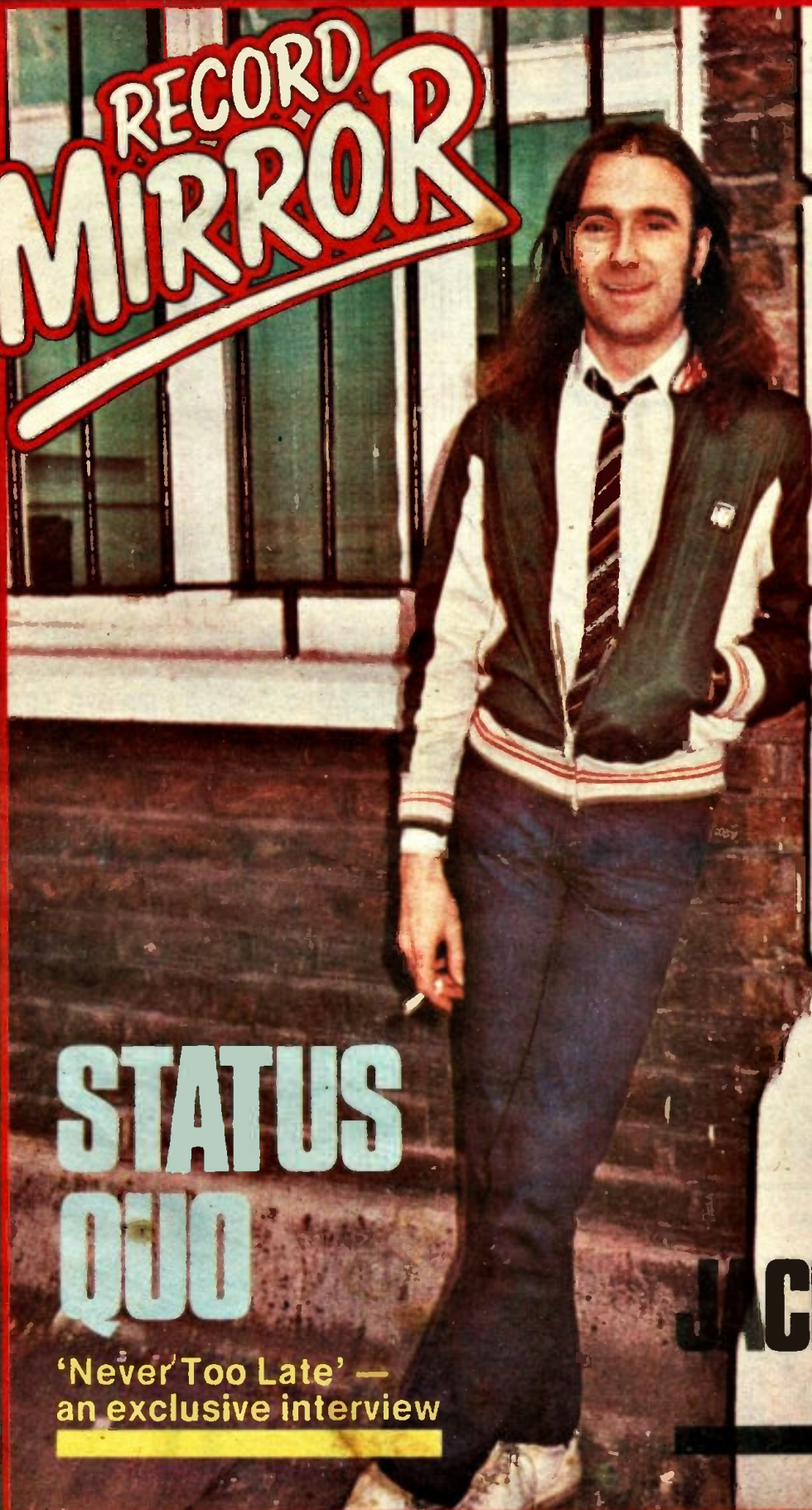


ADAM ANT/SELECTOR/VAPORS

# RECORD MIRROR



## STRAY CATS

Snap, crackle and . . . in colour

## BRUCE

Springsteen cancels

## THE WHO

'Face Dances' reviewed

## STATUS QUO

'Never Too Late' — an exclusive interview

## JACKSONS

Shy boys open up

SHAKIN' STEVENS/ NEW ORDER



**RECORD MIRROR**

# NEWS

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## BRUCE TAKES A REST

### Tour rescheduled

BRUCE SPRINGSTEEN has cancelled his UK dates — but before you all start jumping off multi-storers, don't worry... the dates have been rescheduled.

"Bruce is simply exhausted and suffering from the assorted ailments that can crop up during a gruelling tour," said his manager Jon Landau. "While his health is not in serious danger, doing his first full tour of the UK without adequate rest would run the risk of later cancellations."

All British dates have been postponed until May and June, and all tickets purchased for the original dates will be valid for the corresponding re-scheduled shows at the same venues. These are: Brighton Centre March 17 valid now for May 26, Wembley Arena March 19, 20 now for May 29, 30, respectively, Manchester Apollo March 23, 24 now for May 13, 14 respectively, Birmingham National Exhibition Centre now June 7, 8 respectively, Edinburgh Playhouse March 30 now May 16, Newcastle City Hall March 31 now May 11, Wembley Arena April 2, 3, 4 now June 1, 2 and 4 respectively.

If you cannot attend the concerts on the re-scheduled date, you must return your ticket to the point of purchase by April 3, clearly stating your name and address so your money can be refunded.

The postal addresses for each box office refund are: Brighton: Box Office, Brighton Centre, Russell Road, Brighton; Wembley: Bruce Springsteen, GP Productions, PO Box 4TL, London W1A 4TL; Manchester: Box Office, Apollo, Ardwick Green, Manchester; Birmingham: as for Wembley; Edinburgh: Playhouse, Greenside Place, Edinburgh; Newcastle: City Hall Box Office, Northumberland Road, Newcastle upon Tyne.



BRUCE SPRINGSTEEN: "Alright boss, I'm resting."

## SNAPPING UP THE PHOTOS

THE PHOTOS, currently halfway through their British tour, have added five more dates to their itinerary because ticket demand has been so great.

The band who sold out the London Venue last week now play Coventry Tiffanys April 2, Nottingham Rock City 3, St Albans City Hall 4, London Lyceum 5, Bath Pavilion 6.

Tony Visconti is currently working on the band's new album which should be out shortly.

## HORSES, LIZZY ALBUMS

AFTER A lengthy break, Wild Horses will be releasing a double A sided single on April 6.

The first 15,000 copies of the single will feature two studio tracks 'I'll Give You Love' and 'The Kid' as well as two live tracks, 'Saturday Night' and 'Rocky Mountain Way'. After these copies have been sold, a version of the single that just includes 'I'll Give You Love' and 'Rocky Mountain Way' will be available.

Wild Horses will have their new album 'Stand Your Ground' released in early May when they'll be starting a 10 or 15 date tour.

THIN LIZZY release a retrospective album 'The Adventure Of Thin Lizzy' on March 27. The album traces their history including 'Whiskey In The Jar', 'The Boys Are Back In Town' and 'Don't Believe A Word'. Lizzy also hope to include a free album with the record. Thin Lizzy will also be making a number of summer appearances and a video of the band will be out shortly.



BRIAN ROBERTSON: Wild Horses single and LP.

## READING, DONNINGTON DATES SET

DATES FOR two of Britain's leading outdoor festivals were set this week.

Castle Donnington will take place the weekend of August 22 and Reading will be held over August Bank Holiday 28, 29 and 30. As yet no big names have been announced and a rumour that Whitesnake would definitely be headlining Castle Donnington were strongly denied by the promoters. "I absolutely deny that Whitesnake will be headlining the bill," said a spokesman.

It was the same story with Reading Festival where the promoters said that no big name acts could be confirmed.

The fate of Knebworth continuing as a festival site still hangs in the balance. Capital Radio told us this week that they have "made no firm decision" whether to sponsor the event again and last year they were rumoured to have lost money.

Genesis are still on for playing Milton Keynes but the dates haven't been confirmed. Record Mirror spoke to Phil Collins recently who said "We'll be playing three dates at Milton Keynes sometime in August. It's a change from our tour last year when we played smaller venues. I'd like to do that again, but this year it's just not practical."

Absolutely nothing was available from Scotland on the future of festivals at Loch Lomond.

## TYGERS HELLBOUND AND SPELLBOUND

THE TYGERS of Pan Yang who release their new album 'Spellbound' on April 10, also begin their first major tour next month.

For the dates they'll be joined by Magnum whose fourth album 'Chase The Dragon' is also due for release next month and Alkatrazz who have just signed to RCA.

The tour runs Cardiff Top Rank April 22, Nottingham Rock City 23, Hanley Victoria Halls 24, Cornwall Coliseum 25, Bournemouth Winter Gardens 26, Grimsby Central Hall 27, Coventry Tiffanys 28, Liverpool University 29, Colwyn Bay Pier 30, Glasgow Apollo May 1, Edinburgh Odeon 2, Ayr Pavilion 3, Hull City Hall 5, West Runton Pavilion 8, St Albans City Hall 9, Sheffield Polytechnic 10, Newcastle City Hall 13.

More dates are currently being arranged including a major London gig. The Tygers will also be releasing their new single 'The Story So Far' this week. It's a limited edition three track single which also contains the songs 'Silver And Gold' and the old Small Faces classic 'All Or Nothing'.

# the VAPORS



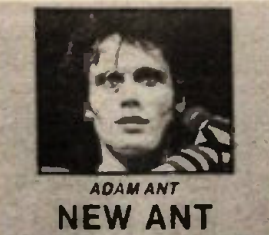


# RELEASES

- **HITMEN** release a new single on March 27 which should please the fans of "Psycho". It's called "Bates Motel" after the location of Hitchcock's spine chilling drama.
- **TEDDY PENDERGRASS**, with five platinum and five gold albums under his belt, releases "Ready For Teddy Pendergrass" on April 10. A single "The Whole Town's Laughing At Me/Love TKO" comes out on the same day.
- **ASWAD** the top reggae band release their new album - "Showcase" - next month on the Grove Music label through Island Records. It features a number of tracks dating back to the band's first island sessions in 1976.
- **THE PARAGONS** have re-formed and release their new album next month "Together Again" will feature a number of Jamaican hits from the band who wrote "Blonde" & "The Tide is High".
- **CARAVAN** release an edited single version of "Keepin' Up De Fences", one of the tracks from their recent LP "The Album". The band are also currently setting up a tour.
- **ANOTHER PRETTY FACE** have an EP release on their own Chicken Jazz label with three tracks, "Soul To Soul", "God On The Screen" and "A Woman's Place".
- **UK SUBS** release a blue vinyl single "Keep On Running (Till You Burn) Next Month. It is not taken from their last album "Diminished Responsibility".
- **THE ACTION** release a new single "I'll Keep On Holding On" on Easel Records which is to be followed by an album "The Ultimate Action".
- **RONNIE SPECTOR** recently signed to Red Shadow Records, releases a single "Here Today, Gone Tomorrow" taken from her debut album.
- **REAL TO REAL** debut album "Tightrope Walkers" is released this month.
- **JOE ELY** releases a new album "Notta Gotta Lotta" next month with the title track rush released as a single on March 27. He is also setting up a short UK tour and TV appearances in May.



- **THE PLASTICS** (above) from Japan release their debut album "Welcome Back Plastics" next month.
- **GEDDES AXE** from Sheffield release their debut EP this month comprising three tracks, "Return Of The Gods", "Wildfire" and "Aftermath".
- **ESSENTIAL BOP** have a single featuring two new songs "Croaked" and "Mau-Mau" scheduled for release in mid April.
- **RAM JAM BAND** release their debut single "Free Town" on their own Ram Jam Records label this month.
- **SPIRIT** finally released their "Potogoland" album this month on Beggar's Banquet, it has lain in the vaults for more than 10 years.
- **EAST SIDE BAND** release their single "Won't You Be Mine" on the independent Black Label. Featured on the single are Russel Hine and Some of Gary Numan's band.
- **CHAS & DAVE** follow up their "Rabbit" hit with a new single "Poor Old Mr Woogie" from the duo's latest album "Musin' 'n' Grambin".
- **THE COSMIC COWBOYS** release their debut single "One Night Stand" this month. A political song about the unions and the government, the picture sleeve features Maggie Thatcher and Michael Foot hugging each other.
- **ROBERT WYATT** albums "Rock Bottom" and "Ruth Is Stranger", which were deleted by Virgin, are being re-released by the label following Wyatt's successful series of singles for Rough Trade.



**ADAM ANT**  
**NEW ANT**

ADAM ANT and the Ants will be starting their British tour this week with a new bass player... former Roxy Music man Gary Tibbs.

"Tibbs' appointment as "special guest" on Monday followed a week of auditions, and his gap left by the departure of Kevin Mooney at the end of February. Mooney left "on amicable terms", and is expected to form his own band in the near future.

• See Adam Ant - The Exclusive Interview, only in next week's RECORD MIRROR.

**SINGLES TIME**

SPANDAU BALLETS new single "Muscle Bound" "Glow" will be out on March 27 in both 7in and 12in versions. The 7in single has a different version of "Muscle Bound" to the one featured on the album, while the 12in version has an eight minute 10 second version of "Glow" with yet another version of "Muscle Bound" on the B Side.

• The Freshies release their new single "Wrap Up The Rockets" on March 27, a 12in version out on April 3 will include an extra track "Tell Her I'm In" as well as the B side "Gonna Get Better". In addition to playing the London Marquee on March 23, they'll also be playing the City of London Polytechnic on March 25 and North Staffs Polytechnic April 3.

• **BLITZ** Little Fingers new single "Just Fade Away" out this week, has been specially slowed down to accommodate a bonus track on the B side. The single will be a 3 1/2 7in with "Just Fade Away" and "Go For It" on the A side and a bonus live track - a version of the Specials "Doesn't Make It Alright" - on the B side. The single has been slowed because it was the only way to get the necessary running time without going into an expensive 12in format - which might have meant record shops charging more money.

• The new Lene Lovich single "New Toy" is released as a 12in by Stiff this week. The 12in will feature an extended version of "New Toy" and will sell for £1.70.

**SECOND RAINBOW**

A NEW mini venue opens in the London Rainbow Theatre next month. Rainbow II will open in the entrance hall of the theatre in Finsbury Park and work is going ahead on carpeting the place and setting up a new stage. Rainbow II will have space for 1,000 people standing and 200 sitting.

Jamie Bloom, one of the owners of the Rainbow, told Record Mirror this week: "There is certainly a desperate need for a medium sized venue in London since the loss of the Electric Ballroom and the Music Machine".

The Modettes and the Belle Stars will be on the first bands to be featured at Rainbow II on April 1 followed by a futurist night featuring Marjan Dance, the Meteors and Naked Lunch on April 4. Video screens will also show the bands in action.

# CELLULOID HEROES

Madness, Wings, Pink Floyd films

**MADNESS GO** on location this week, to start shooting their full length feature film "Take It Or Leave It".

The film will cover their lives from 1976 to 1979 and will document their first historic steps as musicians to their early gigs in 1978 and their emergence in late 1979. Filmed entirely on location in Camden Town and Islington, "Take It Or Leave It" will feature the band themselves and other actors. The film is being directed by Stiff boss Dave Robinson and produced by Robinson and Phil McDonald.

McDonald and Robinson picked up three major awards last year for their promotional videos on Madness and Jona Lewie. The director of photography is Nick Lowndes, well known for his promotional films of John Lennon and the Plastic Ono Band.

"Take It Or Leave It" will be released this autumn.

• **THE EUROPEAN** charity premiere of Paul McCartney and Wings' film "Rock Show" will take place at the London Dominion Theatre in Tottenham Court Road on April 9. A limited number of tickets priced £7 and £10 are available now from the box office.



MADNESS: "so where's Egon Ronay?"

'Rock Show' comprises Wings in action at the King Dome in Seattle back in 1976 when 70,000 fans turned out to see them. Money raised from the premiere will go towards Lord Snowdon's award scheme for physically handicapped students. The film will open for a season at the Classic Cinema in Oxford Street from April 9. There is no news yet of it being shown elsewhere.

• And Pink Floyd, currently trying to recoup their money from the bankrupt investment firm, will also be releasing a film shortly. Consisting of cartoons and live footage of the band, more specific details are being kept under wraps.

## MORE 'SNAKE

WHITESNAKE HAVE added a second string of dates to the one already announced in Record Mirror. The new gigs are Glasgow Apollo May 21, Newcastle City Hall 25, Leicester Granby Halls 26, London Hammersmith Odeon 31.

Tickets are on sale from box offices now and at Leicester they are available by personal and postal application. Tickets are £4.50 and cheques must be made payable to Leicester City Council and sent with an SAE to Box Office, Granby Halls, Town Hall Square, Leicester. For further information phone Leeds 544444.

Whitesnake release their new single "Don't Break My Heart Again" on March 23. The track is taken from Whitesnake's forthcoming album "Come 'N' Get It" out on April 6.

## SILVER BLONDES

TWO BLONDIE members are featured in a band put together by former Silverhead member Michael Des Barres, but this does not mean a split in Blondie.

Bassist Nigel Harrison has teamed up with Des Barres and they were both original members of Silverhead. Also included in the line-up are Clem Burke on drums and keyboard player Nick Spivey. Des Barres has also recruited Andy Barnett

# ASH UNDERGROUND

WISHBONE ASH will be playing an extensive tour starting in May and the dates will see the debut of new bass player John Votton, who replaced Martin Turner.

The band are currently finishing off their new album in Miami with Police producer Nigel Gray and their new single "Underground" will be out on March 27.

For the tour Wishbone are rumoured to be augmenting their line up with either an additional vocalist or a keyboard player but nothing more could be confirmed at the time of going to press.

Dates are Taunton Odeon May 18, Bristol Colston Hall 19, Lancaster University 21, Hull City Hall 22, Birmingham Odeon 23, Leicester De Montfort Hall 24, Liverpool Empire 26, Newcastle City Hall 30, Portsmouth Guildhall June 1, London Hammersmith Odeon 2, Guildford Civic Hall 4, Brighton Dome 5, Oxford New Theatre 6.

A support band has still to be announced and tickets are on sale from box offices and usual agents now.

# CHRISSIE GETS 'EM OFF

FANCY GETTING hold of Chrissie Hynde's Fiorucci trousers, UFO's drum kit, or even a plain old built - to - order Wings Mercedes tour bus?

These are just some of the hundreds of items that will be going under the hammer at EMU's London Abbey Road Studio One on March 20, as part of a grant charity auction in aid of the Cystic Fibrosis Research Trust.

The event, part of the programme of events for the international Year of the Disabled, will be run by Christie's auctioneers and Radio One DJs, and kicks off at 7.30pm, with a buyers preview an hour beforehand.

And if none of the above whets your appetite, other items for sale include signed drumsticks from Black Sabbath, a Queen robot and even a Pink Floyd silver pig!



CHRISSIE



NEW ALBUM **MAGNETS** (LNG 3032)  
INCLUDES THE SINGLE **SPIDERS** (LP 305)

CASSETTE K LNG 3032A

- HAD MARCH TOUR**
- 6 SCARBOROUGH Taboo Club
  - 7 DURHAM University
  - 10 MANCHESTER Poly
  - 11 GUILDFORD Civic Hall
  - 12 BRIGHTON Sussex University
  - 13 BIRMINGHAM Aston University
  - 14 NOTT'DRD Alderman College
  - 16 CHELSEA Halls
  - 17 LEEDS Warehouse
  - 18 SOUTHPORT College
  - 20 NEWCASTLE Poly
  - 21 BRIGHTON Porter House
  - 22 HALFAX Civic Hall
  - 24 BATH University
  - 25 WALSLEY
  - Wrex Midlands College
  - 26 BARNSTAPLE Chequers
  - 27 LONDON Venue
  - 28 ROUGHAMPTON SWIS
  - Football Institute of N.L.



# TOURS

• **CULTURE:** one of Jamaica's top groups, whose new 12" single, 'Forward To Africa' is being rush released to coincide with their European tour, play the following dates: Aylesbury Civic Hall April 2, Manchester Mayflower 3, Huddersfield Cleopatras 4, Edinburgh Tiffany's 5, Birmingham Odeon 6, Bristol Locarno 7, Brighton Top Rank 8, London Rainbow 9, Nottingham Rock City 10, West Rinton Pavilion 11.

• **TWELFTH NIGHT:** kick off on their spring tour this month: Oxford Corn Dolly March 19, Uxbridge Brunel University 22, Feltham The Airman 26, Northampton Old Five Bells 28, Reading Top Rank April 3, Oxford Penny Farthing 5 (to be confirmed), Oxford Corn Dolly 9, London Windsor Castle 10, London Upstairs at Ronnie's 13, Reading The Target 17 (to be confirmed), London Windsor Castle 20.

• **MODERN JAZZ:** currently working on their debut album, have lined up the following gigs: London The Greyhound March 20, Rayleigh Crocks 21, Eaton The Christopher 26, Oxford The Penny Farthing 28, London The Pits (Euston Road) April 3. Further dates are to be added.

• **720:** are hitting between north and south London throughout March and April. They plan: Crouch End The Stapleton March 18, 25 and April 1, Clapham 101 Club March 22, Clapham Two Brewers April 8.

• **IAM MITCHELL BAND:** take off on their 'Weekend Town and Country Tour' this month as a prelude to cutting a new single. Dates: Oxford Corn Dolly March 20, Canning Town Bridgehouse 27, Southend Zero 6 March 30.

• **STOLEN PETS:** take their new line-up on the following London gigs: Rock Garden March 19, West Hampstead Starlight Rooms April 8, Bethnal Green Selbright Arms 14. Extra April dates are to be confirmed.

• **THE BASEMENT 5:** whose debut album was released in January, play the following dates: Leeds F Club March 26, Edinburgh Nile Club 27, Liverpool Brady's 28, Brighton Jenkinson's 29, London Venue 31.

• **THE OUTSKIRTS:** who have just released their debut single 'Blue Line' play a few gigs around London this month and next: Crouch End The Stapleton March 22 and 23, Moze and Anchor April 1, Richmond Snooties April 7.

• **REFLEXIONS:** formerly Vox Pop play Action Kings Head March 19.

• **THE CLIQUE:** the Liverpool based 3-piece formerly known as Zeobra have lined up the following gigs: Lincoln Inn March 19, Deeside Naval Club 21, Boothe Wispa 23, Kirby Woodpecker 24.

• **YACHTS:** play the following string of London dates: Woolwich Arsenal Tramshed March 26, Fulham Greyhound 27, Islington

Hope and Anchor April 2 and 3, Herne Hill Half Moon 4, Golden Lion 10, The Pitz 11.

• **GEDDES AXE:** who have just released their debut EP, play the following dates: Barton on Humber Youth Centre March 25, Chesterfield Birmingham Tavern 27, London Deuragon April 9, Alfreton Somerset's Black Horse 17, Pontefract Blackmoor Mead 19, Barnsley Portcullis Club, Bury Derby Halls May 5.

• **TEE-VEES:** Hammersmith Clarendon Hotel March 24, Silsoe Beda Silsoe College 26, Luton Fours Club 28, Luton College (rape victims benefit) April 4.

• **SPIDER:** the four-piece boogie rock outfit have added the following dates to their 'Boogie Till We Drop Tour': Gravesend Red Lion March 20, York College of Art & Technology 21, Scunthorpe Priory Rock Club 24, Hillingdon Football Club 27, Hayes Bricklayers Arms 28.

• **BMOVIE:** new dates: Rayleigh Crocks March 28, London Lyceum 29, Leeds Amnesia April 5, Nottingham Rock City 9.

• **ORIGINAL MIRRORS:** play London The Venue March 25 for broadcast on Nicky Horne's Capital Radio Show on April 3.

• **COLIN NEWMAN:** formerly with Wire and recently returned from a short tour of America plays London The Venue March 19 with Department 5 and The Birthday Party.

• **HITMEN:** Harrow Jukes March 25, Leicester Polytechnic 29, Hope & Anchor 30.

• **WASTED YOUTH:** Leeds Amnesia Club March 19, Nottingham Rock City 29, London Marquee 30, 31.

• **CLASSIX NOUVEAUX:** have cancelled their gig at Oxford New Theatre on March 22 and instead they'll be playing Norwich St Andrew's Hall the same night.

• **DUMB BLOWDES:** the Walthamstow based glamrock band play: Hampstead Starlight Club March 27, Fulham Greyhound April 3.

• **FIVE OR SIX:** whose single 'Another Reason' has just been released, play the following engagements: Glastonbury Worthy Farm March 21, Southall The Cavern 31.

• **MEDIUM MEDIUM:** recently returned from Paris play: Derby Blue Note Club March 25, Southall The Cavern 28, Rayleigh Crocks Chadwell Heath Greyhound 30.

• **THE NASHVILLE TEENS:** London Rock Garden March 19, Ashton-in-Makerfield, Brynorth Club 20, Kingston Waves Club Three Tuns 21, Llandudoes Community Centre 27, Swansea 28, Romford Redhouse Club 29, Fulham Golden Lion April 1.

• **JOHN OTWAY:** and his band play London Venue March 18 and the show will be broadcast on Nicky Horne's show on Capital Radio.

• **GLEN CAMPBELL:** who can be seen in his own television special on BBC 1 on March 14 starts a major national tour next month. Dates as follows: Halifax Civic Centre 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,



KEN HENSLEY: new album, tour, single and band.

## HENSLEY TAKES OFF

KEN HENSLEY, who left Uriah Heep last autumn, re-surfaces with an album this week followed by an April tour.

Hensley's new album 'Free Spirit' contains 10 tracks and was produced by Hensley himself and John Gallon. Musicians featured on the album are Kenney Jones, Ian Peice, Denny Ball and old friend Trevor Bolder. A single 'The System' taken from the album, will be released on March 27.

Since recording 'Free Spirit' Hensley has formed a new band called 'Shotgun' for his tour and the members are former Silverhead drummer Pete Thompson, ex-Kinks keyboard player Ian Gibbons, Denny Ball on bass

and former Marshall Fury guitarist Derek Marshall. Hensley's calling the dates the 'Back to the roots tour' and most gigs are at smaller venues. The schedule runs: Edinburgh Nile Club April 2, Sunderland Mayfair J. Liverpool Warehouse 4, Leeds Tiffany's 5, Cleethorpes Winter Gardens 7, Chesterfield Shoulder of Mutton 8, Worthington Down Under 10, Retford Porterhouse 11, Bristol Granary 13, Woolwich Tramshed 16, London Marquee 18 and 19.

Further dates will probably be added later and tickets for all the dates are currently on sale from local box offices and usual agents. Following the British tour the band will be playing Europe before recording a follow up album.

Eastbourne Congress Theatre 3, Dublin Sladrum 5, Belfast The Tonic & Cornwall Coliseum 8, Norwich Theatre Royal 10.

• **URGE:** who recently recorded Birmingham's 'Look Here' show to be broadcast on March 24 play Birmingham Cedar Ballroom March 20.

• **TRAWZISTA:** Woolwich Arsenal Tramshed March 19, London Sputh Bank Polytechnic 20, London Moonlight Club 21, London Greyhound 25, Herne Hill Half Moon 27, Cambridge Ips Darwin Hospital 29 (charity gig for autistic children), London The Kensington April 2, Manchester Pips 3, London The Wellingtons (Shepherds Bush) 5, London Moonlight Club 6, Manchester Cyprus Tavern 10, Herne Hill Half Moon 12,

Edinburgh The Cavendish (all night) 13, Cambridge Great Northern 16, Herne Hill Half Moon 17, Edinburgh Fountain Inn 18, Glenrothes Rothes Arms Hotel 23, Manchester Cyprus Tavern 24, Edinburgh Fountain Inn 25, Hammersmith Clarendon 27.

• **ALPHONSO JOHNSON:** former Weather Report bassist plays a couple of London warm up dates with vocalist Noel McCalla before starting their British April tour: Herne Hill Half Moon March 20, The Venue March 21.

• **RAGE:** London Marquee March 29, Liverpool Royal Court April 3.

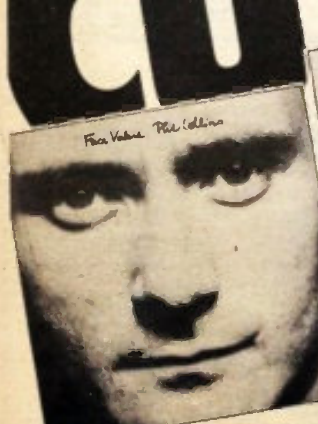
• **THE CRUISERS:** the rockabilly band have extended their current one nighter tour un-

til mid May. New dates are: Lewisham Tiger's Head April 14, 21, Barking Volunteer Club 20, Coventry Red House 24. Their new tour starts at Leicester De Montfort Hall May 1, St Neots Priory Centre 8, Chelmsford Chancellor Hall 15, Mildenhall USAF Club 16, Ludershall Market Hall 23, Horncastle Town Hall 29, Coventry General Wolfe 30.

• **BUZZ & THE FLYERS:** New York rockabilly pop band added dates: Charsalton St. Heier Club March 24, Southall White Hart Club 25.

• **MATCHBOX:** play the opening night of this year's International Festival of Country Music at Wembley Arena April 17.

# RECORD SPEEDING CATEGORIES



Phil Collins: Face Value Album: £4.49 Cassette: £4.49



Ultravox: Vienna Album: £4.29 Cassette: £4.49



Neil Diamond: Jazz Singer Album: £4.79 Cassette: £4.99

At WHSmith, we're striking a blow for low-price records. Because right now you'll find all our Top 50 albums, cassettes and many specially selected new releases are as easy on your pocket as they are on your ears. But not only will you spend less on albums, you'll also find that we've trimmed all our Top 30 (standard 7") singles to 99p as well.

While we're in this generous mood, we're even selling all 45 r.p.m. golden oldies for a mere £1.09 each. Fab eh? So to get a slice of the action, hurry down to the record department at WHSmith - chop chop!

**Top 50 examples:**

	Album	Cassette
John Lennon: Double Fantasy	£4.29	£4.49
Rainbow: Difficult to Cure	£4.49	£4.99
Rush: Moving Pictures	£4.29	£4.49
Adam & the Ants: Kings of the Wild Frontier	£4.29	£4.49
Stray Cats: Stray Cats	£4.79	£4.99
Dire Straits: Making Movies	£4.29	£4.49
Barbra Streisand: Guilty	£4.49	£4.99
Visage: Visage	£3.49	£3.49
Freeez: Southern Freeez		

# WHSMITH

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# DON'T TALK NOW

Jean Jacques Burnel, Gary Moore, Cozy Powell and Bernie Marsden of Whitesnake turned up too late to see the fabulous Siff! All Stars perform their usual immaculate set. But Townshend and Burnel were seen in various states of jollity whooping it up and jigging around the event.

**PETE TOWNSHEND** was in quieter mood the next morning (no wonder — I witness) at his swish launch for his combo's 'Face Dances' release. It had the novelty of numerous artists, all of whom had contributed portraits of the band to the sleeve trying to avoid the seasoned liggers and getting Gary Crowley, manager of Department S and ace face, out of the view of the many camera crews who swanned around the event trying to capture people looking naturally embarrassed at being caught with their flash gear. Only other stars who dared to upstage the old timers The Who were Topper and Paul Simonon of The Clash and the admirably named Vaughan Toulouse of Department S.

**OUR HAZE** (O'Connor that is) was struck by lightning while flying from Paris. Our thrush claims that the whole plane went silent for 10 minutes and the whole plane then burst into tears praising the Lord and other deities. Our Haze, as is her wont, clung to the male next to her.

**QUOTE OF THE YEAR**  
 "I'm a tough businessman but not hard, guy — you'll never find anybody who has been hurt by me. People who know me well will tell you that I'm a pussycat!" (Don Arden, ELO's manager, talking to the Sunday Times 15/3/81).

**STATUS QUO**, the darlings of the denim set, attracted a wide range of Old Pop People to their Hammersmith Odeon residency last week. Those in attendance included Tom Robinson, Peter Hamill, Kevin Godley, odd members of the Nolans, the Peter Gabriel Band and Dire Straits, plus Roxy Music's Gary Tibbs and Undertone Feargal Sharkey, who certainly should have known better.

**THOSE ANDROGYNOUS** sweeties Japan have just returned from their third Japanese tour (we will not stoop to silly jokes about their name, will we chaps? No? good) and we're told that not only did they sell out the Budokan (i.e. 10 thousand Nipponese punters shelled out their hard-earned yens to see 'em) but they could have sold the place out five times over.

**SOME HEAVY** duty jigging was in order last Tuesday at The Venue when the likes of Jeff Beck, Jimmy Page, Pete Townshend, Stranglers,



"Right there me boozin' album over and sleep with New York's best while I can do for those old jobs."

Mick Jones of The Clash (right) on location in New York where he is helping grand-daddy of rock Ian Hunter produce his forth-coming LP having just completed a similar chore for his girl-friend Ellen Foley. Looking slightly apprehensive about the whole affair is former Bowie/Dylan etc electric guitarist, the Bat Out Of Hell himself, Mick Ronson. Pic by CHUCK PULIN

**FINGERPRINTZ** MUST be kicking themselves — they recruited Rolling Stones engineer Chris Kinsey to produce their new LP, obviously thinking that over a few jars he'd be able to tell them hot tales of drugs, debauchery and blood transfusions in Swiss-clinics, but the catch is that Chrissie boy is used to working at the Pathe Marconi Studios in Paris with his satanic masters, and nowhere else is good enough. So Fingerprintz have had to save up their pocket money for pricey frog studio time to keep him happy... Nice work if you can get it, eh?

**THOSE WHO** saw Toyah Wilcox's brave performance in the mind-numbingly dire play 'Little Girls Don't' during the week and then spotted her on TisWas will be wondering how she managed to change so rapidly from a pudgy dwarf into a petite, elfin chanteuse... Starvation diets? Large quantities of exotic snuffs? 36-hour work-outs at the local beauty and exercise parlour? Boringly enough, the truth is that the play was two years old and thus showed the plink-haired one before she'd shed all her puppy fat.

**MUCH ADO** at the Cabaret Futura last week when some unmitigated swine ripped off the door money, said shekels being the property of the elegant but not wealthy Mr. Richard Strange. Acts appearing that night included the Disco Winston Churchills, which you would have expected to put people in a nobler frame of mind. Commiserations, Richard, and may the fleas of a thousand camels inlest the armpits of the villain responsible.

**AT LONG** last the Associaes' 'Tell Me Easter's on Friday', a single of the week 'round here weeks ago, has been released — not, as reported, on 4AD, but on Situation 2 Records. A follow-up is planned for release just four weeks hence, to be titled 'Cue Quarters'.

**EX-STEEL PULSE** singer Michael Riley currently fronting the atrociously-monikered Bumble and the Bees whose line-up includes a violinist and does not include a drummer. Very strange... and, surprisingly, very good.

**SEEN DOWN** at the Lyceum on Sunday presumably hoping for something of more merit than the Siv Bators / Sham '69 debacle were Paul Cook, Jane Ayre, Dean Klevatt of Lene Lovich's band who has just nobly declined to transfer his services to the embryonic Michael Des Barres - Various - members - of - Biondine unit and Mike Rossi of the Monsters who was a bit miffed about the remarks made about his band in the review pages the other week.

**ROBERT PLANT** has been seen jigging around with his new band 'The Honeydripper' supporting Dr Feelgood as well as a number of secret gigs. The man has also been reported to have had his hair cut. Shades of Samson, eh?

**THE BUMTOWN** Rats are now attracting a higher class of ligger to their American tour, (no, not Lynnott again), the boys from the Emerald Isle have had Joseph Heller of 'Catch 22' fame and Stephen King of

'The Shining' and 'Carrie' reputation attend their New Jersey and New York shows respectively. From the literal to the allegorical, eh?

**U2** HAVE broken the house record of New York's nix set up by Da Police and dragged in all of New York's rock'n'roll cognoscenti... cognoscent... heavy duty liggers.

MARTIN HUGHES, drummer with



SHAKY: with his birthday cake

**FOR** Shaky Stevens a career glorifying his beloved rock and roll was something of an inevitability. He never considered doing anything else. What wasn't so predictable was that he'd make such a success of it. Shaky, as he prefers to be known, was born in Cardiff 38 years ago. He was the youngest of 12 children and grew up listening to the latest hits which his older brothers and sisters would play. So when he formed his first band he naturally turned to the music he knew and loved best — rock and roll.

Initially he played in sandy local clubs to indifferent audiences but gradually made a reputation for himself amongst rock and roll fans and started to play further afield. By 1971 Shaky was a firm favourite on the club circuit and had attracted the attention of EMI. He was signed by the label and spent several weeks laying down tracks

**SHAKIN'**

Any Trouble has found himself in hot water over a bill from his old South London flat which claims he owes the London Electricity Board the not so small sum of £4,452 which is about the sum John Lennon's estate picks up every day or a lot of Any Trouble dates. Maybe there's some mistake, I mean I know they play such low energy gigs they need all the help they can get but this is ridiculous.

at Rockfield under the supervision of Dave Edmunds. The resultant LP, 'A Legend', sold well but not spectacularly and EMI declined to take up an option on a second album.

The turning point came in 1977 when Shaky landed a starring role in the West End musical 'Elvis'. The production used not one but three singers in the title role, each portraying a different stage of Presley's life. Shaky was lucky enough to play Elvis at the pinnacle of his career and consequently got to sing most of Elvis' great hits. It was an experience he enjoyed enormously, and his interpretation of the role was largely responsible for 'Elvis' winning the prestigious 'Best Musical Of The Year' award in 1977.

After a couple of singles which garnered plenty of airplay but made no impact on the chart Shaky released 'Hot Dog' in January of last year for Epic. Again lots of radio play — and after about six weeks it began to sell. Eventually it reached No. 24 and was followed by an album 'Take One' which confirmed Shaky's new found status by entering the BMRB chart the week after release. 'Marie, Marie' single and album, proved equally successful. 'This Old House' was an unlikely choice. Originally a number one hit for Rosemary Clooney in 1954 it had never been successfully revived since and seemed unlikely to land itself to a rock treatment. But to the credit of Shaky and producer Stuart Colman it works well and has provided Shaky with his first Top 10 — and Number One? — hit.

**STEVENS**

# BROOOOOOOCE

'Born To Run — The Bruce Springsteen Story' by Rolling Stone's Dave Marsh (published on March 26 by Omnibus at £4.95), has been given a British release some two years after its Stateside publication; obviously to coincide with the tour (that isn't, yet!). And if you like your literature 'long and heavy' — watching innocence of the sixties curl into the cynicism of the seventies' — complete with mean'n'moody pics to match, you won't be overly disappointed. But for all that, it's an American book about an American star, and one that stops short. The last chapter, the one that British audiences are likely to find most interesting, is sadly missing leaving 'Born To Run' as passable US rock history and not much more.



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**PAUL WELLER'S Riot Stories** company are putting out three new publications, a fanzine 'December Child' at 50p, and two books, 'Mixed Up Shook Up' at £1.99 and 'Notes From Hostile Streets' at £1.30. All are available by post from Riot Stories, 45-53 Sinclair Road, London, W14.



# NATURAL BLONDE COLUMN

**O**N TOUR with Hot Gossip you become acutely aware of your body's limitations, limitations that no amount of weightlifting etc will dispose of. Can you imagine the bliss of being able to get your leg up on the hairrack of a coach at regular intervals throughout the journey? It certainly makes the trip to Cardiff seem shorter.

Hot Gossip are on their first tour of universities and colleges, and so far it's been going fantastically well. On one or two occasions the audiences wanted to participate rather more than was necessary, but apart from that it's going well - although there are differences of opinion on whether they prefer clubs or colleges.

One fact that might waver them is that because of the cost of taking the show on the road they're all on half wages "and the dressing rooms aren't so nice either." Debbie informed me. Mike their manager was on the trip, as well as friends, Andy who does their costumes, plus Ray the driver... all of this adding as the journey wore on to the definite feeling of 'Dallas to Music' as Kenny Everett puts it.

When I joined them, they were still recovering from a rowdy show in Scotland at an engineering school. It had to be stopped mid way through the show when the young engineers became totally overcome "and we'd had the Mirror with us for two days. I was so upset they missed all the rioting, they'd have loved it wouldn't they?" said Mike sadly. "All the men in the audience were yelling the most awful things and they didn't seem to want to see the boys at all."

Jane then demonstrated a few of



short hair and the glint in the eye. The glint I don't know about but apparently his hair has been causing him considerable consternation during the past week, as the sides literally dropped out "just feel here - it was all bald last week but it's growing back now."

He then gave me a beef sandwich (that's a new one! Ed) and put his coat over both of us and I thought that this was obviously the start of a great interview. It was unfortunately also unprintable, although educational if you're looking for knowledge of a specialised kind. He informed me the latest thing in some American gay clubs was to put a drugged hamster up one's behind. An ardent animal lover, he added a trifle brutally, "I hope one of them finds he's bought himself a ferret, that would really teach them a lesson. It's horrible bringing animals into it."

The weather got steadily wetter and wetter as we approached Wales, but no sign of any protesters. I was rather hoping that the Welsh Language Society might turn out in force to complain that they weren't singing and making love on the phone in Welsh. As everyone had either kipped or eaten their way here I didn't think we'd

# This week, PAULA ripples and slinks to darkest Wales with HOT GOSSIP



Close, closer... slurp... that's better

intervals. When he's not doing this he's also a sort of Hot Gossip head boy, more or less keeping order by telling everyone where to meet for what and when. During the journey he also told Laura, the youngest member to cover her chest up about four times. "You'll catch a chill you know."

At the hotel Hot Gossip changed into track suits for rehearsals. Only Hot Gossip could manage to hoist their track suits up in such a fashion. Olympic athletes would no doubt have a good shudder as track suits are meant to be hideously unflattering.

It was here that the first signs of strain began to tell on Ray, the driver. The strain of driving all that way with all those extremely good looking people and now having to look at all these hoisted up track suits was having its effect. The two minute journey up three streets once we were in town took half an hour.

Roy then said they were going to run through all 17 numbers. It was here I truly began to feel like Quasimodo's much older sister. Immediately we got into the hall they were all on their backs with their legs in the air, or holding their legs up with their foot behind one ear and worse...

Simon was having a field day with his Instamatic or whatever it is and Kim, who has hair just the same colour as the bottoms on Copperstone suntan adverts, got slightly put out. "I don't really want to be snapped with my legs like this!" "Oh, she's so pretty isn't she, worra doll," said Simon.

As Laura had succinctly pointed out to the man from the Mirror, "You don't want to come out with your knickers on your head," so they lay all their quick changes out on chairs before they leave. There are about 14 extremely quick changes during the show, especially when you think that the girls have to keep changing stockings without sticking their big toes through anything.

Obviously my chops had turned a jealous green when they'd finished. I stood determined to spend the rest of the evening with my leg on the top of the wardrobe. Then Roy slinked over rippling (all Hot Gossipers slink, as the boys all ripple) stuffing his hand up my thigh in a definite manner. He informed me "you can't do the splits because you haven't got a muscle in that place there." Prior to this encounter I hadn't realised I had a place there, let alone a muscle.

"What you need to get is a slack groin and the way to get that is to spread your legs and try and edge your way closer and closer to the wall with your crotch." "Get that chums? Mentally wincing at the thought of forcing my crotch at the wall of the Cardiff Post House we all left."

Ray took about half an hour to realise he'd missed the turning and was in fact driving us to Newport (well known as the birthplace of Steve Strange who I'll bet doesn't have a slack groin either). "He must

have thought the rehearsal was the show," muttered Donna. Once we did get back to the hotel there were about 10 minutes for them to put their make-up on and get ready for the show.

Laura and Jane were in the hall discussing some man in Windsor who found three pairs of Hot Gossip knickers plus one stocking and is having them framed. "Did you ever find those black ones you lost?" asked Jane, obviously convinced Laura's drawers were about to be framed. "Yeah, but they were filthy so I threw them out." Obviously satisfied that at least Hot Gossip's dirty washing isn't being preserved for posterity they sat and waited for the others. Roy came down and stood with his foot on the cigarette machine. Floyd was covered in luscious pink and violet eyeshadows, and Donna's tee shirt was longer than her skirt, giving an unusual effect with thigh boots.

Once the gig had started it was obvious that the Welsh students were convinced that all those seay legs etc were something brought down by coach from London that night possibly never to be seen again, and they weren't going to miss a square inch of it. So they all decided to imitate feets and stand on each other's shoulders.

Simon was being picked on at the front by two rugger buggers who got cross because he kept taking pictures of the "boyboy's" as well as the ladies. Finally when the stage buckled and Laura fell on her behind and Debbie found her foot was stuck in a hole, the show was stopped and everyone made to sit down - no mean feat of organisation as the place was packed with sweating bodies, and

several people looked like they'd devoted their lives to pony trekking. If Arlene had been there she'd have no doubt had them sitting in unison so for the rest of the show you could actually see the singing and dancing. The audience obviously felt it was much better than just watching the telly plus you don't have to see bands in between!

The National Darts Team thought that they'd died and gone to heaven when Hot Gossip all walked in to the bar later on. I thought they were going to break into 'Land Of Our Fathers' when Kim took her denim jacket off.

Roy came over and said he liked to "spread joy and happiness" and then hastily asked me to forget he'd said that as it sounded so awful. He also said that he was "very good at backrubbing, I was in 'Chorus Line' for two years, and dancers always have back trouble." I resolved not to mention I had a back bag all day.

Roy pummelled my sore back with a vengeance pointing out he could do it far better if I took off my tee shirt, although I realised how much the National Darts Team was enjoying watching me have my back rubbed in fact almost as much as I was I felt there were limits in the bar. I tried to point out my chest would show if I took my top off, this kind of lame excuse doesn't wash with members of Hot Gossip "So?" he said, astonished, "A nipple's a nipple unless it's in your mouth isn't it?"

A back rub from one of Hot Gossip is obviously something to remember them by, rather like a pair of black knickers if you happen to come from Windsor.



It's no good! I'm never gonna get this hamster out... Hands up for a hamster!

the hand signals they'd received, obviously masters of the subtle pick up. The front three rows seem to have spent the whole show offering to give them one any time. Finally it was decided once the crash barriers went over (possibly due to the strain of all those poor boys attempting to put their steaming flesh against something cool like a steam bar) to call it a day. Even the bouncers were throbbing rather than bouncing that night.

Backstage the feminists were out in force. Whether they planned to file Hot Gossip by the stockings to prevent them performing further sexual acts seems unclear. Mike seemed convinced their intentions were purely carnal, and when Jane remarked "they were hugging and kissing in the dressing room," he looked like he'd been shot with a suppository. "Well, maybe just hugging," she added hastily.

In case you have ever pondered what glorious women who spend their working hours clad in corsets with a pelmet attached wear in their ordinary life, Allison was wandering around the back of the bus waving a grey suspender belt and moaning it had met its fate in the washing machine emerging this intriguing colour. I just thought I'd mention that to comfort you all, even Hot Gossip have trouble with the tumbler!

I had met Floyd previously which was a relief. He's the one with very

stop at the motorway cafe as well. Ahh, how wrong I was, as I watched all these seven stone people wolfing their way through lorry driver portions of eggs and beans (tres glamorous it was).

We started talking about various newspapers. Donna Fielding, having been particularly pursued in recent months, was understandably grumpy on the topic. At least I think she was, as she combines angelic looks so admirably suited to a gymslip with a voice like Les Dawson in lull time.

"Each, I got the News Of the World on the phone an' ah jus' said bugger off and to tell the rest of them Fleet Street hacks as well." The Queen's English takes on a whole new meaning when handed by Donna, rather like a ruler does.

On the topic of the Royalty, on the way out we all stopped in the souvenir shop (souvenirs of Watford Gap no doubt consist of framed pictures of Motorhead). Here they bought framed pictures of Prince Charles and Lady Diana (poor girl always seems to have her mouth open like she's going to get the crown wedged in). This romantic memento had "His Chosen Queen" across the bottom and of course they all said they were going in the loo.

Roy has huge muscles all over the gaff! They come from lifting up girls! He's a very charming and ripples his thighs at regular

pic by Simon Fowler



Can you see the writing on the wall? Can you see the writing on the w-a-a-l? Ya ta ta ya ta ta ta ta ta.



# Out of Order

TRYING to get information out of 'New Order' is a bit like trying to get the editor to sign my expenses. In short: pretty hard going. "Our attitude to interviews is that we're nothing to say," mutters guitarist Bernie Dicken / Albrecht in his blunt Manchester way. "Our opinions are no more valid than anyone else's but just because we're a group, people take notice."

Or as their equally reticent manager, Rob Gretton, puts it, "They let the music speak for itself." Well, the music *has* been speaking to him the night he saw the band in a club where he was working as a DJ. He simply dropped everything to manage the outfit.

Of course in those days they were known as 'Joy Division', the band that folded last year following the tragic suicide of frontman Ian Curtis. With 'JD' originals, Bernie on guitar, Peter Hook on bass and Steve Morris on drums, they've added Steve's girlfriend Gillian Gilbert on keyboards to complete the 'New Order' line up.

One time school friends from Manchester and Macclesfield who don't remember how they met, the band are held together by strong personal bonds rather than any commercial incentive. And — as happened with 'Joy Division' — if anyone leaves the concern they will change the band's name and never play the old numbers again. "We just don't want to dwell on the past," says Bernie.

And that's one thing they're certainly not doing — with their single 'Ceremony' in the Top 40 and an album planned for April. And the music? "Well it's the same as before, just a natural progression," offers Bernie reluctantly, "but I don't really want to talk about it 'cause it's irrelevant."

Which is pretty much what the editor said when I asked him to put his cross next to my incidental expenses for this in depth interview. Ah well, you can't win them all. SIMON TEBBUTT



MOON: ungrammatical outpourings...

## Moon by numbers

IS THE world ready for more scandalous tales about Keith Moon? Wasn't enough written about the little rogue shortly after he went to the big concert hall in the sky?

Star Books think otherwise with 'Moon The Loon' (£1.50) written by Moon's former personal assistant Dougal Butler. "Be warned unsuspecting reader," runs the cover blurb, "this is not your average tale of sex and booze and rock and roll, it is a totally outrageous account of life with a legend."

It's also an extremely badly written account of life with a legend; really nothing more than 225 pages of Butler's ungrammatical outpourings. Most amateur authors get their stuff knocked into shape by their publishers, but Butler has been allowed to ramble on.

If Moon were still alive the book might be funny. But the fact that he died from excess — burnt out after years of insecurity — makes it unacceptable black comedy.

As we were saying, who needs it?



... and the cover itself.

## Bored with the USA

EVER WONDERED why the Beatles and the Stones sang with American accents on their early recordings? Ever wondered why Ian Dury sounds more ENGLISH than The Clash? According to University professor Peter Trudgill it is all to do with "post-vocalic r's" and "the glottal stop realisation of inter-vocalic t's."

Yes, even pop music hasn't escaped the inquisitive gaze of university academics. Trudgill, of Reading University, has taken a socio-linguistic look at the pronunciation in British rock songs — by making a careful study of the complete works of the Stones and the Beatles as well as LPs by The Clash, Sham 69, Dire Straits, Ian Dury, Rod Stewart and The Stranglers. Linguists argue that we make our own rules about the way we talk in order to identify with a particular group of people. Rather like talking posh to the aristocracy but talkin' common the next day when buying tomatoes from a bloke in the market.

Dr Trudgill found that in the late fifties and early sixties most British pop singers tried to sound American, singing with "Elvis Presley accents" and pronouncing "can't" with a long "a", for instance.



DURY: more English than the Clash

By the late sixties, however, the influence had lessened with the Beatles singing in good old English accents ("can't" with a short "a" this time). Compare 'With The Beatles' to 'Abbey Road' if you don't believe it! Only The Stones and Rod Stewart have managed to keep their American accents through the seventies and into the eighties.

But the confusion comes with groups like Clash and The Stranglers... groups who sing half the time with slight American accents and the rest of the time in "street-cred" English accents. Does this put a new meaning on Joe Strummer's 'I'm so Bored with the USA'?

Dr Trudgill believes bands in the eighties are torn between acting out the rock 'n' roll star fantasy trip on the one hand, and singing about urban teenage frustration on the other. All this must leave Ian Dury and Ches & Dave with a glowing sense of English pride.

According to Trudgill's unique analysis, Sham 69 score 57% on the inter-vocalic 't' scale with their 'Hersham Boys' LP. Somewhat higher are The Stranglers, with 88% for 'Rattus Norvegicus'. And apart from The Stones, Dire Straits were the most American-sounding band, scoring 92% for their 'Dire Straits' LP. Ian Dury only managed to score 5%.

Is this REALLY how university lecturers spend their time? MARTIN COOPER  
• Coming soon! The full "glottal stop realisation pop chart!"

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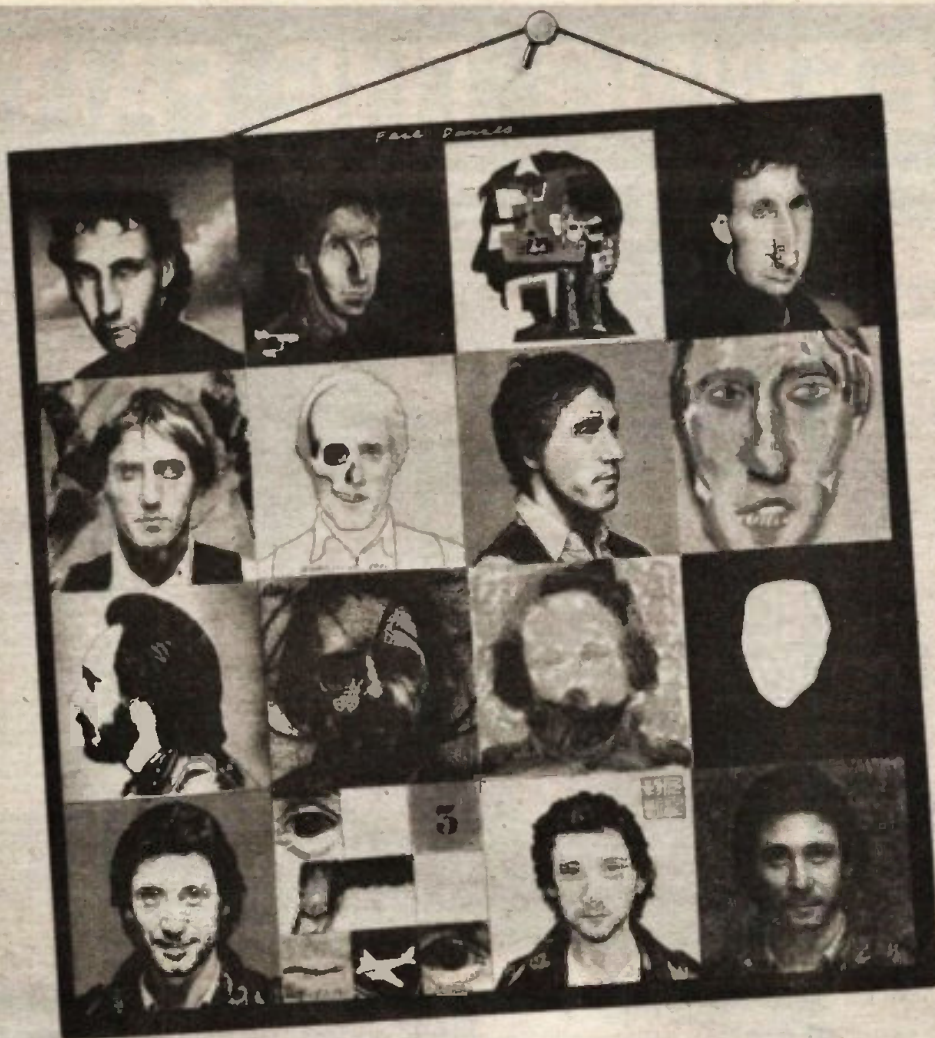
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# KEEPING THE FAITH

JOHN SHEARLAW claims he's one in a million. But STATUS QUO are still recruiting . . .

Now did you take a look  
Any sort of look  
I'm sure you would remember  
'Cos it wouldn't need much explaining  
It's never too late for changing  
(from 'Never Too Late', by Rossi/Frost)

**S**O, GIVE or take the odd million and a half, who missed Quo? Who sat back and wondered about the near two years they've been "off the road"? Heard the rumours about them splitting up? Actually took the time to get the calculating fingers out and realise that they made two albums at the same time last year, and kept one back for the "comeback" tour?

Like I said, give or take the odd million and a half (and me), not really many people at all. And fact is, give or take the five gigs, which kicked off in all their glory in St Austell (Cornwall, I believe) last week, they haven't really been away at all.

'Just Supposin' and 'Never Too Late' were both recorded last year, largely in Dublin. A catching up year which saw Quo's success (not backed by a tour) largely undimmed their stature unaltered, their . . . ENOUGH!

In many ways the time "off" — which wasn't — gave Quo a chance to catch up, and also to take stock. And as frontman (this time) Francis Rossi says: "We've gone through the stage of listening to people saying we could put out any old crap and it'll sell . . . just because it's Quo.

"I don't see it, can't see it. What we have proved now is quite the opposite. It all boils down to the record being good enough. If you've got the right sound, and can get enough people to think it's the right sound you'll sell records. And we did it last year."

Last year, of course, belonged to the 'Just Supposin' album for Quo fans, until this week the latest in an uninterrupted line of British top five albums. Yet Rossi doesn't believe this happened (plus the two singles from it) simply because it was "the next Quo album; no different from the one before and probably the same as the one that will come after" to quote one reviewer.

"It was a good change for us," Rossif maintains. "For once, we had the album out, and no tour to back it up, and it didn't do bad did it?"

"Whatever reason we had for not going out, and one reason within the band was good enough, didn't make any difference.



RICK PARFITT goes for a knighthood

There's got to be a message there somewhere."

That message of course is Rossi's — Quo's — insistence that they deliver "pretty much what you'd expect" and that they deliver it with a great deal of care and attention, to their minds probably the hardest thing in the world to actually keep doing.

"It all comes back to the same thing with us, stripping it all down and keeping it simple, and that's up to us to do. Never mind

the time, never mind the knocks," says Rossi. "I got the thing stripped down to a Quo song and we're in business. It's almost got to the stage where we could do it with any song."

"Take 'Something 'Bout You Baby I Like'. I mean, I've got versions of that at home by at least five different people — Tom Jones and Trini Lopez for starters — and that's a Quo song the way we've done it. We're not stealing, or 'sounding like someone else', and to get that right is the hardest part.

"It's the same old argument, the one that Jeff Lynne used to get in ELO when he started . . . and here we're talking about someone I really like. You could see all the influences going in, old Tamia and all that, but so what? What came out was ELO, everyone flocks in and buys it, and you can't knock that at all.

"Now, does that answer your question, or what?"

Rossi, and the others, have simply gone beyond the stage of being bothered, and I'd argue that they'd reached it more than several albums ago. But to devotees as much as new listeners — who they're reaching all the time — there are the changes, the moves forward, the unexpected on the next track. Perhaps like covering Chuck Berry's 'Carol' or the new album (a track already immortalised as a Rolling Stones live killer) and making it better.

Or, to go back one, to branch out with something like 'Rock 'n' Roll' on 'Just Supposin' and to be brave enough to slip into the live set as a down tempo number.

"Yeah, it was a change, you could almost say a big change, for us to do something like that, but it just shows how much you can work in," says Rossi. "There was a lot of rabbit before we put it into the set as well. You think first of all: 'Can we do it?' and you get all the sound right so that you can.

"Then you think: 'Will the punters have it?' and so on. Then all it needs is someone to say they're glad you've done it, and one did the other night so I'm covered, and that's it. Another brick moved . . ."

So Quo never feel restricted by their own formula?

"How can we, after what I've just explained?" Rossi gives me the you're-only-asking-this-'cos-someone-told-you-to-laugh, and tells me — again — what I'm supposed to know already.

"No, and I know what you're getting at. First, the simplest formula if you like, but I don't see it as that, is the hardest to do,

possibly even the most challenging sometimes, so you know that bit. And second, we've stuck at it our own way so long we can't turn round and give the punters something else, can we? Obviously there is the bit where you think about doing the same old numbers, and perhaps you want to drop some of them. But you can't leave 'em all out can you?"

"The whole thing of Quo is getting what you expect, and there could be someone out there waiting for just one song — I know yours is 'Don't Waste My Time', so you're chuffed. But think of others with '4500 Times' and 'Rain' and all the rest and we've got the problem. We still enjoy playing them all but we just can't fit them in. You want to put in some new and still make it a Quo set so the problem is . . ."

Length perhaps? Quo have always been at pains to point out their VFM (value for money) approach, a new rig, new sound, new lights and so on for every tour. Not so much blowing their own trumpet, just striving for an elusive 100 per cent perfect gig (and believe me I've been watching them for 10 years and Rossi's only granted one gig a 90 per cent!).

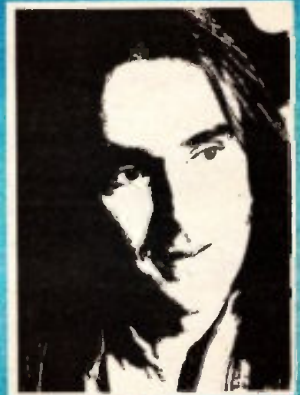
But without a support act they're now playing for well over two hours a night this time around, a regime that must be knackered the band as much as the audience.

"It's getting well tight, I'll give you that, and there's always the danger of squeezing it a bit too far. Do that and it hits the old ego, when the punters haven't got enough cheer left at the death. But I think we've done it alright, with a couple of down tempo songs in the middle to give us, and them lot, a breather . . ."

But no struggling?

"That sounds like you're trying to ask if I'm too old and you've lost your bottle. No, no struggling . . . I just couldn't move a muscle for six days after the first gig. One of these days I'll tilt me old hand up to shout 'ALRIGHT!' and the t— thing'll stay there. It takes a while to get back in shape again, it's bound to.

"Anyway, look at me! I'm only 32 this year, fine figure of a man, and just losing a bit of hair — nothing serious!"



So there are things about "getting old" and "keeping going" that do worry you?

"Course not, did I say that? Maybe if I wasn't in Quo any more I'd have all my hair off and that'd be the end of it — no more worries. But at the moment I can't see it. Everyone knows it's going a bit but to a certain extent we are image conscious in a funny sort of way — funny 'cos the whole thing started with trying to lose a silly image we didn't need — and the hair, the jeans, all that. It's still got to be there. It's still Quo. I've thought about it but it'd feel too strange I reckon. Ask me again next year!"

What about the responsibility (I suppose you'd call it that) of a growing number of young members of the Quo army. They're starting at 14 minus now, and how long can they expect the Quo to go on?

"No answer, simple as that. How long can we ourselves expect it to go on? The stories about us splitting have been going around for many years, it's ridiculous, and I never bother to read the music papers anyway. It could be tomorrow, it could be next year, it could be 10 years. No answer.

"As for the young kids, I see the point, and I reckon I might be worried if it was all a

## JANE KENNAWAY



CELIA

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young audience . . . and us all over 30. But there's no way it is. I see one bloke and he says, I'm amazed how many 30 year old couples in the audience. Then someone else says, I'm amazed how many there are under 16.

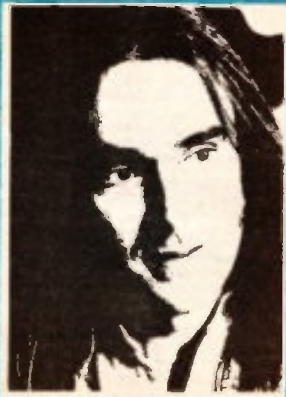
"It's not my job to say we get 'em and we keep 'em, but there's got to be a bit of that. We're still touring and still filling halls. I don't see any responsibility in that."

And still happy as a band presumably? The breathing space in the last two years hadn't led to any thoughts of going separate ways?

"No. Quo?"  
Even when you're pursuing things like a production career (Rossi, most recently with Graham Bonnet), living in Australia (Alan Lancaster) or even the Isle of Man (John Coghlan)?

"No, again. And why? You saw us starting off last week, and it was terrible (any mention of the St Austell gig and Rossi says: "Don't swear in front of the act!"), and then you've seen us in London and what is it? Four blokes who're very happy with a good gig and really enjoying it.

"And we've only just started. This time around it's going to get so much better otherwise we wouldn't be spending so much money doing it.



"I can't give you anything but the corny bits, but it is like being in a marriage in a way and you know us well enough . . . anyway. I'll just say that being apart a bit isn't necessarily a bad thing. We know what's good at the end of it. Quo?"

And so, again, to gig, my third in four days and I still believe (nearly) every word Rossi says. Saying things like "the Quo army marches on" and "Quo — the everlasting" just don't fit the bill. They are our best Native and Genuine draw. They do have a staying power and regenerative capacity that is no longer remarkable. It's simply awesome. So here's a closing thought:

**I T'S ALMOST** two years (just to show these things do link up somewhere!) since I churned out "Status Quo — The Authorised Biography".

Looking back I wrote: "In the face of all the knocks they've received, Quo have stuck to their guns. Each new album, virtually without exception, has seen a new direction for the band. Another variation of a unique sound

and also an advance on what had preceded it

They've developed and honed the definitive Status Quo sound, keeping, as they put it, "straight down the line". It's impossible to give a description of that sound. In the end, words don't really do it justice. There may be surprises — like Quo's occasional working of somebody else's song say, or the addition of studio effects not normally expected. Yet underneath it all — as much as at a Quo live concert — there's that underlying beat which sets Quo apart.

"In many ways they're the only essential rock 'n' roll band still working. There's a

sound that draws from the essence of fifties blues and rock and roll and never fails to sound fresh and exciting in the present.

"Time and time again Quo, on record, have proved that the magic that they've made their own — "the magic of the 12 bar", as they once put it — is undimmed, and that they have a formula which improves with each album.

I've looked long and hard at that, and at the last two years, and at 'Just Supposin' and 'Never Too Late', and at the new stage show and . . .

And, honest, I still stand by every word.

Quo do just get bigger and better with each passing phase. Or, to put it another way, that mountain they've created is moving. Unless you're personally involved, like Quarry (say), or Highlife (who're sounding the current tour) or like tour manager Ian 'Ayatollah' Jones, or even me (who's seen so much with Quo, but sometimes can say so little) you'll not actually see it happening, not notice the little shifts that fund the larger groundswell.

But you'll get the message eventually. And since every album is a sign of Quo's changing times, and always has been, all I can add is . . . It's never too late!



FRANCIS ROSSI: "I'm a fine figure of a man."

# A NEW RECORDING OF D-DAYS

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ALBION



# SINGLES

Reviewed by ROSALIND RUSSELL

**PASSED WITH HONOURS**

**ARROGANT: 'Ego' (Rocket).** A new name with new ideas, but though the name is a bit daft, the song is anything but. It's a brilliant pop song, well executed and the production has been handled with economy and power. It's clever and cleanly done and should hit home in much the same way as Carly Simon's 'You're So Vain'.

**NIGEL DIXON: 'Thunderbird' (Stiff).** Another quiff bound for glory, but Nigel Dixon is a bit different from the flock of felices currently out on the tiles. He has the kind of voice that used to make girls go weak at the willpower (and probably still does). He takes it slow and easy, with the confidence of someone who knows he's good. A rebel without the claws.

**B.A. ROBERTSON: 'Saint Saens' (Aylum).** An instant hit, but then he rarely fails. This is less gimmicky than his previous singles, but he still has the essential aggression, the bite that can chew up the opposition — and despite the fact there were more than 200 singles released this week, most of the opposition might as well lie down and die.

**BOW WOW WOW: 'Work' (EMI).** Available on vinyl or cassette, either way it'll be a hit, riding as it does on Adam Ant's coat tails (though Malcolm McLaren would have that the other way round). The drum based sound and anarchic vocals is heady stuff, and although it's hardly a classic, it's pushy and pert.

**HAZEL O'CONNOR: 'D-Days' (Ablon).** The smart marching pace suits Hazel's sense of style and drama and she hasn't deviated too far from her previous material to risk failure. This has a slap-in-the-face sting to it that should see her through to another hit.

**MARCY LEVY & ROBIN GIBB: 'Help Me! (RSO).** Maybe a bit of an outsider, but good enough to stick my neck out. It has the unmistakable Bros Gibb midas touch, with Marcy taking over from Olivia NJ in the female lead, though with Robin's voice, that could be a bit unnecessary. Must still be wearing the knickers with the tight elastic. Professional (of course) and pretty damn good.

**ARTHUR 2 STROKE & THE CHART COMMANDOS: 'Hawaii Five-O (McGarrett Dub)' (Logo).** Very funny, quirky one off idea that should be huge among regular Hawaii Five-O watchers. It should also give the larks to the po-faced McGarrett and his terrible 'God bless America' scripts, usually delivered while squinting into the setting sun.

**BAD MANNERS: 'Just A Feeling' (Magnet).** The scatterbrained loonies show they're not that mad... and not that bad either. Although it's another track sliced from the 'Loonee Tunes' LP, its future is assured as a top tenner — especially as Doug Trendle's tongue out of cheek appearances on Top Of The Pops ropes in more fans every time.

**SPANDA BALLET: 'Muscle Bound' (Reformation).** Following through on this week's most popular theme — work — Spandau bring in the more physical aspects, rather than the numbing boredom of pushing a pen. They swing into a chain gang rhythm, painting a vivid picture of Eastern Bloc labour, more by the music than by the words. The Russian sounding break in the middle adds to the Red Army Choir Impression just enough to stir the imagination. Another Steppe in the right direction.

**MIDNIGHT FLYER: 'Rough Trade' (Swansong).** I always thought Maggie Bell had the finest white female voice I ever heard and the years between her forays into recording have done nothing to change that feeling. She always could scorch the paint off the walls at 50 yards. It's probably another outsider, but I like it.

**AND NOW FOR THE REST....**  
**XTC: 'Respectable Street' (Virgin).** Not exactly a blinding flash of light from the lads, certainly not after the pretty hot stuff they've come up with before. This is sloppy and the drumming nearly drove me mad. It was so leaden and apathetic. They sound tired and angry. Angry's OK, but lethargy is hard to forgive. The two tracks on the flip are throwaways. What's gone wrong? All agony and no XTC.

**TYGERS OF PAN TANG: 'The Story So Far' (MCA).** With their initial blaze of glory fizzling out faster than my money, this doesn't sound like the one to pull them back on course. It's pedestrian and predictable, though would sound better live I suspect.

**CHRISTOPHER CROSS: 'Ride Like The Wind' (WB).** The new American hero, but like a lot of their other heroes comes over as insipid on this side of the Atlantic. He's bolstered up by a big sound production, but it sounds to me like a lot of old ideas cobbled together. I wouldn't let it nestle in my record collection.

**KIPP LENNON: 'Song From Buck Rogers (Suspension)' (MCA).** Qualifies for the worst record of the week, and that's saying something. Search and destroy.

**THE PROPELLERS: 'Dam Busters' (Real).** Very silly, but fun and God knows we could do with a laugh. The famous theme is thoroughly chewed up and spat out through manic guitar and keyboards. Pass the Murraymints.

**THE DUMMIES: 'Maybe Tonight' (Cheapskate).** A creditable stab at formula rock/pop and if it didn't have so much competition this week, I'd give it a better chance.

**JANE KENNAWAY: 'Celia' (Deram).** A potential rising star, Jane has been hotly pursued by the record companies, but this doesn't really rate all the passion. I expected that after 'OU' she might be more adventurous, but this still sounds too cautious. The song is solid enough, but with that voice I keep thinking she could do so much better. I think it'll grow — it's one of these records that always sounds better on the radio than it does on the turntable, so expect a reasonable hit.

**DIANA ROSS: 'One More Chance' (Motown).** Hurling remorselessly towards the Las Vegas market, Diana Ross is doing nothing to change course to reach the Motown fans who'd prefer to hear something with more soul. This is all froth and no beer.

**CLASSIX NOUVEAU: 'Guiltily' (Liberty).** Surprisingly jolly effort from the doomy ones, though that's maybe my preconceptions showing through. It clips along, though the vocals could have done with more spark.

**CABARET VOLTAIRE: 'Sluggin' Fer Jesus' (Rough Trade).** They have got to be kidding. If I thought this was the future of rock and roll I'd slit my throat, and I don't think I'd be the only one. Meaningless electronic twiddling isn't my idea of a good time, and their self indulgent pastime leaves me totally cold.

**RONNIE BOND: 'Fly On The Wall' (Applause).** Voyeurs please note: this is for you. Apart from some pretty bizarre ideas lyrically, it has the effect of taking you totally by surprise. Good try, but not much chance.

**THE ODDS: 'Yesterday Man' (JSO).** A re-hash job, but not entirely without merit. It piods rather than swings like the original, but the sax actually shears off some of the pedestrian drumming. The guitarist Keiran Moses gets his big chance on the flip with his self penned song, but it then becomes obvious why they didn't have the confidence to go with an original. It's weak and derivative.

**STEVE WINWOOD: 'Spanish Dancer' (Island).** Taken from the much trumpeted 'Arc Of A Diver' album, it's beefy and distinctive, though my heart really isn't in it. The vocals are superb, but it doesn't seem to have the three minute appeal. Radio rules.

**PETE BITE: 'Bite Me I Taste Nice' (Liberty).** The own up is on the sleeve. Pete Bite is a sound engineer turned singer/songwriter. He's borrowed heavily and doesn't come up with the interest. The flip, 'S-E-X' is pinched directly from Van Morrison's 'Gloria'.

**BLUE ORCHIDS: 'Work' (Rough Trade).** Yeah, well next time I want to be really depressed. I'll play this again. If I haven't decided to cut my wrists with the edge of the record. Unstructured music doesn't appeal to me, but I can't think of many people who'd like sitting listening to "WORK" being yelled repetitively in their ear.

**MARK BEER: 'Pretty' (Rough Trade).** The best feature of this record is the backing vocals from Carlene Reed, who should make better records on her own. This is just wall to wall hero worship, from Bowie to Warhol and don't pass go. Certainly don't collect £200.

**RAM JAM BAND: 'Freetown' (Stage One).** Hitting the revival trail in the wake of the woolly hatted mob, this has a brassy arrogance that deserves a reasonable bet on its chances. It's uncomplicated and basic, with no pretensions to speak of. Unlike the woolly hats.

**THE SEARCHERS: 'Another Night' (Sire).** A spirited attempt that shows the fire's still lit even if it isn't bringing round the brigade. Only airplay will tell them if they're going to pull it off.

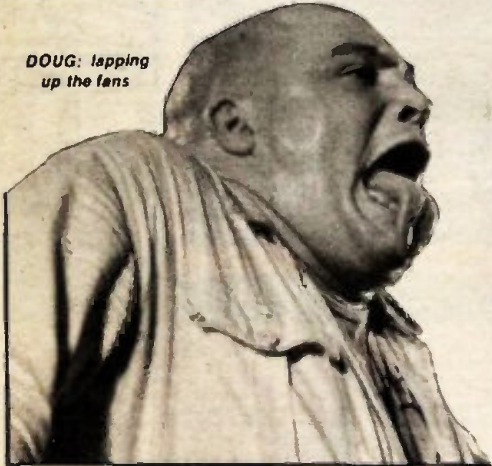
**FLYING SAUCERS: 'Some Like It Hot' (EMI).** Meanwhile back at the rockability camp, where the fires are burning, quiffs are quivering with a furious intensity. Jeez, I hope they don't bring back these net petticoats, they leave your thighs looking like Brillio pads. Fabbo record though.

**PRAYING MANTIS: 'All Day And All Of The Night' (Arista).** Kinks 10 — Praying Mantis O. A complete dog's dinner of the original.

**QUINCY JONES: 'Ai No Corrida' (A&M).** An excellent example of how disco should be performed, even though I personally loathe disco. It's smooth and polished.

**JOE JACKSON: 'One To One' (A&M).** Joe's conscience is getting a bit too heavy for us all to carry. At the risk of being accused (again) of misunderstanding him, his preoccupation with the deeper meanings of life is becoming tiresome. It's not easy putting political perspectives onto a three minute slice of the action, and he has by no means succeeded here. Sitting on a fence is a short term hobby.

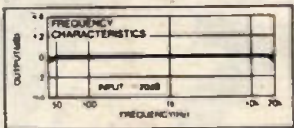
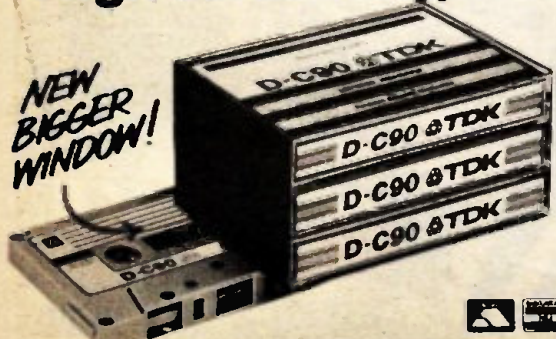
**THE RAYBEATS: 'Searching' (Don't Fall Off The Mountain).** As an attempted excursion into the singles charts — I don't suppose it was released for altruistic reasons — it fails miserably. As an instrumental, I'd sooner listen to the theme to 'Holiday B'.



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**THE ENID:** '665 — The Great Bean/'Golden Earrings' (EMI Int). As I'm confused about which is the A side, I've done both; and it's twice as bad as I thought. If a hooray Henry speaking over a load of old codswallop appeals to you, then by all means squander your ackers on it. See the doctor while you're out.

**SWEET SUBSTITUTE:** 'Take Me To The Mardi Graa' (Logo). Herb Alpert meets Paul Simon and they both lose. Anyway, they sound like a packet of Saxin.

**THE KICKS:** 'It Looks Could Kill' (Blue Chip). If they followed Elvis Costello any closer they'd all be sharing the same shirt. But at least they chose somebody good to copy, so a silver star for trying.

**DIANE PFEIFER:** 'Just When I Needed A Love Song' (Capitol). AOR/MOR/ any old OR you care to mention, it's in the market of the Remy and Alter Eightis and therefore beyond the fringe of this strictly Watneys and packet of crisps appeal of this page.

**ARETHA FRANKLIN:** 'United Together' (Arista). I'd practically kill for a voice like hers, so how come she never records anything worthwhile these days? She deserves the best, and she's not getting it.

**AIR SUPPLY:** 'Lost in Love' (Arista). Looking like a line up in the Freeman's mail order catalogue, they sing like dummies as well. Gullefs and blunt.

**EUGENE & THE SYNCOPATERS:** 'The Great Romantic' (Rocket). Eugene must have been modeling himself on Jake Thackeray — you know, that chap that sometimes turns up on Nationwide. A really annoying voice and not at all funny.

**EL SEVEN:** 'Magnifico EP' (Pop Records). El's bells, lads, it would have been a start if the guitar had been in tune, never mind the vocals that sound as if they'd escaped from a tin can. Has all the power of a small hairdrier.

**FLINT:** 'Rocket Love' (Jay Boy). Somebody's been watching too many Zanussi ads on TV, but a good dirty sound saves it from absolute destruction.



**MERRILL E MOORE:** 'Red Light' (Bulldog).  
**SAM BUTERA & THE WITNESSES:** 'Bim Bam' (Capitol). Reagan's success is obviously encouraging all the old cowpokes to crawl out of the woodwork for another bite at the cherry. But it's too long in the tooth and too short in the saddle. "Bim" means a squeeze and "bam" means a hug, but this is all pre-nuclear stuff and totally unintelligible to everyone too young to remember what "hip" means.

**THE SOURCE:** 'Like A Child' (Circus).  
**PRELUDE:** 'When Two Worlds Collide' (MCA). Too delicate for the hurly burly of the charts. Actually they're pretty... nauseating.

**CECIL PARKER:** 'What It Is' (EMI). Synchronises with the same thud as a blinding hangover. So you get the morning after without the fun of the night before.

**JUNIOR TUCKER:** 'The Kick' (Rock On) (Island). Bloody good disco to start, though it tends to drop off at the end.

**BAD ACTORS:** 'Strange Love' (Sophisticated Noise). Suffers greatly from anorexia of the imagination.

**GENOCIDE EXIT:** 'EP' (Slam!). So badly recorded you have to turn the volume to "pain" before you get any sound, its pretensions greatly outweigh its talent.

**EXPOZER:** 'Rock Japan' (Hit Hard). Aiming blatantly at the Japanese market it fairly blasts along with determined thrust. It's better than the average bullet between the ears.

**AK-47:** 'Stop! Dance!' (Output). Sub-Kraftwerk sound effects, but only marginally better than Metal Mickey.

**RANDY CRAWFORD:** 'Love Theme' (People Alone) (MCA). Great voice, but the kind of song that DJs play at the end of the night when everyone's collecting their coats.

**HUMAN SEXUAL RESPONSE:** 'Guardian Angel' (Don't Fall Off The Mountain). I'd run away from this voice in the dark, but the unbridled passion is wasted on lyrics that go 'I've got a date with my guardian angel'. Pity, it was promising.



**THE PAST SEVEN DAYS:**

'Reindance' (4AD). The Searchers made the point with more panache in 'What Have They Done To The Rain', but nuclear days are here again. Last into the fallout shelter is a cissy....

**JELLY BABIES:** 'EP'. (Available from 61 Avelon Road, Rainham, Essex). An indie effort, to be played at 33 instead of 45. After I discovered that the novelty wore off and it became obvious they'd modelled themselves on the Lurkers, which wasn't too bright.

**ERNIE MARESCA:** 'Shout! Shout!' (Swille). American Graffiti, as I live and breathe (barely, by now). Beam me back to the 21st century Buck, these cliches are killing me.



**ANDY BOWN:** 'Another Shipwreck' (EMI). This week's disaster epic with an overblown production that even Noxema couldn't clear up.

**THE PIANOS:** 'Be A Fool For You' (Plaza Plastic). A jazzy kick around that has as much chance of getting a chart place as I have of being a bridesmaid to Lady Di.

**ARAGORN:** 'Black Ice' (Neat). A muddy start to a full blown HM blast from the North East. As good as any of the lang mob, but machismo has gone to the back of the queue.

**CHILDREN OF THE DAMNED**  
**CDLIN NEWMAN:** 'Inventory' (Beggars Banquet). On the ambitious side for his vocal talent, but fortunately the general momentum of the melody does much to paper over the flaws.



**BERLIN BLOWNDS:** 'Framework' (EMI). Somewhere in here there's a reasonable song trying to get out, but it's tied up in confusing production. Still it's powerful enough to push through with a bit of determination. This is only one of the self conscious young modernists to roll out the synths this week. Here are the rest....

**BAUHAUS:** 'Kick In The Eye' (Beggars Banquet). This record company's assault on the charts this week is leaving me weak and helpless. On its own, this would have had a better bash, but coming as it does in a long stream of hi tech sound, I'm ready to declare it null and void.

**JASON BLACK:** 'I'm Walking Alone' (Beggars Banquet). This is embarrassing. I can't believe he thinks he'll get this off the ground. The brass section tries hard to sound like the backing on Otis Redding records, but they can't cover the appalling voice. Maybe he'll be better when his voice breaks.

*Note to record companies: to release over 200 singles in one week, when only about 15 of them have any chance of getting into the charts, making money and regenerating the business is plain madness. You tell us that you're losing millions of £££ through home taping. I think you're losing it through bringing out records by bands who are not ready, or by artists who just aren't getting the right songs. What a waste of money and talent.*

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TONE



**T**HE JACKSONS have been called the black Beatles. Part of the old Motown dynasty of black American music, they've been in the business a good 10 years and they're still very young.

"We're just getting going now," says Jackie, "there's still so much more to achieve." Immediately this involves a partially animated short movie and a tour of Europe. "All these places like England and Scotland," says Tito. Their first visit.

The Jacksons include Stevie Wonder's only rival for the crown of most successful male black singer, Michael Jackson. Michael oozes charisma, stardom, and a sexiness that's almost unaware of itself. He seems surrounded by an aura that he only half comprehends.

This is an international press conference. All the journalists are white and come from such places as Israel, Spain, South Africa. Every now and then one of the company's English will break down and the CBS international press officer will patronisingly translate. This is the pre-rod press, dailies and entertainment mags, the kind that used to patronise the Beatles.

Beginning interviews with questions like: "Well, Beatles... They haven't done their homework and clearly know little or nothing about black American music."

Excuse for Danny Baker out here on a trip for NME who has just had a private audience with the Jacksons upstairs. He is in something of a sweat, partly because he's yet to find the seamy fun which he expects from LA and partly because of what it's like interviewing the Jacksons.

They keep it bland, no secrets on their sleeves. Danny has two notebooks, one marked 'light' and the other 'heavy' or 'dark'. Probably 'heavy' to be safe. So I started off with light stuff like: "Who's your favourite movie star? And they get really confused and say "that's a difficult one," and think about it for five minutes.

The press today are looking for an angle and naturally doing their best to drive a wedge between Michael and his brothers. Michael's star quality and solo success do make him an inevitable focus. Not everyone sold six million copies of their solo album in America alone last year. How do the rest of you feel about Michael's success says the probing and patronising press?

"It makes me very proud to know that my brother is a star and that he has some of my blood in him," says Jackie cracking up. "Are you brothers still very close?" "NO!" answers the brothers in unison. They've come prepared, walking with reserve on alien and treacherous territory.

The Jacksons are the mightiest boogie force in American music, busy at their best constructing a new musical language — percussive R&B funk — that reminds me somehow of rockabilly, maybe because both are about being possessed. Possessed by the twin demons of sex and dance. A boogie that's all twitch and turn and sexy shake, punctuated by yelps, growls, shrieks and the punchiest brass this side of 'Raging Bull'.

On similar lines, Michael explains the Peacock symbol that embosses all Jacksons' records. "The Peacock indicates all colours united in harmony. We try to bring all races together through love and music."

He explains that the Jacksons started using the symbol before the TV network NBC did and that they use it as a symbol. And a brand name, I'd add.

The brotherhood the Jacksons most resemble however is a black Mafia. They lie into the room, dressed mostly in jogging suits and shades, Michael in a Warner Brothers jacket. They are polite and very reserved and consult amongst themselves when they answer a question as if this was a congressional hearing.

The press are all white and the Jacksons are either very spaced out or they are playing the old black and white game. Questions get asked and if the Jacksons don't like them, they either don't get heard or the answer doesn't tackle the question. Every question addressed to Michael is rephrased by a whisper in his ear from his brother Randy. Most of the questions are some-

# OFF THE CUFF

Stevie Wonder's rival? The black Bambi or Jack James Bond's scuba diving companion? MARK COOPER looks at the mystery behind Michael Jackson's shades... and finds the business behind the Jacksons.

Like the Isleys and EW&F, they talk the language of universal love, a mixture of pop and some vague California positive-think religion. Danny tells me they are Jehovah's Witnesses. How much they belong to Babylon is unclear.

"We're not into politics but music and we sing about brotherhood, about bringing the world together through love and music. We don't use religious terminology or speak directly about 'Jesus' but the message is in the music."

"Look at the first track on 'Triumph', 'Can You Feel It? Now what's that about if it ain't love?'"

The Jacksons are a business and this is a job. They are very remote. But Michael, Michael is a superstar. He looks and moves like a black Bambi, all grace and innocence, huge eyes and eyelashes and delicate Egyptian cheekbones. Astonishingly his voice is as high when he speaks as when he sings. He seems at once dependent on his brothers and off in a world of his own. He gushes with childlike enthusiasm and then loses interest, grows absent.

He likes Russian dancing and scuba diving. "All those leaps and splits and dashes. I dance every Sunday, I need to. I love Baryshnikov." Asked about acting plans he explains: "My room is full of scripts. I love reading and I'm always reading them. I'm considering one called 'A Chorus Line' at the moment, they're offering me the best part. It's a very sensitive, very emotional story, but I'm not sure I'll do it."

The press leans back disappointed. But somehow Michael's description seems very like him — very sensitive, very emotional but not love or hate in

particular, just someone arrested in adolescent awakening twisted and blown by storms of EMOTION. It's as if he's never had a childhood proper and as a consequence a part of him has remained a child, hasn't begun. It's in this mixture of child and young man that his grace and delicate and sexual storm persist.

As for the old days with Motown. Tito explains: "We're still good friends. Business is business and friends is friends, that's what Diana Ross told us when we were leaving Motown and that's what we're telling her now."

Diana is currently shopping around, considering leaving Motown. They are friendly with Jermaine and maintain they always were, that the arguments were with Motown itself. "Our next tour is planned with Jermaine already and, yes, we will sing with him onstage, all of us together."

Their parents still make career suggestions, "but we pretty much know what we want and where we are going. A career is like a business, it's a chess game. You have to know what your moves are going to be five moves ahead."

What's your next move, the inevitable question follows and the mask comes down, the inevitable answer. "We're not going to give it away or somebody'd jump on it." Take a listen to 'Destiny' — half the songs are about mistrust.

Make no mistake, the Jacksons know business and their music is not separate from it; although it is done for love. "Our hobby is our music, it's not like work," explains Michael. And then he rhapsodises about scuba diving. "I like diving. I used to watch all those old James Bond movies and he makes an imaginary gun and I really got into it when I was in the Caribbean. I want to do that some more." And then he drifts off. The room listens transfixed as he talks. It's his gift.

As for 'Off The Wall': "We combined all the elements from the very beginning and we used such wonderful people, Quincy, McCartney, Steve... that's a lot of power when you get a combination like that... we said when we made it let's go for three million and we've sold six already in this country alone. I like appealing to everybody, to the masses."

The Jacksons are obviously involved in specifically black music, black trends. Like the Isleys and EW&F, they've found a style and they peddle it. And they've changed more than enough to last. Black music is to them a limiting category. "We don't like labelling our music — it's the Jacksons' music. I hate the way music is categorised away under labels like rock, R&B whatever."

"You get put in the wrong box and people will never get to hear you because they don't like the box. Our music is us. It comes out of our own heads, from us singing together and it comes from the spirit, not mechanical knowledge."

The Jacksons are very rich and more independent than one might suppose in a programmed industry. They drive away in their own cars. Michael at the wheel of a sports car. They are a tight enclosed music family locked together under the sign of the Peacock, and dedicated to their mother. They refuse to be drawn and though they now work with a white company (pic, the lines are still drawn, the wagons in a circle. For all this talk of love and pop, the Jacksons are still very much a black family providing positive funk for black America. 'Triumph', 'Power', 'Destiny', they proclaim in a vacuum and the family prospers. Epically.

Do you want to be more explicit about black themes, ask? Tito leans forward with a grin. "But what power are we talking about? A good tune to dance to?" Michael sits there, grinning, impassive, a natural in a state of permanent emotion. "Boogie's got me in a state of super trance!" Fine trance, fine dance.

As the Jacksons leave the building in their jogging suits, the new crew a nest himself, Ronnie Wood, comes in by another door, dressed in his leathers and shades, an English rock star.

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# REVIEWS

♦ ♦ ♦ ♦ Unbeatable ♦ ♦ ♦ ♦ Buy It ♦ ♦ ♦ ♦ Give it a spin ♦ ♦ ♦ ♦ Give it a miss ♦ ♦ ♦ ♦ Unbearable

**VARIOUS ARTISTS: 'Live Letters' (IOI Records Polydor 2478 141)**  
By Chas de Whalley

THE SOUND is so superb on this album that, if they didn't have it plastered all over the sleeve, I don't think I'd have realised it was recorded live. It is quite astounding that the four groups involved should have played so well on the IOI Club's tiny stage to begin with, let alone find their energy, excitement and atmosphere has been captured.

To the best of my knowledge none of these four bands — Muung Chung, Endgames, The Fix and Fay Ray — have recording deals of their own which, on this showing, is something of a crime. Not only do they offer a well-rounded picture of the state of grass roots London rock but individually each would seem to have the character and capability of chart contenders.

My favourites are The Fix and Fay Ray and their three tracks each have made side two of 'Live Letters' compulsory listening for the past 10 days. The Fix for their extremely tight and inventive modern mainstream rock and Ms Ray for her warbling voice and colourful, almost punk rhythms. Huang Chung and Endgames, who both share side one, I don't enjoy so much although I wouldn't dare suggest they perform anything but well. ♦ ♦ ♦ ♦

**RICO: 'That Man Is Forward' (2 Tone CHR TT505)**  
By Mike Nicholls

RICO RODRIGUEZ is the old geezer with the beard 'n' beret that blows trombone with The Specials. He's also a veteran mungo of no mean repute and so it comes as no surprise that in making only his fourth solo album ever he's accompanied by the killer reggae rhythm section of all time — Agravators Sly Dunbar and Robbie Shakespeare whilst also in on the act is Ansell Collins of 'Double Barrel' fame.

There endeth my knowledge of pre-2 Tone Jamaican music but if you enjoy a little jazz, can live without lyrics and fancy the general ambience of a forties cocktail lounge, you can do worse than this.

Two sides of tasteful, sophisticated musicianship guaranteed to make your parents think you've either flipped or are trying to soothe them prior to explaining that you've just pranged the family motor.

This is either your sort of album or it isn't. Too subjective for stargazing, you could nonetheless buy this and make an old man very happy.

**ROBIN TROWER: 'BLT' (Chrysalis CHR 1324)**  
By Malcolm Dome

YOU'D HAVE thought that in these post-punk daze (sic), a super-group would be about as welcome as a Tory budget. But, since when has either Robin Trower or Jack Bruce bothered about the 'in-crowd'? Their combination, along with long-time Trower drummer Bill Lordan hasn't delivered a devastating album. Nonetheless 'BLT' does possess cross-fertilised skilful style.

Cross-fertilised? Well, yes, you see, the trio, being consummate musicians, capably colour sounds which flow right across a continuum from derivative blues (dare I mention similarities to Cream?) to traditional soul (à la Sam Cooke).

'Into Money', the opening track is a prime example. The Lorden/Bruce rhythm section is studiously simplistic (and thus enormously effective), allowing Trower to dictate some of his sharpest guitar work since the halcyon days of 'For Earth Below'. And the Bruce vocals evoke an unmistakable dead-pan gruffness, perfectly suited to the song's demands.

So, is there a catch? Unfortunately there is. The album lacks billing freshness. The three talents seem almost to be merely going through the motions. ♦ ♦ ♦ ♦

## I Quo to pieces

**STATUS QUO: 'Never Too Late' (Vertigo 6302 104)**  
By Mike Nicholls

C RASH! Head's gone through the glass front door. WHAM! There goes the partition wall. Oh, mama, can this really be the end, to be stuck inside these headphones with a Quo LP again (and again)? I do believe my sanity is affected. I'm falling off the bed and scribbling on the carpet. I scheme all night and I dream all day / I'm so paranoid someone's gonna take me away (to paraphrase their own 'Don't Stop Me Now').

Actually that's not too bad. Y'know, a bit of powerhouse drums holding the axe-grinding in check. But enough is enough as they

repeat in the song bearing that title a mere 34 times. How the hell do they get away with it? Do they think the kids see them a living? A dozen (and that's just for Phonogram) albums down and nary a chord change to their name.

CHUG-A-CHUG CHUG-A-CHUG A-CHUG A-CHUG A-CHUG. They don't write that on the lyric (?) sheet, but they do indicate the presence of each 'SOLO'.

With the inclusion of two standards, 'Something 'bout You Baby I Like' and 'Carol' — neither as well executed as the seductive 'Wild Side Of Life' — they're almost admitting to running out of ideas whilst the intro to 'Mountain Lady' slyly rips off Eden Kane's 'Boys

Cry'. Otherwise it acquits itself rather nobly with something approaching sensitively affecting the vocal.

However, Quo blow it on 'Take Me Away' (this is getting too close for comfort) where it transpires that the protagonist is finding the glamorous life a pain in the neck. Aaaaah, I'd have thought in the nose, he he. But let's not be too hard on the boys. 'Falling In Falling Out' is as endearingly dumb as ever and 'Never Too Late' shows an admirable sense of ecology, not to mention a profound theological grounding to have come up with a line like "I don't think God thought we'd get out of order."

'Don't Stop Me Now?' — hmmm. It's never too late to change it? Enough is enough? Er, you better you better you bell! ♦ ♦ ♦

**RYUICHI SAKAMOTO: 'B-2 Unit' Island (ILPS 9656)**

By Mark Total

THIS ALBUM, devised by Yellow Magic Orchestra person Ryuichū Sakamoto, is a weird concept to say the least.

Produced by notable reggae producer and ex-Matumbi man, Dennis Bovell and featuring the ubiquitous Andy Partridge, this record cannot be said to fall easily into one particular category (hard luck Sounds). The various tracks also defy musical categorisation with the opening track, 'Differentials' — an electronic rhythm composition — being in no way similar to 'Thinness And Thereness' — a multi textured electronic ballad — which follows it.

However, come 'Participation Mystique' we are introduced to the delights of low-mixed feeding-back electric guitars to destroy the hopes of anti-rockists among you.

Not until 'E-3A' do we really hear the first bit of true electronic dub courtesy of Mr Bovell. Drum synthesiser phased in and out provides yet another interesting sound texture.

Classic soundtrack number two comes at the start of side two. 'Kronic Storage' is Magazine-ish in its intro and carries on tunefully throughout its five minute length.

This album is full of half exploited ideas and nearly reaches its full potential. It is definitely worth a listen. ♦ ♦ ♦

**JOURNEY: 'Captured' (CBS 88525)**

By Robin Smith

YES, IT'S another American mega band live album. Lots of in-concert shots of the hunks in action and peace and love to the road crew.

A single live album might just have been palatable but a double-yeesh. Not even good value for money. 'Captured' is high on content but low on style. Much of it reminds me of the times when I was forced to take refuge in the Hammersmith Odeon's foyer, because Journey was so painfully loud.

Anyway, let's get down to wading through this gross shambles. Side one is definitely the best of a bad bunch and I'll always be a sucker for 'Majestic', but they don't have to go on with exasperating guitar bits all over the place.

"You are recording a live album tonight," says the man on side two whipping the audience up before the hearts and flowers of 'Too Late' a near Free rip-off but without the class. For me this has always been Journey's problem, they always sound such an uninspired anonymous bunch and side two becomes a real plod.

And there you really have it, The Crowd cheers and there's lots of nonsense about this album belongin to the audience. Ah well. ♦ ♦

**RONNIE SPECTOR: 'Siren' (Red Shadow RED LP 002)**

By Mike Nicholls

ONE OF the most essential surnames in the history of rock, some of the Big Apple's classiest gunslingers, a hatful of rock standards and what have you got? Not a lot, I'm afraid.

His master's (ex)wife might cut it fine visually but somewhere between the voice and the vinyl, summat gets lost. Maybe it's a poor arrangement but a song like 'Anyway That You Want Me' sounds as flat as last Shrove Tuesday's pancakes whilst the majority of the tracks are just plain monotonous. A vaguely reggaefied version of Roger Cook's 'Let Your Feelings Show' partially avoids this trap but the rest is totally uninspired.

The real own-up comes with the concluding 'Happy Birthday Rock 'n' Roll' where not only does the girl inject a bit of soul into the proceedings but also ends with a reprise of 'Be My Baby' and 'Baby I Love You' — the final nail in the coffin of this irrelevant exercise. ♦ ♦

## Culture clash

**ELLEN FOLEY: 'Spirit Of St. Louis' (Epic EPC 84809)**  
By Mike Nicholls

IF IT wasn't for the fact that I've been living with this album for a couple of months now and admire its makers enough to appreciate the astonishing change in direction, it would be tempting to write it off as a sop to commercialism.

In a nut-shell Ellen has gone from the Spectorist street sleazy big beat of the Hunter-Ronson produced 'Night Out' to the subdued quality AOR of this LP without so much as a hiccup. From a scream to a whisper, so to speak and for those who found 'Sandanista!' hard to swallow after 'The Clash', you ain't heard nothing.

For what with Ellen going out with Mick Jones and that, all The Clash (and most of the Bloodheads) have been involved in the making of this album. Strummer and Jones writing half of the 12 compositions.

These range from the elegant 'Shattered Palace' — which can only be compared with Nana Mouskouri — through the suitably surreal narrative of 'The Death Of The Psychoanalyst Of Salvador Dali' to the brilliant 'In The Killing Hour'.

No one can accuse them of lacking versatility and it's up to the listener to employ a similar amount of broad-mindedness in approaching the songs. The subtleties — Ellen's impressive vocal range, the understated classic orchestral instrumentation and her boyfriend's meticulous production — run deep and the extraordinary Grecian influence which flavours many of the cuts is never overplayed.

This is particularly the case on 'Game Of A Man' written by troubador Tymon Dogg who was unearthed by The Clash in the States. His 'Indestructible' is similarly mephitic.

One of its high points in what remains, notwithstanding the multiterminal nature of the contributors, is consistently well-blended soundscape, is Foley's own 'Phases Of Travel', an up-tempo number which bears most relation to her previous work. Assisted by Mick's discreet use of phasing, one wonders what her next work will be like — or come to that how much Jonesy's production will affect the forth-coming Hunter-Ronson album.

If you're up to appreciating all the shades colouring the rock 'n' roll spectrum, investigate this album. But don't compromise, because the music does. L.A. remarkable record that grows by the hour. ♦ ♦ ♦





# JOHN ELTON LENNON

*28th November 1974...*

... was Thanksgiving Day as well as the date that an Elton John concert at New York's Madison Square Garden turned into a very special event. Towards the end of the evening Elton was joined onstage by close friend and fellow musician John Lennon. Together they performed three numbers – 'Whatever Gets You Through The Night', 'Lucy In The Sky With Diamonds' and 'I Saw Her Standing There'. Lennon's performance of the last number surprised many as he has never been known to sing a McCartney song before. This was the last concert appearance by John Lennon.

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# STRAY CATS

**B**RIAN SETZER knew he was going to be a star long before he formed the Stray Cats. He heard The Beatles at the age of five and realised he just had to play. He was meant for rock 'n' roll and would never do anything else.

Some years later he was told a guy in Philadelphia who couldn't help but agree. Tony Bongiovi was an English country singer with a mutual fascination for the blues. He had the way Brian played and continued to work in the same way as he'd do - for a great big band in '72. A former bartender, bookmaker and generally unemployable salesman, Tony had never managed a gig before but was responsible for transforming Brian from outside to successful guitar hero.

In Philly he was having trouble convincing a crowd. Each year the latest collection was considered how may out but Brian was naturally even handed and took to the creations like a duck to water. Or should I say a DA (he's a great hairdo) to bedrock. The brand wasn't absolutely essential.

"At my school I took it out under the tree or I'd be caught over the... starts Setzer.

He's built himself an hour in the spotlight of a Liverpool stage and a further hour and a half singing solo with a band of his own. He's got a few orders another drink in the hotel lounge and exposed when the proprietress of his ex-wife's redneckery quit.



The not so self-played Runaway Boy and earlier conceived version perhaps.

"It's a terrific hobby," he says, but he's a man in the dark to maintain his it's a hobby. He doesn't want your face back in proportion when it's gone up.

With his peachy complexion, sun-kissed eyes and cute, well-worn nose, Brian looks more like a cartoon character. In fact, it's sometimes hard to believe you're talking to real flesh and blood. For some time now he's had him for Snap on the face (a plastic cap). The following morning I walk out of the beachfront room with a small variety pack and ask him to sign it.

Though not interested, he eventually agrees to show it to me. It's a plastic cap, the same as the one he's wearing and it's his. He's got it for a long time, he says. It's his. He's got it for a long time, he says. It's his. He's got it for a long time, he says. It's his.

"I'd like the band, I'd like to stand up and everybody how to drive. They started making the Stray Cats' sound album. Along with double bassist Lee Taylor he also takes himself and continues to live out the rock 'n' roll life with it. However, ridiculous this may seem for three New Yorkers but out of their scene, it's a damn sight more interesting than talking to the band bunch of city mice guys that comprise the majority of American (and English) bands, young or otherwise.

## MIKE NICHOLLS gets snappy with the RUNAWAY BOYS

**T**his thing is not without its drawbacks. However, Mike Nicholls and Lee Taylor can be a right pair of good friends as they work on the album to demonstrate before the big making a few West-116 sentence into the self-same hotel lounge. Lee immediately sets about the self-same thing.

What do you put up in here for?" he challenges.

"I've been a good boy this year. Oh yeah? What's good about it? Oh, it's not as bad as it might have been. So it's not good." he goes on, somewhat, it's just not as bad.

The conversation keeps up the level of stupidity until I am in doubt as to the fact that the Stray Cats are an English, Lee Taylor's image suddenly matches, betrayed by a burst of enthusiasm the conversation progresses. It also causes him to cross his arms.

"I've been a good boy this year," he says, referring to Fred Williams, report of the Stray Cats in a recent Record Mirror. "Look, we don't get attention for much otherwise you wouldn't be writing to me now. I'd be in jail and screaming 'we're sorry we should still be alive'."

At the time Brian is probably some one, perhaps we making up for his in-entire time after a somewhat-entirely for a great deal of a great deal and that our conversation should begin in the dressing room immediately before his band's onstage.

"pushing dutifully into the glass of Bourbon & Cats - James Chase!"

"Thought you might need cooling off a bit," replies his manager snidely.

A few weeks ago I met the Stray Cats casually passing down the Embassy Club. Since then word out of the way to the Midwest. Though he's not saying a word, with his right glossy quilt and crosshatched hair, however, Lee looks like he's just stepped out of a gangster movie. Yes, he's the sort of arrogant, handsome who claims to know their very chewing gum and kicking a coin into the air.

Right next to a window that never sees just all of my fingers. What have you been up to since the tour?" I begin.

"Oh sleeping - and traveling. No (pointing scintillatingly towards Tony) used to work in an office in the morning, take his car and his chains up round the block to make a job. He's not got much of a job. Not been going out at all, that's right.

Right, I've had a little trouble with the shades drawn and lights out. I don't see sunshine, just play and sleep. Besides, it's a hell of a job.

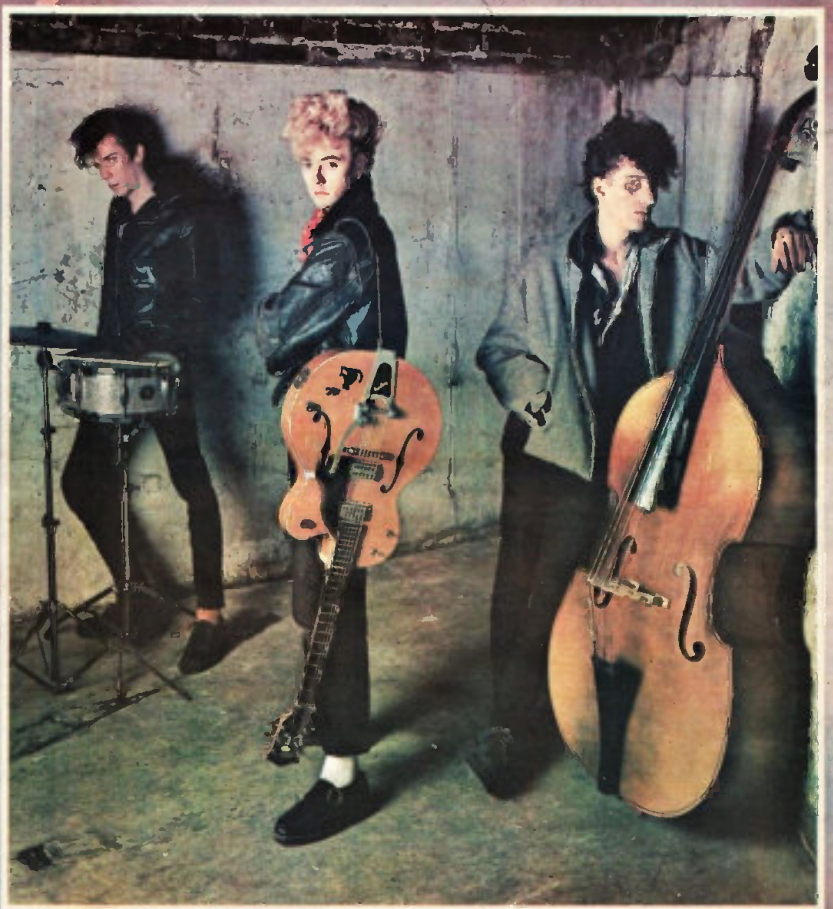
You must be glad to have avoided the New York City winter, then?

Yeah - oh we couldn't have avoided that one, too.

But it's been a good year this year.

Oh yeah? What's good about it? Oh, it's not as bad as it might have been. So it's not good." he goes on, somewhat, it's just not as bad.

The conversation keeps up the level of stupidity until I am in doubt as to the fact that the Stray Cats are an English, Lee Taylor's image suddenly matches, betrayed by a burst of enthusiasm the conversation progresses. It also causes him to cross his arms.



Mike Nicholls (left) and Lee Taylor (right) with the Stray Cats.

The Stray Cats performing live.



# STRAY CATS

FROM  
PREVIOUS  
PAGE



Pic by Andy Rosen

singers — Fats Domino, Muddy Waters, all those cats. How did you get into that sort of music?

"My parents were into Hank Williams and Elvis and I just dug deeper into the blues and stuff which they encouraged. Like 'Brian, I've got you a new John Lee Hooker LP'."

Odd that you wrote a song called 'Runaway Boys' when you got on so well at home!

"It's true — all our parents kicked us out. We were quite used to sleeping in the park 'n' stuff. They objected to my earrings and tattoos, thought it was real strange. I left home real young but you always make up with your parents."

"Besides, they were really cool. They lived the real rock 'n' roll life in the fifties like Fonzie and his girl. Everyone did, it was a great period of time. I guess that's why my roots are there, although I've picked up a lot of influences on the way."

**S**O you wouldn't describe the Stray Cats as purely rockabilly revival band?

"Not at all. What we've done is gone back and



Pic by Howard Barlow

"Oh blimey, this means we've got to do it properly."

got a style of music and modernised it. It's a process. We took rockabilly (as opposed to say, blues or reggae) and through growing up with the Beatles, Stones, Motown and the whole of the sixties and seventies, updated it. So the music is a little louder and the words more topical. Like 'Rumble in Brighton' and 'Storm The Embassy' are tougher than the sort of thing Eddie Cochran was singing about."

"They're eighties — so are the exaggerated clothes and hairstyles which I guess have a punk dimension. It's not a revival, it's cool to go back and get an idea and bring it up to date. So the sound may be basically rockabilly but the way we do it is Stray Cats style."

Fair enough but isn't it a trifle odd that you've chosen a type of music from a time before you were born?

"Maybe, but I think it was a very fashionable and glamorous era which was always an influence 'cos it was always around my home."

The Stray Cats left home for Britain only last summer. Why?

"We always wanted to come over here as like all the bands came from here and everybody talked cool. The English accent was neat so we said 'let's go there, let's do it.' The worst thing that could happen would be to flop on our faces and come back home."

This might have been sooner than they anticipated. Barely had they touched down on Heathrow Tarmac when they were almost forced to make a swift about-turn.

"At the customs they let Lee in with his double bass (for which they'd had to buy an extra seat) but Jim and I got put into a room. They knew we were here to work even though we denied it. This woman asks 'how much money do you have?' We had like £100 each and she said 'you're not gonna live a week on that, never mind two months!'"

"She nailed us alright but Tony managed to talk our way in. I should go back and give her an album!"

**B**UT even then there were problems. So gaudy was their appearance that they managed to get into three fights within the first couple of days of being here and even got banned from renowned rock 'n' roll pub The Ship near The Marquee in Wardour Street.

Now, of course, with the dawning of the age of new romanticism such showiness is commonplace. What did Brian think of the fashion-conscious followers of the cult with no name?

"I like some of it. I was at The Rainbow for the St Valentine's Ball and saw lots of futurist rockabilly clothes. Great, really over the top," he opines, showing agreeable fondness for that fine English phrase.

"I think Adam's cool, too," he continues. "A

fantastic performer. We were out last night together with our girlfriends. We're great fans of each other and he's taught me a lot about the business. He's been through the whole rigmarole and has told me what to watch out for."

With his old friend Tony at the helm, the Stray Cats shouldn't have too many problems with regard to this. As well as having set up two major tours, he also signed them to Ariola who apart from having given them a hefty advance, are an expanding label — small enough to give the band the requisite amount of attention and with strong European links through Ariola.

These should prove useful in breaking the band on the continent and indeed the debut album is already selling well in France and Holland. Not surprisingly, both these countries will be visited on the band's upcoming world tour, although equally unsurprisingly it is discovering Japan that appeals to Brian the most.

Attracted by the mysteries of the Orient are we? "Uh, not really," he deadpans, summoning up all the cool of his long sought after star status. "I just fancy having a tattoo of a Geisha girl put on my chest!"



Pic by Howard Barlow

"Quick, let's get away from that Nicholls geezer."





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# MAILMAN

Write to: MAILMAN, 40 LONG ACRE, LONDON WC2

## BALLET DEBATE

I AM writing to say how much I agree with the comments about fascism and Hitler you made in the 'Spandau Ballet' album review. The Blitz theory brings to mind fascist ideals and imagery. This was first brought to my attention when I saw how they decide who they will let into their clubs. I'm sure that this is what Bowie is singing about in 'Fashion' and 'Teenage Wildlife', after all it was Bowie that started it all - and he's now just trying to show how dangerous it all is. I've been a Bowie fan for 11 years, and I'm sure he's just as worried about this getting out of hand as I am.  
Kendall W. Hangerford, Berke.  
•Quite right. The only way to deal with these types is to line 'em up and play Duran Duran records. Hanging's not subtle enough.

THANK YOU SPANDAU Ballet for putting us in the picture also thank you 'An angry Skids, Visage Siouxsie etc fan'. They do owe a lot to Rusty Egan and Steve Strange. I saw Spandau Ballet on Nationwide (Friday), and they seemed to imply that they were the inventors of the individualism of 'The Cult with no name'. Martin Kemp mentioned changing and the need for change as if he was the first to voice this. However, he got there a year too late because, I think remembers, Steve Strange is quoted as having said (and still says), "There is a need for change and constant change". OK, they have the same views, but not once did SB give a little credit to Steve for mentioning this a year ago. Steve deserves a lot of credit (I believe) because he more than Spandau Ballet changes and is constantly moving on before he gets in a rut.  
Jane Buchanan, Anfield, Liverpool.  
•How much is all this costing you, Steve?

### Gorillas

I WOULD like to know what the function of a bouncer is at a concert to stop trouble or to cause trouble? A couple of mates and I went to see the Stranglers at the Coventry Theatre to have a good night out and enjoy a good concert.  
The concert got off to a great start. Modern Eon came on and played a good set, then the Stranglers came on to a great round of applause, they wasted no time and went straight into several numbers. In one of the numbers, someone started spitting, a dirty habit yes, but not something that should be dealt with, with physical violence, the bouncers tracked down the offender and struck him several times to the head with fists before throwing him out. During the whole set bouncers were creeping in and out of the crowd looking for people to set about. Two innocent

people standing next to me were severely dealt with, the first one was pushed and collided with a bouncer, who turned and punched the young boy in the face.  
A Stranglers fan, Banbury.  
•It's not the first time Mailman's pages have been darkened by reports like this - but not all bouncers are gorillas, remember. But give them the clearing in the jungle they need.

### Illiterate foreigner

I AM visit over here when I read your paper and wonders if you could tell me what happened to my pop star favourite. Last time I see or hear him was '72 or might be '73. His name was Ziggy Stardust. And I



remembers him have orangy - red hair. I know you very busy and my English is not good to understand. So long time ago you might not remembers him so I will try and make more clearly. He was good rock singer and sometime dress up as woman and look very pretty. Wrote good pop tunes with nice but strangely lyrics. I remembers one specialy album, 'Ziggy Stardust And The Spiders In Jars', what had some of my best favourites, 'Making Love With An Egg', and 'Suffering City'. Miss L. Wilkes, Chesterfield, Derbyshire.  
•You can't fool me with all that idiot foreigner stuff - you're an idiot Brit, aren't you?

do not think it is a very good way to promote a new single, new album and a nationwide tour, and it is not the way to win new fans.  
I hope you print this to warn people. I know you might think this is just sour grapes but having seen Madness, Selecter, Beat, Body - snatchers, Squeeze, UB40, Rockpile, 10cc, David Essex, Boomtown Rats, Kandidate, Racey, this concert did not reach its expected heights.  
Martin K Adshead, Walsall, West Midlands.  
•There's no obligation on behalf of an artist to play a 90 minute set. You were unlucky - EC has been going down a storm elsewhere.

### Whining toady

IT IS with great disgust that I write to tell you of a rip-off concert. The concert in question being Elvis Costello and the Attractions on March 4, 1981, at the Birmingham Odeon.  
The support, Dave and the Mistakes, a Swedish group were a better than average support and played 50 mins a good set. We eagerly awaited Elvis Costello, he appeared at 8:50 pm and proceeded to play. From the outset he played everything at breakneck speed and not being to well up on his music he played only three records I knew, 'Clubland', 'High Fidelity' and 'Accidents Will Happen'. He then disappeared at 9:45 pm.  
Everyone expected the usual encore and some well known songs. I know that they do not have to do this but it is usual. He did not come back! Everybody continued to cheer for his return, alas he did not. We waited for 15 mins, there was no sign of him and they started to dismantle the equipment. There was no announcement, just confusion. If it had been certain groups there might have been a riot. As it was there wasn't, but there were 4,000 very annoyed fans.  
It is ironic that with the name of the tour being 'A Tour To Trust', I

### Out of touch

I WISH to object to the insulting and degrading write up about Gary Glitter. After all, Gary has done a lot for the music scene. He was the one who started off the glam rock cult, all the dressing up, which is more than I can say for groups like Saxon, Iron Maiden and Status Quo, just dressing in scruffy jeans and T-shirts. No style whatsoever.  
When one experiences a Gary Glitter concert you certainly get your money's worth, and as for the comments on him selling his story about his bankruptcy to the Daily Star, I don't blame him one bit! After all I think most stars would if it meant money, which they needed, at least he's being open about the whole affair. Now for the bit about the live shots. Who does look their best when they are giving it all they have got, unless they are not putting any effort into it when they are on stage? They are all taken at the most unflattering angle anyway, and I've taken some very good photos of him in my time, so don't knock him so much and give him another well deserved chance.  
Yours with anger, An offended female Gary Glitter Fan, Sheffield.  
•The camera never lies, which is more than can be said for most of the hacks eking out their sordid existence here.

### Moan, moan

I AM writing to complain about your remarks on Adam Ant. You say "any act appearing between shots of Adam's ugly physog is a relief." Are you seriously saying that Adam Ant is ugly? (Gasp! MM). If so please get yourself a new pair of NHS glasses or a new television?  
Adam Ant is gorgeous and I won't have you lying about him. In reply to "An angry Skids, Visage, Siouxsie, Ruts, Toyah, Ada. ex - Spandau Ballet fan", Spandau Ballet don't need your support anyway. They'll do quite alright without you. However I feel sorry for the groups listed above with a moronic (A what! MM), like you!!  
Adam Ant's Girlfriend (Even though he doesn't know it), Darkest Herd.  
•Thank you, we'll bear it in mind in future.

### Tedious play

WHO THE hell are you anyway? Why aren't the group the Planets Number One with their incredibly spasmodic genius of a single 'Break It To Me Gently' (beats bloody Joe Dolce anyday) why didn't you buy it you cretins out there? (Including that reject the Wit of Barnet). Lets all plug the Planets (Paula can investigate their underpants).  
Pete (Planet) Taylor, (A Grimsby Town supporter)  
•What do you want? Blood? We've reviewed their single, album, even done a ludicrously overlong interview. And what an interview! The writer, "Fatboy" Ludgate was nominated for Most Boring Feature Of The Year... AND LOST!

### Getting worse

YET ANOTHER week gone by and you and your rivals (NME, Sounds) have still managed to completely ignore the hardest working rock band in the business. I am referring to Budgie who have been on the road for the past five of six months and have not had one review of any of their gigs. I have been to five of their gigs on this tour and I personally think it is one of the best they have ever done. So please if one of your reporters could take the time to go and see this band it would be greatly appreciated by me and I'm sure many other people who have been to a Budgie concert.  
Budgie fan, Wales.  
•You wouldn't be interested in receiving the whole band in a plain brown wrapper, would you?

### AND LASTLY... the real loopies

THE AMERICANS are thinking of putting troops into El Salvador to help stop the civil war, a lot of people have said that this would be similar to what happened in Vietnam, if so would this help do boost the hippy revival i.e. peace and love, bring the troops back etc.  
LSD New Barnet.  
PS God save Ronald Reagan.  
•I'm reliably informed that all - out nuclear confrontation could trigger a complete re-run of Hancock's Half Hour.  
IN THE review of Jools Holland and his Millionaires single 'Bumble Boogie' last week you said all Jools needs is Chris Difford. If you turned the record over you'd see Chris wrote the lyrics of 'That Don't Matter To Me'. Do reviewers know anything? Wake up and turn over.  
Dick & Willy, SE3.  
•If you bothered to read the review, you'll see the hack in question was berating the lack of a singer on the A-side, not a lyricist. Geddih?

## GENESIS BORE



Phil Collins

EXCUSE MEN I don't feel like one who has been recently kicked "right up the ass". Oh, so I'm a devoted Genesis fan, but what does it matter if Phil Collins decides to make a solo album? So why make such a big scene of it in your singles review? Just because I Missed Again is a disco-ish record doesn't mean that the Genesis sound is going to change so what the hell are you crapping on about? The fact that Mr Collins is brave enough to do something different is surely something that can only bring greater originality to future Genesis music?  
Joanna Lloyd, Plymouth, Devon.  
PS Thank God you stopped printing

those letters from the Tail of Old Hainet - they really got up my nose.  
•Don't talk too soon...  
IT SEEMS very hip these days to make films in black and white e.g. 'Raging Bull', 'Stardust Memories', 'The Elephant Man', isn't this taking the two lone thing a bit too far?  
John Connolly, Barnet Wilt.  
I WAS going to write and give you a piece of my mind, but I haven't got that much to spare.  
John Connolly the Wit of New Barnet.

## Pathetic grovellers defend their idols

I'D LIKE to report on the Judie Tzuke concert that I went to in Guildford to balance the books, because this was certainly not "so classily but too superficial and ultimately unsatisfying" as Lesley Stones' review of the Leeds concert remarked.  
The backing band on this occasion, far from "generating no excitement", actually seemed to be revelling in the occasion, and we wondered if one or two of them had

had too much to drink beforehand, such was their enthusiasm. It was a great improvement from the rather dull band I saw two years ago, as this band actually seems to be going somewhere now.  
I hope that you print this letter so that the impression isn't given that all Judie Tzuke concerts are boring.  
Yours PJC, Coulsdon, Surrey.  
•Next you'll be saying the BBC licence fee is too low.







# W E E K E N D

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 MARCH 19

**BALFEGGIE**, Grange Hotel, Wide Open  
**BASINGSTOKE**, RAF Odiham (71234), Access / El Seven / AI Vegetables / John Saver And Sals  
**BATH**, College Of Higher Education (20277), Weapon Of Peace  
**BIRMINGHAM**, Cedar Barroom (01-236 2694), Amphit  
**BRADFORD**, Tiffany (12882), Cockney Rejects  
**BRIGHTON**, The Basement (81726), Midnight And The Lemon Boys / The Esplanade  
**CALLOW**, Leisure Centre, Dotts  
**CARDIFF**, South Glamorgan Institute (754222), Treatment / Psycho Haveler  
**CARLISLE**, Border Terrier (22725), Grace  
**CHELSEA**, Chancery Hall (63848), Richard Digance / Waterfall  
**CLYDEBANK**, Town Hall (081-841 3331), Delmonico  
**COVENTRY**, Dog And Trumpet (21678), Victorian Parents  
**DOVER**, General Wolfe (88402), Channel A / Human Cabages / Idle Eyes  
**COVENTRY**, University Of Warwick (27408), Rico / Gene Washington  
**DUNDEE**, Raffleclub (140773), The Magazines  
**DUSSLE**, Queenway Hall (603276), Stray East / Banquet  
**EASTCOTE**, Clay Pigeon, Field End Road (01-866 5358), The Inversions  
**ELTON**, The Christopher Hotel (Windsor 85949), Chinatown  
**GLASGOW**, Apollo (041-332 9221), Status Quo  
**GLASGOW**, Doune Castle (041-449 2745), The Light Brigade  
**GLENROTHES**, Roches Arms (753701), Side Effects  
**GRAVESEND**, Red Lion (88127), Deep Machine  
**HARLOW**, Technical College (22300), Jools Holland And His Misanthropes / The Photos  
**HAYES**, Hambleton Tavern, The Gas  
**HEMEL HEMPSTEAD**, Pavilion (84451), Elvis Costello And The Attractions  
**HIGH WYCOMBE**, Nags Head (21758), The Spectres  
**IFLORD**, Decars, Green Gate (01-554 1685), Metal Mirror  
**KIDDERMINSTER**, Boars Head (62524), Shadr  
**LEEDS**, Fan Club (663252), Altered Images  
**LEEDS**, Warehouse (66231), Orange Juice  
**LINCOLN**, Drill Hall (24383), The Revillos  
**LIVERPOOL**, Dolphin, Canning Place, Force 11  
**LIVERPOOL**, Musician, Body  
**LIVERPOOL**, Warehouse, Fleet Street, Black Site

**LONDON**, Bridge House, Canning Town (01-476 7485), Daily Idiots / The Sultis  
**LONDON**, Bus And Gate, Kenilsh Town (01-485 5388), Razy Dazy Spasm Band  
**LONDON**, Odeon, Womerton (01-265 4045), Trappes  
**LONDON**, Dingwatts, Camden Lock (01-267 4987), Buzz And The Flyers  
**LONDON**, Golden Lion, Fulham Road (01-380 3912), Park Avenue  
**LONDON**, Green Man, Stratford (01-534 1387), Mickey Jupp Band / John Spencer  
**LONDON**, Greyhound, Fulham Palace Road (09-381 0528), The Lemons / Rimshots  
**LONDON**, Half Moon, Herne Hill (01-788 2387), OK Joe / A Bigger Splash  
**LONDON**, HammerSmith Odeon (01-748 4581), Nine Below Zero  
**LONDON**, Hope And Anchor, Islington (01-559 4310), Moler Boys Motor / Big Table  
**LONDON**, 100 Club, Oxford Street (01-636 0932), Creation Rebel  
**LONDON**, 101 Club, St John's Hill, Clapham (01-272 8209), Rye And The Quartetboys / The Thrives  
**LONDON**, Kennedy's, Kings Road (01-252 0025), Chelsea, Gillie McPherson  
**LONDON**, The Kensington, Russell Gardens (01-603 3245), Ge Hearty And The Random Band  
**LONDON**, Kings Head, Acton (01-992 0262), The Harlequins  
**LONDON**, Lord Napier, Greenwich Don't Know  
**LONDON**, Marquee, Wardour Street (01-437 8503), Willie Johnson  
**LONDON**, Orange Tree, Ferns Barret Lane, Crouch Hill, Lower Levels  
**LONDON**, Railway, Tottenham Lane (01-340 1020), Du And The Doormen  
**LONDON**, Rock Garden, Covent Garden (01-240 7881), Nashville Teens  
**LONDON**, Royal, Southgate (01-886 4112), Mac Curtis  
**LONDON**, Shoreditch College, Shoreditch, The Spillers  
**LONDON**, Star And Garter, Putney (01-788 0345), Juice On The Loose  
**LONDON**, Starlight, Railway Hotel, West Hampstead (01-824 7811), The Belle - Stars / Sacre Blaise  
**LONDON**, The Swan, Fulham Broadway (01-748 1049), The MG's  
**LONDON**, Thynton Arms, West Norwood (01-470 7140), Fruit Eating Bears  
**LONDON**, Translated, Woodwich (01-855 3371), Reluctant Sexscapes / Pick-Up / Transits  
**LONDON**, Upstairs At Ronnie's, Frim Street (01-439 0747), Electric Night  
**LONDON**, The Venue, Victoria (01-834 5500), Colin Newman / Department S - (plus extra show)  
**LONDON**, White Lion, Putney (01-788 9340), Inch By Inch  
**MANCHESTER**, Apollo, Ardwick (061-272 1125), Ross Royce  
**MANCHESTER**, Band On The Wall (061-432 6225), Sphere  
**MANCHESTER**, Polytechnic, Cavendish House, All Saints (061-272 1482), The Specter

**ADAM AND THE ANTS** stand and deliver the opening leg of a mini six - dater tour this week, prior to extensive American and European commitments later this year. Kicking - off at Newcastle Upon Tyne City Hall (Monday), the band, currently celebrating their massive chart singles success, over recent months, move to Glasgow Apollo (Tuesday).

Meanwhile, **CLASSIX NOUVEAUX** take their futuristic '2002 Review' on the road, with **NAKED LUNCH**, **EYELESS IN GAZA**, **SHOCK** and **THEATRE OF HATE**, opening at Northampton County Cricket Club (Saturday), followed by Oxford New Theatre (Sunday), Bristol Locarno (Monday), Doncaster Rotters (Tuesday), and Manchester Rotters (Wednesday).

Now vocalist Annabella, still classed as a schoolkid, has a GLC licence to perform at last. **BOW WOW WOW** pick up the pieces of their March club circuit trek at Poole Arts Centre (Thursday), Taunton Odeon (Friday), St Austell Coliseum (Saturday), Bristol Locarno (Sunday), Brighton Top Rank (Monday) and Cardiff Top Rank (Tuesday). And, for the **STRAY CATS**, its a London double - dater this week, plus **THE PIRATES** and support group **BARRACUDAS** at The Lyceum, The Strand (Sunday and Monday). Still in the big city, **NINE BELOW ZERO** play their first HammerSmith Odeon headliner (Friday).

**MIDDLESBROUGH**, Town Hall (245425), New Musik / Snips / Camie Major  
**NEWCASTLE - UPON - TYNE**, Mayfair (23108), Gang of Four / Pere Ubu / Dattis 8  
**NOTTINGHAM**, Ad Lib Club, Music For Pleasure  
**OLDHAM**, Lancashire Victoria, Colindale  
**OLDHAM**, Queen Elizabeth Hall (061-524 0504), Mike Harding  
**OXFORD**, Corn Dolly (44781), Twelfth Night  
**PETERLEE**, Horseman (562183), Warner  
**POOL**, Arts Centre (76521), Bow Wow Wow  
**PORT TALBOT**, Troubadour (77988), Any Trouble / The Freshies  
**PRESTON**, Warehouse (53016), B-Yamp  
**RAYLEIGH**, Crocks (7000), Johnny Storm  
**REDBRIDGE**, Redbridge College, Barley Lane, Rye And The Quarterboys  
**SHEFFIELD**, University (24078), Teardrop Express / Radio One Readheads  
**STOCKPORT**, Smuggler's Nightclub, Zans  
**WALDORE**, Bull Head, Bullin Horse  
**WATFORD**, Balloys (38848), Chas And Dave  
**WINDSOR**, Balloys (38822), The Stylivics

## FRIDAY MARCH 20

**ABERDEEN**, University, (572751), Gang Of Four / Pere Ubu / Dattis 8  
**ABERDEEN**, Victoria Hotel, The President's Men  
**ABERYSTWYTH**, University, (4242), The Revillos  
**BICESTER**, Red Lion (37188), Access / El Seven / AI Vegetables / Johnny Silver And Sally

**GLASGOW**, University, Queen Margaret Union, (041-354 1565), New Musik / The Met / The Powerhouse Boogie Band / RFD / Snaps  
**GRAVESEND**, Red Lion (88127), Spider  
**GRAVESEND**, Red Lion (88127), Chinatown  
**GREAT YARMOUTH**, Gaisters, (01-506 8112), Crazy Cyan / Siargera / Bust And The Flyers (Rock 'n' Roll weekender)  
**HAILSHAM**, The Crown, (B40041), The Orthers / Yast  
**HEMEL HEMPSTEAD**, The Swan (53521), The Stop Band  
**HILHAM**, Village Hall, Generator / Siepe / Ceatou / Critter  
**LAMCASTER**, Three Tuns (01-540 8601), Zip Code  
**LAMCASTER**, Greaves Hotel (B3438), The Ac-colaters  
**LAMCASTER**, Rock Centre, The Cruisers  
**LIVERPOOL**, Bradford Hotel, Sphere  
**LIVERPOOL**, Dale Inn, Games  
**LIVERPOOL**, Stanley House (051-759 4004), Beatjump  
**LIVERPOOL**, Warehouse, Fleet Street, Duplo  
**LONDON**, Apollo, Victoria (01-437 2643), Tom Waits  
**LONDON**, Dingwatts, Camden Lock (01-267 4987), The Belle Stars / Talliesmen  
**LONDON**, Golden Lion, Fulham Road, (01-380 3942), Rielito  
**LONDON**, Greyhound, Fulham Palace road, (01-385 0528), Modern Jazz  
**LONDON**, Half Moon, Herne Hill (01-788 2733), Joey Street / Rimshots  
**LONDON**, HammerSmith Odeon (01-748 4081), Nine Below Zero / Jools Holland And His Misanthropes / The Keys  
**LONDON**, Hogs Grot, Cricklewood (01-450 8841), The East Side Blompers  
**LONDON**, Hope And Anchor, Islington (01-559 4310), Hank Wagoner Band  
**LONDON**, 101 Club, St John's Hill, Clapham (01-536 0932), D-Strings / Steve Hooker Shakers  
**LONDON**, Kennedy's, Kings Road, Chelsea (01-352 0025), The Naturals  
**LONDON**, Kings Head, Fulham High Street, (01-788 1482), The Doobies / Flat 19  
**LONDON**, Lauderdale House, Higggate Hill, The Hot Band  
**LONDON**, Marquee, Wardour Street, (01-437 6603), Wilo Johnson  
**LONDON**, Midland Arms, Hendon, Time Five / Loose Ends  
**LONDON**, Pigeons, Stoke Newington (01-726 5830), Juice On The Loose  
**LONDON**, Princeton College, Kings Cross, Misty In Root / Enchanted / Paperless Sounds  
**LONDON**, Prince Rupert, Pumalead (01-854 0878), Avenue  
**LONDON**, Rainbow, Finsbury Park (01-263 3140), Grateful Dead  
**LONDON**, Railway, Tottenham Lane (01-340 1620), Back To Back  
**LONDON**, Rock Garden, Covent Garden, (01-240 3901), T Set / Metro Glider  
**LONDON**, South Bank Polytechnic, Rotary Street, (01-261 5251), The Piranhas / Transits  
**LONDON**, Star and Garter, Putney Pier, (01-788 0345), Mac and the Impassioned  
**LONDON**, Starlight, Railway Hotel, West Hamp-

# GIGANT

## POSTER OFFER

Make sure you get Record Mirror next week for the biggest, most colourful poster of Adam Ant you've ever seen. It's a GIGANTIC 5 feet x 3 1/2 feet and it's exclusive to Record Mirror readers!

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RECORD MIRROR NEXT WEEK YOU'D HATE YOURSELF IF YOU MISSED IT



street, (01427 7818), Prime Suspect/The More LONDON, Upstairs at Ronnie's, Frith Street, (01 439 0747), Bashare

LONDON, Working Men's Club, Plumstead, Yeke 1 Tel LONDON, Railway, Tottenham Lane, (01 340 1830), Juice On The Loose

LONDON, Rainbow, Finsbury Park, (01 263 3146), Grateful Dead LONDON, Rock Garden, Covent Garden, (01 240 3611), Reluctant Stereotypes

LONDON, St. John's Hill, Clapham, (01 478 0060), Rye And The Quarterboys LONDON, Upstairs at Ronnie's, Frith Street, (01 439 0747), Bashare

LONDON, Old Tigers Head, Lee Green, Tarely 7th LONDON, Railway, Tottenham (01 340 1020), Brail Barnes And The Thunderbolts

SATURDAY MARCH 21

BANGOR, University College of North Wales, (2151), The Redwoods BELFAST, Winklers Club, Dundur Arms, The Trail BIRMINGHAM, Barrel Organ (021 622 1353), Orphan

LONDON, White Lion, Putney (01 788 1540), Jazz 1981 MACCLESFIELD, Masonic, Rock/Rose, (01 240 3611), Section 25

LONDON, Rainset, Tottenham, (01 340 1020), Cannon LONDON, Rock Garden, Covent Garden, (01 240 3611), Section 25

LONDON, Rainset, Tottenham, (01 340 1020), Cannon LONDON, Rock Garden, Covent Garden, (01 240 3611), Section 25

WEDNESDAY MARCH 25

ABERDEEN, Vahalla's, Freeze AYR, Pavilion (0548), Heber Gorman Band BATHON - ON - NUMBER, Youth Centre, Geddes Ass

SUNDAY MARCH 22

BANGOR, University College of North Wales, (2151), The Redwoods BELFAST, Winklers Club, Dundur Arms, The Trail BIRMINGHAM, Barrel Organ (021 622 1353), Orphan

MONDAY MARCH 23

BIRMINGHAM, Odson, (021 643610), Royal Palace BIRMINGHAM, Romeo and Juliet, (01 643 6986), Elips

TUESDAY MARCH 24

BATH, Pavilion (0548), Nine Below Zero BIRMINGHAM, Mermaid, Cross (021 622 3211), Spade

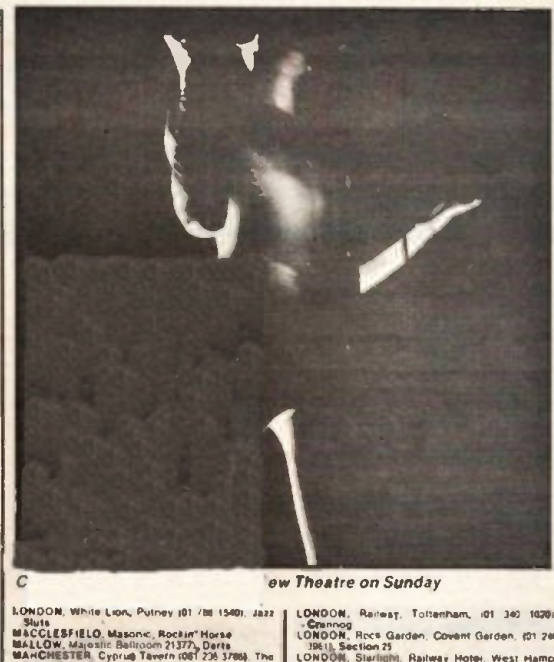
WEDNESDAY MARCH 25

ABERDEEN, Vahalla's, Freeze AYR, Pavilion (0548), Heber Gorman Band BATHON - ON - NUMBER, Youth Centre, Geddes Ass

THURSDAY MARCH 26

BATH, Pavilion (0548), Nine Below Zero BIRMINGHAM, Mermaid, Cross (021 622 3211), Spade

BRUNEL ROOMS HAVELOCK SQ. SWINDON 31384 FRIDAY 27TH MARCH 9pm to 1am FROM AMERICA ODYSSEY WEAPON OF PEACE FRIDAY 10th APRIL 8pm



ew Theatre on Sunday LONDON, White Lion, Putney (01 788 1540), Jazz 1981 MACCLESFIELD, Masonic, Rock/Rose, (01 240 3611), Section 25

TUESDAY MARCH 24

BATH, Pavilion (0548), Nine Below Zero BIRMINGHAM, Mermaid, Cross (021 622 3211), Spade

WEDNESDAY MARCH 25

ABERDEEN, Vahalla's, Freeze AYR, Pavilion (0548), Heber Gorman Band BATHON - ON - NUMBER, Youth Centre, Geddes Ass



RADIO-TV-GUIDE-RADIO-TV-GUIDE-RADIO-TV-GUIDE-RADIO-TV-GUIDE-RADIO-TV-GUIDE-RADIO



Edited by CHAS de WHALLEY

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BEACON RADIO 303m 97.2 VHF
BBC RADIO BLACKBURN 201m 88.4 VHF
BBC RADIO BRIGHTON 202m 88.3 VHF
BRMB RADIO 201m 88.4 VHF
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RADIO CITY 184m 88.3 VHF
RADIO CLYDE 201m 88.1 VHF
RADIO DEVONAIR 450m 88.5 VHF
DOWNTOWN RADIO 203m 88 VHF
RADIO FORTH 184m 88.3 VHF
RADIO HALLAM 184m 88.2/88.9 VHF
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PICCADILLY RADIO 201m 87 VHF
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SWANSEA SOUND 257m 88.1 VHF
RADIO TEES 257m 88 VHF
RADIO 210 (THAMES VALLEY) 210m 87 VHF
RADIO TRENT 201m 88.2 VHF
RADIO VICTORY 257m 88 VHF
RTE RADIO 2 (EIRE) 235 / 252 400m 84.1 / 84.8 / 85.3 VHF

BBC RADIO LEICESTER
7:00-7:45 Lalcester Folk with John Scalle. (F)
RADIO MERCA
7:00-8:00 Mercia Folk with Norman Wheatley. (F)
METRO RADIO
8:30-9:00 Jazz with Alan Tewthorpe. (J)
BBC RADIO NOTTINGHAM
6:00-7:00 Jaye C's Rockshow With Charlie Partridge. (R/L/D/C/INT) (REV)
BBC RADIO OXFORD
6:00-7:00 'Critics Choice' with local panel.
PENNINE RADIO
6:00-7:00 Jazz Show with Rod Snow. (J)
PICCADILLY RADIO
1:00-3:00 pm. Sweeney with Mike Sweeney. (R)
6:00-11:00 The Thursday Rock Show with John Livingston. (HM)
BBC RADIO SOLENT
6:05-8:40 Jazz On Solent with Chris Walker & Brian Mitchell. (J)

RADIO 210
7:00-8:00 The Jazz Programme with Ian Gchrist
9:00-1:00 Late Show with Mike Quinn. (AOR)
RADIO TRENT
6:30-8:00 Castle Rock with Graham Neale. Featuring Chng Sievey and the Freshies.
6:30-10:00 Sounds Jazz with Chris Chambers. (J)
RTE RADIO 2 (EIRE)
12:00-1:30 am The Dave Fenning Road Show. (R/H/M/N/W/T/L/INT)

and the Fuzzy Ants
METRO RADIO
12:00-1:00 pm. Midday Music Explosion with Stephen Ayres. (R)
8:05-10:00 Folk with Jed Grimes. (F)
BBC RADIO NOTTINGHAM
6:17-7:00 Jazz with Eric Rose and Derek Brown. (J)
BBC RADIO OXFORD
RADIO 210
1:00-3:00 pm The Big O Rock Show with Mike Kilbane. (R/L/D/C/REV)
PENNINE RADIO
6:30-8:00 Reggae with Paul Cook. (REG)
PICCADILLY RADIO
1:00-3:00 pm Sweeney with Mike Sweeney. (R)
RADIO 210
7:00-9:00 'Weekend Folk Spot' with Mike Sander-son.
8:05-10:00 Lolo Show with Mike Quinn. (AOR)
RADIO TRENT
8:30-10:00 Castle Rock with Graham Neale. Featuring Ian Gillen in concert. (R/H/N/T/INT) (REV) (PA/COMP)
RADIO VICTORY
10:15-10:30 Pumping Iron with Bill Padley. (R/H/M/N/W/T/L/INT)
RTE RADIO 2 (EIRE)
12:00-1:30 am The Dave Fenning Rock Show. (R/H/M/N/W/T/L/INT)

singles reviews (F) Folk Music (REG) Reggae (R) Soul / Funk / Disco (J) Jazz (R) Rhythm and Blues / Blues (BB) Films / Rock 'n' Roll (BB) Sitties / Pop (IMP) Imports (CH) Charts (PA) Phone Access (M) Magazine Programme (JO) Job Spot (OB) Outside Broadcast (INT) Interviews (NR) News (COMP) Competitions
10:00-12:00 Rock Show with Grant Goddard. (R/D/C/CH)
12:00-2:00am. Hot And Heavy with Malcolm Harroman. (HM)
BBC RADIO NOTTINGHAM
12:00-1:00 pm Jaye C's Jukebox with Jaye C. (R)
1:00-2:00. Boogie Down with Dave Brown. (S)
BBC RADIO OXFORD
1:00-2:00pm 'Folk on Saturday' with Denis Man-ners.
PLYMOUTH SOUND
7:50-8:00 Plymouth Sound Of Folk with Carol Snow. (S)
BBC RADIO SOLENT
6:45-7:30 Solent Rock with Gemyn Jones. Fea-turing Krokus.
SWANSEA SOUND
8:30-9:00 Department Of Youth Pl 1 with Binda Singh. (S)
8:05-10:00 Department Of Youth Pl 2 with Steve Mitchell. (N/W/REV)
10:00-11:00am. Old Gold with Eddie Ascat. (S)
RADIO 210
10:30-2:00 The Bob Harris Show. (AOR) (S)
6:00-7:00 'Sub-Ru' with Sumner. Asian music.
9:00-10:00 'Night Train' with Raymond. (S)
RADIO TEES
6:30-10:00 Natural Mass with Brian Anderson. Featuring an interview with Mark Storace of Krokus.
10:00-2:00am. The Soul Show with Kevin Keatings. (S)
RTE RADIO 2 (EIRE)
12:00-1:30 am. Midnight Blue with Mark Cegney. (AOR) (F)

THURSDAY

BBC RADIO ONE
8:10-10:00 Richard Skinner. Live at Sheffield University with The Teardrop Episodes.
10:00-12:30 John Peel. (N/W/REG)
BEACON RADIO
7:00-8:00 Beacon Jazz with Tony Richards. (J)
8:05-1:00. Music into the Night with Mike Baker. (AOR)
BBC RADIO BLACKBURN
6:00-7:00 Spin Off with Steve Barker. (R/L/D/JO) (PA/REG)
BBC RADIO BRIGHTON
6:05-8:35 Minirets Gallery with Jim Marshall and Vic Smith. (F)
CAPITAL RADIO
8:30-11:00 Micky Horse Show. (R)
RADIO CITY
5:30-10:00 The Great Eastern Express with Phil Easton. (R/L/D/G)
RADIO CLYDE
12:00-2:00 am. Billy Sloan Says with Billy Sloan. (R/N/W/REV)
RADIO DEVONAIR
8:30-9:00 No Nonsense with John Peers. (R/REV)
1:00-2:00 am. Micky Horse Show. (R)
HEREWARD RADIO
7:30-9:00. Douglas King Show. (AOR)
8:05-10:10 Hereward Soul with Robert Jones. (S)

FRIDAY

BBC RADIO ONE
5:45-7:30 with Mike Read, Paul Jones and Alexis Korner.
7:30-10:00 Anne Nightingale Show. (R)
10:00-12:30 The Friday Regg Show with Tommy Vance. Featuring Lee Flight and Nazareth.
BEACON RADIO
8:00-9:30. Mescalpis. (R/REV)
8:00-1:00. Music into the Night with Mike Baker. (AOR)
BBC RADIO BRIGHTON
11:30-12:00 Minirets Gallery with Jim Marshall and Vic Smith. (F)
CAPITAL RADIO
6:00-7:00 'Cruising' with Roger Scott. (S) (S)
RADIO CLYDE
7:30-9:30 Soul City with Mark Jones. (S)
RADIO CITY
7:30-9:30 Soul City with Mark Jones. (S)
RADIO DEVONAIR
8:05-9:00. Folk On Friday with Colin MacDonald. (F)
12:00-2:00 am. Midnight Rock with Jeff Cooper. (R/AOR) (F)
RADIO DEVONAIR
7:00-7:30 The Panel reviews new singles. (REV)

TEARDROP EXPLODES: live on Richard Skinner's Show (Radio One) on Thursday

8:30-9:30 No Nonsense with John Peers. (R/REV)
RADIO FORTH
12:00-1:00 Coasting with Chris John. (AOR)
RADIO HALLAM
8:30-9:00. Fokus with Shaugnan Ferguson. (F)
HEREWARD RADIO
7:00-8:00 Dougie King Show. (AOR)
8:00-10:00. Jazzin' Around with Harry Gilstrap. (J)
RADIO LUXEMBOURG
8:00-9:00. Stuart Henry Rockshow. (R/AOR)
9:00-11:00. The Import Show with Tony Prince. (S) (IMP)
BBC RADIO MEDWAY
7:00-8:45 The Disco Scene with Dave Brown. (S)
BBC RADIO MERSEYSIDE
8:30-8:30 Rock around with Phil Ross. Featuring Subliminal Cuts and tracks from Alvin Aardvark

SATURDAY

BBC RADIO ONE
2:00-4:00 US Top 20 with Paul Gambaccini
4:05-5:00. Walters Weekly with John Walters.
5:05-6:30. Rock On with Tommy Vance. Featuring Pete Townsend and Human Sexual Response. (R)
6:00-7:00 In Concert Featuring Madness the Spiritz and Modern Man.
BEACON RADIO
12:00-1:00 pm. Billboard US Top 40 with Mike Baker. (CH)
8:00-12:00. Rock Hard with Mick Wright and Mike Davies. Featuring Trust, Rupert Hine and Part III of the Bev Bevan Story.
BRMB RADIO
7:00-9:00. Molar City Funk with Nicky Steale. (S)
10:00-2:00 am. Heart Of Rock with Robin Vah. (M/AOR)
CAPITAL RADIO
1:00-4:00. Soul Spectrum with Greg Edwards. (S)
8:00-11:00. Six Of The Best with Nicky Horne. (R/PA)
11:30-1:00 am. Roots Rockers with David Rodigan. (REG)
BBC RADIO CARLISLE
12:00-1:00 pm. Turn It Up with Grant Leyton. (M)
RADIO CLYDE
12:00-2:00 am. 'The Good, The Bad, and the Music' with M Superband. (S)
RADIO DEVONAIR
6:00-8:00. Dance To The Music with Tim Arnold. (S)
DOWNTOWN RADIO
6:00-7:00. Rockfile with Louis Edmondson. (HM)
7:30-8:00. Country Cash with Tommy Sands. (F)
10:00-12:00. Discotrax with John Paul. (S) (DB)
RADIO FORTH
8:00-1:00. Disco Dynamite with Bobby Matcom. (S)
8:00-9:00. Jazz la Carte with Oano Pringle. (J)
RADIO HALLAM
8:00-8:00. Soul Sauce with Richard Searing. (S)
8:30-10:00. Blue Tones with Steve Williams. (J)
HEREWARD RADIO
9:05-10:00 Soda Pop. Hee with John Bradley. Featuring a profile of Charlie Grace.
BBC RADIO LEICESTER
10:00-10:30. Intro: a teenage magazine show.
10:30 am-12:00. Hot Sounds with Lee McCarthy. Featuring Krokus.
12:00-1:00. The Rocker Returns with Brian Shuttlewood. (S)
6:00-8:00. Mercia White Soul Show. (S) (REG)
BBC RADIO LONDON
10:00-11:30. Echoes with Stuart Colman and Guest the Beatles. (R/N/W/REV) (S) (R/D/G)
11:30-2:00. Robbie Vincent Soul Show. (S)
3:00-6:00. The All Stereo 401 Show live from the Ideal Home Exhibition with live requests and guests Fiddlers Dram.
RADIO LUXEMBOURG
7:30-8:00. Street Heat with Stuart Henry. (R/W)
8:30-9:00. Cook Rock 'n' Reggae with Stuart Henry. (R/REG)
RADIO MERCA
6:00-7:00 Saturday Night Out with Andy Lloyd. (S)
METRO RADIO
6:00-8:00. Disco Saturday with Dave Porter. (S)

SUNDAY

BBC RADIO ONE
1:00-3:00. Jimmy Savile's Old Record Club with Jimmy Savile. (S) (S)
3:00-5:00. Studio 5 15 with Adrian Love. (M)
7:00-9:00. Alexis Korner. (R)
8:00-10:00. Sounds Of Jazz with Peter Clayton. (J)
BRMB RADIO
2:00-4:00. Rockers with Robin Vah. (M/AOR)
8:00-10:00. Kelly's Eye with Paul Kelly. (J)
CAPITAL RADIO
4:00-7:00. Undercurrents with Charlie Gillett. (N/W/REV)
8:00-9:00. Sunday Supplement with Nicky Horne. (R)
9:00-10:00. Richard Digance and Friends. (F)
10:00-11:00. Mural Gras with Brian Ross. (J)
CARDIFF BROADCASTING COMPANY
9:00-4:00 pm. One Man's Week with Phil Suerz. (S)
10:00-12:00. The Tiger Bay Rock Show with Tim Lyons. Featuring Sassafras.
RADIO CLYDE
12:00-1:00 World Of Jazz with Jim Waugh. (J)
RADIO FORTH
6:00-8:00. McLaughlin's Ceilidh with Jack McLaughlin. (F)
HEREWARD RADIO
8:00-9:00. GreenSleeves traces the origins of modern music.
BBC RADIO LONDON
12:00-1:30. Reggae Rockers with Tony Williams. (REG) (CH)
1:30-3:00. All That Jazz with Brian Priestley. (J)
3:00-5:00. Breakthrough with Mike Spanton. (R/N/W/INT) (GG/REV) (NEWS)
BBC RADIO MEDWAY
5:00-7:00. Recorded Delivery with Mae Bin featuring Britling Space. (R/L/D/G)
BBC RADIO MERSEYSIDE
6:00-8:00. Folk Scene with Geoff Speed and Stan Ambrose. (F)
METRO RADIO
4:30-6:00. Sunday Oldies Explosion with Gies Square. (S) (S)
11:30-1:00. am. Bridges with John Coulson. (R/N/W/REV)
1:00 am-2:00. Folk with Jed Grimes. (F)
BBC RADIO NEWCASTLE
3:00-4:00. Back In 'Yard with Larry Wallace. (F)
4:00-5:00. Rock Cakes with Jaye C. (R)
RADIO ORWELL
6:30-12:00. Swimming Babies with Keith Rogers. (S)
4:00-6:00. Radio Orwell Top 30. (CH)
PLYMOUTH SOUND
10:00-12:00. Rock 81 with John McCuttag. Carol Swan Hay Anderson. John Anderson. (R/L)
BBC RADIO STONE-ON-TRENT
2:30-4:00. Bruno's 8.58 Express with Trevor Brooks. Featuring a backstage interview with Elce Costello and the Attractions. (R/PA/JO) (NEWS) (INT)

SLADE
new album
"WE'LL BRING THE HOUSE DOWN"
cat. no. SKATE 1
also available on cassette cat. no. KAT 1
plus
new single
"WHEELS AIN'T COMING DOWN"
cat. no. CHEAP 21
BOTH AVAILABLE NOW
CHEAPSKATE RECORDS LTD.
RCA DISTRIBUTION
IN SESSION
Not a lot going on this week but a few bands are recording radio sessions all the same and you should be able to hear them broadcast over the next couple of weeks.
RADIO ONE THE JOHN PEEL SHOW.
Downton. The Moderates.
THE RICHARD SKINNER SHOW.
Positive Noise, Lane Lovich (picture).
CAPITAL RADIO
THE PETER YOUNG SHOW.
BIM.
RADIO TEES. Fred Wedcott.



# NEXT WEEK



## ADAM ANT EXCLUSIVE

THE MAN of the moment talks exclusively to RECORD MIRROR. Can you miss the inside story on the most successful assault on the nation's charts since the Beatles? Adam Ant DETAILS his start amidst the revolution that began with the Sex Pistols. DIVULGES his early influence and how he came up with "the look". DETAILS the full stories behind the Ant Invasion, his dealings with Malcolm McLaren, his fights with the music press and record companies and much, much more.

THE FUTURE STARTS WITH ADAM ANT NEXT WEEK — ONLY IN RECORD MIRROR.

## THE SPRING COLLECTION

PLUS!! Next week sees the start of RECORD MIRROR's very own 'Spring Collection'. We give you the full low-down on rock's snappiest dressers, with a full colour spread of the stars in all their finery. And that's not all! In the weeks to come we'll be talking to designers, shop owners and most importantly YOU to get the full picture on the style of the moment. AND we'll be giving you the chance to win an exclusively designed outfit of your choice!

MORE CHARTS, MORE NEWS, MORE OF EVERYTHING AND ALWAYS IN COLOUR

DON'T MISS YOUR NEW LOOK



behind the scenes as well as out front. Ten Pole Tudor and Joe 'King' Carrasco are among those taking part. And if ever U2's *A Musical War* is completed, it ought to provide the most comprehensive guide to modern rock ever filmed, including groups like The Ramones, Talking Heads, Toyah and Wasted Youth. Wait and see.

Definitely to be avoided, however, is the ridiculous *No Nukes* festival movie, unless you want a real good laugh at the antics of Graham Nash and Carly Simon and their absurd attempts at condemning nuclear power. Only Bruce Springsteen emerges from the fiasco with his self-respect intact and one suspects that's largely due to the fact that he isn't required to say anything on the subject. The saddest sight is James Taylor wandering around like an imbibed Basil Fawlty. No nukes is good news, but this really is the pits and like radio-active material ought to be avoided at all costs.

Anyway, while the *No Nukes* musicians are getting their heads together, the cast of *Scanners* is pulling theirs apart. From the director of *Squirm* and *Raid*, *Scanners* is a future schlock horror movie that will go down in history if only for its special effects. What are they? Ah, now that would be telling.

**RADIO TRENT**  
8.30-8.00 Castle Rock with Graham Neme. Featuring a Status Quo special and live tracks from Crosby and Maye. (R)  
8.00-10.00 Sound's Soul with Dave Winton. (S)  
11.15-12.15 Rockstage: Stereo simulcast of Elkie Brooks in concert at the Theatre Royal, Nottingham.  
9.00-10.30 Pumping Iron with Bill Padley. (M)  
12.00-1.50am The Dave Fanning Rock Show. (R/H/M/N/W/L/WNT)

**TUESDAY**  
**BBC RADIO ONE**  
8.00-10.00 Richard Skinner Show. (R)  
10.00-12.00 John Peel Show. (N/W/REG)  
**BEACON RADIO**  
9.00-1.00 Music Into The Night with John Scragg. (AOR/CW)  
11.15-12.15 Rockstage: Stereo simulcast of Elkie Brooks in concert at the Theatre Royal, Nottingham.  
**BBC RADIO**  
11.15-12.15 Rockstage: Stereo simulcast of Elkie Brooks in concert at the Theatre Royal, Nottingham.  
**CAPITAL RADIO**  
8.00-11.00 Alan Freeman Show. (M/M/PA)  
**CARDIFF BROADCASTING COMPANY**  
8.30-10.30 Souled Out and Rocks Rock with Dan Damon. (S/REG)  
**RADIO CITY**  
8.30-9.00 Great Easton Express with Phil Easton. (R/L/GG)  
**RADIO DEVONAIR**  
8.30-9.00 No Nonsense with John Peers. (R/H/M/L/JOB)  
**DOWNTOWN RADIO**  
9.00-11.30 Making Tracks with Ivan Martin. Featuring an interview with the Cure and tracks from their forthcoming album.  
**RADIO FORTH**  
7.00-8.00 Folks Around Robin with Robin Brock. (F)  
10.00-12.00 Fethi Bridges with Chris John. Features rock requests.  
**RADIO HALLAM**  
8.00-10.00 Hallam Road introduced by Dave Kiner and featuring interviews with Iron Maiden and Trust. (H/M/INT/L)  
10.00-12.00 The Late Martin Keiner Show with Martin Keiner featuring New Wave rock and blue comedy.  
**HERWARD RADIO**  
7.00-8.00 Dougie King Show. (AOR)  
9.00-10.00 Hereward's Rock with John Bradley. (R/L)  
**BBC RADIO LEEDS**  
8.30-7.15 Just Jazz. (J)  
**BBC RADIO LECHESTER**  
7.00-7.30 World of Jazz with Roger Eames. (J)  
**BBC RADIO LONDON**  
10.00-10.30 Jazz Festival: Billy Cobham's Glass Menagerie and Dave Meca's Current Event recorded live at the Roundhouse.  
**RADIO MERCIA**  
1.15-12.15 Rockstage: Stereo simulcast of Elkie Brooks in concert at the Royal Theatre, Nottingham.  
8.00-8.45 Album Chart Show with Charlie Partridge. (CH)  
**PICCADILLY RADIO**  
1.00-3.00pm Sweeney with Mike Sweeney. (R)  
**SWANSEA SOUND**  
8.00-9.00 The Jazz Programme with George Johann. (J)  
**RADIO TEE**  
9.00-1.00 Late Show with Mike Ounis. (AOR)

**BBC RADIO ONE**  
8.00-10.00 Richard Skinner. (R)  
10.00-12.00 John Peel. (N/W)  
**BEACON RADIO**  
9.00-1.00 Music Into The Night with Mike Baker. (AOR)  
**BBC RADIO BLACKBURN**  
8.30-8.30 Spin Off with Steve Barker. (R/GG/JOB/L/PA)  
**BBC RADIO BRIGHTON**  
7.02-7.28 The Tuesday Show with Vince Godden and Stuart Jones featuring 100% local rock talent, gig guide and charts.  
**CAPITAL RADIO**  
9.00-11.00 The Peter Young Show. (R)  
**CARDIFF BROADCASTING COMPANY**  
9.30-10.30 A Pole in The Ear with Ned Clemo. (F/L)  
**RADIO CITY**  
8.30-9.00 The Great Easton Express with Phil Easton. (R/L/INT)  
**RADIO CLYDE**  
8.00-10.00 Stick It In Your Ear with Graeme Morland. Featuring the Stray Cats, Rupert Hine and the Selecter.  
**RADIO DEVONAIR**  
8.30-9.00 No Nonsense with John Peers. (R/AOR)  
**RADIO FORTH**  
8.00-10.00 Edinburgh Rock with Jay Crawford. (R)  
10.00-12.00 Her Fethi with Chris John. Rock requests and loopy letters.  
**RADIO HALLAM**  
10.00-12.00 The Late Martin Keiner Show with Martin Keiner. Featuring New Wave Rock and blue comedy.  
**HERWARD RADIO**  
7.00-8.00 Dougie King Show. (AOR)  
**BBC RADIO HUMBERSIDE**  
7.30-10.30 The Paul Huxley Electric Wireless Show with Tim Huxley featuring the Sleepers.  
**BBC RADIO LEEDS**  
8.30-7.15 Fethi Point. (F)  
**RADIO LONDON**  
8.00-10.30 Jazz Festival: The Ron Carter Quartet and the John Entwistle - Rick Sanders Group in concert at the Roundhouse.  
**RADIO MERCIA**  
7.00-9.00 Stock Wave with Andy Lloyd. (N/W/L)  
10.00-12.00 The Paul Huxley Electric Wireless Show with Tim Huxley featuring the Sleepers.  
8.00-8.45 Jays C's Rock Show. (R/REVIN)  
**RADIO ORWELL**  
10.00-12.00 Rockcast with Patrick Eade. (R/L/JOB)  
**BBC RADIO OXFORD**  
8.00-7.00 Top Twenty with Mike Kabane.  
**PENKIRE RADIO**  
10.00-12.00 Soul 'A' Heat with Paul Cook. (R)  
**PICCADILLY RADIO**  
1.00-3.00 Sweeney with Mike Sweeney. (R)  
8.00-11.00 Transmission with Mark Radcliffe. (N/W/L)

**RADIO TEE**  
7.30-8.00 Mistic From The Floor with Nigel Bond. (F)  
**RADIO TIVV**  
8.00-11.00 Late Show with Mike Quinn. (AOR)  
**RADIO TRENT**  
8.30-8.00 Castle Rock with Graham Neme featuring live tracks from Kikaku and Mera.  
**RTE RADIO 2 (IRE)**  
12.00-1.30 The Dave Fanning Rock Show. (R/H/M/N/W/L/WNT)

**BBC RADIO ONE**  
8.00-10.00 Richard Skinner. (R)  
10.00-12.00 John Peel. (N/W/REG)  
**BEACON RADIO**  
9.00-1.00 Music Into The Night with Barry Curtis. (S/REG/M/PA)  
9.00-1.00am Music Into The Night with Mike Baker. (AOR)  
**BBC RADIO**  
8.00-9.00 Traditions with Robin Valt. (F)  
**CAPITAL RADIO**  
8.00-11.00 The Peter Young Show featuring John Olway and the Behind The Curtain Band in concert.  
**CARDIFF BROADCASTING COMPANY**  
1.30-10.30 Near Enough for Jazz with Dave Green-Smith. (J)  
**BBC RADIO CHALISE**  
5.30-7.00 Turn It Up with Grant Layton. (M)  
**RADIO CITY**  
8.30-10.00 The Great Easton Express with Phil Easton. (R/L/INT)  
**RADIO CLYDE**  
8.00-10.00 Street Sounds with Brian Ford. (N/W)  
**RADIO DEVONAIR**  
8.30-9.00 No Nonsense with John Peers. (R/N/W)  
9.00-10.00 'Singsabout' with Paul Wason. (F)  
**DOWNTOWN RADIO**  
8.00-9.30 Fethi Point with Jackie Dixon. (F)  
**RADIO FORTH**  
8.00-10.00 Rock Report with Chris John and Colin Somerville featuring Arthur Two Spots and the Chart Commandos. (R)  
**RADIO HALLAM**  
10.00-12.00 The Late Martin Keiner Show with Martin Keiner. (N/W)  
**HERWARD RADIO**  
7.30-8.00 Dougie King Show. (AOR)  
1.00-10.00 Hereward Folk with George Gaudes. (F)  
**BBC RADIO LEEDS**  
8.30-7.15 Metro-Gnome previews concert by Motorhead, Classix Nouveaux and Soca plus local groups Equivalent Band and Treatment.  
7.30-9.00 Del It. (M)  
**BBC RADIO LONDON**  
8.00-10.00 Jazz Festival: Art Blakey's Jazz Messengers and John Lee Wilson with Phipps Burdon and the Brighton Gang live at the Roundhouse.  
**RADIO MERCIA**  
7.00-9.00 The Rock Show with Andy Lloyd. (R)  
**BBC RADIO MERSEYSIDE**  
8.00-8.30 Jazz Panorama with Steve Voco. (J)  
**BBC RADIO NOTTINGHAM**  
8.00-8.45 Jays C's Rockshow with Jays C. (R/INT/REV)  
**RADIO ORWELL**  
8.15-7.30 Jazz Beat with Syd Higgins. (J)  
8.30-10.00 Fethi Point with John Goodbar. (F)

**BBC RADIO ONE**  
8.00-10.00 Richard Skinner. (R)  
10.00-12.00 John Peel. (N/W/REG)  
**BEACON RADIO**  
9.00-1.00 Music Into The Night with Barry Curtis. (S/REG/M/PA)  
9.00-1.00am Music Into The Night with Mike Baker. (AOR)  
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**DOWNTOWN RADIO**  
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**RADIO FORTH**  
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**BBC RADIO NOTTINGHAM**  
8.00-8.45 Jays C's Rockshow with Jays C. (R/INT/REV)  
**RADIO ORWELL**  
8.15-7.30 Jazz Beat with Syd Higgins. (J)  
8.30-10.00 Fethi Point with John Goodbar. (F)

**THURSDAY**  
BBC 1 7.20 - 8.00 'Top Of The Pops' with Peter Powell  
ATV 10.30 - 11.00 'Celebration': The reopening of the Palace Theatre in Manchester.  
GRANADA 11.00 - 11.30 'Camera' Moving Pictures' Pioneers of the British Film Industry.  
**FRIDAY**  
BBC 2 7.25 - 8.00 'The Oxford Road Show' Last of the present series features Supercharge and Granam Fellows plus a cast of thousands.  
BBC 1 8.15 - 8.50 'Cliff In London': Cliff Richard live at the Apollo Theatre.  
GRANADA TV 11.00 - 11.10 'After All That, This' Nick Turnbull introduces local talent.  
GRAMPIAN TV 11.35 - 12.5 'The Electric Theatre Show' with Harsh Wilson.  
HTV 11.05 - 11.35 'SOAP'.  
THAMES TV 6.00 - 6.30 'Thames News' featuring Nicky Horne's 'Rock News'.  
YORKSHIRE TV 4.45 - 5.15 'The Extraordinary People Show' with eminent gynaecologist Professor Peter Huntington.  
**SATURDAY**  
BBC 1 9.30 - 12.02 'Multi Coloured Swap Shop' introduced by Noel Edmonds with guests BA Robertson and The Look.  
BBC 2 2.45 - 4.15 'George Washington Slept Here' 1942 movie starring Jack Benny and Anne Sheridan.  
BBC 1 6.10 - 6.45 'Jim'll Fix It' with guests Dore Straits.

**ON THE BOX**  
BBC 1 6.45 - 7.20 'The Little and Large Show' with guest star Shakin' Stevens.  
BBC 2 6.30 - 7.05 'Did You See...?' Ludovic Kennedy discusses last week's Omnibus film of Stevie Wonder.  
BBC 1 7.20 - 9.00 'Royal Flash' starring Malcolm McDowell.  
BBC 2 10.15 - 11.00 'Old Grey Whistle Test' introduced by Anne Nightingale and featuring Joni Mitchell in concert in the Greek Theatre, Los Angeles.  
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**RADIO ONE**  
10.00-2.00 The Bob Harris Show with Bob Harris. (AOR/S/REG)  
8.00-10.00 'Golden Days'. (S/REG)  
**RADIO VICTORY**  
7.00-10.00 Gallery with Matt Hopper. (M)  
**RTE RADIO 2 (IRE)**  
12.00-1.30 am Midnight Blue with Mark Capney. (AOR/F)

**MONDAY**  
**BBC RADIO ONE**  
8.00-10.00 Richard Skinner Show. (R)  
10.00-12.00 John Peel Show. (N/W/REG)  
**BEACON RADIO**  
9.00-1.00 Music Into The Night with John Scragg. (AOR/CW)  
11.15-12.15 Rockstage: Stereo simulcast of Elkie Brooks in concert at the Theatre Royal, Nottingham.  
**BBC RADIO**  
11.15-12.15 Rockstage: Stereo simulcast of Elkie Brooks in concert at the Theatre Royal, Nottingham.  
**CAPITAL RADIO**  
8.00-11.00 Alan Freeman Show. (M/M/PA)  
**CARDIFF BROADCASTING COMPANY**  
8.30-10.30 Souled Out and Rocks Rock with Dan Damon. (S/REG)  
**RADIO CITY**  
8.30-9.00 Great Easton Express with Phil Easton. (R/L/GG)  
**RADIO DEVONAIR**  
8.30-9.00 No Nonsense with John Peers. (R/H/M/L/JOB)  
**DOWNTOWN RADIO**  
9.00-11.30 Making Tracks with Ivan Martin. Featuring an interview with the Cure and tracks from their forthcoming album.  
**RADIO FORTH**  
7.00-8.00 Folks Around Robin with Robin Brock. (F)  
10.00-12.00 Fethi Bridges with Chris John. Features rock requests.  
**RADIO HALLAM**  
8.00-10.00 Hallam Road introduced by Dave Kiner and featuring interviews with Iron Maiden and Trust. (H/M/INT/L)  
10.00-12.00 The Late Martin Keiner Show with Martin Keiner featuring New Wave rock and blue comedy.  
**HERWARD RADIO**  
7.00-8.00 Dougie King Show. (AOR)  
9.00-10.00 Hereward's Rock with John Bradley. (R/L)  
**BBC RADIO LEEDS**  
8.30-7.15 Just Jazz. (J)  
**BBC RADIO LECHESTER**  
7.00-7.30 World of Jazz with Roger Eames. (J)  
**BBC RADIO LONDON**  
10.00-10.30 Jazz Festival: Billy Cobham's Glass Menagerie and Dave Meca's Current Event recorded live at the Roundhouse.  
**RADIO MERCIA**  
1.15-12.15 Rockstage: Stereo simulcast of Elkie Brooks in concert at the Royal Theatre, Nottingham.  
8.00-8.45 Album Chart Show with Charlie Partridge. (CH)  
**PICCADILLY RADIO**  
1.00-3.00pm Sweeney with Mike Sweeney. (R)  
**SWANSEA SOUND**  
8.00-9.00 The Jazz Programme with George Johann. (J)  
**RADIO TEE**  
9.00-1.00 Late Show with Mike Ounis. (AOR)

**BBC RADIO ONE**  
8.00-10.00 Richard Skinner. (R)  
10.00-12.00 John Peel. (N/W/REG)  
**BEACON RADIO**  
9.00-1.00 Music Into The Night with Barry Curtis. (S/REG/M/PA)  
9.00-1.00am Music Into The Night with Mike Baker. (AOR)  
**BBC RADIO**  
8.00-9.00 Traditions with Robin Valt. (F)  
**CAPITAL RADIO**  
8.00-11.00 The Peter Young Show featuring John Olway and the Behind The Curtain Band in concert.  
**CARDIFF BROADCASTING COMPANY**  
1.30-10.30 Near Enough for Jazz with Dave Green-Smith. (J)  
**BBC RADIO CHALISE**  
5.30-7.00 Turn It Up with Grant Layton. (M)  
**RADIO CITY**  
8.30-10.00 The Great Easton Express with Phil Easton. (R/L/INT)  
**RADIO CLYDE**  
8.00-10.00 Street Sounds with Brian Ford. (N/W)  
**RADIO DEVONAIR**  
8.30-9.00 No Nonsense with John Peers. (R/N/W)  
9.00-10.00 'Singsabout' with Paul Wason. (F)  
**DOWNTOWN RADIO**  
8.00-9.30 Fethi Point with Jackie Dixon. (F)  
**RADIO FORTH**  
8.00-10.00 Rock Report with Chris John and Colin Somerville featuring Arthur Two Spots and the Chart Commandos. (R)  
**RADIO HALLAM**  
10.00-12.00 The Late Martin Keiner Show with Martin Keiner. (N/W)  
**HERWARD RADIO**  
7.30-8.00 Dougie King Show. (AOR)  
1.00-10.00 Hereward Folk with George Gaudes. (F)  
**BBC RADIO LEEDS**  
8.30-7.15 Metro-Gnome previews concert by Motorhead, Classix Nouveaux and Soca plus local groups Equivalent Band and Treatment.  
7.30-9.00 Del It. (M)  
**BBC RADIO LONDON**  
8.00-10.00 Jazz Festival: Art Blakey's Jazz Messengers and John Lee Wilson with Phipps Burdon and the Brighton Gang live at the Roundhouse.  
**RADIO MERCIA**  
7.00-9.00 The Rock Show with Andy Lloyd. (R)  
**BBC RADIO MERSEYSIDE**  
8.00-8.30 Jazz Panorama with Steve Voco. (J)  
**BBC RADIO NOTTINGHAM**  
8.00-8.45 Jays C's Rockshow with Jays C. (R/INT/REV)  
**RADIO ORWELL**  
8.15-7.30 Jazz Beat with Syd Higgins. (J)  
8.30-10.00 Fethi Point with John Goodbar. (F)

**THURSDAY**  
BBC 1 7.20 - 8.00 'Top Of The Pops' with Peter Powell  
ATV 10.30 - 11.00 'Celebration': The reopening of the Palace Theatre in Manchester.  
GRANADA 11.00 - 11.30 'Camera' Moving Pictures' Pioneers of the British Film Industry.  
**FRIDAY**  
BBC 2 7.25 - 8.00 'The Oxford Road Show' Last of the present series features Supercharge and Granam Fellows plus a cast of thousands.  
BBC 1 8.15 - 8.50 'Cliff In London': Cliff Richard live at the Apollo Theatre.  
GRANADA TV 11.00 - 11.10 'After All That, This' Nick Turnbull introduces local talent.  
GRAMPIAN TV 11.35 - 12.5 'The Electric Theatre Show' with Harsh Wilson.  
HTV 11.05 - 11.35 'SOAP'.  
THAMES TV 6.00 - 6.30 'Thames News' featuring Nicky Horne's 'Rock News'.  
YORKSHIRE TV 4.45 - 5.15 'The Extraordinary People Show' with eminent gynaecologist Professor Peter Huntington.  
**SATURDAY**  
BBC 1 9.30 - 12.02 'Multi Coloured Swap Shop' introduced by Noel Edmonds with guests BA Robertson and The Look.  
BBC 2 2.45 - 4.15 'George Washington Slept Here' 1942 movie starring Jack Benny and Anne Sheridan.  
BBC 1 6.10 - 6.45 'Jim'll Fix It' with guests Dore Straits.

**ON THE BOX**  
BBC 1 6.45 - 7.20 'The Little and Large Show' with guest star Shakin' Stevens.  
BBC 2 6.30 - 7.05 'Did You See...?' Ludovic Kennedy discusses last week's Omnibus film of Stevie Wonder.  
BBC 1 7.20 - 9.00 'Royal Flash' starring Malcolm McDowell.  
BBC 2 10.15 - 11.00 'Old Grey Whistle Test' introduced by Anne Nightingale and featuring Joni Mitchell in concert in the Greek Theatre, Los Angeles.  
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**MIRROR MOVIES**  
By JO DIETRICH  
OH NO! Not another film about the problems experienced by middle-class American suburbanites? Well, not actually. Ordinary People deals with a rather higher social species than the relentlessly dull Kramer v Kramer, Starting Over and others of that ilk, and handles their problems rather better.

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# GIGS

## ANIMAL MAGIC

**THE BUREAU**  
Ronnie Scott's, London  
By Billy Sloan

THIS ZOO, like all zoos, is artificial, superficial and mocking. The demarcation lines are the same. We're brought forth to witness the unveiling of the Bureau, their glass case an unnatural habitat. A musical rumble starts on stage and The Bureau begin, seeming like they've been in full swing next door for hours. Under the circumstances they work remarkably well — but were never designed to play to polite applause.

"It might not be jazz... but it's good anyway", said vocalist Archie Brown and a rich rasping sax and pumping trombone on a bed of wheezing organ bursts into the 'First One'. The Bureau play about six songs too short for my liking, but they look like winners, with long term prospects.

They possess a channel progression. Thanks to a vibrant brass front line and unremitting drums, while guitar and bass search to plug the gaps if there are any — and also manage to tear the sound apart without warning.

And there's the voice of Archie Brown. A real find, he barks out the lyrics with a forthright style which puts his neck veins on double time. Not a great singer, but an impressive one nevertheless, his throaty style echoes shades of Eric Burdon (lots), James Brown (of course) and Frankie Laine (infrequent touches). A competing instrument, The Bureau sound cascades bursts at the seams with winning brass lines and sounding structured three minutes dance beats.

'Only For Sheep' has them beating Dexy's 'Off The Blocks' in the brass hooks race. 'Find Away' has the flankers bleating the chorus under Brown's strangled stuttering and 'Let Him Have It' suffocates its meaningful lyric with sheer finishing power.

The Bureau have the ability to make great records and spark off rockets in modern dance emporiums.

Don't miss them — and be prepared for a long, hot, steamy night.

**JEFF BECK**  
Hammersmith Odeon,  
London

By Mike Gardner

THE GREAT Guitar Debate that opened in the last decade had the three ex-Yardbirds, Eric Clapton, Jimmy Page and Jeff Beck all neatly placed at the top of the tree at a time when dexterity and technique

ruled just slightly above passion and commitment. Of the shy trio Jeff Beck has always been the dark horse, keeping his live and recorded appearances to a minimum.

Despite upsetting his critics and fans by ploughing a comfortable furrow in the sometimes mystifying genre of jazz instead of more mainstream rock conventions with albums like 'Wired' and 'Blow' Jeff Beck showed that his talent

hadn't dwindled.

Those who went to Hammersmith expecting a display of technique could not have been more surprised at the fire and constant invention shown by Beck. It seems that any hint of a complacent reliance on skill was completely overshadowed by a remarkable willingness to stimulate and push beyond the cosiness of jazz-rock formalities.

His rapport with Simon Phillips on drums and bassist Mo Foster was total. The event never once descended into the mindless thrashing that characterises the worst excess of the genre.

It's a tribute to the band that an appearance by "my old schoolmate" Jimmy Page didn't fall into the trap of over indulgence and was kept as the celebration it was meant to be. Sure the Great Guitar Debate is obsolete, as it should be, but it doesn't mean that great musicianship should not be honoured.

**STIV BATORS AND THE WANDERERS/MARTIAN DANCE/THE STRAPS**  
Lyceum, London  
By Mike Nicholls

AN INCONCEIVABLY dire night out. The Straps are a punk band just five years out of date. Their saving grace was to provide a TV set for those wondering why they hadn't stayed at home to watch the James Bond film.

In yet another classic indictment of the music business, Martian Dance have got a big deal with EMI. The singer has taken to wearing a Robin Hood tunic which kept slipping off his shoulder. Their music manages to be simultaneously dull and prelenious, a directionless thrash that couldn't possibly appeal to anybody except the trained psychopath mutants indulging in tribal war dances.



PAULINE BLACK: has the earthiness of Tina Turner

Mind you, they attracted more attention than the new Wanderers who, not wishing to beat about the bush, were Godawful beyond belief. Stiv Bators brought out a great solo album but refrained from singing a single song from it. He's also a compulsive, manic performer who started off wearing flash leathers and a hip white frills but soon reverted back to punky rags.

This was only in keeping with the appalling noise, the Sham 69 residue sounding as gross as they looked. 'It's A Little Bit Frightening' was one title and never a truer word spoken etc. Of course all the introductory signs — no proof of rehearsals, a stroboscopic sound-and-fury entrance, record company hype — should have been ominous but an over-optimistic Stiv supporter I was well and truly duped.

Even the end was a chaotic failure. Bators using his mike to swing down from the PA but damn nearly hanging himself in the process. The rest of the band sulked offstage before returning for 'Sonic Reducer'. Lene Lovich's keyboard player continued reading 'Moon The Loon' and I decided where I'd be next time they screen 'Diamonds Are Forever'.

**LIONHEART**  
London Marquee  
By Robin Smith

WHAT, NO change in vocalist for at least two weeks? Can this at last be the start of something big?

In the current decreasing wave of new HM bands (stop stifling those yawns) I'll put 50p on Lionheart hitting the big time. Dennis Stratton, that former reprobate with iron Maiden, has at last found his feet — especially with the vocal might of

Jekyll and Hyde transformation that comes over Stratton when he gets on stage. Away from the glare of the spotlight he's such a stumbling clumsy looking individual — but get him up there and he's pretty close to poetry in motion. He deserved to be happy and proud.

That certain indefinable chemistry that either makes or breaks a line up was working well. Of course there's a few rough edges still to be knocked off, but it's still early days.

Apart from a nice line in powerful melodic songs — the odd Wishbone Ash influence creeping in perhaps? — they have a superlative taste in ballads. Throughout the set, the band showed good pacing and saved the very best to last with their anthem 'Lionheart' roaring right down the bottom of Wardour Street.

## Bite the bullet

**THE SELECTER**  
Bristol Locarno  
By Fred Williams

THERE'S A Two-Tone trial here tonight, which is mainly of Bristol's making, the defendants, hereafter known as The Selecter, have to prove the validity not only of their music, but also of their political stance. Just for once, it appears that the credibility of the fans, here in Riot City, is greater than that of the band — whose set includes 'Bristol And Miami' from the new album.

Musically, The Selecter's particular slice of the marker — place cake has been established firmly enough to allow more consolidation than progress. They've thought more about arrangements, and used a variety of influences, to achieve an expansion of style in the framework of the Selector sound. All that mind-stretching must be hard work; but they're hard workers on stage too, and the net result is a gain in good times. They've lost some exuberant frenzy and the foot's lighter on the gas pedal, but this means it's less of a spectacle and more of an involvement, with both their music and those hearing it.

'Celebrate The Bullet', the current single (unplayed on Radio One — the Beab are so sensitive about titles like this that the pacifist lyrics are ignored), demonstrates the point

## sounds

MAGAZINE OF THE FILM

# DANCE CRAZE

## DANCE CRAZE

THE MAGAZINE OF THE FILM!  
Starring

MADNESS  
SPECIALS

THE BEAT  
BAD MANNERS  
SELECTER  
BODYSNATCHERS

PACKED WITH NUTTY  
PIX AND WACKY  
WORDS BY  
GARRY BUSHELL  
OF

sounds



The only souvenir magazine of the film packed with full colour pics of Madness, Bad Manners, Bodysnatchers, Specials, the Beat and Selecter, plus complete discography of all the bands in the film.

Dance Craze is written by Sounds star writer Garry Bushell and published by Sounds.

Don't miss the film and don't miss Dance Craze, the film's own exciting colour mag.

Buy it where you buy

# RECORD MIRROR

OUT THIS WEEK



# NOT WITH A BANG BUT A...

## TEARDROP EXPLODES

Ritz, New York

By Ed Naha

THE TEARDROP Explodes' long awaited new line-up debut proved anything but explosive. The very likeable five-piece band turned in an acceptable but listless set due, it must be presumed, to lead singer Julian Cope's unexpected bout of laryngitis the evening before.

Teardrop's present line-up seemed capable of matching the nouveau psychédelic intensity of their debut LP. Indeed, instrumentally they scored heavily. In terms of on stage energy, however, Teardrop proved a weak bit soggy.

Hammof's keyboard work was an appropriately cheesy variation of the type of roller skating rink stuff executed so majestically by the Doors and not so regally by the 1910 Fruitgum Company. Tate's guitar work, together with the occasional double bass riffing turned in by Cope and Agius, meshed nicely with Dwyer's ever-flailing drum work. Their early-on enthusiasm, though, soon flagged.

Cope handled himself well considering his illness — dressed like an extra from the Blue Max and dancing like a whirling dervish. But his gruff idiosyncratic vocal lines eventually paled and not even the presence of several smoke machines could mask the rising tedium.

Cope's enigmatic quips between tunes ("There is just so much to take in... 'Gonna Reach God Tonight'") also added to the general strangeness of the event. If this was intended as dry humour it was badly in need of an oasis.

All in all, Teardrop Explodes showed themselves to be capable of highly charged rock and roll. At the Ritz, however, only a trickle of their talent was unleashed.

## ILLUSTRATION

Pips, Manchester

By Kevin Mauseley

STEAMING hot crowds, dripping ceilings, aggression, and abysmal sound. The scene is all too familiar on the urban night club live music date.

Illustration are a live piece, they do not fall into any obvious category. They are strong in every department — driving rhythm, good melody and distinctive vocals. The band is very much more guitar-orientated than one would have imagined. The keyboards — played by the girl in the group — merely add to the sound rather than dominate it.

Neither do they project any particular image. Apart from the lady on keyboards, who obviously visited the same tailor as Bogart, none of the others would look out of place on the terraces of Old Trafford.

Most of the audience, who up until that point had been passively content, caught the infectious beat from the band and jugged along politely.

## JUNCO PARTNERS

Newcastle Coverage

By Aiden Cant

DOES anyone remember the Junco Partners? Various JP line-ups stretch way back to '64 when, during their course, they mixed with such giants as The Animals which gives you some idea of the pedigree and status they achieved. The present reformation took place around five years back when original singers Ronnie Barker and John Anderson rejoined drummer John Woods and bass player Dave Sprout, thus ensuring that they re-started with pedigree intact — if not the status.

Not surprisingly, with such mileage on the clock, the Junco Partners have probably had more ups and downs than a pair of Fiona Richmond's knickers, but at the moment the band appear to have hit

a small upsurge. This has resulted in a soon to be released 'Noises In My Head' single, sounding noticeably more thought out and structured than most of their songs, and benefits well from such treatment.

Most songs rely on the hard-driving rhythm of Kenny Barker's guitar and Woods' drumming — the gaps being filled by Neil Perry's sax. The pattern doesn't always work though — especially in Perry's absence, when the feeling is somewhat flattened with no peaks or troughs to arrest the imagination. 'Swinging Sixties Boys' is one of the exceptions with great guitar and sax, while 'I'm Looking At The World' draws its power from a simple melody and colourful li-las at the end. The Juncos can still play all right, and more of the latter might just shorten their wait for the big one.

## NEW MUSIK

Fairfield Hall, Croydon

By Paul Sexton

"GREAT ENTERPRISE" I thought, when I saw that New Musik were playing the Fairfield. "Great Folly," I thought, when I saw that the place was half-empty.

I'd be happier if the main band had been called Newish Musik, happier still without that pretentious "k", but they made a show of things. Trouble is you really do have to have some commitment to their particular waltage of electro-pop to enjoy it all.

Otherwise they could be stupendously boring. I didn't much like the tapes spinning ominously stage centre (they had to wait for them to start once or twice) and communication was a little basic and impersonal, but the tunes themselves — almost all from the new 'Anywhere' LP — were bright and stylish, 'Churches' and 'Under Attack' in particular.

They come on just a bit too unemotional at times, by singing about 'Design' and 'Peace' and



"Strange looking," claims Lack. He's not kidding.

# GET THE URGE

## URGE

Lancaster Poly, Coventry

By Philip Hall

UP AND ON the M1 to check out Urge. Urge stand on their own. Too straight to be experimental, too perverse to be poppy.

Their set at this ill-organised benefit gig was dogged by sound problems. A determined strength of character pulled Urge above the technical difficulties and on to an impressive high. 'Radiation' got the set off to a marching start with its criss-cross rhythms and chanting chorus. Though the sound quality never did justice to the songs it was clear that Urge have a tempting talent. They play slightly off-balance pop music which is never made easy to grasp hold of.

The songs are centred around simple bealy melodies but the band throw in eccentric rhythm changes which add a welcome dose of spontaneity. Vocalists David Wankling and Lynda Wull contribute tongue in cheek boy girl harmonies, while providing the set with plenty of visual stimulus. Though Lynda always seems a little self-conscious, the genuinely strange looking Wankling oozes real charisma as he bursts into a whole series of unco-ordinated dances.

Urge don't provide instant entertainment. There's a depth lurking beneath their songs which demands further exploration. Given a chance to play around London Urge could become an attention-grabbing band.

suchlike and bypassing such trivial and old-hat wheezes like love and affection, and my other grip and their reluctance to do their hits, which is what we came for, after all. Eventually 'This World Of Water' and 'Straight Lines' materialised as encores, but 'Living By Numbers', 'Sanctuary' remained in disgrace, presumably because they're old and thus expendable in the masterplan. Sounds like a lot of complaints. It's true, but there's still some nice forward-looking melody about New Musik) even if it is on tape.

that single-making is their strongest argument.

Two semi-reggae numbers in their repertoire 'Streets After Dark' and to a lesser degree 'Sammy Says' are where White Heat err somewhat. The songs, being neither here nor there, stagger and hiccup unpleasantly and aren't improved any by Bry Younger and Alan Figh whose guitars tend to drag rather than uplift. 'Situations Vacant', despite Bob's fine vocal efforts, sounds a rather half-baked arrangement, but in the long run, judging by a steadily increasing

number of worthy conceptions, the future for White Heat is glowing in the dark.

## SPIDER

G1 Northern Hotel, Cambridge

By Malcolm Dome

GOOD CLUB bands are scarcer than common-sense in a parliamentary debate. Spider, though, are certainly in this endangered category.

In front of a leather 'n' denim audience, packed tightly into a space barely the size of the Lyceum's stage (and despite ridiculous sound restrictions imposed by the venue's management), the quartet's uncomplicated brand of Quo/Slade stomp-boogie went down better than Joan Collins in 'The Stud'.

Aside from their high degree of 'rock the joint' proficiency, what overwhelmingly won over the crowd was Spider's irreverent sense of fun.

After all, any outfit that opens a pub gig with a flashpot explosion, then throws in a quick strobe lighting effect (as happened during 'Rock & Roll is Here To Stay'), induces singalong frenzy ('Did You Like It Baby?') by throwing out sweeties and ciggie papers, puts on a laser 'show' ('Born To Be Wild': the set finale) and tops all that by blasting out a boogified arrangement of 'Amazing Grace', has got to be on a winner.

As someone astutely remarked, Spider came across like Slade in miniature.

## FASHION

Holy City Zoo, Birmingham

By Kevin Wilson

THE LONG awaited debut of Fashion (phase four) drew a large and expectant crowd to a venue rarely used in that capacity but much thought and planning has gone into making this a special night. Before the gig I pondered on the direction this most innovative of bands would take.

Mulligan (synths) and Dik (drums) remain from the original group, added now are ex-dance bassist Martin and vocalist cum guitarist Dave Harris, a man whose musical past lies in funk bands. The majority of the current futurist bands are doing now what Fashion were doing two years ago and after seven weeks solid rehearsal what has the new Fashion to offer?

Well, moderne lovers, a hell of a lot. It's electronic funk coupled with a cool, jazzy guitar and latin/oriental rhythms, the use of pastel lighting, dry ice and lasers adds the necessary atmosphere. It's funkaphonic. Imagine Chick Corea meeting George Benson on stage with the Yellow Magic Orchestra in the background and you might just get the idea. 'Seven Samurais', 'Midnight Dance In Tokyo' and 'It's You' are perfect examples but 'Don't Touch My T-bird' is probably the most commercial illustration of their art.

The movement into electronic funk has already begun, Fashion are moving through into other areas and what they are you'll find out soon enough, rest assured that Fashion (phase five) is already being worked on. For the time being, catch phase four if you can, you will not be disappointed. You can keep your darling Spandau's and their like, theirs is a temporary art, be wise, be a dedicated follower of Fashion, now!

# PHOTOS FINISHED

## PHOTOS

Venue, London

By Robin Smith

GOD, WHAT a picture. Either Wendy is going heavy on the white make-up or she's taken to using Polyllia. Really, who needs the Photos? This show proved once again that the party's over.

They've got in the same boat as the Tourists, before their miserable demise. A cosmetic job hid the cracks for a while but they haven't got the talent or singles potential to stop them coming up the dust.

At the moment the Photos just can't bring up with decent material. It's ironic that they should have included the old Dusty Springfield song 'I Just Don't Know What To Do With Myself' in their repertoire and murdered it within a minute. Right now the Photos rely on the same old melody lines over and over again — and dear old Wendy sounds more like a re-cycle of Stevie Nicks and Debbie Harry than ever before.

But they did surpass themselves with 'Now That You Tell Me That We're Through' that always deserved a bigger slice of the action but never got it. 'A Life In The Day' just can't live up to that sort of promise with ideas shooting off all over the place.

So the gig became over exposed as Wendy spat and screamed and a few bright young things fell for it. For me, it was a negative performance. The best thing to be said about the Photos is that you can make silly jokes about their name.

## WHITE HEAT

Newcastle Mayfair

By Aiden Cant

MUCH HAS been cooking in the White Heat camp. Recently, they've joined the rank of new signings to Virgin, recorded an album and a single all prompted by a nationwide jaunt.

Immediately from the opener 'Still Hungry', it's manifest that White Heat are out to collar everyone in their vicinity. Singer Bob Smeaton leapt around (and off) stage like a tom with its backside on fire.

Sounds like a lot of complaints, contentions in the faces of the front rows. The music pulsed little in the way of concealed punches, being more intent on driving music than clever sidiestepa or fancy freetwerk.

Sometimes it works a treat, especially so in 'Finished With The Fashions' (a former single) and their new offering 'City Beat'. Here, there's a string of bright ideas all of which go to make quality singles, and in time it may well be realised

# GANG BANG

GANG OF FOUR  
University, Sheffield  
By Simon Ludgate

ELECTRIC! Sensational! Outstanding!

Unfortunately, none of these objectives could be applied to the Gang Of Four's output on the last night of their UK tour. They were rusty and scared shitless of the crowd packed into the Union.

'What We All Want' opened a set which unravelled into a 'Teach Yourself Solid Gold', with almost every song from the new album receiving an airing. The audience yelled for 'Essence', 'Armatite Rilla' and 'Damaged Goods' with determination and didn't seem to know what to make of the new, unfamiliar material.

The 'Solid Gold' material sounds exciting at first, then average and finally boring when played in a wedge, the flaws in the content only showing when played live.

Gang Of Four's refusal to rely on past successes is admirable, but the audience can't keep up. For a GOF performance, it was lackluster, particularly at fault were guitarist Andy Gill and singer Jon King. Neither seemed to find their feet all night.

I suspect that by the time they reach London at the end of this tour it will be a very different Gang Of Four we'll be seeing, but on the strength of this showing I would say they will have to prove themselves all over again.







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# CHARTS

## UK SINGLES

1	JEALOUS GUY, Roxy Music	Polydor
2	THIS OLD HOUSE, Shakin' Stevens	Epic
3	KIDS IN AMERICA, Kim Wilde	RAR
4	KINGS OF THE WILD FRONTIER, Adam & The Ants	CBS
5	DO THE HUCKLEBUCK, Coast To Coast	Polydor
6	REWARD, Teardrop Episodes	Mercury
7	VIENNA, Ultravox	Chrysalis
8	FOUR FROM TOYAH, Toyah	Satan
9	YOU BETTER YOU BET, The Who	Polydor
10	SHADDUP YOU FACE, Joe Dolce	Epic
11	SOUTHERN FREEZE, Freeze	Beggars Banquet
12	SOMETHING 'BOUT YOU BABY LIKE, Status Quo	Vertigo
13	STAR, Kiki Dee	Arista
14	WISSED AGAIN, Phil Collins	Virgin
15	ST VALENTINE'S DAY MASSACRE EP, Motorhead/Ginschool	Bronze
16	ONCE IN A LIFETIME, Talking Heads	Sire
17	JONES VS. JONES (SUMMER MADNESS/FUNKY STUFF, Root and the Gang)	De-Lite
18	LATELY, Sheree Wonder	Motown
19	(SOMEBODY) HELP ME OUT, Beggars and Co	Ensign
20	PLANET EARTH, Duran Duran	EMI
21	FINSTEIN A GO-GO, Landscape	RCA
22	ISURRENDER, Rainbow	Polydor
23	WOT LUV, Kelly Marie	Calibre
24	MIND OF A TOY, Visage	Polydor
25	INTUITION, Luv	Chrysalis
26	IT'S A LOVE THING, Whispers	Solar
27	RETURN OF THE LOS PALMAS 7, Madness	Sire
28	CAN YOU FEEL IT, Jackson	Epic
29	ROCK THIS TOWN, Stry Cats	Arista
30	WHAT BECOMES OF THE BROKEN HEARTED, Dave Stewart/Colin Blunstone	Sire
31	TWELVEIGHT ZONE (WRAITH CHILD, Iron Maiden)	EMI
32	HOMAN, John Lennon	Geffen
33	CAN YOU HANDLE IT, Sharon Redd	Epic
34	CEREMONY, New Order	Factory
35	ATTENTION YOME, Nolans	Epic
36	THAT'S ENTERTAINMENT, The Jam	Mercury
37	ANTHUSIC, Adam & The Ants	CBS
38	OLDEST SWINGER IN TOWN, Fred/Medico	Blacknet
39	JOHN FM ONLY DANCING/BIG GREEN CAR, Poetsats	Mercury
40	WALKING ON THIN ICE, Yoko Ono	Geffen
41	ALL AMERICAN GIRL S' Starla Sledge	Arista
42	O-DAYS, Hazel O'Connor	Albion
43	GULITY, Chasmy Nouveau	United Artists
44	NEW ORLEANS, Gillan	Virgin
45	UNDERWATER, Harry Thumann	Decca
46	FAN DAB! DAZ!, Frankie	Monarch
47	ISAW HER STANDING THERE, Elton John/John Lennon	Columbia
48	ROMEO & JULIET, Die Strazs	Vertigo
49	GET TOUGH, Kleebar	Atlantic
50	MESSAGE OF LOVE, Pretenders	Real
51	BTOS, Dolly Parton	RCA
52	LIVING IN THE UK, Shaazzak	Polydor
53	LOVE A RAINY NIGHT, Eddie Rabbit	Elektra
54	CAPSTICK COMES HOME/SHEFFIELD GRINDER, Tony Capstick/Caroline Mann/Frickley Colliers Band	Dingles
55	FADE TO GREY, Visage	Polydor
56	IMAGINE, John Lennon	Parlophone
57	NEW TOYS, Lene Lovich	Sire
58	CAR TROUBLE, Adam & The Ants	Do!l
59	WE ARE THE BANO, More	Atlantic
60	WE'LL BRING THE HOUSE DOWN, Sade	Chesapeake
61	SGT. ROCK IS GOING TO HELP ME, KTC	Virgin
62	YOUR PARISIANS, Adam & The Ants	Decca
63	YELLOW PEARL, Phillip Lynott	Vertigo
64	WE DON'T NEED THIS FASCIST GROOVE THANG, Heaven 7	Virgin
65	PLAN B, Dany's Midnight Runners	Parlophone
66	ZEROX, Adam & The Ants	Do!l
67	IN THE AIR TIGHTLY, Phil Collins	Virgin
68	I'M IN LOVE WITH A GERMAN FILM STAR, Passions	Polydor
69	NIGHT GAMES, Graham Bonnet	Vertigo
70	TANGO IN MONO, Espresso	WEA
71	SAILING, Christopher Cross	Warner Brothers
72	JITTERBUGGING, Heatwave	GTO
73	DON'T STOP, K.T.O.	Y&W
74	SLIDE, Ran Band	DJM
75	BOYS & GIRLS, Human League	Virgin

## CHART FILE

REMEMBER THOSE year-end charts printed in Record Mirror last December? You cut them out and saved them, eh? Well now you can throw them away because here's the updated version which covers the whole year! The previous listings included sales to December 8 and were compiled to provide the BBC / Music Week / Record Mirror with a recap to broadcast / print over Christmas. For the purpose they were fine but they DID miss out the heaviest sales of the year by using December 8 as a cut-off point. Major changes occurred during the final three weeks of the year: Abba overhauled The Police in the album chart, John Lennon died, resulting in a massive boost for 'Just Like Starting Over' - Not previously featured in the year-end chart, but as you can see from our updated version he finished at No. 10 after the final three weeks sales had been added in. Only four singles remain in the same positions originally allocated to them and eight singles have dropped out of the list altogether to make way for newcomers. Next week we'll print the albums.

### TOP 100 SINGLES 1980

1 Don't Stand So Close To Me - Police, 2 Woman In Love - Barbra Streisand, 3 Feet Like I'm In Love - Kelly Marie, 4 Super Trouper - Abba, 5 DISCO - Otisawan, 6 The Tide Is High - Blondie, 7 Gene Osey's Midnight Runners & Together We Are Beautiful - Fern Kinney, 9 Coward Of The County - Kenny Rogers, 10 (Just Like) Starting Over - John Lennon, 11 Working My Way Back To You - Forgive Me Girl - Detroit Spinners, 12 To 5 - Sheena Easton, 13 Baggy Trousers - Madness, 14 Ashes To Ashes - David Bowie, 15 Theme From MASH - Mash, 16 Going Underground - Jam, 17 Crying - Don McLean, 18 The Winter Takes It All - Abba, 19 Dance Yourself Dizzy - Liquid Gold, 20 No-One Quite Like Grandma - Si Unifred's School Chok, 21 Atomic - Blondie, 22 Upside Down - Diana Ross, 23 Use N Up And Wear It Out - Odyssey, 24 Start - Jam, 25 Masterblaster (I Can Say) Steve Wonder, 26 Funkytown - Lipps Inc, 27 I'm In The Mood For Dancing - Nolans, 28 If You're Looking For A Way Out - Odyssey, 29 One Day I'll Fly Away - Randy Crawford, 30 Too Much Too Young (The Specials AKA Live) - Specials, 31 What You're Proposing - Status Quo, 32 Take That Look Off Your Face - Marti Webb, 33 No Doubt About It - Not Choculate, 34 Stop The Cavalry - Jona Lewis, 35 Brass In Pocket - Pretenders, 36 Oops Upside Your Head - Gap Band, 37 What's Another Year - Johnny Logan, 38 Xanadu - Olivia Newton-John, 39 ELO, 39 Special Brew - Bad Manners, 40 King I Food For Thought - UB40, 41 And The Beat Goes On - Whispers, 42 Turning Japanese - Vapors, 43 When You Ask About Love - Matchbox, 44 Could Be So Good For You - Dennis Waterman, 45 My Girl - Madness, 46 Never Knew Love Like This Before - Stephanie Mills, 47 Enola Gay - Orchestral Manoeuvres In The Dark, 48 Call Me - Blondie, 49 More Than I Can Say - Leo Sayer, 50 Embarrassment - Madness, 51 Modern Girl - Sheena Easton, 52 Could You Be Loved - Bob Marley, 53 Tom Hark - Piranhas, 54 Eighth Day - Hazel O'Connor, 55 All Night Long - Rainbow, 56 Coming Up - Paul McCartney, 57 Banana Republic - Boomtown Rats, 58 Silver Dream Machine - Dave Essex, 59 Jump To The Beat - Stacy Lattisaw, 60 Games Without Frontiers - Peter Gabriel, 61 Fashion - David Bowie, 62 Gotta Pull Myself Together - Nolans, 63 Sunshine Of Your Smile - Mike Berry, 64 Back Together Again - Flack / Mainway, 65 Sexy Eyes - Or Hoot, 66 It's Only Love - Elvis Presley, 67 Over You - Roxy Music, 68 Dog Eat Dog - Adam & The Ants, 69 Cut A Long Story Short - Spandau Ballet, 70 She's Out Of My Life - Michael Jackson, 71 With You I'm Born Again - Billy Preston / Syreeta, 72 Carrie - Cliff Richard, 73 Celebration - Kool & The Gang, 74 Poison Ivy - Lambretta, 75 Babe - Sly, 76 Slomp Brothers Johnson, 77 Fire Don't Go - K.C. & The Sunshine Band, 78 Everybody's Got To Learn Sometime - Korgis, 79 Captain Beaky - Keith Mitchell, 80 Dreamin' - Cliff Richard, 81 Gve Me The Night - George Benson, 82 Rock With You - Michael Jackson, 83 Mirror In The Bathroom - Beat, 84 Babooshka - Kate Bush, 85 Fire Dies Screaming - UB40, 86 My Old Piano - Diana Ross, 87 I Can't Stand Up For Falling Down - Elvis Costello, 88 Do That To Me One More Time - Captain & Tennille, 89 Oh Yeah - Roxy Music, 90 Someone's Looking At You - Boomtown Rats, 91 Hear You Now - Jon & Vangelis, 92 Rat Race - Specials, 93 It's Different For Girls - Joe Jackson, 94 You Gave Me Love - Crown Heights Affair, 95 Don't Push N Don't Force It - Leon Haywood, 96 Let's Get Serious - Jermaine Jackson, 97 Another One Bites The Dust - Queen, 98 So Lonely 9 Police, 99 It's Still Rock And Roll To Me - Billy Joel, 100 Riders In The Sky - Shadows.

## UK ALBUMS

1	KINGS OF THE WILD FRONTIER, Adam & The Ants	CBS
2	FACE VALUE, Phil Collins	Virgin
3	4 JACK SINGER, Neil Diamond	Capitol
4	VENNA, Ultravox	Chrysalis
5	JOURNEY TO GLORY, Spandau Ballet	Reformation/Chrysalis
6	BEST OF Aida Coombe	A&M
7	DOUBLE FANTASY, John Lennon	Geffen
8	DANCE CRAZE, Soundtrack	2-Tone
9	DIFFICULT TO CURE, Rainbow	Polydor
10	STRAY CATS, Bryn Cas	Arista
11	MAKIN' MOVIES, Dire Straits	Vertigo
12	GUILTY, Barbra Streisand	CBS
13	MOVING PICTURES, Rush	Mercury
14	WANK DIZ MAGIC, Barry Manilow	Arista
15	HOTTER THAN JULY, Steve Wonder	Motown
16	DRK WEARS WHITE SOX, Adam & The Ants	Do!l
17	SOUTHERN FREEZE, Freeze	Beggars Banquet
18	ABSOLUTELY, Madness	Sire
19	CHRISTOPHER CROSS, Christopher Cross	Warner Brothers
20	KILLERS, Iron Maiden	EMI
21	REMAIN IN LIGHT, Talking Heads	Sire
22	ANOTHER TICKET, Eric Clapton	RSO
23	THE VERY BEST OF DAVID BOWIE, David Bowie	K-Tel
24	SKY 2 Sky	Arista
25	VISAGE, Visage	Polydor
26	THE RIVER, Bruce Springsteen	CBS
27	BARRY, Barry Manilow	Arista
28	POINT OF ENTRY, Judas Priest	CBS
29	WE'LL BRING THE HOUSE DOWN, Sade	Chesapeake
30	GOLDEN GREATS, Al Johnson	MCA
31	FLESH AND BLOOD, Roxy Music	Polydor
32	SOUND AFFECTS, Jam	Polydor
33	GUITAR MAN, Elvis Presley	Capitol
34	ARC OF A DIVER, Steve Winwood	Arista
35	DR HOOK'S GREATEST HITS, Dr Hook	Chrysalis
36	KILIMANJARO, Teardrop Episodes	Mercury
37	IMAGINE, John Lennon	Parlophone
38	TOYAH TOYAH TOYAH, Toyah	Satan
39	SIGNING OFF, JB&B	Graduate
40	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
41	LIVE, Sae Cafe	RCA
42	IMAGINATION, Whispers	Solar
43	SUPER TROUPER, Abba	Epic
44	SHAVED FISH, John Lennon	Parlophone
45	FANLITY TOWERS (Vol 2, various	BSC
46	TAKE MY TIME, Sheena Easton	EMI
47	MY LIFE IN THE BUSH OF GHOSTS, Brian Auger/David Byrne	Polydor
48	RUMOURS, Fleetwood Mac	Warner Brothers
49	SHADES, J.J. Cale	Shelter
50	THE ROGER WHITTAKER ALBUM, Roger Whittaker	K-Tel
51	MCCARTNEY INTERVIEW, Paul McCartney	EMI
52	SOLID GOLD, Gang of Four	A&M
53	ZENYATTI A WONDATTA, Police	CBS
54	WAR OF THE WORLDS, Jeff Wayne	Sire
55	ONE STEP BEYOND, Madness	Sire
56	DON'T POINT YOUR FINGER, B B&B Zero	ALB
57	ANYWHERE, New Music	EMI
58	CELEBRATE THE BULLET, Salseter	Chrysalis
59	MY MACHINE, various	K-Tel
60	LOVE SONGS, Neil Diamond	MCA
61	LIVE IN BELFAST, Began Atkinson	Arista
62	THE MEN IN BLACK, Strangers	Liberty
63	IN OUR LIFETIME, Marvin Eays	Motown
64	GIVE ME THE NIGHT, George Benson	Warner Brothers
65	DIRE STRAITS, Dire Straits	Vertigo
66	CANDLES, Heatwave	GTO
67	12 GOLD BARS, Status Quo	Vertigo
68	ANYWHERE, New Music	GTO
69	RHYTHM 'N' REGGAE, Various	K-Tel
70	FROM THE TEAROOMS, Landscape	RCA Victor
71	JUST SUPPOSIN', Status Quo	Vertigo
72	SCARY MONSTERS & SUPERHEROES, David Bowie	RCA
73	FLASH GORDON, Queen	EMI
74	GREATEST HITS VOL 2, Abba	Epic
75	DIMINISHED RESPONSIBILITY, UK Subs	Gem

## HEAVY METAL

1	ROCK CITY, Krokus 45	Sire
2	WISHING WELL, Black Sabbath from 'Heaven & Hell' LP	Vertigo
3	SHAKE A LEG, AC/DC from 'Back In Black' LP	Atlantic
4	EXCITER, Judas Priest from 'Unleashed In The East' LP	CBS
5	FRIEND OR FOE, Motocraft 12" 45	Phonogram
6	INTO THE ARENA, Michael Schenker Group 12" 45	CMS
7	TOKIO NIGHTS, Krokus 12" 45	Arista
8	TEMPLES OF SYRINE 12" 45	Mercury
9	MOONLIGHT CHASER, White Spirit 45	MCA
10	BLACK & BLUE, Whitesnake from 'Ready N Working' LP	U.A.
11	PLEASE DON'T TOUCH, Motorhead/Gateshead 12" 45	Bronze
12	ROCK NIGHT, Scars 45	Mercury
13	DOUBLE TALKER, Molly Hatchet from 'Bum	Rainbow
14	HARD ROAD, Black Sabbath 45	Atlantic
15	SPIT IT OUT, Ted Nugent from 'Scream Dma	Capitol
16	SHORTBY WHISKEY, Pat Travers 12" 45	Mercury
17	DON'T FEAR THE REAPER, Blue Oyster Cult	Mercury
18	BARRACUDA, Heart 45	Mercury
19	EMERALD, Thin Lizzy 45 B/Side	Mercury
20	COLD LOVE, Nightwing from 'Something In The	Capitol

Compiled by Mick, Geoff & Brian, String 1  
Gateshead, Tyne & Wear.

### ONE YEAR AGO (March 18, 1980)

- TOGETHER WE ARE BEAUTIFUL, Farm Kinney
- ATOMIC, Blondie
- TAKE THAT LOOK OFF YOUR FACE, Mark Wob
- GAMES WITHOUT FRONTIERS, Peter Gabriel
- ALL NIGHT LONG, Rainbow
- SO LONELY, Police
- DO THAT TO ME ONE MORE T, Captain & Tennille
- TURNING JAPANESE, Vapors
- HANDS OFF - SHE'S MINE, The Beat
- AND THE BEAT GOES ON, Whispers

## FUTURIST

1	FLOWERS OF ROMANCE, P.L.L. White Label LP	Virgin
2	ALL OF THE LADS/JIMMY JONES (BITCH, a' Be 2" 12"	Lydene/McDonald
3	JOURNEYS TO GLORY, Spandau Ballet LP	Reformation
4	THE ACT BECAME REAL, Bollocks Bros 12"	Lydene/McDonald
5	FINSTEIN A GO-GO, Landscape LP	RCA
6	DOLLARS IN DRAG, David Bowie LP	Boatlog
7	HOSHIMMA MON A MDUR, Ultravox Old Grey Whistle Test Tape	Mercury
8	CEREMONY, New Order 7"	Factory
9	WHISKEY BAR SONG, The Doors	Mercury
10	FASCIST GROOVE THANG, Heaven 17	Lydene/McDonald

## REGGAE

1	OWHAT A OAY	Canton and The Shroes
2	PRASE WITHOUT RAISE	Dennis Brown
3	PITCHING OVER	Michael Prophet
4	WARRIOR STYLE	Michael Prophet
5	CRUSING	Al Campbell
6	YOU'RE THE ONE	Tropical Breeze
7	GOOD THING GOING	Sugar Minott
8	WOODEN HEART	Bunny Weather
9	STREET OF GOLD	Heptones
10	WHAT A FEELING	Gregory Isaacs
11	TONIGHT	Revelation
12	SPOILED BY YOUR LOVE	Carol Gonzales
13	PRASE HIM	Morace Andy
14	TRUTH AND RIGHTS	Ernest Wilson
15	WHAT'S IT ALL ABOUT	Black Harmony

Compiled By DADDY KOOL RECORDS, 94 Dean Street, London W1

### 4 YEARS AGO (March 19, 1976)

- SUN SHIN T GORNA SHWE
- THE WALKER BROS
- UNTLEY GO, The Hollies
- ALA LALA LEE
- Small Faces
- JROOVY KIND OF LOVE
- BARBARA ANN
- Beach Boys
- MAPES OF THINGS
- De Waggoner
- ACKSTAGE, Gene Pitney
- INDICATED FOLLOWER OF ASHMOV, The Kinks
- HESE BOOTS ARE MADE FOR WALKIN', Nancy Sinatra
- MAKE THE WORLD GO AWAY, Eddie Arnold

### TWENTY YEARS AGO (March 18, 1958)

- WALK RIGHT BACK/EBONY EYES, The Everly Brothers
- WOODEN HEART, Elvis Presley
- ARE YOU SURE?, The Allisons
- THEME FOR A DREAM, Cliff Richard
- WILL YOU LOVE ME TOMORROW, The Surfers
- F B I, The Shadows
- RIDERS IN THE SKY, The Ramones
- EXODUS, Ferrante and Teicher
- MY KIND OF GIRL, Matt Monro
- SAILOR, Petula Clark



# INDEPENDENT

SINGLES		
1	3 CEREMONY, New Order	Factory
2	11 MAGASAKI NIGHTMARE, Grass	Grass
3	2 FOUR FROM TOYAH (A1), Toyah	Safari
4	5 UNEXPECTED GUEST, UK Decay	Fresh
5	4 CARTROUBLE, Adam & The Ants	Do It
6	10 DREAMING OF ME, Depeche Mode	Mute
7	8 IS VIC THERE? Department S	Demon
8	19 GIVE ME PASSION, Positive Noise	Static
9	8 BULLSHIT DETECTOR, Various	Crass
10	7 ZENOX, Adam & The Ants	Do It
11	9 TRANSMISSION, Joy Division	Factory
12	15 BLOODY REVOLUTIONS/SPEERSONS UNKNOWN, Crass/Poison Girls	Crass
13	14 LET THE 4 FREE (EP), Anti-Pass	Rondelet
14	13 ATUOSPIERRE, Joy Division	Factory
15	18 REALITY ASYLUM, Crass	Crass
16	11 FEEDING OF THE 5,000 (SECOND SITTING), Crass	Crass
17	7 IT'S OBVIOUS/OJET, Au Pair	Human
18	26 FOUR SORE POINTS (EP), Anti-Pass	Rondelet
19	12 ORIGINAL SIN, Theatre Of Hate	SS
20	— BELA LUGOSI'S DEAD, Bauhaus	Small Wonder
21	16 LAST ROCKERS, Vice Squad	Riot City
22	27 FLIGHT, A Certain Ratio	Factory
23	41 LOVE WILL TEAR US APART, Joy Division	Factory
24	34 ARMY LIFE, Exploited	Exploited
25	24 DECONTROL, Discharge	Clay
26	23 GET UP AND USE ME, Fire Engines	Codex Communications
27	21 THE BLACK CAT (EP), UK Decay	Plastic
28	— O-DAYS, Hazel O'Connor	Albion
29	22 KILL THE POOR, Dead Kennedys	Cherry Red
30	30 WARRIOR STYLE, Mickey Dread	Dread At The Control
31	33 NOT HAPPY, Pere Ubu	Rough Trade
32	35 WARDANCE/PSYCHE, Killing Joke	Malicious Damage
33	39 TELEGRAM SAM, Bauhaus	A&O
34	37 FOR MY COUNTRY, UK Decay	Fresh
35	40 SEVEN MINUTES TO MIDNIGHT, Wagt Heat	Inevitable
36	38 CALIFORNIA UBER ALLES, Dead Kennedys	Fast
37	43 IT'S KINDA FUNNY, Joss K	Postcard
38	32 SIMPLY THRILLED/HONEY, Orange Juice	Postcard
39	31 EISIGER WAND/WHILE THE CAT'S AWAY THE MICE WILL PLAY, Limpid	Rough Trade
40	29 REQUIEM/CHANGE, Killing Joke	Malicious Damage
41	42 I'M FALLING, Dead Or Alive	Inevitable
42	44 POLITICS/HIT'S FASHION, Girls At Our Best	Records/Rough Trade
43	43 EXPLOITED BARMY ARMY, Exploited	Exploited
44	— 10 INCH 45 RPM, Pylon	Armageddon
45	— THE ACT BECOMES REAL, Bollock Brothers	Maccanoid & Lydon
46	35 DANCED, Toyah	Safari
47	— DREAMS TO FILL THE VACUUM, I'm So Hollow	Hologram
48	28 STOP THAT GIRL, Vic Godard & Subway Sect	Rough Trade
49	44 I DON'T LIKE YOUR FACE, Furious Pig	Rough Trade
50	— ON THE RUN, TV21	Demon

ALBUMS		
1	3 DIRK WEARS WHITE SOX, Adam & The Ants	Do It
2	2 CLOSER, Joy Division	Factory
3	5 UNKNOWN PLEASURES, Joy Division	Factory
4	4 STATIONS OF THE CRASS, Crass	Crass
5	3 SIGNING OFF, U2	Graduate
6	4 TOYAH! TOYAH! TOYAH!, Toyah	Safari
7	7 THIRST, Clock DVA	Felish
8	9 LUBRICATE YOUR LIVING ROOM, Fire Engines	Accessory
9	11 NEW AGE STEPPERS, New Age Steppers	On-U
10	1 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys	Cherry Red
11	10 LIVE AT THE COUNTER EUROVISION '79, Misfit In Roots	People Unite
12	12 GROTESQUE (AFTER THE GRAMMEL FAR	Rough Trade
13	14 SCIENTIST MEETS THE SPACE INVADERS, Scientist	Greenwave
14	— THE BLUE MEANING, Toyah	Safari
15	13 IN THE FLAT FIELD, Bauhaus	AD
16	16 STANDS FOR DECIBELS, OB'S	Albion
17	15 THE FOOL CIRCLE, Nazareth	NEMS
18	17 PEACOCK PARTY, Gordon Giltrap	PVK
19	20 PHOTOGRAPHS AS MEMORIES, Eyesless In Gaze	Cherry Red
20	— BLURT IN BERLIN, Blurt	Armageddon
21	— DOME 2, Dome	Come
22	18 CHAPPAQUIDICK BRIDGE, Poison Girls	Crass
23	17 WOK UP THIS MORNING AND FOUND MYSELF DEAD, Jini Mendra	Red Lightnin'
24	— AND DON'T THE KIDS JUST LOVE IT!, Television Personalities	Rough Trade
25	— COLOSSAL YOUTH, Yong Marcie Giants	Rough Trade
26	— GYRATE, Pylon	Armageddon
27	— A FACTORY QUARTET (Blurt/Royal Family & The Pool)	Factory
28	— PFLAUMBALE MATERIAL, SiMF Little Fingers	Rough Trade
29	— AFRICAN GIRL, Slight Minott	Black Roots
30	— THIRD STATE, Pinpoint	Albion

COMPILED BY ALAN JONES FOR RB RESEARCH FROM A NATIONWIDE PANEL OF 43 SPECIALIST SHOPS. ONLY INDEPENDENTLY DISTRIBUTED RECORDS ARE ELIGIBLE.

# VIRGIN

1	FACE VALUE	Phil Collins
2	KINGS OF THE WILD FRONTIER	Adam and the Ants
3	VIENNA	Ultravox
4	DANCE CRAZE	Various
5	JAZZ SINGER	Neil Diamond
6	JOURNEYS TO GLORY	Spandau Ballet
7	DIFFICULT TO CURE	Rainbow
8	ANOTHER TICKET	Eric Clapton
9	SOLID GOLD	Gang of Four
10	STRAY CATS	Stray Cats
11	REMAIN IN LIGHT	Talking Heads
12	MARKIN' PICTURES	Dave Stratis
13	KILLERS	Iron Maiden
14	POINT OF ENTRY	Judas Priest
15	DIRK WEARS WHITE SOX	Adam and the Ants
16	MOVING PICTURES	Rush
17	SAD CAFE LIVE	Sad Cafe
18	VISAGE	Visage
19	SPIRE DREAM FLOWERS	Spizzies
20	FROM THE TEAROOMS OF MARS	Landscape

CUT PRICE OFFERS AT MOST VIRGIN STORES THIS WEEK.

# SONGWORDS



## YOU BETTER YOU BET THE WHO

You better you better you bet  
Repeat

I call you on the telephone my voice too rough with cigarettes I should just go home but I sometimes feel I should just never I'm dealing with a memory that never forgets I love to hear you say my name especially when you say yes I got your body right now on my mind but I drank myself blind to the sound of old T. Rex.

Chorus:  
When I say I love you you say you better  
You better you better you bet  
When I say I need you, you say you better  
You better you better you bet  
You better bet your life  
Or love will cut you, cut you like a knife  
I want those feeble minded axes over-thrown  
I'm not into your passport picture I just like your nose  
You welcome me with open arms and open legs  
I know only fools have needs but this one never begs  
I don't really mind how much you love me  
A little really is alright  
When you say come over and spend the night tonight  
Chorus

I lay on the bed with you  
We could make some book of records  
Your dog keeps licking my nose  
And chewing up all those letters  
Saying "You Better"  
You better bet your life  
You better love me, all the time now  
You better shove me back into line now  
You better love me, all the time now  
You better shove me back into line now  
I showed up late one night with a neon light for a visa  
But knowing I'm so eager to fight can't make letting me in any easier  
I know that I been wearing crazy clothes and I look pretty crappy sometime  
But my body feels so good and I still sing a razor line every time  
And when it comes to all night living I know what I'm giving  
I've got it all down to a tee  
And it's true  
Chorus

Words and music by Pete Townshend  
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# VIDEO

- 1 VARIOUS, Woodstock Warner Brothers
  - 2 ROD STEWART LIVE AT THE LA FORUM Warner Brothers
  - 3 EAT TO THE BEAT Blondie Brent Walker
  - 4 VOL 2, Abba Intervention
  - 5 2 HOURS SPECTACULAR Elvis Presley World of Video 2000
  - 6 THE TOURING PRINCIPLE '78 Gary Numan Warner Brothers
  - 7 MUSIC SHOW Boney M Video Ring
  - 8 JORUSSIA WITH MELTON, Elton John Precision
  - 9 VOL 1, Abba Intervention
  - 10 SOUL COLLECTION, James Brown JVC
- Compiled by HMV, Oxford Street, London W1

# FILMS

- LONDON'S TOP TEN
- 1 (1) PRIVATE BENJAMIN (Col-Emi-War) Warner 2, Classic 2 Oxford Street, ABC 2 Edgware Road, ABC 3 Fumam Road
  - 2 (2) THE LONG GOOD FRIDAY (HandMade Films) Riv, Classic 4 Oxford Street, ABC 1 Edgware Road, ABC 4 Fumam Road
  - 3 (-) ORDINARY PEOPLE (CIC) Plaza 1, Classic 1 Oxford Street, ABC 1 Bayswater, ABC 1 Fumam Road
  - 4 (2) THE MIRROR CRACK'D (Col-Emi-War) ABC 1 Shaftesbury Avenue, ABC 2 Bayswater, ABC 5 Edgware Road, ABC 2 Fumam Road, Studio 1
  - 5 (4) RAGING BULL (UA) Classic 1 Haymarket, Classic 2 Chelsea Studio 4
  - 6 (7) CALIGULA (GTO) Prin Charles
  - 7 (5) THE JAZZ SINGER (Col-Emi-War) ABC 2 Shaftesbury Avenue, ABC 3 Bayswater, ABC 5 Fumam Road, Classic 3 Haymarket, Studio 2
  - 8 (8) NINE TO FIVE (20th Fox) Odeon Leicester Square
  - 9 (10) GLORIA (Col-Emi-War) Columbia, Odson Chelsea, Odson 1 Kensington, Odson 1 Westbourne Grove
  - 10 (9) THE TEN COMMANDMENTS (CIC) Empire
- UK PROVINCIAL TOP FIVE
- 1 CALIGULA (GTO)
  - 2 THE BERMUDA TRIANGLE (Sun-Classic)
  - 3 PRIVATE BENJAMIN (Col-Emi-War)
  - 4 FLASH GORDON (Entertainment)
  - 5 HOPSCOTCH (Ran)
- Compiled by Screen International

# BOOKS

- 1 LENNON IN HIS OWN WORDS, John Lennon £2.95
  - 2 BEATLES COMPLETE GUITAR EDITION £4.95
  - 3 BEATLES COMPLETE PIANO EDITION £4.95
  - 4 POSTER GIRL £1.95
  - 5 ROCK FAMILY TREES £3.95
  - 6 DAVID BOWIE ILLUSTRATED DISCOGRAPHY £1.95
  - 7 SUN RECORDS £3.50
  - 8 SOLID GUITAR PLAYING BOOK 1 £3.95
  - 9 ONE HUNDRED GREATEST HITS 1870-80 £9.95
  - 10 ACIDIC BACK IN BLACK £2.95
- Compiled by: MUSIC SALES, 76 Newman Street, London W1.

# STAR CHOICE

## DAVE HILL OF SLADE

- 1 ACE OF SPADES, Motorhead "It's simple and honest as the band are live"
- 2 WHOLE LOTTA ROSIE, ACDC "Reminds me of the A&B period I spent through in the late sixties. Fresh and up to date."
- 3 GYMNASTIC NUMBER ONE, Eric Sattie "A very relaxing piece of music. Cosmically influenced."
- 4 RECUERDOS DE LA ALHAMBRA, John Williams "This is a very difficult classical piece to play and one I especially wanted to learn."
- 5 THEME FOR YOUNG LOVERS, The Shadows "A great instrumental and a good feel. Hank Marvin was one of my first guitar influences."
- 6 KING CREOLE, Elvis Presley "The movie sold the song to me. Weird tempo."
- 7 WAITING FOR THE BUS, ZZ Top "We supported them in the USA 76/77. Billy Gibbons is an original lead player. Good licks."
- 8 SWEET HOME ALBAMA, Lynnyrd Skynyrd "Reminds me of driving round America and touring."
- 9 HOW DO YOU SLEEP, John Lennon "A weird tone to the riff."
- 10 20th CENTURY SCHIZOID MAN, King Crimson "Jazzy influence and a great album cover. Robert Fripp told I look a long time to record because it's a very complicated track."



# UK DISCO

- |    |   |                                  |
|----|---|----------------------------------|
| 1  | SOUTHERN FREEZE/VERSION, Freeze   | Beggars Banquet 12in             |
| 2  | CAN YOU HANDLE IT, Sharon Redd  | Epic 12in                        |
| 3  | ISOME BODY HELP ME OUT/IRISH SUN, Beggars and Co                                      | Ensign 12in                      |
| 4  | GET TOUGH/IDE KLEER TING/SIPPIN' & KISSIN', Kleer                                     | Atlantic LP                      |
| 5  | IT'S A LOVE THING, Whispers   | Solar 12in                       |
| 6  | SLIDE, Rah Band   | DJM 12in                         |
| 7  | CAN YOU FEEL IT/SHAKE YOUR BODY (DOWN TO THE GROUND), Jacksons                        | Epic 12in                        |
| 8  | BURN RUBBER ON ME, Gap Band   | Mercury 12in                     |
| 9  | DON'T STOP THE MUSIC, Yarbrough & Peoples   | Mercury 12in                     |
| 10 | ALL AMERICAN GIRLS, Sister Sledge   | Atlantic 12in                    |
| 11 | TARAMULA WALK/NEW BORN CHILD, Ray Carless   | Ensign 12in                      |
| 12 | BON BON VIE, F.S. Monk  | Mirage 12in                      |
| 13 | DON'T STOP/DO IT AGAIN, R.I.D.  | Groove/EMI 12in                  |
| 14 | UNDERWATER, Harry Thumann   | Dacca 12in                       |
| 15 | BY ALL MEANS/DO I HAVE TO/THE JOGGER, Alphonse Mouton                                 | US PAUSA/German Matronome LP     |
| 16 | INTUITION/TOGETHER WE CAN SHINE, Lina   | Chrysalis 12in                   |
| 17 | DANCE DANCE DANCE/IT'S THE JAZZY DANCER, Second Image                                 | Polydor 12in                     |
| 18 | JONES VS. JONES, Kool & The Gang  | De-Lite 12in                     |
| 19 | BREAD SANDWICHES/JUST CHIRLIN' OUT/MASTER ROCKER/FIREBOLT HUSTLE, Bernard Wright      | US Ariola LP                     |
| 20 | GANGSTERS OF THE GROOVE, Heatwave   | GTO 12in                         |
| 21 | LOVE IS GONNA BE ON YOUR SIDE, Freddy   | Escaliber 12in                   |
| 22 | FANTASTIC VOYAGE, Lakeside  | Solar 12in                       |
| 23 | RAPTURE, Blondie  | Chrysalis 12in                   |
| 24 | MYSTERY OF THE WORLD, MFSB  | TSOP 12in                        |
| 25 | LOVE DANCIN' IT'S JUST THE WAY I FEEL/BUREST THING CAN CHANGE, Gene Dunlap            | Capitol 12in                     |
| 26 | IMAGINATION/I CAN MAKE IT BETTER/UP ON BOUL TRAIN, Whispers                           | Solar LP                         |
| 27 | ISTRUT YOUR STUFF/SEXY LADY/WAITING ON YOUR LOVE, Young & Company                     | Escaliber 12in                   |
| 28 | YOU'RE TOO LATE, Fantasy  | Epic 12in                        |
| 29 | GOHO CITY/HAPPY FEELING, Manu Dibango   | Island 12in                      |
| 30 | THE BOTTLE, Gil Scott Heron/Brian Jackson   | Vintage Champagne 12in           |
| 31 | CANDIDATE FOR LOVE/HOUSE OF MUSIC/CAN'T KEEP MY HANDS TO MYSELF, F.S. Monk            | Mirage LP                        |
| 32 | BURNIN' UP THE CARNIVAL, Joe Sample   | MCA 12in LP                      |
| 33 | GET YOURSELF TOGETHER, Mystic Touch   | Champagne 12in                   |
| 34 | L.A. 14, Breakfast Band   | Empire 12in                      |
| 35 | LIVING IN THE UK, Shekatak  | Polydor 12in                     |
| 36 | LDC-IT-UP, Laprecheun   | US Citation 12in                 |
| 37 | AND LOVE GOES ON/FACES, Earth Wind & Fire   | CBS 12in                         |
| 38 | TAKING IT TO THE TOP, Spectrum  | Smokey 12in                      |
| 39 | ALL MY LOVE, L.A.X.   | Epic 12in                        |
| 40 | MAKE THAT MOVE, Shamma  | Solar 12in                       |
| 41 | RAPP PAYBACK, James Brown   | RCA 12in LP                      |
| 42 | TIME (REMIK), Light Of The World  | Ensign 12in                      |
| 43 | LATELY, Rudy Grant  | Ensign 12in                      |
| 44 | ANGEL FACE/IN E.B.B., Shock   | RCA 12in                         |
| 45 | ROCK CREEK PARK/DON'T KNOW WHAT TO SAY, Blackbyrds                                    | Fantasy 12in                     |
| 46 | TO PROVE MY LOVE, Ned Oahery  | CBS 12in                         |
| 47 | I HAD TO SAY IT, Millie Jackson   | Boring 12in                      |
| 48 | GRAND PRIX/DOUBLE STEAL, Fuso   | German/Japanese CTS LP           |
| 49 | SAN SALVADOR (INSTRUMENTAL), Azoto  | Outch Rams Horn 12in             |
| 50 | LOVE NO LONGER HAS A HOLD ON ME, Johnny Bristol                                       | Arista Manza 12in                |
| 51 | CHILL-OUT!, Free Expression   | Vanguard 12in                    |
| 52 | NIGHTS/FEEL LIKE GETTING DOWN, Billy Ocean  | GTO 12in                         |
| 53 | THE FREEZE, Spanday Ballet  | Reformation 12in                 |
| 54 | BITS & PIECES III, Various  | Canadian Special Disco Misc 12in |
| 55 | I HEAR MUSIC IN THE STREETS/IN THE MIDDLE, Unlimited Touch                            | Epic 12in                        |
| 56 | HERE'S TO YOU/NO MUSIC, (New York) Sky  | Escaliber 12in                   |
| 57 | HEAVY LOVE AFFAIR/LOVE PARTY, Marvin Gaye   | Motown LP                        |
| 58 | HOWDUZ DISCO?, Ari Eglisson   | US Inner City LP                 |
| 59 | FRIENDS AGAIN, Not James Player   | Ultimate 12in                    |
| 60 | GIVE ME YOUR LOVE/YOU CAN'T TURN ME AWAY, Sylvia Striplin                             | Champagne 12in                   |
| 61 | WHAT'S ON YOUR MIND/TURN OUT THE LAMPLIGHT, George Benson                             | Warner Bros 12in                 |
| 62 | LATELY, Stevie Wonder   | Motown                           |
| 63 | MR. MAC'FRAS PORT, Invarlona  | Groove Production 12in           |
| 64 | WIT'N RUN LOVER, Carol Jani   | Canadian Matra 12in              |
| 65 | LOVE MONEY, Funk Masters  | Tania Music 12in                 |
| 66 | TONIGHT IS THE NIGHT/WHO SAID IT/YOUNG GIRLS/HURRY UP AND WAIT, Isley Brothers        | US T-Neck LP                     |
| 67 | FANCY DANCER (REMIK), Lenhy White   | Elektra 12in promo               |
| 68 | A LITTLE BIT OF JAZZ, Nick Strass Band  | CBS 12in                         |
| 69 | SOUL, Frankie Valli   | MCA 12in                         |
| 70 | PRAYSE/FUNK ME, Marvin Gaye   | Motown 12in                      |
| 71 | SIX NINE SHUFFLE, Arinudo   | UK Champagne 12in                |
| 72 | SUNSET/FLYING HIGH/CARRABEAN WINTER/MARIPOSA (BUTTERFLY)/EASY ON THE ONIONS, Freeze   | Beggars Banquet LP               |
| 73 | MUSIC MAKES ME FEEL GOOD/IF YOU REALLY WANT ME/OOH YOU CAUGHT MY HEART, Sister Sledge | Atlantic LP                      |
| 74 | JITTERBUGGIN'/GOIN' CRAZY, Heatwave   | GTO 12in                         |
| 75 | MONIGHT INTERLUDE/MAGIC, Tom Browne   | Arista GRP 12in                  |
| 76 | THE BED'S TOO BIG WITHOUT YOU, Sheila Myton   | Island 12in                      |
| 77 | ALL FIRED UP/ONANCIN' ME TO ECSTASY, Hot Cuzans                                       | Rainforest 12in                  |
| 78 | YOUR PLACE OR MINE? (INSTRUMENTAL), Scratch Band                                      | Groove/EMI 12in                  |
| 79 | SEARCHING TO FIND THE ONE/HAPPY EVER AFTER/FEEL THE MUSIC, Unlimited Touch            | US Prelude LP                    |
| 80 | GOOD THING GOING, Sugar Minott  | Heatwave 12in                    |
| 81 | BODY MUSIC, Strikers  | US Prelude 12in                  |
| 82 | SPIRIT OF THE BOOGIE/DON'T STOP WHAT YOU'RE DOIN'/I WANT TO THANK YOU, Alicia Myers   | US MCA LP                        |
| 83 | JOURNEY/DOUBLE JOURNEY, Powerline   | Euse 12in                        |
| 84 | PERFECT FIT/TURN IT OUT, Jarry Knight   | US A&M LP                        |
| 85 | GROOVE CONTROL, Dynasty   | Solar 12in                       |
| 86 | JUMP ON IT/LOVE ZONE/MIGHTY MIGHTY/OZONIC BEE BOY, Ozona                              | US Motown LP                     |
| 87 | THE HILLS OF KATMANDOU/MOTHER AFRICA/WISHBONE, Tantra                                 | US Import 12in LP                |
| 88 | DAYDREAMIN'/WHISPERING IN F.R.S., Cold Fire   | US Capitol LP                    |
| 89 | CAN I TAKE YOU HOME, Mel Sheppard   | US TSOB 12in                     |
| 90 | BODY MUSIC, One On One  | RCA 12in                         |

# US SINGLES

- |    |  |               |
|----|--|---------------|
| 1  | KEEP ON LOVING YOU, Red Speedwagon                               | Epic          |
| 2  | WOMAN, John Lennon   | Geffen        |
| 3  | THE BEST OF TIMES, Styx  | A&M           |
| 4  | IT'S TO S, Dory Parton   | RCA           |
| 5  | CRYING, Don McLean   | Millennium    |
| 6  | RAPTURE, Blondie   | Chrysalis     |
| 7  | HELLO AGAIN, Neil Diamond  | Capitol       |
| 8  | THE WINNER TAKES IT ALL, Abba                                    | Atlantic      |
| 9  | I LOVE A RAINY NIGHT, Eddie Rabbit                               | Elektra       |
| 10 | WHAT KIND OF FOOL, Barbra Streisand & Barry Gibb                 | Columbia      |
| 11 | I AIN'T GONNA STAND FOR IT, Stevie Wonder                        | Tania         |
| 12 | KISS ON MY LIST, Daryl Hall & John Oates                         | RCA           |
| 13 | CELEBRATION, Kool & The Gang                                     | De-Lite       |
| 14 | WHILE YOU SEE A CHANCE, Stevie Wonder                            | Atlantic      |
| 15 | DON'T STAND SO CLOSE TO ME, The Police                           | A&M           |
| 16 | GAMES PEOPLE PLAY, The Alan Parsons Project                      | Arista        |
| 17 | A LITTLE IN LOVE, Cliff Richard                                  | EMI America   |
| 18 | TREAT ME RIGHT, Pat Benatar                                      | Chrysalis     |
| 19 | HEARTS ON FIRE, Randy Mainstar                                   | Epic          |
| 20 | FADE AWAY, Bruce Springsteen                                     | Columbia      |
| 21 | MORNING TRAIN, Sheena Easton                                     | EMI America   |
| 22 | I CAN'T STAND IT, Eric Clapton and Hig Band                      | RSC           |
| 23 | JUST THE TWO OF US, Grover Washington Jr.                        | Elektra       |
| 24 | PRECIOUS TO ME, Phil Seymour                                     | Boardwalk     |
| 25 | SOMEBODY'S KNOCKIN', Temi Gibbs                                  | MCA           |
| 26 | ANGEL OF THE MORNING, Juice Newton                               | Capitol       |
| 27 | THE TIDE IS HIGH, Blondie  | Chrysalis     |
| 28 | GUITAR MAN, Elvin Presley  | RCA           |
| 29 | HER TOWN TOO, James Taylor & J.D. Souther                        | Columbia      |
| 30 | GIVING IT UP FOR YOUR LOVE, Daiberi McClinton                    | Capitol/MSS   |
| 31 | BEING WITH YOU, Smokey Robinson                                  | Tania         |
| 32 | JUST BETWEEN YOU AND ME, April Wine                              | Capitol       |
| 33 | SMOKEY MOUNTAIN RAIN, Ronnie Milsap                              | RCA           |
| 34 | AIN'T EVEN DONE WITH THE NIGHT, John Cougar                      | Rne           |
| 35 | DON'T STOP THE MUSIC, Yarbrough and Peoples                      | Mercury       |
| 36 | LIVING IN A FANTASY, Les Sayer                                   | Warner Bros   |
| 37 | SAME OLD LANG SYNE, Dan Fogelberg                                | Full Moon     |
| 38 | PASSION, Rod Stewart   | Warner Bros   |
| 39 | TOGETHER, Tierra   | Boardwalk     |
| 40 | TURN ME LOOSE, Loverboy  | Columbia      |
| 41 | AM I LEAH!, Donnie Iris  | MCA/Carousel  |
| 42 | IT'S A LOVE THING, The Whispers                                  | Sony          |
| 43 | WHO DO YOU THINK YOU'RE FOOLIN', Donna Summer                    | Deffen        |
| 44 | HOW 'BOUT US, Champaign  | Columbia      |
| 45 | I LOVE YOU, Climax Blues Band                                    | Warner Bros   |
| 46 | THE PARTY'S OVER, Journey  | Columbia      |
| 47 | RIDERS IN THE SKY, Outlaws                                       | Arista        |
| 48 | TIME OUT OF MIND, Stevie Nicks                                   | MCA           |
| 49 | STARTING OVER, John Lennon                                       | Geffen        |
| 50 | SWEETHEART, Frankie & The Knockouts                              | Millennium    |
| 51 | GIVE, Phoebe Snow  | Mirage        |
| 52 | YESTERDAY ONCE MORE: NOTHING REMAINS THE SAME (Medley), Spinners | Anacis        |
| 53 | WASH IT THAT A PARTY, The Roovers                                | Cleveland Int |
| 54 | MISTER SANAMON, Emmylou Harris                                   | Warner Bros   |
| 55 | CH CH CHERIE, The Johnny Average Band                            | Beareville    |
| 56 | HOLD ON, Badfinger   | Radio Records |
| 57 | HOLD ON LOOSELY, 38 Special                                      | A&M           |
| 58 | ME, Andy Gibb  | RSC           |
| 59 | IT'S MY JOB, Jimmy Buffett                                       | Shelter/MCA   |
| 60 | TOO MUCH TIME ON MY HANDS, Styx                                  | A&M           |
| 61 | RUNNING SCARED, The Fools  | EMI America   |
| 62 | SUKITAKI, Taste Of Honey   | Capitol       |
| 63 | YOU BETTER YOU BET, The Who                                      | Warner Bros   |
| 64 | WALKING ON THIN ICE, Yoko Ono                                    | Geffen        |
| 65 | TAKE IT ON THE RUN, Red Speedwagon                               | Epic          |
| 66 | LOVERS AFTER ALL, Melissa Manchester & Paolo Bryson              | Arista        |
| 67 | BON BON VIE, F.S. Monk   | Mirage        |
| 68 | PROD, The Joe Chenay Band  | Unichon       |
| 69 | A WOMAN NEEDS LOVE, Ray Parker Jr. & Raydio                      | Arista        |
| 70 | LONELY TOGETHER, Barry Manilow                                   | Arista        |
| 71 | RIGHT AWAY, Hanko  | Columbia      |
| 72 | LIME LIGHT, Rush   | Mercury       |
| 73 | I HAVE THE SKILL, Sherbe   | Atco          |
| 74 | STAYING WITH IT, Firefall with Lisa Namzo                        | Atlantic      |
| 75 | LET ME GO, The Rings   | MCA           |
| 1  | DON'T STOP THE MUSIC, Yarbrough & Peoples                        | Mercury       |
| 2  | BURN RUBBER ON ME, Gap Band                                      | Mercury       |
| 3  | IT'S A LOVE THING, Whispers                                      | Solar         |
| 4  | ALL AMERICAN GIRLS, Sister Sledge                                | Atlantic      |
| 5  | THINGS HIGH, Tom Browne  | Arista        |
| 6  | WATCHING YOU, Slave  | Atlantic      |
| 7  | SUKITAKI, Taste Of Honey   | Capitol       |
| 8  | I AIN'T GONNA STAND FOR IT, Stevie Wonder                        | Tania         |
| 9  | BEING WITH YOU, Smokey Robinson                                  | Tania         |
| 10 | TOGETHER, Tierra   | CBS           |
| 11 | FANTASTIC VOYAGE, Lakeside                                       | Solar         |
| 12 | I JUST LOVE THE MAN, The Jone Girls                              | Epic          |
| 13 | JUST THE TWO OF US, Grover Washington Jr.                        | Elektra       |
| 14 | BON BON VIE, F.S. Monk   | Mirage        |
| 15 | AND LOVE GOES ON, Earth Wind & Fire                              | ARC/Columbia  |
| 16 | PERFECT FIT, Jarry Knight  | A&M           |
| 17 | EVERYTHING IS COOL, T-Connection                                 | Capitol       |
| 18 | HOW 'BOUT US, Champaign  | Columbia      |
| 19 | TOO TIGHT, Con Funk Shun   | Mercury       |
| 20 | WHAT A FOOL BELIEVES, Aretha Franklin                            | Arista        |

# US ALBUMS

- |    |   |                     |
|----|---|---------------------|
| 1  | INFIDELITY, Red Speedwagon                            | Epic                |
| 2  | PARADISE THEATRE, Styx                                | A&M                 |
| 3  | THE JAZZ SINGER, Neil Diamond                         | Capitol             |
| 4  | DOUBLE FANTASY, John Lennon/Yoko Ono                  | Warner Bros         |
| 5  | ZENYATTA MONDATTI, The Poole                          | A&M                 |
| 6  | CRIMES OF PASSION, Pat Benatar                        | Chrysalis           |
| 7  | AUTOAMERICAN, Blondie                                 | Chrysalis           |
| 8  | MOVING PICTURES, Rush                                 | Mercury             |
| 9  | CAPTURED, Journey                                     | Columbia            |
| 10 | GUILTY, Barbra Streisand                              | Columbia            |
| 11 | OTO BAND DDD JOBS, Dotty Parton                       | RCA                 |
| 12 | ARC OF A DIVER, Stevie Nicks                          | Island              |
| 13 | BACK IN BLACK, AC/DC                                  | Atlantic            |
| 14 | GREATEST HITS, Kenny Rogers                           | Liberty             |
| 15 | CELEBRATE, Kool & The Gang                            | De-Lite             |
| 16 | H. The Gap Band                                       | Mercury             |
| 17 | THE TWO OF US, Yarbrough And Peoples                  | Mercury             |
| 18 | HOTTER THAN JULY, Stevie Wonder                       | Tamla               |
| 19 | HORIZON, Eddie Rabbit                                 | Elektra             |
| 20 | WINDLIGHT, Grover Washington Jr.                      | Elektra             |
| 21 | GAUCHO, Stevie Nicks                                  | MCA                 |
| 22 | SUPER TRUPER, Abba                                    | Atlantic            |
| 23 | EVANGELINE, Emmylou Harris                            | Warner Bros         |
| 24 | THE TURN OF A FRIENDLY CARD, The Alan Parsons Project | Arista              |
| 25 | IMAGINATION, The Whispers                             | Solar               |
| 26 | THE RIVER, Bruce Springsteen                          | Columbia            |
| 27 | CHRISTOPHER CROSS, Christopher Cross                  | Warner Bros         |
| 28 | THE NATURE OF THE BEAST, April Wine                   | Capitol             |
| 29 | FANTASTIC VOYAGE, Lakeside                            | Solar               |
| 30 | GHOST RIDERS, Outlaws                                 | Arista              |
| 31 | COCONUT TELEGRAPH, Jimmy Buffett                      | MCA                 |
| 32 | OUR LIFETIME, Marvin Gaye                             | Tania               |
| 33 | DAD LOVES HIS WORK, James Taylor                      | Columbia            |
| 34 | CHAIN LIGHTNING, Don McLean                           | Millennium          |
| 35 | ANOTHER TICKET, Eric Clapton                          | RSC                 |
| 36 | WIDE EYED SOUTHERN BOYS, 38 Special                   | A&M                 |
| 37 | MAGIC, Tom Browne                                     | Arista              |
| 38 | CITY NIGHTS, Tierra                                   | Boardwalk           |
| 39 | SANDRISTA, The Clash                                  | Epic                |
| 40 | SOMEWHERE OVER THE RAINBOW, Willie Nelson             | Columbia            |
| 41 | TRUST, Elio Costello & The Attractions                | Columbia            |
| 42 | LOVERBOY, Loverboy                                    | Columbia            |
| 43 | BORDERLINE, Ry Cooder                                 | Warner Bros         |
| 44 | THREE FOR LOVE, Shamma                                | Solar               |
| 45 | MARKING MOVIES, Dire Straits                          | Warner Bros         |
| 46 | TO LOVE AGAIN, Diana Ross                             | Motown              |
| 47 | ALL AMERICAN GIRLS, Sister Sledge                     | Columbia            |
| 48 | WELCOME TO THE WRECKING BALL, Grace Slick             | RCA                 |
| 49 | VOICES, Daryl Hall & John Oates                       | RCA                 |
| 50 | GUITAR MAN, Elvin Presley                             | RCA                 |
| 51 | ONE MORE SONG, Randy Meisner                          | Epic                |
| 52 | BEING WITH YOU, Smokey Robinson                       | Tania               |
| 53 | STONE JAM, Slave                                      | Columbia            |
| 54 | EAGLES LIVE, Eagles                                   | A&M                 |
| 55 | TURN BACK, Toto                                       | Columbia            |
| 56 | GREATEST HITS, Ronnie Milsap                          | RCA                 |
| 57 | FOOLISH BEHAVIOUR, Rod Stewart                        | Warner Bros         |
| 58 | THE JEALOUS KIND, Deebert McClinton                   | Capitol/MSS         |
| 59 | Hip, Boz Scaggs                                       | Columbia            |
| 60 | HEALING, Todd Rundgren                                | Beareville          |
| 61 | BACK ON THE STREETS, Donnie Iris                      | MCA/Carousel        |
| 62 | FACE VALUE, Phil Collins                              | Allanice            |
| 63 | BLACK SEA, R.C.                                       | Virgin              |
| 64 | GREATEST HITS, The Doors                              | Elektra             |
| 65 | VOICES IN THE RAIN, Joe Sample                        | MCA                 |
| 66 | ALL AROUND THE TOWN LIVE, Bob James                   | Columbia/Tappan Zee |
| 67 | THE GAME, Queen                                       | Elektra             |
| 68 | LOST IN LOVE, Air Supply                              | Arista              |
| 69 | NOTHING MATTERS AND WHAT IF IT DID, John Cougar       | Riva                |
| 70 | THE FOOL CIRCLE, Nazareth                             | A&M                 |
| 71 | DIFFICULT TO CURE, Rainbow                            | Polydor             |
| 72 | GREATEST HITS/LIVE, Heart                             | Epic                |
| 73 | PHIL SEAMOR, Phil Seymour                             | Boardwalk           |
| 74 | GRAND SLAM, The Isley Brothers                        | T-Neck              |
| 75 | SOMEBODY'S KNOCKIN', Terri O'Neil                     | MCA                 |

# US SOUL

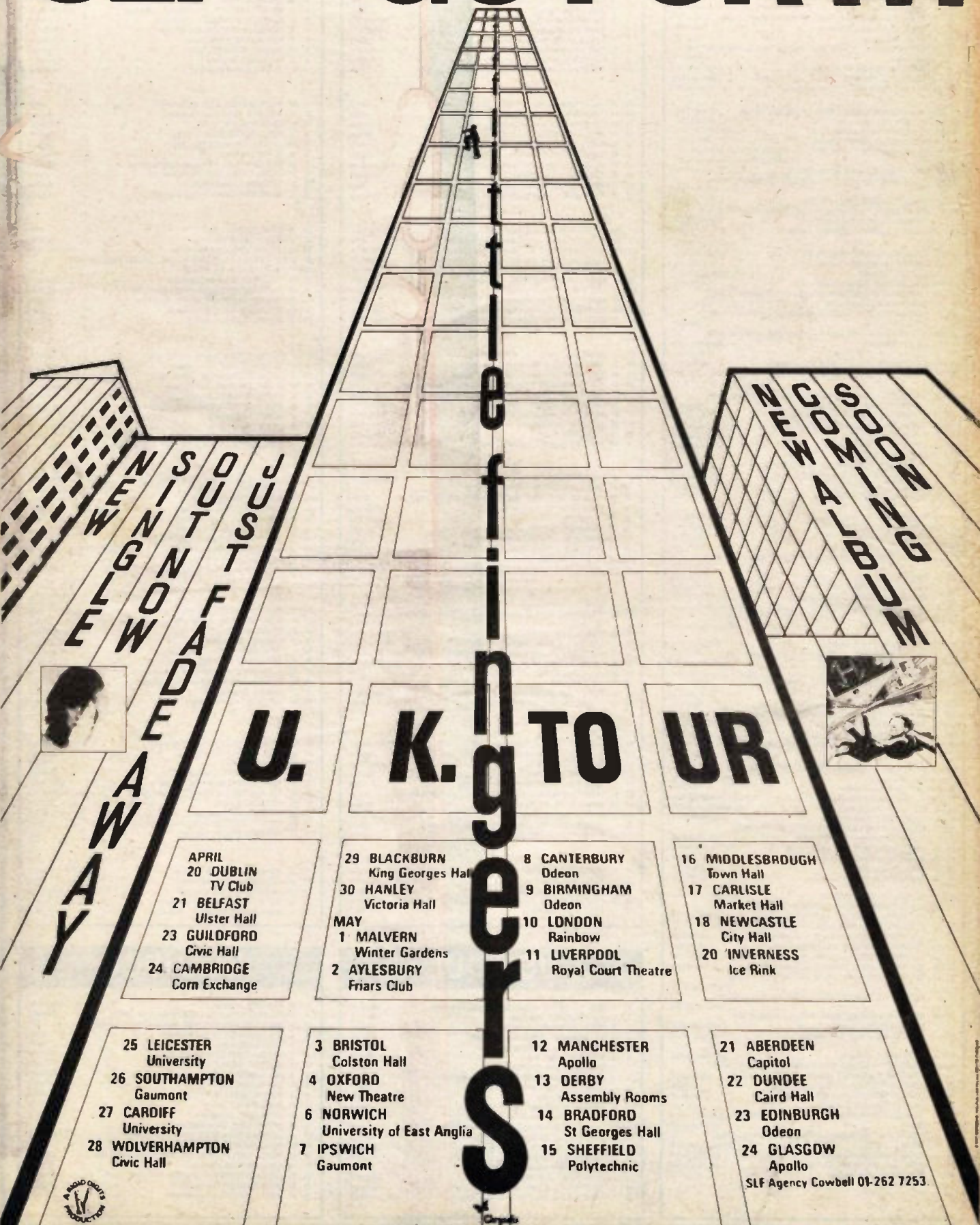
- |    |   |              |
|----|---|--------------|
| 1  | DON'T STOP THE MUSIC, Yarbrough & Peoples | Mercury      |
| 2  | BURN RUBBER ON ME, Gap Band               | Mercury      |
| 3  | IT'S A LOVE THING, Whispers               | Solar        |
| 4  | ALL AMERICAN GIRLS, Sister Sledge         | Atlantic     |
| 5  | THINGS HIGH, Tom Browne                   | Arista       |
| 6  | WATCHING YOU, Slave                       | Atlantic     |
| 7  | SUKITAKI, Taste Of Honey                  | Capitol      |
| 8  | I AIN'T GONNA STAND FOR IT, Stevie Wonder | Tania        |
| 9  | BEING WITH YOU, Smokey Robinson           | Tania        |
| 10 | TOGETHER, Tierra                          | CBS          |
| 11 | FANTASTIC VOYAGE, Lakeside                | Solar        |
| 12 | I JUST LOVE THE MAN, The Jone Girls       | Epic         |
| 13 | JUST THE TWO OF US, Grover Washington Jr. | Elektra      |
| 14 | BON BON VIE, F.S. Monk                    | Mirage       |
| 15 | AND LOVE GOES ON, Earth Wind & Fire       | ARC/Columbia |
| 16 | PERFECT FIT, Jarry Knight                 | A&M          |
| 17 | EVERYTHING IS COOL, T-Connection          | Capitol      |
| 18 | HOW 'BOUT US, Champaign                   | Columbia     |
| 19 | TOO TIGHT, Con Funk Shun                  | Mercury      |
| 20 | WHAT A FOOL BELIEVES, Aretha Franklin     | Arista       |

# US DISCO

- |    |   |           |
|----|---|-----------|
| 1  | RAPTURE, Blondie                              | Chrysalis |
| 2  | TANTRA-THE DOUBLE ALBUM (all cuts), Tantra    | Importe   |
| 3  | BREAKING AND ENTERING, Dee Dee Sharp Gamble   | PIR       |
| 4  | IT'S A LOVE THING, The Whispers               | Solar     |
| 5  | YOUR LOVE, Lime                               | Prism     |
| 6  | LAY ALL YOUR LOVE ON ME, Abba                 | Atlantic  |
| 7  | CAN YOU HANDLE IT, Sharon Redd                | Prelude   |
| 8  | ALL AMERICAN GIRLS, Sister Sledge             | Conihon   |
| 9  | GET TOUGH, Kleer                              | Atlantic  |
| 10 | YOU'RE TOO LATE, Fantasy                      | Pavilion  |
| 11 | SOUL, Frankie Valli                           | MCA/Curb  |
| 12 | LET'S DO IT, Corporation                      | SAM       |
| 13 | SET ME FREE, Three Degrees                    | Arista    |
| 14 | LOVE IS GONNA BE ON YOUR SIDE, Freddy         | Emergency |
| 15 | FULL OF FIRE, Shamma                          | Solar     |
| 16 | WOM'N YOU LET ME BE THE ONE, Michael McClorey | Arts&Arts |
| 17 | LOOK UP, Patricia Rushen                      | Elektra   |
| 18 | I HEAR MUSIC IN THE STREETS, Unlimited Touch  | Prelude   |
| 19 | BURN RUBBER, The Gap Band                     | Mercury   |
| 20 | FANCY DANCER, Lenhy White                     | Elektra   |



# SLF - GO FOR IT!



NEW ALBUM SOON  
 JUST SUIT YOURSELF  
 AWAY

NEW ALBUM SOON

U. K. TO UR

Singer

APRIL  
 20 DUBLIN  
 TV Club  
 21 BELFAST  
 Ulster Hall  
 23 GUILDFORD  
 Civic Hall  
 24 CAMBRIDGE  
 Corn Exchange

29 BLACKBURN  
 King Georges Hall  
 30 HANLEY  
 Victoria Hall  
 MAY  
 1 MALVERN  
 Winter Gardens  
 2 AYLESBURY  
 Friars Club

8 CANTERBURY  
 Odeon  
 9 BIRMINGHAM  
 Odeon  
 10 LONDON  
 Rainbow  
 11 LIVERPOOL  
 Royal Court Theatre

16 MIDDLESBROUGH  
 Town Hall  
 17 CARLISLE  
 Market Hall  
 18 NEWCASTLE  
 City Hall  
 20 INVERNESS  
 Ice Rink

25 LEICESTER  
 University  
 26 SOUTHAMPTON  
 Gaumont  
 27 CARDIFF  
 University  
 28 WOLVERHAMPTON  
 Civic Hall

3 BRISTOL  
 Colston Hall  
 4 OXFORD  
 New Theatre  
 6 NORWICH  
 University of East Anglia  
 7 IPSWICH  
 Gaumont

12 MANCHESTER  
 Apollo  
 13 DERBY  
 Assembly Rooms  
 14 BRADFORD  
 St Georges Hall  
 15 SHEFFIELD  
 Polytechnic

21 ABERDEEN  
 Capitol  
 22 DUNDEE  
 Caird Hall  
 23 EDINBURGH  
 Odeon  
 24 GLASGOW  
 Apollo

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