresa Road (01 352 8421), The Faraway Stars  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Love Of Life Orchestra / Jo Broadway and The Standouts  
**LONDON**, Golden Lion, Fulham (01 385 3942), Jacky Lynton's HD Band  
**LONDON**, Greyhound, Fulham (01 385 0528), The Pratty Things / Zix  
**LONDON**, Half Moon, Herne Hill (01 274 0232), Blm, / The Heartbeats  
**LONDON**, Hope And Anchor, Islington (01 359 4510), Hank Wingard Band  
**LONDON**, 101 Club, Clapham (01 223 8309), The Flatbackers  
**LONDON**, Lyceum, The Strand (01 485 7348), The Spontaneous Combustion / Mania Dance / DAF / UK Dewey  
**LONDON**, Marquee, Wardour Street (01 437 8603), Samsan  
**LONDON**, Moonlight Club, Railway Hotel, West Hampstead (01 624 7811), Dancing Did / The Chieftis  
**LONDON**, Musicians Collective, Camden (01 722 0456), The Transmitters / The Twistes  
**LONDON**, Pegasus, Stoke Newington (01 228 5830), Big Chief +  
**LONDON**, Rainbow, Finsbury Park (01 263 3140), Toyah / Wasted Youth / Huang Chung  
**LONDON**, Star And Garter, Putney (01 788 0345), Safe / Little Stevie Smith  
**LONDON**, Starlight, Railway Hotel, West Hampstead (01 624 7811), O-Jah  
**LONDON**, Thames Polytechnic, Woolwich (01 758 7618), The Cheaters  
**LONDON**, Two Brewers, Clapham (01 822 3621), Sad Among Strangers  
**LONDON**, The Venue, Victoria (01 634 3501), Icarus  
**LONDON**, White Lion, Putney (01 788 1540), Ricky Cool And The Rialtos  
**LONDON**, White Swan, Greenwich (01 891 8331), Back Hander  
**LONDON**, Windsor Castle, Harrow Road (01 286 8403), Bullet  
**LUTON**, Technical College (34111), The Statics / Filicious  
**MANCHESTER**, Apollo (061 273 1122), The Strangers  
**MANCHESTER**, The Devonshire, Stockport Road, Rockin' Horse / Medusa  
**MANCHESTER**, Polytechnic, All Saints (061 273 1162), UK Subs  
**MANCHESTER**, University (061 273 5111), The Banishes  
**MANSFIELD**, Swan Hotel, The Cruisers  
**MIDDLESBROUGH**, Rock Garden (241995), Pearl Harbour Band  
**NEWCASTLE UPON TYNE**, People's Theatre, Coast Road, Mable 21  
**NEWCASTLE UPON TYNE**, University (28402), Arthur 2-Stroke And The Chart Commandos  
**NORTHAMPTON**, Roadmender Club (51307), Crass / Poison Girls  
**NORTHAMPTON**, White Elephant (711202), Faust-O-Gram  
**NOTTINGHAM**, Boat Club (869032), Tresspass  
**NOTTINGHAM**, Rock City (412544), Killing Snake / Red Band  
**OLDHAM**, Greengate, Limeisle, The Fence  
**OXFORD**, Corn Doly (44761), Broadway Brats Band  
**OXFORD**, Penny Farthing (46007), Tead  
**PORTSMOUTH**, Guildhall, (24355), Grace Kennedy  
**RETFORD**, Porterhouse (704981), Classic Newsies  
**RICHMOND**, Broly's, The Castle (01 948 4244), Reluctant Stereotypes  
**RICHMOND**, Snoopy's, The Castle (01 948 4244), Temporary Title  
**RICHMOND**, The Limp, The Black Revolvers  
**SCUNTHORPE**, Henry VIII, The Mood  
**SEAFOOD**, Great Dane (892405), The Meanstreak  
**SPINAL**, Star Hotel (Telrod 45157), Accelerators  
**SOUTHAMPTON**, Mountbatten Theatre (20381), The Skavengers / Double Us (TJC benefit)  
**SOUTHAMPTON**, Joiner's Arms (25612), Zanzero  
**SOUTHAMPTON**, Top Alex, Alexandre Hotel, VHF  
**ST ALBANS**, City Hall (66511), Bad Manners / Live Mixture  
**STALYBRIDGE**, The Commercial / J G Spools  
**STRATHCLYDE**, University (041 552 4400), Darts  
**TAUNTON**, Cellar Bar (73013), Pop Detectives  
**TOMPANDY**, Royal Naval Club (432088), Dredliner  
**TURO**, Royal Hotel, Metro Glider  
**WEST RUNTON**, Pavilion (902), Gordon White  
**WEYBRIDGE**, National College of Food (42120), X-Effects

**SUNDAY**

**FEBRUARY 22**  
**BLACKPOOL**, Jenk's (203203), Lym-Bik  
**BOLTON**, Swan Hotel (7821), Hallow Mountain  
**BRIGHTON**, The Northern (802519), Woodbines  
**BRIGHTON**, The Pedestrian's Arms, And The Lemon Togs  
**BURY**, Bridge Inn, Private Sector

**CARLISLE**, Border Terrier (22725), Dennis 8239  
**COVENTRY**, Cimax (20313), Ice  
**COVENTRY**, University of Warwick (27496), Split Rivitt  
**DRIFFIELD**, Highwayman, Generator  
**LEEDS**, The Christopher Hotel (Windsor 65548), The Gatsby Fire (moo)  
**FALMOUTH**, Laughing Pigeon (0326 311288), The Artists  
**GALWAY**, University College (7811), Dr Feelgood  
**GLASGOW**, Burns Howff (041-332 1813), Weeper  
**GLASGOW**, Grand Ol' Oprey, George Hamilton IV  
**GLASGOW**, Hellenbro Navy Base, Nine Below Zero  
**GLASGOW**, Tifanny's (041-339 8697), UK Subs  
**GODALMING**, The Three Lions, Mezzanine  
**HALLSHAM**, Crown Hotel (0323 840041), The Ammonites / JCL Band  
**HARROGATE**, Royal Hall (66631), David Essex / The Shots  
**HARROGATE**, Greyhound, The Cheaters  
**LEEDS**, Stoking Post (735541), Shake Appeal  
**LEICESTER**, De Morford Hall (27632), Siouxiax And The Banishes  
**LONDON**, Bull And Gate, Kentish Town (01 485 5358), Big Chief  
**LONDON**, The Castle, Tooting (01-672 7918), Italian Parcels  
**LONDON**, Golden Lion, Fulham (01-385 3942), Dan Gillespie  
**LONDON**, Greyhound, Fulham (01-385 0528), The Alternative Cabaret  
**LONDON**, Half Moon Herne Hill (01-274 0232), Transzista / Press Gang  
**LONDON**, 101 Club, St John's Hill, Clapham (01-223 8309), The Cheaters  
**LONDON**, King's Head, Acton (01-992 0282), Guy Jackson / Room For Humans  
**LONDON**, Marquee, Wardour Street (01-437 8603), Spirit Radio Show  
**LONDON**, The Venue, Victoria (01-634 3501), West Hampstead (01-624 7811), Fire Engines / The Denizens  
**LONDON**, Pegasus, Stoke Newington (01-228 5830), Salita  
**LONDON**, The Queen, Hackney, Avenue Garden (01-240 3961), FX  
**LONDON**, Southbank Polytechnic, Elephant and Castle (01-261 1525), The Jump  
**LONDON**, Stapleton Hall, Venson, Grouch End (01-272 2108), Yakey Yak  
**LONDON**, The Torrington, Lodge Lane, High Road, North Finchley, The Trogs  
**LONDON**, The Venue, Victoria (01-634 3501), The Four Backbeaters (matinee / two shows)  
**LONDON**, Windsor Castle, Harrow Road (01-286 8403), Suttel Approach  
**MANCHESTER**, Apollo (061-273 1122), Iron Maiden / Trust  
**MANCHESTER**, Devonshire Hotel, Mean Street / Mr Rivington Spyske  
**MIDDLESBROUGH**, Town Hall (245432), The Banishes  
**NEWBRIDGE**, Memorial Hall (243252), Dark Star  
**NORTHAMPTON**, Imperial Hotel, Rough Mix  
**NORTHAMPTON**, University of East Anglia, Filers Lane (50181), Au Para  
**OXFORD**, Corn Doly (44781), Positive Signals  
**RICHMOND**, Broly's, The Castle (01-948 4244), Red Kay  
**ROXBOROUGH**, Electric Club, Cinema Eclair  
**SLOUGH**, Alexanders, Clippingham, The Cruisers  
**SWINDON**, Wyvern Theatre, Civic Centre (24301), Jester Coop, Clark / Michael Horowitz / Christopher Logue / Stan Tracy  
**WATERLOOVILLE**, White Hart (3388), Prime Suspect

**MONDAY**

**FEBRUARY 23**  
**ADOVER**, Crickdale Theatre (63311), Games To Avoid / The Little Criminals / Interior Complex  
**BATH**, The Bell (80426), Talon  
**BIRMINGHAM**, Jester Hall (21341), Dr Feelgood  
**BIRMINGHAM**, Railway, Curzon Street (021 359 3491), Viking  
**BIRMINGHAM**, Romeo And Juliet's (021 543 6699), Cryer  
**BLACKBURN**, King George's Hall (58424), UK Subs  
**BOLTON**, Swan Hotel (27072), Vax  
**BRADFORD**, University (33486), Darts  
**BRIGHTON**, Richmond Hotel (21713), JCB  
**BRIGHTON**, Top Rank (26895), Misty In Roots  
**BRISTOL**, Colston Hall (201768), Camel  
**CANTERBURY**, University of Kent (84724), Icarus  
**CARDIFF**, Chapter A Is Centre (31194), The Banishes  
**CHELLENHAM**, Eve's Night Club (41192), Reluctant Stereotypes  
**COVENTRY**, Beigrade Venue, Corporation Street (56433), God's Toys / The Per- tains  
**COVENTRY**, White Swan, Criminal Class  
**CROYDON**, Cartoon (01 888 4500), Yakey Yak  
**DERBY**, Assembly Hall (31111), Siouxiax And The Banishes  
**DUNDEE**, Tifanny's (23503), Pressure Shocks  
**DURHAM**, University (84466), The Strangers / Modern Man  
**ETON**, The Christopher Hotel (Windsor 65548), The Fluc  
**GUILDFORD**, University of Surrey (71281), Split Rivitt  
**HULL**, Tifanny's (28280), Dredliner  
**KEIGHLEY**, Friarhouse Bar, North Street (80378), Shakes  
**KINGSTON**, The Grove (01 549 5080), Avenue  
**KINGSTON**, Three Tons (01 549 8601), Side Street  
**LEEDS**, Royal Park (78676), Confessor

**LEEDS**, Warehouse (468287), Illustration  
**LIVERPOOL**, Masonic (061 355 5803), Madame  
**LONDON**, Blitz, Covent Garden (01 405 6588), Polyrock  
**LONDON**, Bull And Gate, Kentish Town (01 485 5358), Big Chief  
**LONDON**, Cabaret Futura, Wardour Street, Kan Kan  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Dear Aids / The Future Kitch  
**LONDON**, Film Co-Op, Gloucester Avenue (01 72 / 178), Sadco  
**LONDON**, Golden Lion, Fulham (01 385 3942), Bob Kerr's Whoopie Band  
**LONDON**, Greyhound, Fulham Road (01 385 0528), Jenk's / The Banishes  
**LONDON**, Hammersmith Palais (01 748 4081), Bad Manners / The Members / Dolly Mixture  
**LONDON**, Hope And Anchor, Islington (01 359 4510), The Tea Set  
**LONDON**, Marquee, Wardour Street (01 437 8603), Fatal Charm  
**LONDON**, Moonlight Club, Railway Hotel, West Hampstead (01 624 7811), The Name / Boys Will Be Boys  
**LONDON**, Pegasus, Stoke Newington (01 228 5830), Black Market  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), Temporary Title  
**LONDON**, Starlight Rooms, Railway Hotel (01 624 7811), MPH / The Pact  
**LONDON**, The Venue, Victoria (01 634 3501), Lindisfarne  
**MANCHESTER**, Apollo (061 273 1122), The Thompson Twins  
**MAYO**, The Manor, The Black Revolvers  
**OXFORD**, Corn Doly (44781), Alien  
**PLYMOUTH**, Fiesta Suite (20077), Nash The Slash  
**RICHMOND**, Snoopy's, The Castle (01 948 4244), The Orange Cardigan  
**SHEFFIELD**, University (24076), Rentakid / Music of Janines  
**SOUTHEND**, Musicians Workshop, Avon Road / Victoria Mans' Tea Bar  
**SPENNYMORE**, Recreation Centre, Saracen  
**STAFFORD**, Mail 'N' Hops, The Auction  
**STOKE HANLEY**, Victoria Hall (24641), Iron Maiden / Trust  
**WATFORD**, Bailey's (33948), Alvin Stardust  
**YORK**, University (412328), David Essex / The Shots

**TUESDAY**

**FEBRUARY 24**  
**BANGOR**, North Wales Institute, The Thompson Twins  
**BATH**, Tifanny's (63342), Nash The Slash  
**BOLTON**, The Stockade, Walkden, The Autore / The Reporters  
**BURY**, Derby Hall, Market Street (061 761 7107), Night Visitors / Fast Cars  
**CANTERBURY**, Cocom (62490), Bad Manners / Dolly Mixture  
**CARDIFF**, Top Rank (26538), UK Subs  
**CLEETHORPES**, Lifeboat, The Ac- celerators  
**SCUNTHORPE**, Peppers, The Passions  
**DUNSTABLE**, Queensway Hall (803328), Iron Maiden / Trust  
**EDINBURGH**, Playhouse Nite Club (031 665 7084), The Strangers  
**LONDON**, The Christopher Hotel (Windsor 65949), Len's Seattle Six  
**GALWAY**, University (7811), Black Revolvers  
**GRAVESEND**, Red Lion (86127), Rat Fink A  
**HELMSBOROUGH**, Trident Club, Pressure Shocks  
**HEMEL HEMPSTEAD**, Scamps (84556), Hondo  
**HULL**, The Endyke, Confessor  
**IPSWICH**, Gaumont (53641), Camel  
**LEEDS**, Marquis Of Granby (45446), Rough Justice  
**LEEDS**, Polytechnic (30171), Au Pairs  
**LIVERPOOL**, Empire (051 709 1555), Krokus  
**LONDON**, Blitz, Covent Garden (01 405 6588), Private Lives  
**LONDON**, Cavern, The Hamborough Tavern, Uxbridge Road, Southall (01 672 7018), Humbling Organs / Piers / V  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Polyrock  
**LONDON**, Golden Lion, Fulham (01 385 3942), The Institute  
**LONDON**, Greyhound, Fulham (01 385 0528), Fruit Eating Bears / The Fix  
**LONDON**, Hope And Anchor, Islington (01 359 4510), The Flatbackers  
**LONDON**, 100 Club, Oxford Street (01 636 0933), Pearl Harbour Band  
**LONDON**, Lyceum, The Strand (01 405 7066), The Shades / Dynamite / Wild Wax Roadshow  
**LONDON**, Marquee, Wardour Street (01 437 8603), Taster  
**LONDON**, 101 Club, Clapham (01 223 8309), The Ammonites / JCB  
**LONDON**, Old Tiger's Head, Lee (01 274 5829), Yakey Yak  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), Blm

**LONDON**, Starlight, Railway Hotel, West Hampstead (01 624 7811), Fizz  
**LONDON**, The Venue, Victoria (01 634 3501), Jan Hammer  
**LONDON**, White Lion, Putney (01 788 1540), The Ivory Coasters  
**LIVERPOOL**, Empire (051 709 1555), Krokus  
**MANCHESTER**, Polytechnic, All Saints (061 273 1162), Weapon Of Peace / Rik Cool And The Rialtos  
**NEWCASTLE UPON TYNE**, City Hall (20007), The Who  
**NORWICH**, University of East Anglia (58151), Jools Holland And The Millionaires  
**OXFORD**, Corn Doly (44761), Three Piece Suite  
**OXFORD**, Scamps (45136), The West City 5  
**READING**, University (860222), Darts  
**RICHMOND**, Snoopy's, The Castle (01 948 4244), Caricats / Razor Games  
**SHEFFIELD**, City Hall (22885), David Essex / The Shots  
**SOUTHAMPTON**, Joiner's Arms (25612), Prime Suspect  
**ST ALBANS**, Adelaide, Black Market  
**SWANSEA**, Langland Bay Hotel, Ohbo  
**SWANSEA**, Will Be Be Boyz  
**SWINDON**, Brunel Rooms (31384), Dumb Blondes  
**WATFORD**, Bailey's (33948), Alvin Stardust

**WEDNESDAY**

**FEBRUARY 25**  
**BIRKENHEAD**, Sir James Entertainments (051-647 8202), Asylum  
**BIRMINGHAM**, Golden Eagle (021-643 5403), O-Tops / The Denizens  
**BIRMINGHAM**, Odeon (021-643 6101), The Banishes  
**Bournemouth**, Winter Gardens (28446), Matchbox  
**BRIGHTON**, The Northern (602519), Nouveau-Go-go  
**BRIGHTON**, Sussex University (698114), Nine Below Zero  
**BRISTOL**, Colston Hall (291768), Grace Kennedy  
**CAMBRIDGE**, Raffles (69933), Tresspass  
**CARDIFF**, Sophia Gardens (20181), Krokus  
**CANTERBURY**, Rector's (2146), Gateway  
**EDINBURGH**, Club St, Astoria (031-661 1662), Random Factor / Strychnine  
**ETON**, The Christopher Hotel (Windsor 65948), Euphonox  
**EWELL**, Grapevine (01-393 8522), Avenue  
**FALKIRK**, Town Hall (24911), George Hamilton IV  
**GLASGOW**, Apollo (041-332 8221), The Thompson Twins  
**HALIFAX**, Foggy's Whips  
**HELMSBOROUGH**, Trident Club, The Look / H2  
**HEREFORD**, Rotters Club, Assyne  
**LEEDS**, University (39071), Siouxiax And The Banishes / RY  
**LEEDS**, Warehouse (468287), Roy Wood's Helicopters  
**LEICESTER**, Polytechnic (55578), Dr Feelgood  
**LIVERPOOL**, Warehouse, Fleet Street, UK Subs  
**LLANDUDNO**, Pier Pavilion (78258), David Essex / The Shots  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Fear Factory Band  
**LONDON**, Golden Lion, Fulham (01-385 3942), Metro Glider  
**LONDON**, Greyhound, Fulham (01-385 0528), Lew Dexter And The Ripcords / Daddy Yum Yum  
**LONDON**, Harper Hill College, Brixton, Gypsy Barons  
**LONDON**, Hope And Anchor, Islington (01-359 4510), Tenpole Tudor  
**LONDON**, King's Head, Acton (01-992 0282), On The Air / The Attendants  
**LONDON**, Marquee, Wardour Street (01 437 8603), Moondogs  
**LONDON**, Moonlight Club, Railway Hotel, West Hampstead (01-624 7811), Sore Throat / The Dave  
**LONDON**, North London Polytechnic, Livingstone House Annex (01-607 2789), The Faraway Stars  
**LONDON**, Starlight, Railway Hotel, West Hampstead (01-624 7811), Jam Today  
**LONDON**, Trashed, Woolwich (01-855 3371), George Fame  
**LONDON**, Thomas A Beckett, Old Kent Road (01 703 2644), Demis  
**LONDON**, The Venue, Victoria (01-634 3501), Light Of The World  
**LONDON**, White Hart, Southall, Shades  
**NEWCASTLE UPON TYNE**, City Hall (20007), The Who  
**NEWCASTLE UPON TYNE**, The Cooperage (28286), The Chesters  
**NOTTINGHAM**, Hearty Goodfellow (42257), Colin Staple's Breaddine  
**NOTTINGHAM**, Rock City (412544), The Passions  
**NOTTINGHAM**, Tifanny's (40398), Cactus Man / The Cutouts / VHF  
**PONTYFRID**, Polytechnic Of Wales (46513), The Thompson Twins  
**PRESTON**, Polytechnic (65352), Spiral Axis  
**OXFORD**, Corn Doly (44781), The Click  
**RICHMOND**, Snoopy's, The Castle (01-948 4244), The Europeans  
**WATFORD**, Bailey's (33948), Alvin Stardust  
**WORTHING**, Assembly Hall (292221), Darts

**TAKING LIBERTIES FROM NEW YORK**  
 THE d'b's  
 THE FLESHTONES  
 POLYROCK  
 the DUSH TETRAS  
 THE BONGOS  
 THE RAYBEATS  
**CLASSIX NOUVEAUX (Background pic): Port Talbot Troubadour on Thursday**



# CRASH!



SIUXSIE: Going, going... gone

## SIUXSIE AND THE BANSHEES / THE COMSAT ANGELS Hammersmith Palais, London By Mark Total

IT WOULDN'T be possible to write about this gig without mentioning the inspiring efforts of first band on the bill, Bumble and the Bees. Ex-Steet Pulse man, Michael Riley's new band proved that it is possible to play good reggae without a drummer.

The Comsat Angels' music entertains three parts of the listener's body all at once, and tonight's appearance served to confirm that this band will be one of the major contenders in 1981. The guitar, vocals and keyboards treat the head to soulful, anxious

harmonies, the drums entertain the feet (though you'd have to be autistic to dance to them) and the bass aims for the heart, endeavouring to control its pulse and working.

Their set was well rehearsed and the lighting crew made sure that the Comsats were an act in their own right and not just a support band. The music was an interesting cross-section of demanding new tunes like 'Goat Of The West' and more established live songs like 'Dark Parade' and 'Waiting For A Miracle'.

Suffice to say that the Comsats deserved more than the one encore they received.

Weird oriental music built up to the arrival of Siouxsie and her Banshees on stage. Roadies had

swept the stage clean to make way for the majestic arrival of the headlining act, the Queen of a thousand punks. Dry ice enveloped the stage, the band took their places and using the tremendous effect was only noticeable by its absence.

Opening song, 'Trick Or Treat' was one of the many tuneless dirges on their last album and only served to highlight what a poor performer Siouxsie Sioux is.

Her appalling dress sense is only matched by her total inability to sing. She comes across as a second-rate mannequin puppet because her movements on stage were ungainly and unoriginal.

If a good point had to be gained from this dire set, it would have to be the tireless musical effort by Budgie, McGeoch and Severin. They were hard and determined in their efforts to put songs across, only to be let down by their mentor.

I once thrilled to the Banshees live but over the last few years I have been treated to much better. Polydor's opinion on the Banshees contract comes up this year. If they've got any sense though, they won't exercise it, Siouxsie and Co are a spent force.

## ORANGE JUICE AZTEC CAMERA The Nite Club, Edinburgh By Bob Flynn

STRANGE neighbours. To the left the muted hammers of UFO's old, safe drive pounds through from the Playhouse, to the right they've already started fighting for Springsteen tickets and up in the Nite Club's attic, a dimension away, I lend an ear to modern times. A night of unknown quantities, the bill shares the dark secret of Aztec Camera with the name to drop, Orange Juice. A night for Postcard's balms to show off.

Aztec Camera are a three piece. Three straight boys, almost embarrassed to be there. Seven songs with the common narrative of love flowed out. From the first, 'We Believe In Letters', to the last, 'Left Outside Myself', the emphasis is on chords and lyrics and the guitar is picked and stroked, never battered. This, in days of up-front percussion, is a low-profiled but powerful surprise.

The music has a soft, narrative style, like Costello through heavy gauze. These three wise blokes deliver soft-lit, small-venue music that is bright and heartfelt with a nod to the V Underground in the mists of the psychedelic sixties. They play real, crafted songs with enough feeling to fuel them with power. Wrap them in cotton wool and keep them safe until next time.

Orange Juice looked like they'd just fallen down the stairs. Edwyn Collins, front man and unknown cult figure, commanded. Stage fringed hidden by a wild fringe and even wilder cardigan. The scene was set by the Kinks-style 'Ecstasy', his

joke of a voice making daft attempts at articulation, the other three band members delivering their sound in jigsaw bits that just about fell together to make a picture. Whether its worth seeing, I don't know.

Heavy tuning - up between numbers delayed any cohesion between the new 'To Put It In A Nutshell' and the other strange ditties, including 'Simply Bored Honey' and 'Blue Boy'. A wistful selection - box of quirky tunes that chug along with a certain disregard for timing or clarity.

AC were the genuine, gentle smile while OJ were't even the laugh they thought they were. Boy's Own musical antics, no more.

## FIRE ENGINES Valentino's Edinburgh By Robbie Stevens

THIS WAS my first viewing of the Fire Engines since they played a fairly forgettable set at the 'Tribute to Frank Sinatra' gig in the same overcrowded venue during August. Since then they released their first single, 'Get Up and Use Me', on Pop, Aural. This marked the arrival of that unusual, perhaps even original noise, (tho' shades of Velvet Underground do come to mind), which culminated in the brilliant, infectious yet infuriating 'Lubricate Your Living Room' 12" EP. With press adulation rampant the punters were sure to follow, and this was the first gig I queued to get into for a long time. Was it worth it?

Largely, yes. The Engines, a stark and strange foursome, features frozen in a static stage stance gave a disciplined rather than dazzling display of their discordant sound in two (too?) short sets. 'Gandy Skin' written the day before specially for the night, (or so we're told), is typical Fire Engines, revolving around those jarring, frenzied guitars of Messrs Slade and Henderson, punctuated by Russell Burns' ever-present tingling cow bell effects. It was yet another instrumental, the finger in ear / gum in jaws Henderson whining in those manic shrill shrieks of his on 'New Things In Cartons' and the disturbingly catchy 'Discord'.

Though they can be annoying and infuriating the Fire Engines are mapping a new, innovative course in pop music. They pick up the pieces of scrappy sounds and turn them into a distinctiveness all of their own full of off-beat beats and quirky rhythms. Yet their songs sound repetitious belying over-indulgence in their own tested but well-worn methods. Having said this, their next slice of vinyl has orchestral backing, so who knows what twisted turn they will take on their road to fame and fortune?

## TOM ROBINSON'S SECTOR 27 - THE FLESHTONES Whisky, Los Angeles

By Chris Marlowe

THE FARRFISA organ with the row of harmonicas on top was a giveaway. When the Fleshtones took the stage, it was only to reaffirm that they were disciples of the white R&B of the sixties.

With all the zeal of the converted, the four member band careered their way through a rowdy set that consisted both of cover versions and of originals so true to form that anyone too young to know wouldn't have been able to tell which was which.

The Fleshtones won't go down in history for breaking new musical ground, but they do a good job of resurrecting an essential page in the rock history books. What they will be noted for, however, is the good time people had dancing in the aisles.

It was unfortunate for Tom Robinson's Sector 27 that they were headlining that evening, because the Fleshtones were a hard act to follow. Sector 27 may have been more professional, but they weren't nearly as much fun. The songs were much less didactic than TRB, though. The lyrics are still mini-crusesades, but instead of being phrased as abstract concepts, Robinson gets many of the same messages across more accessibly by telling an illustrative story. For example, 'Where Can We Go Tonight?' tackles growing up in a small town, and the newly penned 'Martin's Gone' concerns dealing with the loss of a loved one.

Higher aspirations aside, the best numbers in the set were 'Not Ready', which received the best audience response, and 'Bitterly Disappointed', a song written by guitarist Stevie B. that displayed some fine, under-utilised vocal harmonies.

The general tone of the show, however, more closely resembled a pep rally than a rock concert, with Tom as cheerleader. He even dressed the part, in a letterman's sweater (number 27, naturally) and sweatpants, which was in extreme contrast to the androgynous and teenage Stevie's pink and black sweater and bleached-yellow rockabilly hairstyle.

It is probable that the atmosphere was exactly what Robinson intended, but when combined with his basically pop melodies and the Gang of Four-type rhythms, the end result was a tenuous mix. Sector 27 was okay live, but it sounds better to hear their singles on the radio.



SKIDS: Jobbo (right) not looking a day over 40

# CLOWN TIME'S OVER

## THE SKIDS The Venue, London By Mike Nicholls

"Working for the Bank Of Scotland, working for the Bank Of Scotland, Working for Richard Branson, working for Richard Branson!" - it's just Jobbo Branson, working for bifocals - it's just Jobbo DO NOT adjust your bifocals the odd blush from going wacky, even garnering the odd blush from his record company Chairman, not to mention the Capital Radio staff who were recording it for reasons best known to themselves. Such jollity proved somewhat essential since the previous two-thirds of the show was well under par. On a good night The Skids can include themselves amongst the top live acts in the land but tonight it just wasn't happening. They were at least one cylinder short which might have coincided with a sound mix that all but excluded Stuart Adomson's scintillating guitar. Mind you, it may also have had something to do with the occasional crises of confidence which beset the band, Richard in particular. Looking pale and drawn (and that's by his standards) he

seemed reluctant to introduce much new material and still spends far too much time hiding behind his axe.

Though getting rid of it for 'Charles' after the opening 'Masquerade', it was soon restored for the depressing 'Dulce Et Decorum Est', depriving the crowd of the celebrated kick-boy routine. Even the rousing stomp like 'Hurry On Boys' came over as pedestrian and the overall effect was like nothing so much as hearing 'Transformer' after having been weaned on the early Velvets albums.

They weren't bad, y'understand, just comparatively emasculated despite attempts at disguising the fact with lashings of self-parody. Then suddenly the situation changed with 'On The Skin', enough atmosphere being injected to the proceedings to have me thinking that perhaps the whole thing was a pacing strategy. "We're gonna play one of our hits - we've had so many, hit me with one of our alternatives!" chivvied the trouper who doesn't look a day over 40. Having directed the scurrage of bouncers and fans who'd got in on the act he shades an 'all-round to playing it, false starts, shades an' 'all-Circus Games' it was - devastatingly appropriate under the circumstances.





# TURNTABLE HITS

- RADIO DEVONAIR**  
 6.30-9.00. No Nonsense with John Pees. (R/NW)  
 8.00-10.00. 'Singabout' with Paul Wilson. (F)  
**DOWNTOWN RADIO**  
 8.00-9.30. Folkal Point with Jackie Dixon. (F)  
**RADIO FORTH**  
 8.00-10.00. Rock Report with Chris John. (R)  
**RADIO HALLAM**  
 8.00-10.00. Country Wednesday with Beverly Chubb. (CW)  
**HEREWARD RADIO**  
 7.00-9.00. Dougie King Show. (AOR)  
 9.00-10.00. Hereward Folk with George Geddes. (F)  
**BBC RADIO LEEDS**  
 6.30-7.15. MetroGnome with Chris Warbis. (R/L/GS/PA)  
 7.30-9.00. Get It On. (M)  
**BBC RADIO LEICESTER**  
 7.00-8.00. 189 Princi Moonshine Special with Mike Smith and Peter Hook. (CW)  
**RADIO MERCIA**  
 7.00-9.00. The Rock Show with Andy Lloyd. Listeners' Rock Chart. (HM)  
**BBC RADIO MERSEYSIDE**  
 8.00-9.30. Jazz Panorama with Steve Vace. (J)  
**METRO RADIO**  
 9.00-10.00. VHF Country Jamboree with Brian Clough. (CW)  
**BBC RADIO NOTTINGHAM**  
 6.00-6.45. Jays C's Rockshow with Jaye C. Featuring Diamond Head. (R/INT/REV)  
**RADIO ORWELL**  
 6.15-7.30. Jazz Beat with Syd Higgins. (J)  
 8.30-10.00. Folkal Point with John Goodlark. (F)  
 10.00-12.00. Late Night Country with Nigel Rennie. (CW)  
**PICCADILLY RADIO**  
 1.00-3.00. Sweeney with Mike Sweeney. (R)  
 9.00-11.00. Rock Relay with John Evington. (HM)  
**BBC RADIO SOLENT**  
 9.00-9.40. Folk Scene with Sibby. (F)  
**RADIO TEES**  
 7.30-8.30. All That Jazz with Roger Lewis. (J)  
**RADIO 210**  
 7.00-8.30. 'Big Band Hour' with Ron Allen. (J)  
 9.00-1.00. Late Show with Mike Quinn. (AOR)  
**RADIO TRENT**  
 6.30-8.30. Castle Rock with Graham Neale. Rock Quiz with guest Gordon Giltrap. (R/PA)  
 8.00-10.00. Calling On with John Shaw. Featuring Gordon Giltrap at the acoustic guitar. (F)  
**RTE RADIO 2 (IRE)**  
 12.30-1.50. 'Dave Fanning Rock Show'. (R/HM/NW/L/INT)

## AIRPLAY CHART

- BBC RADIO HUMBERSIDE ALTERNATIVE ROCK CHART**
- 1 VIENNA, Ultravox
  - 2 THE FREEZE, Spandau Ballet
  - 3 THE ELEPHANTS GRAVEYARD, Boomtown Rats
  - 4 SGT ROCK (IS GOING TO HELP ME), XTC
  - 5 LET THEM FREE, Anti-Pasti
  - 6 FADE TO GREY, Visage
  - 7 CAR TROUBLE, Adam And The Ants
  - 8 MESSAGE OF LOVE, Pretenders
  - 9 ONCE IN A LIFETIME, Talking Heads
  - 10 LIVING ON DREAMS, Vice Squad
  - 11 4 SCORE POINTS, Anti-Pasti
  - 12 4 FROM TOYAH (EP), Toyah
  - 13 KINGS OF THE WILD FRONTIER, Adam And The Ants
  - 14 BULSHIT DETECTOR, Various Artists
  - 15 YOUNG PARISIANS, Adam And The Ants



**THE QUICK: 'Young Men Drive Fast'** (Epic EPC 9456)

"I've got a tip for you. It's a sure fire, can't miss, honest - to - goodness winner. It's the new trend. We've started it already. It's called Betting Rock and it'll be part of the Mecca Movement. But don't tell anybody I told you."

Seems like the Quick — that's Col Campsie and George McFarlane — are always on the hustle. If it's not a dark horse at Hickstead then it's a used car, a cheap holiday in Rio or a cheap colour TV. But if they sound cynical, even bitter, in their approach to music, they have some excuse. There's electronic disco and Steve Strange's New Romanticism scene sweeping all before them you see, while, even down to the Antenna haircuts.

The Quick claim to have pioneered the English end of Transistorized Traction (nod to New York and Ze Records for the US connection) long before the 52z's, Robert Palmer, Spandau Ballet and Visage came along. Between 1979 and 1980, in fact. They brought you three of the snappiest singles going in 'Sharks Are Cool, Jets Are Hot', 'Ship To Shore' and 'Hip Shake Jerk', all of which bounced round the nation's airwaves but were totally ignored by the press and failed to make the charts.

"Don't ask me why that was, cos I don't know," snapped Col Campsie, the Quick's singer and arch wideboy. "It's all a matter of luck unless you're a singing postman or a whistling werewolf. But we'll do it this time."

With 'Young Men Drive Fast' of course, which has followed its predecessors onto Radio One and is gradually picking up plays on local and independent radio too. Rarely have a group described themselves so aptly as the Quick have in this snugly synthesized single. And, true to form, they aren't hanging

about to see how 'YMOF' does. "You wanna buy another single? We got our next one ready right now, my son. Give us a liver and I'll slip you a white label, it'll be an exclusive!"

**DELBERT McCLINTON: 'Giving It Up For Your Love'** (Capitol CL 16188)

After nearly 20 years of trying Delbert McClinton has finally got himself a hit record with 'Giving It Up For Your Love', a huge hunk of stone country funk.

You may be excused if you haven't heard of Delbert McClinton before although this lean country boy from Buddy Holly's home town of Lubbock in Texas has long been recognised as a master of top class southern R&B.

Do you remember a thing called 'Hey Baby' by Bruce Channel? It went No 1 all over the world in 1962 and made the charts again in 1969. A jaunty beat ballad with Channel's voice a clear falsetto, 'Hey Baby' featured a seamless harmonica hook which, quite frankly, made the record happen. Delbert McClinton played that harmonica, and travelling to the UK with Channel in '62 he gave lessons to the lead singer of an up - and - coming Liverpool beat group in the dressing room at the Castle Club in New Brighton, of all places. Yes, you guessed it. The group was the Beatles and the singer was the late John Lennon who subsequently repeated his lesson to devastating effect on the Mopjops first single, 'Love Me Do'.

But until 'Giving It Up For Your Love' that was Delbert McClinton's closest brush with fame. His songs were turned into US hits by such as Waylon Jennings, Doug Sahm and Emmylou Harris. But despite recording a brace of excellent albums in a variety of styles from renegade country to big band R&B, his lustrous, Bobby Bland influenced vocals never took him into the charts. This time it seems like his luck has changed.



**KNOX: found radio acceptance.**

**KNOX: 'She's So Goodlooking'** (Gem GMS 46)

Back from premature retirement following the demise of the Vibrator is our old mate Knox. Once sharing punk vanguard honours with the Pistols, the Clash and the Buzzcocks, the Vibrators folded in 1979 after a couple of hit singles and some Top Of The Pops appearances.

"It was all the usual story" said a chirpy Knox the morning after a gig in Gravesend. "We were all very naive and I tend to be a bit impulsive. It's taken me the best part of two years to get back into gear."

Which means a new and gritty band which has just completed a string of debut dates and a sneaky new single 'She's So Goodlooking' which, with its humalong guitar hook and neatly late-night lyrics has found radio acceptance the Vibrators never knew.

"I think our last one on Armageddon 'Gigolo Aunt' helped get the DJs on our

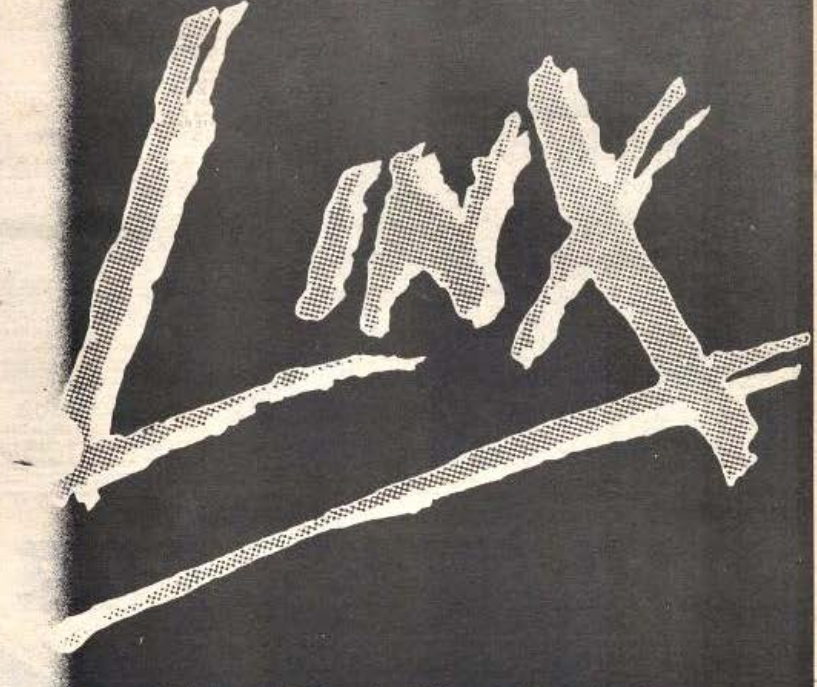
side. But I've had 'She's So Good Looking' for ages. I've actually recorded it five different times. Every time a new manager or a new record company got interested in me they'd hear the original demo and go 'Yeah, that's a hit. Record it' But it never worked out until now."

The single version of 'She's So Goodlooking' was finally produced by former Vibrator Pat Collier in his Alaska studios underneath the railway arches at Waterloo Station. The Alaska Hole - In - The - Wall Sound which typified the Hitmen's first single and much of the Soft Boys recorded output suits the scuzzy, Dingwalls - at - closing - time mood of 'She's So Goodlooking', all the way down to the damp.

Just to confuse things though, Knox still prefers the original demo. But with at least a play a day on Radio One going for him he's not about to complain.

CHAS de WHALLEY

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by WH Smith & Son for distribution to all their major branches at a much cheaper £4.95, for which it can be ordered at any of their shops not carrying it in stock... Canvey Shades' first Wednesday was a blinder by all accounts (and not only because of the custard pie!) — Steve Walsh and friends (likely to be Owen Washington & Alan Jewell) will be there weekly... At Taylor's Sunday soul club at Rhyf's Dixieland Showbar also got off to a good start... Thames Valley DJ Assn meets Sunday (22) lunching in Chesham Gatsbys, Lothian & Fife DJA's AGM is on Tuesday (24) at 7.30 pm in Edinburgh's Grange Hotel, Whitehouse Terrace... Invertis are getting rave reports for their live appearances... Cloud at Mayfair Gullivers last Wednesday played all the jazz hits you know and love — "Hunt Up Wind", "Hard Work", "Wineflight" etc — which were nice to hear live even if the youthful white group lacked the polish they are bound to acquire with time... Shock, the freaky futurist mime group, are at Gullivers this Friday (20) and next Wednesday (25)... Bob Jones has left Chelmsford Doo — Jay's alter ego this year, but at Chelmsford Countryman Mondays, with Froggy at Copford Windmill Tuesdays, and Brantree Barn Wednesdays... Paul Bannon, recently moved to Sunbury — on Thames (S61 24) from Belfast, is looking for London area jazz / funk / soul gigs... TWA have cut their package holiday prices to the USA if you book by April 30th, making four days in New York including flights and accommodation just £364 (less than two standby fares on their own!) — are you reading this, Froggy?... Whitehaven Whitehouse soon start a themed Wednesday "International" night representing with drinks, etc. a different country each week, people collecting tickets from all the eight nights then being eligible for a draw to win two weeks for two in sunny Spain (thanks for the drink, Phil!)... BRMB's Nicky Steble acknowledges Edgibaston Faces' floor response chart as a significant influence on the content of his Saturday night should show... Alan Coulthard (Barry Atlantic Wine Bar), who visited Gully with Clive, reckons the lack of interest in news is only partly due to the depression and more to do with radio's reluctance to play the sort of disco material that previously would have been automatic chart fodder... I certainly can't understand radio ignorances such as LAX, Fantasy, Sky, TS Monk, Ned Doherty... Whispers "It's A Love Thing" sounds stronger by the week while we wait for "Imagination" — may have been a better UK singles choice after all — it's actually getting screams of recognition now (although these may be from Americans!)... Shalamar, which last week looked ready for the knacker's yard, has had an unexpected chart resurgence (how much are you paying 'em, Rowdy?)... Bernard

Wright, whose Arista GRP import LP is the week's hottest entry, turns out to be only 16 years old... Robbie Burns and anyone else who lost it, Island's mailing list address is Elaine Sutcliffe, Island Records, 22 St Peters Square, London, W6 9NW — give full gig details... Graham Gold has an unbelievably good mix from Yarbrough & Peoples into the JB's "Gimme Some More" (Mojo)... Turkish boffins, as you may have read, have determined that loud disco music makes mice queer and pigs deaf (they don't mention native New Yorkers)... Tom Amigo (Cardiff M Disco Services) says the Beatles 'Twist And Shout' is so much requested it could hit again... Marshall King (Sunderland Mayfair Suite) Genevieve points out that pop dance hits are more popular than disco nowadays, but in the same area Graham Bond (Teesvalley Roadshow) reckons that jazz - funk has finally started going over quite well at all his discos... Inordon Lyle, Glasgow - based musical co-ordinator for Scotland's Unicorn Leisure company, says that as many clubs have to play across-the-board music with a bit of everything (including funk), then this page should review the likes of Spandau Ballet (I did review their first record, Roxy Music and the like: well, Gordon, as you and every other DJ surely knows, the sort of punter that you're dealing with really only wants to dance to the hits and you don't need me to tell you what they are, you only need to switch on the radio, while on the other hand soul, jazz, funk (plus the other oddities that I do indeed mention from time to time) have a devoted following yet lack any comparable media coverage — so, by all means keep it varied, but also KEEP IT GOOD!

**FUTURE HITS**

RUSTY EGAN, not only drummer and tape-loop supplier to Visage, Shock, etc, but one of the leading DJs of the original fashion - setting Futurist scene, last Saturday organised at London's Rainbow the "biggest New Romanticism event ever" — he declares that he has now retired from picking (we'll have to see if that's for real!), leaving the scene to its commercialisers. He's such a generous guy though that he let me rummage around through his record boxes to find out what, for him at least, makes up the required material for Futurist gigs — and the result could come as a surprise! In point of fact, New Romanticism is still sufficiently ill defined for its followers to be unsure of what it is that they ought to like, so that Rusty finds whatever it is he happens to be playing at the time is what people want to buy when they hear it in his shop. Rusty's record shop, 'The Cage' (conveniently next to 'Asim' for stylish clothes) is in the Great Gear Market at 85 Kings Road, Chelsea. First off, he bubbles



RUSTY EGAN: before his real futurist days

with enthusiasm about his forthcoming remix of 'Burundi Black' (Decca 12in), Visage 'Mind Of A Toy' and Ronny 'If You Want Me To Stay' both due on Polydor 12in, before launching into THE LIST: Landscape 'Einstein A Go Go' (RCA 12in), Shock 'Angel Face' (RCA 12in), Space 'Tender Force' (French Vogue 12in), Metro 'America In My Head' (German Metronome 12in), Sugar Minott 'Good Thing Going' (Hawkeyes 12in), Me & You 'La La Means I Love You' (Castro Brown 12in), The Reddings 'The Awakening' (Epic), Rinder & Lewis 'Put Yourself In Alpha' (US AVI LP), Simple Minds 'I Travel' (Arista 12in), Duran Duran 'Planet Earth' (EM), Talking Heads 'Once In A Lifetime' (Sire), Tantra 'Hills Of Katmandu' (US Imports LP), Kid Creole & The Kokonts 'Malcide D'Amour' (Island), Was Not Was 'Wheel Me Out' (US Antilles 12in), Harry Thuman 'Underwater' (Decca 12in), Grace Jones 'Demolition Man' (Island 12in), Giorgio Moroder 'The Chase' (Casablanca 12in), Kraftwerk 'The Model' (Capitol LP 'The Man Machine'), Rinder & Lewis 'Willie And The Hand Jive' (US AVI LP), Basement Five '1968 To 1973' (Island LP), Roxy Music 'Jealous Guy' (Polydor), Joy Division 'Atmosphere' / 'She's Lost Control' (Factory 12in), Simple Minds 'Celebrate' (Arista LP), Soakwater 'The Model' (Virgin LP), Depeche Mode 'Photographic' (Mute), Lizzy Mercier

Descloux 'Press Colour' (US Ze LP), Shirley Bassey 'Never Never Never' (UA), Doris Day 'Move Over Darling' (CBS), Liza Minelli 'New York New York' (soundtrack LP), plus the following albums: Human League 'Travelogue' (Virgin), Yellow Magic Orchestra 'Solid State Survivors' (A&M), Talking Heads 'Remain In The Light' (Sire), 'Looking For Si Tropez' / 'Eurovision' (Sire), Ultravox 'Vienna' (Chrysalis), John Fox 'John Fox' (Virgin), Sparks 'Number One In Heaven' (Virgin), Gary Glitter 'Greatest Hits' (GTO), Roxy Music 'Viva' (Polydor), David Bowie 'Scary Monsters' / 'Heroes' / 'Low' (RCA), Iggy Pop 'Lust For Life' / 'The Idiot' (RCA), Lou Reed 'Transformer' (RCA), Visage 'Visage' (Polydor), Ultravox 'Three Into One' (Island), Kraftwerk 'Trans - Europe Express' (Capitol), Roboterwerke 'Roboterwerke' (German CBS), Wolfgang Richman 'Wunderbar' (German Sky), Love Of Life Orchestra 'LOLO' (US Fetish), Sentorions 'Contort Yourself' (Ze), Forty - Second Street Rhumba Band '42nd St Rhumba Band' (Ze), Scientist 'The Greatest Dub Album In The World', Sly & Robbie 'King's Dub', Rusty assumes you've already got Spandau Ballet, right? Well there you are, get that little lot and you too can be a Futurist DJ... except, as with any type of music, it ain't what you play it's the way that you play it which matters most.

**HIT NUMBERS**

HIT NUMBERS: Beats Per Minute for last week's pop chart entries (plus some alternate versions) in 7in are Pretenders 1441, The Jam (import 7in version) 1437, Gillian 96 - 0 - 66 - Or, Adam 'Car Trouble' 1430, Adam Zeros' 148 - 152 - 155r, Toyah 'Mystery' 46 / 97r, Christopher Cross 0 - 38r, Sheena Easton 122r, Neil Diamond 0 - 15 / 30r, Rudy Grant 41 - 81r, Elton Presley 117r, Freshies 160c, Boney M 124r.

**BREAKERS**

BUBBLING UNDER the UK Disco 90 (page 39) with increased support are Azoto 'San Salvador' (Dutch Rams Horn 12in), Mamu Dibango 'Goro City' / 'Happy Feeling' (Island 12in promo), Denise LaSalle 'I'm Trippin' On You' / 'E.R.A.' (US MCA LP), Delegation 'Singing' (Ariola 12in), Jerry Knight 'Perfect Fit' (US A&M), Rose Royce 'Golden Touch' (Whitfield 12in), Alicia Myers 'Spirit Of The Boogie' (US MCA LP), Lakeside 'Fantastic Voyage' (Solar 12in), Casiopea 'Ripple Dance' / 'Make Up City' / 'Eyes Of Mind' (Japanese Aila LP), Powerline 'Journey' / 'Double Journey' (Elite 12in), Sister Sledge 'All American Girls' / 'Music Makes Me Feel Good' / 'If You Really Want Me' (Atlantic LP), Maurice Sierr 'Dance To The Funky Grooves' (US RCA 12in), Dee Dee Sharp 'Gambler' / 'Breakin' And Enterin' (US Phil Int LP), Demo Cates / Barry 'Magic' (Canadian Scorpio 12in), One Way 'Push' / 'Wait Until Tomorrow' (US MCA LP), Cedar Walton 'Latin America' (US Columbia LP), Sugar Minott 'Good Thing Going' (Hawkeyes 12in), Esther Phillips 'We've Got A Good Thing Going' / 'Crazy' / 'Reaching Out For Love With Love' (US Mercury LP), Center Stage 'Newer' (US Prelude 12in), Revelation 'Feel It' (US Handsake 12in), Quincy Jones 'Ai No Corrida' (US A&M), Willie Mitchell 'Sparkle' / 'Reachin' Out' / 'Give The World More Love' (US Bearsville LP), Rudy Grant 'Lately' (Ensign 12in), Willie Bobo 'Always There' (US Columbia LP), Rudy Haynes 'Vistalite' (US Galaxy LP).

DORC (Disco Featured Pop Hits): 111) Spandau 'Freddie' 22) Adam 'Antronic' 33) Visage, 44) Susan Fassbender, 51) Ultravox, 65) Nelson 'Imagine' 7) Phil Lennon 'Woman' 8) Specials, 9) 15) Phil Collins, 10 - 1) Barbara Jones, 11) 16) Nolans, 12) 17) Bad Manners, 13) 18) Look, 14 - 1) Adam 'Parlians' 15) 20) Gen. X, 16 - 1) Madness 'Embarrassment', 17) 17) Cliff 'Voices', 18) 21) Steve Winwood, 19) 18) Richard, 20) 13) Madness 'Return', 21) 14) Grant, 22 - 1) Passions, 23) 11) Spandau 'Story', 24 - 1) Status Quo 'Lies', 25) 7) Police 'De Do'.

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**GARY GLITTER GARY GLITTER GARY GLITTER GARY GLITTER**

**IN THE BEGINNING** God created earth. In 1972 Mike Leander created GARY GLITTER. Thanks Mike. — Martin, Upton Park.

**R.C.S.W. 6310 KHTS** Sundays continues. SAE lists: cassettes, video, cine. — To PO Box One, Brandon, Suffolk. The Mast Stands. An Epitaph of defiance of Carolines free spirit.

**ANDY — PLEASE** come back, I Love You — Suzi. TO DAVID ESSEX thanks for Watford. We wear our hearts on our sleeve. Thanks for being you. Love, HAZEL, LYN, AND CAROLE.

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**RADIO CAROLINE** comeback info, offshore radios future, landbased pirates, USA Radio, competition, music news, indie charts and more. — Soundwaves Issue, 13 35p from Soundwaves, Box 110 Orpington, Kent, 1981 sub £1.40.

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

**RADIO CAROLINE** and other offshore Radio news bulletin No. 12 out soon. 60p. 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.

**Fan Clubs**

**HEAVY METAL** Club send stamped SAE for information on Status Quo, Iron Maiden, Saxon, Kiss to HM Club. — Box 430, London SW10.

**OFFICIAL UK SUBS** Fan Club, SAE to — PO Box 12, Guildford, Surrey.

**THE WHITESNAKE** Fan Club. — SAE Karin Green, 15 Broomcraes, Longdown Lodge Est, Sandhurst, Surrey.

**BAUHAUS INFO** Club. — 22a High Road, East Finchley, N2 PPJ. SAE.

**THE WHO** official fan club, send SAE to — The Who Club, PO Box 107a London NE5 8RU.

**CHRISTINE FAN CLUB.** SAE — Box No 2872.

**SAMSON FAN CLUB.** SAE for details. — Box 82, Guildford, Surrey G2 6PF.

**S L A D E O F F I C I A L** Supporters Club, send SAE to — 35 Portland Place, London W1N 3AG.

**GENESIS OFFICIAL** Fan Club, send SAE to — Genesis Information, PO Box 107, London N6 5RU.

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# CHARTS

## UK SINGLES

1	3	SHADDAP YOU FACE, Joe Dolce	Epic
2	2	WIENNA, Ultravox	RCA
3	1	WOMAN, John Lennon	WEA/Geffen
4	5	SURRENDER, Rainbow	Polydor
5	4	IN THE AIR TONIGHT, Phil Collins	Virgin
6	7	OLDEST SWINGER IN TOWN, Fred Wedlock	Rocket
7	10	RETURN OF THE LOS PALMAS 7, Madness	Stiff
8	12	ROMEO AND JULIET, Dire Straits	Vertigo
9	14	ROCK THIS TOWN, Stray Cats	Arista
10	17	WE'LL BRING THE HOUSE DOWN, Slade	Cheapskate
11	28	MESSAGE OF LOVE, Pretenders	Real
12	13	FADE TO GREY, Visage	Polydor
13	8	RAPTURE, Blondie	Chrysalis
14	39	DO THE HUCKLEBUCK, Coast To Coast	Polydor
15	—	ST. VALENTINE DAY MASSACRE EPIC MOTORHEAD/GIRLSCHOOL	Bronze
16	18	SET: ROCK IS GOING TO HELP ME, XTC	Virgin
17	8	IMAGINE, John Lennon	WEA/Geffen
18	9	ANT MUSIC, Adam And The Ants	CBS
19	11	DON'T STOP THE MUSIC, Yorborough And Peoples	Mercury
20	16	A LITTLE IN LOVE, Cliff Richard	EMI
21	—	JEALOUS GUY, Roxy Music	Polydor/EG
22	15	YOUNG PARISIANS, Adam And The Ants	CBS
23	34	SOUTHERN FREEZE, Freeze	Beggars Banquet
24	18	THE FREEZE, Spandau Ballet	Chrysalis
25	21	TWILIGHT CAFE, Susan Fossbender	CBS
26	29	THAT'S ENTERTAINMENT, Jame	Metromom
27	23	GANGSTER IN THE GROOVE, Heatwave	GTO
28	26	I'M IN LOVE WITH A GERMAN FILM STAR, Passions	Polydor
29	24	BURN RUBBER ON ME, Gap Band	Mercury
30	27	IT'S MY TURN, Diana Ross	Motown
31	29	I AM THE BEAT, The Look	MCA
32	27	THE ELEPHANT GRAYVARD, Boomtown Rats	Ensign
33	32	MUTUALLY ASSURED DESTRUCTION, Gillan	Virgin
34	53	SOMEBODY HELP ME OUT, Beggars And Co	Ensign
35	38	ONCE IN A LIFETIME, Talking Heads	Sire
36	31	JUST WHEN I NEEDED YOU MOST, Barbara Jones	Sonnet
37	45	IMADE IT THROUGH THE RAIN, Barry Manilow	Arista
38	54	HOT LOVE, Kelly Marie	Calibre
39	—	KINGS OF THE WILD FRONTIER, Adam And The Ants	CBS
40	33	CAR TROUBLE, Adam And The Ants	De It
41	45	REWARD, Tearjerkers	Vertigo
42	59	FOUR FROM TOYAH, Toyah	Safari
43	72	GUITAR MAN, Elvis Presley	RCA
44	67	TAKE MY TIME, Sheena Easton	EMI
45	50	WHAT'S ON YOUR MIND, George Benson	Warner Brothers
46	35	THE BED'S TOO BIG WITHOUT YOU, Sheila Hylton	Island
47	1	I AM'T GONNA STAND FOR IT, Stevie Wonder	Motown
48	—	HELLBOUND, Tigers Of Pan Tang	MCA
49	85	SAILING, Christopher Cross	Warner Brothers
50	55	SLIDE, Rah Band	DJM
51	70	HELLO AGAIN, Neil Diamond	Capitol
52	37	HANG TOGETHER, Odyssey	RCA
53	48	MYSTERIES OF THE WORLD, MFSB	Philadelphia
54	74	I'M IN LOVE WITH THE GIRL... Freshies	MCA
55	—	STAR, Kinks	Arista
56	—	DON'T GO, Judas Priest	CBS
57	30	DO NOTHING, Specials	2-Tone
58	71	LATELY, Rudy Grant	Ensign
59	51	ZEROX, Adam And The Ants	De It
60	97	KIDS ON THE STREET, Angelic Upstarts	Zonophone
61	47	TURN ME ON, TURN ME OFF, Honey Bane	Zonophone
62	—	KIDS IN AMERICA, Kim Wilde	RAK
63	41	FLASH, Queen	EMI
64	—	JONES VERSUS JONES... Kool And The Gang	De-Lite
65	36	LORRAINE, Bad Manners	Magnet
66	75	CHILDREN OF PARADISE, Boney M	Atlantic/Hansa
67	—	PLANET EARTH, Duran Duran	EMI
68	43	GIVE PEACE A CHANCE, John Lennon	Apple
69	52	THROWN AWAY, Stranglers	Liberty
70	—	UNDERWATER, Harry Hymant	Decca
71	56	IT'S HARD TO BE HUMBLE, Mac Davies	Casablanca
72	46	TOO NICE TO TALK TO, Beat	Go Feet
73	49	THE BEST OF TIMES, Styx	A&M
74	42	RUNAROUND SUE, Racey	RAK
75	—	1-2-3, Dolly Parton	RCA

## CHART FILE

**FEBRUARY 6TH** saw the US release of 'Walking On Thin Ice', a six minute disco single from Yoko Ono.

This is the track which John & Yoko were working on the night of Lennon's murder. John contributed lead guitar and keyboards to the cut which includes the verse 'I may cry some day, But the tears will dry whichever way, And when our hearts return to ashes, it'll be a story'. A message from Yoko on the sleeve explains that 'getting this together after what happened was hard, but I knew John would not rest his mind if I hadn't'. The record will be released in the UK shortly.

Meanwhile Lennon has posthumously established a unique chart record with 'Just Like Starting Over', 'Imagine' and 'Woman' all reaching number one since mid-December. No other act has ever scored three number one hits in such a brief interval. And prior to 'Woman' displacing 'Imagine' only one other act has succeeded itself at number one. Ironically this happened in 1963 when The Beatles' 'She Loves You' made way for 'I Want To Hold Your Hand'.

Teddy Pendergrass is to star in the upcoming Warner Brothers movie 'Soup For One' singing a brand new song penned by Chic's Nile Rodgers and Bernard Edwards.

Gary Glitter's six track ten-inch US compilation 'Glitter & Gold' is making a great impression on New York's discos. Prime cuts are 'Rock And Roll' parts one and two.

Many thanks to reader John Hedger of Luton for the totally useless information that the average position of the highest new entry to the singles chart during 1980 was 26, and the lowest entry position of a subsequent number one record was No 41 in the case of Don McLean's 'Crying'.

You may recall Chartfile championing the cause of Lancashire lads The Stiffs last year. The band has now signed, appropriately, for Stiff Records after a brief spell with Zonophone and are about to unleash their version of the old Glitter Band hit 'Goodbye My Love'. I'd like to report that they've made a flying start to their career with Stiff but unfortunately 'Goodbye My Love', never a strong song, has aged badly and no amount of enthusiasm can disguise the fact.

Give this one a miss and check out the band's own 'Inside Out', still available on Zonophone. If I'd been invited to name my favourite singles of 1980 'Inside Out' would certainly be one of the leading contenders. A tremendous, aggressive single. Buy!

Abba's 'The Winner Takes It All' made a late run to take the title in the race for the honour of best-selling single of 1980 in Holland edging out long time leader 'De Vogeltjesdans' ('Dance Of The Little Birds') by De Electrics. Olivia Newton-John / ELO's 'Xanadu' took third place followed by Streisand's 'Woman In Love' and Lipps Inc's 'Funky Town'.

Current best sellers around the world include Blondie's 'The Tide Is High' in Canada, Stevie Wonder's 'Master Blaster' in Italy, The Kinks' 'Lola' in Holland, Rod Stewart's 'Passion' in Israel and 'Love On The Rocks' by Neil Diamond in South Africa.

A brief moment of fame for Marty Wilde's daughter Kim whose 'Kids In America' single spent a couple of hours at No. 84 last week before being booted out of the chart. Its time may yet come to this giving Kim the hit that evaded her brother Ricky who had a shot at the charts several years ago with a dreadful novelty record called 'I Am An Astronaut'... ALAN JONES

## UK ALBUMS

1	—	FACE VALUE, Phil Collins	Virgin
2	1	DOUBLE FANTASY, John Lennon	WEA/Geffen
3	—	MAKING PICTURES, Rush	Mercury
4	—	DIFFICULT TO CURE, Rainbow	Polydor
5	2	VIENNA, Ultravox	Chrysalis
6	2	KINGS OF THE WILD FRONTIER, Adam & The Ants	CBS
7	7	DANCE CRAZE, Various	2-Tone
8	—	THE MENINBLACK, Stranglers	Liberty
9	8	MANLOW MAGIC, Barry Manilow	Arista
10	4	MAKIN' MOVIES, Dire Straits	Vertigo
11	10	JAZZ SINGER, Neil Diamond	Capitol
12	3	THE VERY BEST OF DAVID BOWIE, David Bowie	RCA
13	12	SHAVED FISH, John Lennon	Parlophone
14	13	BARRY, Barry Manilow	Arista
15	8	GUILTY, Barbra Streisand	CBS
16	9	IMAGINE, John Lennon	Parlophone
17	15	ARC OF A DIVER, Steve Winwood	Island
18	—	DIMINISHED RESPONSIBILITY, UK Subs	Gen
19	14	VISAGE, Visage	Polydor
20	38	IT MACHINE, Various	K-Tel
21	25	AUTOAMERICAN, Blondie	Chrysalis
22	44	SUPER TROUPER, Abba	Epic
23	16	DR HOOK'S GREATEST HITS, Dr Hook	Capitol
24	21	HOTTER THAN JULY, Stevie Wonder	Motown
25	30	SOUTHERN FREEZE, Freeze	Beggars Banquet
26	20	ABSOLUTELY, Madness	SIR
27	26	FAWLYT DOWERS VOL 2, Various	BBC
28	23	DIRK WEARS WHITE SOX, Adam & The Ants	GTO
29	47	CANDLES, Heatwave	GTO
30	19	TRUST, Elvis Costello & The Attractions	F-Beat
31	11	MONDO BONGO, Boomtown Rats	Ensign
32	17	TAKE MY TIME, Sheena Easton	EMI
33	43	SKY 2, Sky	Arista
34	29	BAT OUT OF HELL, Meatloaf	Epic
35	28	THE 90'C CLOCK NEWS, Various	BBC
36	45	SOUND EFFECTS, Jam	Polydor
37	18	PARADISE THEATER, Styx	A&M
38	22	SIGNING OFF, UB 40	Graduate
39	—	MY LIFE IN THE BUSH OF GHOSTS, Brian Eno/David Byrne	K-Tel
40	37	REMAIN IN LIGHT, Talking Heads	Polydor
41	27	ZENYATTA MONDATTI, Police	A&M
42	35	ONE STEP BEYOND, Madness	SIR
43	31	MAKING WAVES, Nolans	Epic
44	—	HARDWARE, Krokus	Arista
45	36	THE ROGER WHITTAKER ALBUM, Roger Whittaker	Warner Brothers
46	57	GIVE ME THE NIGHT, George Benson	Warner Brothers
47	33	FLASH GORDON, Queen	EMI
48	44	LIVE IN BELFAST, Rowan Atkinson	Arista
49	—	SHADES, J J Cale	Shelter
50	32	THE RIVER, Bruce Springsteen	CBS
51	59	HITCHHIKERS GUIDE TO THE GALAXY VOL 2, Various	Original
52	54	REGGATA DE BLANC, Police	A&M
53	51	RUMOURS, Fleetwood Mac	Warner Brothers
54	41	I JUST CAN'T STOP IT, The Beat	Go Feet
55	56	THE VERY BEST OF... Don McLean	United Artists
56	53	EASYGEL, Emmylou Harris	Warner Brothers
57	—	CHRISTOPHER CROSS, Christopher Cross	Warner Brothers
58	42	LADY, Kenny Rogers	Liberty
59	46	DIRE STRAITS, Dire Straits	Vertigo
60	58	ROSES FROM THE SOUTH, James Last	Polydor
61	—	CHILDREN OF THE NIGHT, Nash The Slash	DinDisc
62	34	THE WILD & THE WILTING & THE INNOCENT, UFO	Chrysalis
63	32	SCARY MONSTERS & SUPER GREEPS, David Bowie	RCA
64	67	THE BEATLES 1962-1966, Beatles	Parlophone
65	56	FLESH & BLOOD, Roxy Music	Polydor
66	55	YESHOWS, Yes	Polydor
67	49	NUDE, Camel	Atlantic
68	—	GREATEST HITS VOL 2, Abba	Epic
69	75	THE BEATLES 1967-1970, Beatles	Parlophone
70	74	MORE SPECIALS, Specials	2-Tone
71	39	CLASSICS FOR DREAMING, James Last	Polydor
72	63	NEVER FOREVER, Kate Bush	EMI
73	61	BACK IN BLACK, AC/DC	Atlantic
74	48	NIGHTLIFE, Various	K-Tel
75	64	SLADE SMASHES, Slade	Polydor

## HEAVY METAL

1	ALL OF MY LOVE, Led Zepplin LP	Atlantic
2	GIVE PEACE A CHANCE, John Lennon from 'Live Peace In Toronto' LP	Apple
3	CREATED, Praying Mania 45	Arista
4	LIKE A HURRICANE, Neil Young from 'Live Rust' LP	Reprise
5	COLLISION COURSE, First 45	MCA
6	ALL OVER TOWN, April Wine 45	Capitol
7	VICIOUS, Lou Reed from 'Transformer' LP	RCA
8	HEAVEN & HELL (Live), Black Sabbath 12" 45	Vertigo
9	HARD AS NAILS, Ted Nugent from 'Wango Tango' LP	Epic
10	BLOODY FOLL, Quartz 12" single	RR Records
11	WIPE OUT, Raven 45 B-side	Neat
12	300 Ft. Saxxon from 'Bring Arm Of The Law' LP	CBS
13	PURPLE HAZE, Frank Marino 12" 45	CBS
14	LEAN WOMAN BLUES, T Rex from 'Electric Warrior' LP	Fly
15	THE JACK, AC/DC 45	Atlantic
16	IN THE AIR TONIGHT, Phil Collins 45	Atlantic
17	TOO MANY PEOPLE, Vardis 45	Logo
18	DIRECT LINE, Dextringer 45	Dindisc
19	BLACK NIGHT, Deep Purple 45	Harvest
20	ROCK N' ROMANCIN, Dark Star 45 B-side	Avatar
Compiled By: Mick & Geoff, Stirling House, (Monday Rock Club) Saltwell Road, Gateshead, Tyne & Wear.		

## FUTURIST

1	THE ACT BECAME REAL, Bollock Bros 12"	Lydon/McDonald
2	PROFILE, P-I-L	Boothill
3	ALL OF THE LADS, 4" Be 2" 12"	Scotling
4	DOLLARS IN DRAG, David Bowie	McDonald/Lydon
5	DRAC'S BA, Andy Fairbairn	Acrobat
6	FLOWERS OF ROMANCE, P-I-L	New Tape
7	I COULD HAVE DANCED ALL NIGHT, Norrie Paramor	Columbia
8	EINSTEIN-A-GO-GO, Landscape	RCA
9	THE MODEL, Snakefinger	Virgin
10	THE BUNIER, Bollock Bros 12"	Lydon/McDonald
11	GENTLEMEN TAKE POLAROID	Japan
12	DISCO ASTRONOMY ZODIAC, The Aries	EMI
13	CLUB TRIBUTE TO MARC BOLAN	Boothill
14	TANGO FANDANGO, She	German Import
15	FRENCH TAPES, Jim Morrison	French Import
Compiled By: DAVE ARCHER, The Daisy, 74 Charlotte Street (Fridays) and Studio 21, 21 Oxford Street, London W1 (Saturdays).		

## REGGAE

1	YOU'RE THE ONE	Tropical Breeze
2	AT THE CLUB	Victor Romero
3	ANNIVERSARY	Family Love
4	SPOILED BY YOUR LOVE	Joy White
5	SHE RUB ON GORN	Barrington Levi
6	MY LIZA	Ranking Dread
7	EAST	Jimmy Lindsay
8	NIGHT FALL	Johnny Osborne
9	TRUTH & LIGHTS	Ernest Wilson
10	OPEN UP	Dennis Brown
11	WARRIOR	Micky Dread
12	MOULDING	Jahman Levi
13	JAH NO DEAD	Burning Spear
14	PG IN LOVE	Pablo Gaddi
15	CINDERELLA	Johnny Osborne
Compiled By: DADDY KOOL RECORDS, 94 Dean Street, London W1		

## YESTERYEAR

ONE YEAR AGO (February 16, 1980)		FIVE YEARS AGO (February 21, 1975)		TEN YEARS AGO (February 20, 1971)		FIFTEEN YEARS AGO (February 15, 1966)		TWENTY YEARS AGO (February 16, 1961)	
1	COWARD OF THE COUNTY	1	DECEMBER '63	1	MY SWEET LORD	1	THESE BOOTS ARE MADE FOR WALKIN'	1	ARE YOU LONESOME TONIGHT
2	TOO MUCH TOO YOUNG	2	FOREVER AND EVER	2	THE PUSHBIKE	2	19th NERVOUS	2	SAILOR
3	I'M IN THE MOOD FOR DANCING	3	I LOVE TO LOVE	3	THE RESURRECTION SHUFFLE	3	YOU WERE ON MY MIND	3	WALK RIGHT BACK
4	SOMEONE'S LOOKING AT YOU	4	RODRIGO'S GUITAR CONCERTO	4	STONED LOVE	4	SPANISH FLEA	4	F. B. I.
5	CAPTAIN BEAKY	5	MAMA MIA	5	AMAZING GRACE	5	MICHELLE	5	RUBBER BALL
6	AND THE BEAT GOES ON	6	LOVE TO LOVE YOU BABY	6	NO MATTER WHAT	6	A GROOVY KIND OF LOVE	6	YOU'RE SIXTEEN
7	IT'S DIFFERENT FOR GIRLS	7	CONVOY	7	IT'S IMPOSSIBLE	7	LOVE'S JUST A BROKEN HEART	7	WHO AM I? THIS IS IT
8	I HEAR YOU NOW	8	LOVE MACHINE	8	YOUR SONG	8	KEEP ON RUNNIN'	8	WILL YOU LOVE ME TOMORROW
9	BABE	9	WE DO IT	9	GRANDAD	9	MIRROR MIRROR	9	PEPE
10	MY GIRL	10	DO IT	10	CANDIDA	10	MIRROR MIRROR	10	SAILOR

# INDEPENDENT

- SINGLES**
- 1 1 CARTROUBLE, Adam & The Ants Do It
  - 2 2 ZEROX, Adam & The Ants Do It
  - 3 4 IT'S OBVIOUS/DIET, Au Pairs Human
  - 4 35 FOUR FROM TOYAH (A1), Toyah Safari
  - 5 3 BULLSHIT DETECTOR, Various Crass
  - 6 — TRANSMISSION, Joy Division Factory
  - 7 8 DECONTROL, Discharge Clay
  - 8 33 LAST ROCKERS, Vice Squad Riot City
  - 9 10 LET THEM FREE, Anti-Past! Rondelet
  - 10 23 IS VIC THERE?, Department S Demon

- 11 5 ATMOSPHERE, Joy Division Factory
- 12 6 SIMPLY THRILLED HONEY, Orange Juice Postcard
- 13 9 GET UP AND USE ME, Fire Engines Codex Communications
- 14 14 STOP THAT GIRL, Vic Godard & Subway Sect Rough Trade
- 15 7 ORIGINAL SIN, Theatre Of Hate SS
- 16 12 LOVE WILL TEAR US APART, Joy Division Factory
- 17 17 FOUR SORE POINTS (EP), Anti-Past! Rondelet
- 18 — WHAT BECOMES OF THE BROKEN HEARTED, Dave Stewart featuring guest vocalist Colin Blunstone Broken
- 19 11 SEVEN MINUTES TO MIDNIGHT, Wah! Heat Inevitable
- 20 18 KILL THE POOR, Dead Kennedys Cherry Red

- 21 15 IT'S KINDA FUNNY, Josef K Postcard
- 22 22 CALIFORNIA UBER ALLES, Dead Kennedys Faust
- 23 13 HOLIDAY IN CAMBODIA, Dead Kennedys Cherry Red
- 24 29 WARDANCE/PSYCHE, Killing Joke Malicious Damage
- 25 41 TWENTY TENS (I'VE BEEN SMOKING ALL NIGHT), Virgin Prunes Baby
- 26 16 DANCED, Toyah Safari
- 27 24 BLUE BOY, Orange Juice Postcard
- 28 32 EXPLOITED BARMY ARMY, Exploited Exploited
- 29 18 TRY, Delta 5 Rough Trade
- 30 30 REQUIEM/CHANGE, Killing Joke Malicious Damage

- 31 — STALIN WASN'T STALLING, Robert Wyatt Rough Trade
- 32 45 DOLPHIN'S SPURT, Minny Pops Factory
- 33 21 POLITICS/IT'S FASHION, Girls At Our Best Record/Rough Trade
- 34 26 REALITY ASYLUM, Crass Crass
- 35 28 TELEGRAM SAM, Bauhaus 4AD
- 36 20 BLOODY REVOLUTIONS, Crass Crass
- 37 36 FLIGHT, A Certain Ratio Factory
- 38 34 GUILTY, Honey Bane HB
- 39 25 FEEDING OF THE 5,000 (SECOND SITTING), Crass Crass
- 40 39 ARMY LIFE, Exploited Exploited

- 41 37 BETTER SCREAM, Wah! Heat Inevitable
- 42 50 JOURNEY OF THE SORCERER, Hitch-Hikers' Guide To The Galaxy Theme Music Original
- 43 38 RADIO DRILL TIME, Josef K Postcard
- 44 — NIGHT SHIFT, Names Factory
- 45 27 THE EARTH DIES SCREAMING, DREAM A LIE, UB40 Graduate
- 46 48 FADE AWAY, New Age Steppers ONU
- 47 42 TOTALLY WIRED, Fall Rough Trade
- 48 44 SECONDS TOO LATE, Cabaret Voltaire Rough Trade
- 49 40 DEAF, Cops Ambulance Factory
- 50 — FOR MY COUNTRY, U.K. Decay Fresh

- ALBUMS**
- 1 1 DIRK WEARS WHITE SOX, Adam & The Ants Do It
  - 2 2 SIGNING OFF, UB40 Graduate
  - 3 4 CLOSER, Joy Division Factory
  - 4 6 LUBRICATE YOUR LIVING ROOM, Fire Engines Accessory
  - 5 3 UNKNOWN PLEASURES, Joy Division Factory
  - 6 7 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys Cherry Red
  - 7 10 THIRST, Clockdva Fetish
  - 8 11 IN THE FLAT FIELD, Bauhaus 4AD
  - 9 5 TOYAH! TOYAH! TOYAH!, Toyah Safari
  - 10 8 GROTESQUE (AFTER THE GRAMME), Fall Rough Trade

- 11 15 LIVE AT THE COUNTER EUROVISION '79, Misty In Roots People Unite
- 12 12 THE HITCH-HIKERS' GUIDE TO THE GALAXY PART TWO: THE RESTAURANT AT THE END OF THE UNIVERSE, Original Cast Original
- 13 9 THE HITCH-HIKERS' GUIDE TO THE GALAXY, Original Cast Original
- 14 13 STATIONS OF THE CRASS, Crass Crass
- 15 16 CHAPPAQUIDICK BRIDGE, Poison Girls Crass
- 16 17 A FACTORY QUARTET, Various Factory
- 17 — SCIENTIST MEETS THE SPACE INVADERS, Scientist Greenleeves
- 18 — THE RECORDER, Fish Food/Radical/K-Gertz/Welders/Peter Gabriel Bristol Recorder
- 19 20 COLOSSAL YOUTH, Young Marble Giants Rough Trade
- 20 19 INFLAMMABLE MATERIAL, SiM Little Fingers Rough Trade

COMPILED BY ALAN JONES FOR RFI RESEARCH FROM A NATIONWIDE PANEL OF 47 SPECIALIST SHOPS. ONLY INDEPENDENTLY DISTRIBUTED RECORDS ARE ELIGIBLE.

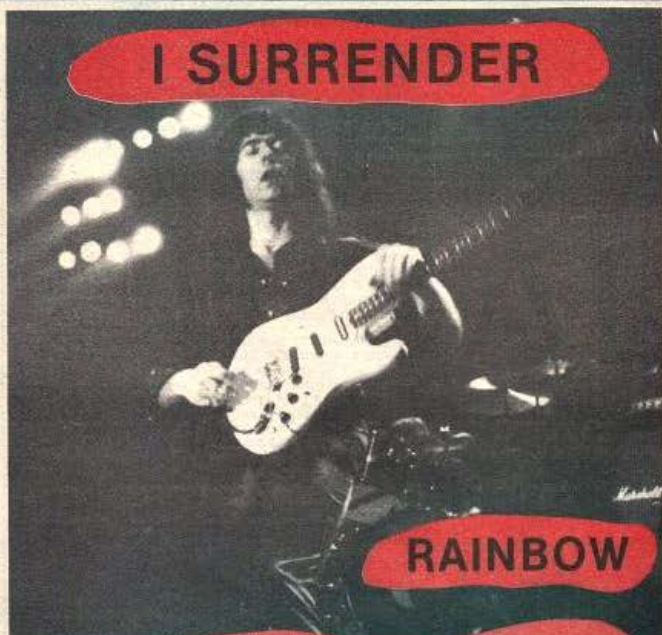
# VIRGIN

- 1 FACE VALUE Phil Collins
- 2 MOVING PICTURES Rush
- 3 MY LIFE IN THE BUSH OF GHOSTS Brian Eno/David Byrne
- 4 KINGS OF THE WILD FRONTIER Adam and the Ants
- 5 DIFFICULT TO CURE Rainbow
- 6 MAMM'N' PICTURES Dire Straits
- 7 VIENNA Ultravox
- 8 DOUBLE FANTASY John Lennon
- 9 SHADES J. J. Cale
- 10 DANCE CRAZE (Original Soundtrack) Various
- 11 THEMENINBLACK The Stranglers
- 12 PARADISE THEATRE Styx
- 13 ARC OF A DIVER Stevie Nicks
- 14 NUDE Camel
- 15 TRUST Elvis Costello
- 16 VISAGE Visage
- 17 ABSOLUTELY Madness
- 18 DIRK WEARS WHITE SOX Adam and the Ants
- 19 SECOND HELPING Fawcett Towers
- 20 HITCHHIKERS GUIDE TO THE GALAXY VOL 2 Various

CUT PRICE OFFERS AT MOST VIRGIN STORES THIS WEEK

# SONGWORDS

## I SURRENDER



## RAINBOW

I surrender to your heart babe  
Do anything that you want me to do  
Please be tender  
I'm in your hands girl  
This is a feeling I never knew  
You know I tried to make it on my own  
That's not the way it was meant to be  
Spent my time waiting by the phone  
Oh darling come back to me  
I surrender I surrender  
I'm giving up the role of pretender  
Hold me tender  
Girl be tender  
Can't you feel the love that I send yer  
I surrender  
Oh stop it girl  
I surrender  
Oh girl  
I remember  
Seems like a life time  
It's hard to believe it's a matter of days  
since you left me — oh  
I'm near to a heart break I want you so  
bad

Don't turn away  
What does it take to stay by my side  
You know I'll do what you want me to girl  
Take away this feeling inside  
I'm still in love with you  
I surrender I surrender  
Giving up the role of pretender  
I remember I remember  
Can't you feel the love that I send yer  
I surrender  
Darling girl  
I surrender  
Oh yeah  
I surrender I surrender  
Darling now won't you be tender  
I surrender I surrender  
Feel the love that I send yer  
I surrender  
Oh yeah

Words and music by: Russ Ballard  
Copyright, 1980 Island Music Ltd. World  
Excluding USA, Canada and Japan.

## XTC SGT ROCK (Is Going To Help Me)



I'm enlisting overseas aid  
Need assisting, help with a maid  
Get the expert on mademoiselles  
He could diffuse any bombshell!

If I could only be tough like him  
The I could win  
My own, small, battle of the sexes

Sgt Rock is going to help me  
Make the girl mine  
Keep her stood in line  
Sgt Rock is going to help me  
Make the girl mine  
Keep her stood in line

Make the girl mine, wave the victory  
sign

I'm invading territories  
Girls are foreign and strange to me  
Get the expert at kissing and stuff  
He stays easy when things get rough

Sometimes relationships don't go as  
planned  
Some girls can make themselves so  
cold  
A no-mans land,

Words and music by: Andy Partridge  
c. 1980 Virgin Music (Publishers) Ltd.

# VIDEO

- 1 MONKY PYTHON AND THE HOLY GRAIL, Brent Walker
  - 2 OMEN, Magnetic Video
  - 3 JAWS, CIC
  - 4 STRAW DOGS, Guild
  - 5 EXCROST, Warner Brothers
  - 6 DIRTY HARRY, Warner Brothers
  - 7 THE TEXAS CHAIN SAW MASSACRE, Iver Films
  - 8 ENTER THE DRAGON, Warner Brothers
  - 9 ANIMAL HOUSE, CIC
  - 10 THE IN-LAWS, Warner Brothers
- Compiled by HMV, Oxford Street, London W1

# FILMS

- LONDON'S TOP TEN**
- 1 1 THE JAZZ SINGER (Col-EMI-War) ABC 1 Shaftesbury Avenue, ABC 1 Bayswater, ABC 3 Edgware Road, ABC 1 Fulham Road,
  - 2 2 NINE TO FIVE (20th Fox) Odeon Leicester Square.
  - 3 3 CALIGULA (GTO) Prince Charles.
  - 4 4 THE FORMULA (CIC) Empire, ABC 2 Bayswater, ABC 1 Edgware Road, ABC 2 Fulham
  - 5 2 THE EXTERMINATOR (Alpha) ABC 2 Edgware Road, ABC 3 Fulham Road, Classic 2 Haymarket, Classic Leicester Square, Studio 2.
  - 6 6 FLASH GORDON (Col-EMI-War) ABC 2 Shaftesbury Avenue, ABC 5 Fulham Road, Classic 3 Haymarket, Studio 1.
  - 7 5 THE BERNAUDA TRIANGLE (Sunn Classic) Classic 1 Oxford Street, ABC 3 Bayswater, ABC 4 Edgware Road, ABC 4 Fulham
  - 8 7 ATLANTIC CITY (Curzon) Enterprise Curzon.
  - 9 4 THE DOGS OF WAR (UA) Odeon 1 Kensington, Odeon 3 Westbourne Grove, London Pavilion.
  - 10 8 DIVINE MADNESS (Col-EMI-War) Warner 4.
- UK PROVINCIAL TOP FIVE**
- 1 THE WANDERERS / THE CHOIRBOYS (GTO)
  - 2 ACULT FAIRY TALES (Prods. Assoc)
  - 3 HANGAR 18 (Sunn Classic)
  - 4 ASSAULT ON PRECINCT 13/HALLOWEEN (Miracle)
  - 5 RAISE THE TITANIC (ITC)
- Compiled by: SCREEN INTERNATIONAL

# BOOKS

- 1 LENNON IN HIS OWN WORDS, John Lennon £7.95
  - 2 JOHN LENNON 1940 - 1980 (printed music) £3.95
  - 3 IT'S NOT THE NINE O'CLOCK NEWS £1.95
  - 4 SHAVED FISH (printed music) £2.50
  - 5 ROLLING STONES DISCOGRAPHY £1.95
  - 6 IMAGINE ALBUM, John Lennon £2.95
  - 7 CLASH BEFORE AND AFTER (Pictures by Fennie Smith) £4.95
  - 8 MADNESS: Songs from 2 Albums (printed music) £3.95
  - 9 ENCYCLOPAEDIA METALLICA £2.95
  - 10 LENNON TAPES £1.95
- Compiled by: MUSIC SALES, 78 Newman Street, London W1.

# STAR CHOICE



Slim Jim Phantom (Drummer with the Stray Cats)

- 1 HONKY TONK WOMAN, Rolling Stones
- 2 I FOUGHT THE LAW, Bobby Fuller
- 3 LAST TRAIN TO CLARKSVILLE, The Morkes
- 4 GOOD ROCKIN' DADDY, Etta James
- 5 ROCK N ROLL SHOPPING CENTER, Jonathan Richman
- 6 BARRY TOWN, Steely Dan
- 7 TRYING TO GET TO YOU, Elvis Presley
- 8 CRAZY MAMA, Rolling Stones
- 9 THE OCEAN, Led Zeppelin
- 10 COWBOYS DREAM NUMBER 19, Dan Hicks And The Hot Licks

# UK DISCO

1	3	DON'T STOP THE MUSIC, Yarbrough & Peoples	Mercury 12in
2	8	SOUTHERN FREEZE/VERSION, Freeze	Beggars Banquet 12in
3	2	BURN RUBBER ON ME, Gap Band	Mercury 12in
4	6	MYSTERIES OF THE WORLD, MFSB	TSOP 12in
5	3	GANGSTERS OF THE GROOVE, Heatwave	GTO 12in
6	7	RAPTURE, Blondie	Chrysalis 12in
7	4	RAPP PAYBACK, James Brown	RCA 12in/US TK LP
8	5	ALL MY LOVE, L.A.X.	Epic 12in
9	23	SLIDE, Rah Band	DJM 12in
10	10	YOU'RE TOO LATE, Fantasy	Epic 12in
11	12	IMAGINATION (I CAN MAKE IT BETTER/UP ON SOUL TRAIN) CONTINENTAL SHUFFLE, Whispers	US Solar LP Ensign 12in
12	9	I SHOT THE SHERIFF, Light Of The World	Ensign 12in
13	16	THE BOTTLE, Gil Scott Heron/Brian Jackson	Vintage Champagne 12in
14	15	HERE'S TO YOU/NO MUSIC, (New York) Sky	Excaltor 12in
15	27	(SOMEBODY) HELP ME OUT/RISING SUN, Beggar And Co	Ensign 12in
16	19	ALL NIGHT LONG/TAKE IT TO THE TOP, Cloud	Mirage 12in
17	18	BON BON VIE, T.S. Monk	UK Champagne 12in
18	14	I AIN'T GONNA STAND FOR IT, Stevie Wonder	Motown
19	33	GET TOUGH/DE KLEER TING, Kleeer	US Atlantic LP/12in promo
20	20	TO PROVE MY LOVE, Ned Doherty	CBS 12in
21	24	IT'S A LOVE THING, Whispers	US Solar 12in
22	17	BURNIN' UP THE CARNIVAL, Joe Sample	MCA 12in/LP
23	11	CELEBRATION, Kool & The Gang	De-Lite 12in
24	21	CAN YOU HANDLE IT, Sharon Redd	Epic 12in
25	32	DON'T STOP, K.L.D.	Groove/EMI 12in
26	13	DO YOU FEEL MY LOVE?, Eddy Grant	Ensign 12in
27	31	I HEAR MUSIC IN THE STREETS, Unlimited Touch	Epic 12in
28	25	CANDIDATE FOR LOVE/CAN'T KEEP MY HANDS TO MYSELF, T.S. Monk	Mirage LP Spring 12in
29	26	I HAD TO SAY IT (EXPLETIVE DELETED), Millie Jackson	Spring 12in
30	34	HEAVY LOVE AFFAIR/PRAISE/FUNK ME/ LOVE PARTY, Marvin Gaye	Motown LP
31	36	LOVE MONEY, Funk Masters	Tania Music 12in
32	22	NEVER GONNA GIVE YOU UP, Patrice Rushen	Elektra 12in
33	18	LIKE (WHAT YOU'RE DOING TO ME), Young & Company	Excaltor 12in
34	35	INSIGHT, Wilton Felder	MCA 12in
35	30	PASSPORT/MR MAC, Inversions	Groove Production 12in
36	40	HANG TOGETHER, Odyssey	RCA 12in
37	37	NIGHTS (FEEL LIKE GETTING DOWN), Billy Ocean	GTO 12in
38	56	L.A. 14, Breakfast Band	Disc Empire 12in
39	26	BITS & PIECES III, Vastokz	Canadian Special Disco Mixer 12in
40	29	(FLYING ON THE) WINGS OF LOVE (REMIX '81), Level 42	Polydor 12in
41	43	THE BED'S TOO BIG WITHOUT YOU, Sheila Hyton	Island 12in
42	49	(YOU KNOW) YOU CAN DO IT/WE CHOSE LOVE, Central Line	Mercury 12in
43	60	TAKING IT TO THE TOP, Spectrum	Smokey 12in
44	39	UNDERWATER, Harry Thumann	Decca 12in
45	40	REMOTE CONTROL, Reddings	Epic
46	46	TOO TIGHT/PLAY WIDIT, ConFunkShun	Mercury 12in
47	50	MIGHTY-MIGHTY/JUMP ON IT/OZONEE BEE BOP/LOVE ZONE/ ROCK AND ROLL POP AND SOUL, Ozone	US Motown LP
48	35	LOVE DANCIN'/IT'S JUST THE WAY I FEEL/ROCK RADIO/ BEFORE YOU BREAK MY HEART, Gene Dunlap	US Capitol LP
49	47	(I STRUT YOUR STUFF) SEXY LADY/WAITING ON YOUR LOVE, Young & Company	Excaltor 12in
50	67	LOVE COLLECT/GOLDMINE, David Bendeth	Ensign 12in
51	48	GRAND PRIX (DOUBLE STEAL, Fuse	Japanese/German GTI LP
52	66	FLYING HIGH/MARIPOSA (BUTTERFLY)/ CARREABAN WINTER, Freeze	Beggars Banquet LP
53	84	SIX NINE SHUFFLE, Atitude	UK Champagne 12in
54	74	GIVE ME YOUR LOVE, Sylvia Striplin	US Uno Melodic 12in
55	82	A LITTLE BIT OF JAZZ, Nick Straker Band	CBS 12in
56	81	ALL FIRED UP/DANCIN' ME TO ECSTASY, Hot Culinae	Kaleidoscope 12in
57	85	FULL OF FIRE, Shalamar	US Solar 12in
58	91	GET YOURSELF TOGETHER/PARTY PEOPLE, Myatic Touch	US Reflection 12in
59	52	WATCHING YOU/DREAMIN', Slave	Atlantic 12in
60	—	BREAD SANDWICHES/JUST CHILLIN' OUT/SPINNIN'/ MASTER ROCKER/FREBOLT HUSTLE/HASGOLABORIBW, Bernard Wright	US Arista GRP LP
61	76	DON'T KNOW WHAT TO SAY/ROCK CREEK PARK, Blackbirds	Fantasy 12in
62	57	MIDNIGHT INTERLUDE/MAGIC, Tom Browne	Arista GRP 12in
63	83	FANCY DANCER (REMIX), Lenny White/Twennynine	Elektra 12in promo
64	56	BOOGIE BODY LAND, Bar-Kays	Mercury 12in
65	73	BODY MUSIC, One On One	US Bonus 12in
66	86	LOVE (IS GONNA BE ON YOUR SIDE), Firefly	US Emergency 12in
67	88	DOH SUGA WOOGA/THIS FEELIN' (REMIX), Frank Hooker & Positive People	US Panorama LP
68	83	I'M STARTING AGAIN, Grace Kennedy	DJM 12in
69	76	BAND OF GOLD, Freda Payne	Vintage Champagne 12in
70	—	THE JAZZY DANCER/DANCE DANCE DANCE, Second Image	Polydor 12in
71	—	MAKE THAT MOVE/SOME THINGS NEVER CHANGE/ ATTENTION TO MY BABY/POP ALONG KID, Shalamar	US Solar LP
72	71	JONES VS. JONES/SUMMER MADNESS/FUNKY STUFF/ HOLLYWOOD SWINGIN', Kool & The Gang	De-Lite 12in EP
73	—	WHAT'S ON YOUR MIND/TURN OFF THE LAMPLIGHT, George Benson	Warner Bros 12in
74	—	BY ALL MEANS/DO I HAVE TO?, Alphonse Mouzon	US P.A.U.S.A. LP
75	79	IT'S MY TURN, Diana Ross	Motown
76	54	RUNAWAY LOVE, Linda Clifford	US Curtom 12in promo
77	72	CHILL-OUT!, Free Expression	US Vanguard 12in
78	59	JUST HOLDIN' ON, Ernie Watts	Elektra 12in
79	89	CALL I WHAT YOU WANT I, V./YOU BE I I B H TURN AROUND/SUMMER FUN, Bill Summers	US MCA LP
80	—	TARANTULA WALK/NEW BORN CHILD, Ray Carless	Ensign 12in
81	69	I WANNA MAKE IT WITH YOU/YOU'RE A WINNER, Rose Royce	Whitfield LP
82	81	FREE BASS, Wizzdom	US TK 12in
83	80	POSHIN' TIL CLOSIN'/JITTERBUGGIN'/TURN AROUND! GOIN' CRAZY, Heatwave	GTO LP
84	75	CRUISING -TOWN, Hiroshige	Arista 12in
85	—	LOC-UP -TOWN, Hiroshige	US Citation 12in
86	53	HAPPY BIRTHDAY/DID I HEAR YOU SAY YOU LOVE ME/ LATELY, Stevie Wonder	Motown LP/12in promo
87	77	I WANNA BE WITH YOU/SLIP AND DIP, Coffee	De-Lite 12in
88	—	SOUL, Frankie Valli	MCA 12in
89	—	SUPERLOVE/CAN'T GET ENOUGH, (New York) Sky	Excaltor LP
90	90	GET UP AND DANCE, Norman Giacombe Jr	Pressure 12in

# US SINGLES

1	2	9 TO 5, Dolly Parton	RCA
2	3	I LOVE A RAINY NIGHT, Eddie Rabbit	Elektra
3	1	CELEBRATION, Kool & The Gang	De-Lite
4	6	WOMAN, John Lennon	Geffen
5	4	THE TIDE IS HIGH, Blondie	Chrysalis
6	8	KEEP ON LOVING YOU, REO Speedwagon	Epic
7	12	THE BEST OF TIMES, Styx	A&M
8	9	GIVING IT UP FOR YOUR LOVE, Delbert McClinton	Capitol/MSS
9	11	SAME OLD LANG SYNE, Dan Fogelberg	Full Moon
10	10	HEY NINETEEN, Steely Dan	MCA
11	5	PASSION, Rod Stewart	Warner Bros
12	15	THE WINNER TAKES IT ALL, Abba	Atlantic
13	7	STARTING OVER, John Lennon	Geffen
14	16	I AIN'T GONNA STAND FOR IT, Stevie Wonder	Tania
15	17	CRYING, Don McLean	Millennium
16	13	EVERY WOMAN IN THE WORLD, Air Supply	Arista
17	20	HELLO AGAIN, Neil Diamond	Capitol
18	19	TOGETHER, Tierra	Boardwalk
19	32	RAPTURE, Blondie	Chrysalis
20	24	MISS SUN, Boz Scaggs	Columbia
21	23	A LITTLE IN LOVE, Cliff Richard	EMI-America
22	22	HEARTBREAK HOTEL, The Jacksons	Epic
23	24	TREAT ME RIGHT, Pat Benatar	Chrysalis
24	26	GAME PEOPLE PLAY, The Alan Parsons Project	Arista
25	25	SMOKEY MOUNTAIN RAIN, Ronnie Milsap	RCA
26	26	WHAT KIND OF FOOL, Barbra Streisand & Barry Gibb	Columbia
27	30	HEARTS ON FIRE, Randy Meisner	Epic
28	33	KISS ON MY LIST, Daryl Hall & John Oates	RCA
29	18	IT'S MY TURN, Diana Ross	Motown
30	38	LYING IN A FANTASY, Leo Sayer	Warner Bros
31	35	AH! LEAH!, Donnie Iris	MCA/Carousel
32	21	SEVEN BRIDGES ROAD, Eagles	Asylum
33	49	FADE AWAY, Bruce Springsteen	Columbia
34	27	LOVE ON THE ROCKS, Neil Diamond	Capitol
35	28	GUILTY, Barbra Streisand & Barry Gibb	Columbia
36	40	RIDERS IN THE SKY, Outlaws	Arista
37	39	BACK IN BLACK, AC/DC	Atlantic
38	46	PRECIOUS ME, Phil Spector	Boardwalk
39	57	DON'T STAND SO CLOSE TO ME, The Police	A&M
40	34	KILLIN' TIME, Fred Knoblock and Susan Anton	Scott Brothers
41	45	TOO TIGHT, Con Funk Shun	Mercury
42	42	FLASH'S THEME AKA FLASH, Queen	Elektra
43	48	GUITAR MAN, Elvis Presley	RCA
44	50	STAYING WITH IT, Firefall with Lisa Nemeo	Atlantic
45	53	SOMEBODY'S KNOCKIN', Terri Gibbs	MCA
46	31	TIME IS TIME, Andy Gibb	RSO
47	32	DO DO DO DO DA DA DA DA, The Police	AS&M
48	63	WHILE YOU SEE A CHANCE, Steve Winwood	Island
49	26	I MADE IT THROUGH THE RAIN, Barry Manilow	Arista
50	41	HUNGRY HEART, Bruce Springsteen	Columbia
51	43	HIT ME WITH YOUR BEST SHOT, Pat Benatar	Chrysalis
52	39	LIPSTICK, Suzi Quatro	Dreamland
53	71	MORNING TRAIN, Sheena Easton	EMI-America
54	81	AIN'T EVEN DONE WITH THE NIGHT, John Cougar	Riva
55	44	TELL IT LIKE IT IS, Heart	Epic
56	47	FANTASTIC VOYAGE, Lakeside	Solar
57	68	TURM ME LOOSE, Lovejoy	Columbia
58	73	JUST BETWEEN YOU AND ME, April Wine	Capitol
59	47	LADY, Kenny Rogers	Liberty
60	80	FULL OF FIRE, Shalamar	Solar
61	72	FIREFLIES, Fleetwood Mac	Warner Bros
62	31	HE CAN'T LOVE YOU, Michael Stanley Band	EMI-America
63	75	DON'T STOP THE MUSIC, Yarbrough and Peoples	Mercury
64	54	SHINE ON, LTD	A&M
65	—	JUST THE TWO OF US, Grover Washington Jr	Elektra
66	66	DREAMER, The Association	A&M
67	—	AND LOVE GOES ON, Earth, Wind and Fire	ARC/Columbia
68	52	WHO'S MAKING LOVE, Blues Brothers	Atlantic
69	55	FLY AWAY, Peter Allen	A&M
70	—	ANGEL OF THE MORNING, Juice Newton	Capitol
71	—	DON'T YOU KNOW WHAT LOVE IS, Touch	Atco
72	—	KEEP THIS TRAIN A ROLLIN', The Doobie Brothers	Warner Bros
73	56	SUGOENLY, Olivia Newton-John & Cliff Richard	MCA
74	—	HOW 'BOUT US, Champaign	Columbia
75	—	YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME (Medley), Spinners	Atlantic

# US ALBUMS

1	4	HI INFIDELITY, REO Speedwagon	Epic
2	1	DOUBLE FANTASY, John Lennon/Yoko Ono	Geffen
3	3	THE JAZZ SINGER, Neil Diamond	Capitol
4	2	CRIMES OF PASSION, Pat Benatar	Chrysalis
5	6	PARADISE THEATER, Styx	A&M
6	5	ZENYATTA MONDATTI, The Police	A&M
7	8	AUTOAMERICAN, Blondie	Chrysalis
8	7	GREATEST HITS, Kenny Rogers	Liberty
9	9	BACK IN BLACK, AC/DC	Atlantic
10	10	HOTTER THAN JULY, Stevie Wonder	Tania
11	13	CELEBRATE, Kool & The Gang	De-Lite
12	12	GAUCHO, Steely Dan	MCA
13	15	THE TURN OF A FRIENDLY CARD, The Alan Parsons Project	Arista
14	14	THE RIVER, Bruce Springsteen	Columbia
15	16	9 TO 5 AND ODD JOBS, Dolly Parton	RCA
16	18	FANTASTIC VOYAGE, Lakeside	Solar
17	11	GUILTY, Barbra Streisand	Columbia
18	19	SUPER TROUPER, Abba	Atlantic
19	21	III, The Gap Band	Mercury
20	17	EAGLES LIVE, Eagles	Asylum
21	25	LIVE, Fleetwood Mac	Warner Bros
22	22	FOOLISH BEHAVIOUR, Rod Stewart	Warner Bros
23	36	ARC OF A DIVER, Steve Winwood	Island
24	30	HORIZON, Eddie Rabbit	Elektra
25	29	GHOST RIDERS, Outlaws	Arista
26	27	MAKING MOVIES, Dire Straits	Warner Bros
27	28	GREATEST HITS, The Doors	Elektra
28	33	THE TWO OF US, Yarbrough And Peoples	Mercury
29	46	SANDINISTA, The Clash	Epic
30	—	CAPTURED, Journey	Columbia
31	23	FLASH GORDON (Original Soundtrack), Queen	Elektra
32	32	LOST IN LOVE, Air Supply	Arista
33	24	HITS, Boz Scaggs	Columbia
34	26	GREATEST HITS/LIVE, Heart	Epic
35	39	IMAGINATION, The Whispers	Solar
36	37	WINGLIGHT, Grover Washington Jr	Elektra
37	38	GREATEST HITS, Ronnie Milsap	RCA
38	48	TRUST, Elvis Costello & The Attractions	Columbia
39	44	THE JEALOUS KIND, Delbert McClinton	Capitol/MSE
40	40	ANNE MURRAY'S GREATEST HITS, Anne Murray	Capitol
41	42	BLACK SEA, XTC	Virgin
42	25	BARRY, Barry Manilow	Arista
43	43	GLASS HOUSES, Billy Joel	Columbia
44	45	JERMAINE, Jermaine Jackson	Motown
45	56	THE NATURE OF THE BEAST, April Wine	Capitol
46	54	CITY NIGHTS, Tierra	Boardwalk
47	66	IN OUR LIFETIME, Marvin Gaye	Tania
48	48	DIANA, Diana Ross	Motown
49	58	TURN BACK, T.O.S.	Columbia
50	50	FACES, Earth, Wind & Fire	ARC/Columbia
51	34	THE GAME, Queen	Elektra
52	35	CHRISTOPHER CROSS, Christopher Cross	Warner Bros
53	31	TRIUMPH, The Jacksons	Epic
54	47	ONE STEP CLOSER, The Doobie Brothers	Warner Bros
55	41	AGAINST THE WIND, Bob Seger & The Silver Bullet Band	Capitol
56	49	MADE IN AMERICA, Blues Brothers	Atlantic
57	51	TOUCH, Con Funk Shun	Mercury
58	53	FREEDOM OF CHOICE, Devo	Warner Bros
59	55	SECONDS OF PLEASURE, Rock 'n' Roll	Columbia
60	57	SHAVED FISH, John Lennon	Capitol
61	71	ONE MORE SONG, Randy Meisner	Epic
62	84	RADIOLAND, Nicolette Larson	Warner Bros
63	—	EVANGELINE, Emmylou Harris	Warner Bros
64	52	LIVE AND MORE, Roberta Flack And Peabo Bryson	Atlantic
65	75	BORDERLINE, Ry Cooder	Warner Bros
66	56	THE BEATLES 1967-1970	Capitol
67	69	WHITE ALBUM, Beatles	Capitol
68	70	THREE FOR LOVE, Shalamar	Solar
69	80	REMAIN IN LIGHT, The Talking Heads	Sire
70	81	ALIVE, Kenny Loggins	Columbia
71	32	THE BEATLES 1962-1966, Beatles	Capitol
72	83	IMAGINE, John Lennon	Capitol
73	73	VOICES, Daryl Hall & John Oates	RCA
74	65	FEEL ME, Cameo	Chocolate City
75	—	WELCOME TO THE WRECKING BALL, Grace Slick	RCA

# US SOUL

1	1	BURN RUBBER, Gap Band	Mercury
2	3	DON'T STOP THE MUSIC, Yarbrough & Peoples	Mercury
3	2	FANTASTIC VOYAGE, Lakeside	Solar
4	4	HEARTBREAK HOTEL, The Jacksons	Tania
5	6	I AIN'T GONNA STAND FOR IT, Stevie Wonder	Arista
6	5	UNITED TOGETHER, Aretha Franklin	Solar
7	11	IT'S A LOVE THING, Whispers	Solar

# IRON MAIDEN

# KILLERS

## NEW ALBUM OUT NOW

PRODUCED BY MARTIN BIRCH

### KILLER WORLD TOUR '81 UK DATES

February

- 17 IPSWICH Gaumont
- 18 NORWICH U of E. Anglia
- 19 OXFORD New Theatre
- 20 LANCASTER University
- 21 DERBY Assembly Rooms
- 22 MANCHESTER Apollo
- 23 HANLEY Victoria Hall
- 24 DUNSTABLE Queensway Hall
- 26 GUILDFORD Civic
- 27 BRISTOL Colston Hall
- 28 TAUNTON Odeon

March

- 1 BOURNMOUTH Winter Gardens
- 2 SOUTHAMPTON Gaumont
- 4 BRADFORD St Georges Hall
- 5 LIVERPOOL Royal Court
- 6 MIDDLESBOROUGH Town Hall
- 7 NEWCASTLE City Hall
- 8 GLASGOW Apollo
- 9 EDINBURGH Odeon
- 10 SHEFFIELD City Hall
- 12 BIRMINGHAM Odeon
- 13 CAMBRIDGE Corn Exchange
- 14 BRACKNELL Sports Centre
- 15 HAMMERSMITH Odeon

### Plus Special Guests



Tour arranged by Cowbell



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