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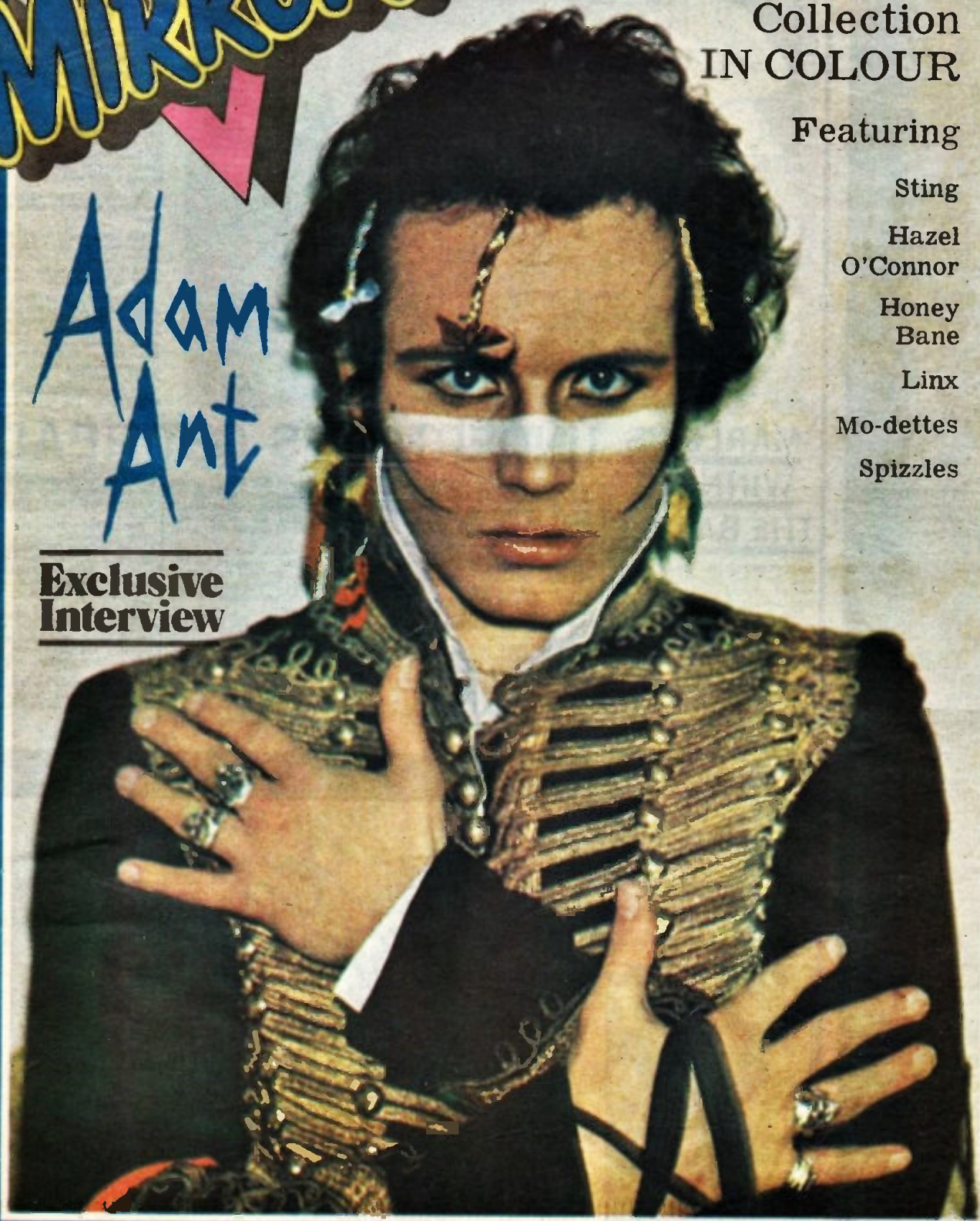
Mo-dettes

Spizzles

RECORD MIRROR

Adam Ant

**Exclusive
Interview**



pic of ADAM ANT by PAUL COX

▷ ▷ FIVE PAGES OF CHARTFILE ◁ ◁

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ELO: second set of albums

WILL ELO ever tour again?

Nearly three years after their last British appearances when they performed in the middle of a giant flying saucer at Wembley, there is still no tour news from the band who are currently recording their new studio album in Munich.

The album should be out in the late summer, but rumours that the band will also be touring then have been firmly rejected by the band.

Some sources close to the band have indicated that they were considering fitting in a string of British dates as part of a world tour. Most likely venues were Wembley and Bingley Stafford Hall.

But a spokesman for their record company Jet, told Record Mirror this week: "There are no tour plans on the horizon, we've heard nothing from the band about playing dates. We don't know how long it's going to be before they get out on the road again."

ELO SET But will they tour again?

As some consolation, however, next month ELO will be releasing a second boxed set of some of their best known albums. 'Four Light Years' contains 'A New World Record', 'Out Of The Blue' and 'Discovery' as well as an 18 page glossy booklet containing photos of the band and song lyrics. A four track single featuring 'Mr Blue Sky', 'Across The Border', 'Telephone Line' and 'Don't Bring Me Down' will also be out at the same time.

MARLEY'S UNDERTONES GET READY WINNING THE BATTLE

ACCORDING to the latest reports from Germany, Bob Marley may at last be winning his six-month long battle against cancer.

The reggae superstar has been receiving treatment at the clinic run by cancer specialist Dr Josel Issjels in Rottach-Egern, near Munich, since last November.

And, in the first confirmed report from the clinic, the News Of The World this week maintained that he was able to walk unaided, and that his wife Rita now believes that he is on the road to recovery.

Marley travelled to Bavaria in November last year, after a leading cancer clinic in New York had diagnosed lymph cancer. Said Dr Issjels: "Specialists at the centre had told him they could no longer help him."

Now Dr Issjels, whose clinic has a reputation as a "last hope" for cancer victims, has said: "He is still very ill, but getting better."

Since Marley has been in Germany there have been many conflicting reports about his condition, even a statement from his British record company that he would be rehearsing and recording in America early this year. Now, at last, it seems there might be hope that Marley's life can be saved.



MARLEY

THE UNDERTONES are pressing ahead with plans for a major six-week tour of Britain in April, and the release of a new album and single, despite the fact that the band have been without a label for over six months.

The Derry-based group left Sire Records after "undisclosed disagreements about our future" towards the end of last year, and despite a sell-out tour in December, have released no records at all since then.

Now the group plan to form their own label, and their resulting product will be licensed to a major company. RECORD MIRROR understands that negotiations are already in an advanced stage, with a deal—and the tour—due to be announced later this week.

It's understood that the group will be getting an advance "well into six figures," and that they will be expecting to release six albums and something like 12 singles over a six-year period.

The first release will be a new single, originally scheduled for the end of March, but now held up as manager Andy Ferguson is still negotiating the finer details of the band's new contract.

The single will be followed, possibly as soon as mid-April, by the Undertones' third album—recorded after the band left Sire last year, with producer Roger Bechirian at the controls. Several of the new tracks were showcased on the Undertones' last UK tour—numbers like 'Forever Paradise' and 'Crisis Of Mine'—and reveal a slower, more melodic ap-

proach to the group's writing; a marked contrast in fact to both 'The Undertones' and 'Hypnotised' albums.

But for the Undertones, several of them recovering from a series of bizarre injuries in recent months (drummer Billy Doherty; a perforated eardrum; Mickey Bradley; leg in plaster; Damien O'Neill; neck in a brace) it's still a case of: "Wait and See."

Manager Andy Ferguson told RECORD MIRROR this week: "It hasn't been easy keeping a band together and paying out wages all this time—especially with nothing coming in."

"But ever since we left Sire we've been determined to get what we want... no matter how long it takes to sort out."

... And Tom Johnston



"CLAPTON'S IN ROOM 5, SPRINGSTEENS IN ROOM 12!
... THIS IS EITHER CHING CHING OR THE NEW LOOK STEVE STRANGE!"

EVEN MONEY FOR FLOYD

A LAST-MINUTE meeting between promoter Harvey Goldsmith and the organisers of a major exhibition at London's Earl's Court will decide the fate of a second series of Pink Floyd "Wall" concerts in June.

For Goldsmith is hoping to slot the Floyd into Earl's Court for a repeat of last year's week of concerts, and, according to his way is "a problem of logistics."

"Pink Floyd are ready to go," he told RECORD until I've sat down and sorted out the problems with firm whether it will all go ahead."

RECORD MIRROR understands that an exhibit June has now been cancelled, and that Goldsmith the dates for the Pink Floyd ... before the Royal Earl's Court in July!

The news effectively knocks on the head all rum before the summer, although it's unlikely that the ready for the projected concerts. And after last y imperative for Goldsmith to wrap up the negotiati as — at most — there are now only 12 weeks before

As RECORD MIRROR went to press the meet the concerts was still in progress. And, as Hi pointed out: "Nothing has yet been agreed, as so definite you'll know."

Yet we'll bet the odds on the Pink Floyd playing June are now more than evens!

PIL's Romance

PUBLIC IMAGE Limited — the band that have become a company in their own right — will be releasing their first single since 1973 at the end of the week.

'Flowers Of Romance' (out on March 27) is a taster for the album, 'The Flowers Of Romance', due out on April 16, and only the fourth single from the band since they signed to Virgin in 1978.

But the decision from PIL — the company made up of John Lydon, Keith Levene and Jeanette Lee (pictures) — is that the band will not be playing any more gigs, conventional or otherwise, this year.



Instead any press tion" w Leven's c tape.

CAN YOU W

HEAVY METAL fans face a two week wait before year's Castle Donnington Festival is announced.

Promoters and record companies remained big the running, after the date of this year's festival successes — was exclusively revealed in RECORD.

So far, Rush, Whitesnake, UFO and at least one have been tipped to appear. But as RECORD nothing could be confirmed and a spokesman for of headlining names should be available in two we

"We don't want to give any details yet," comme I can say that we're talking about some big details now would mean ruining delicate negotiati

Out of all the big bands tipped to appear it seef likely. They usually play one British tour a year a hopeful for a summer visit. The festival would al consolidate their position in Britain following a le

• Latest rumours from Scotland say that the new! a concert at the Ingliston Exhibition Centre som is part of a one off date or part of a tour isn't I said to be pencilled in as a special guest.

• Whitesnake have added some dates to their ig these are Hammersmith Odeon May 28, Southampton Gaumont June 5, St Austell Cornwall Coliseum 6. Tickets for the Southampton and Cornwall g are available by post as well as personal application. Tickets for Southampton are £4.50 and £3.50 and applications should be sent to Gaumont Theatre, Commercial Road Southampton. Cheques and postal orders should be made out to Gaumont Theatre and don't forget to enclose a SAE. For Cornwall where tickets are £5.60 and £3 cheques postal orders made out to Cornwall Coliseum should be sent to Cornwall Coliseum, Carylton Bay, St Austell, Cornwall. Again, don't forget to enclose a SAE.

BOW OUT

RENEWED ROWS between Malcolm McLaren and EMI have led to the cancellation of Bow Wow Wow's debut tour, according to promoter Derek Block.

A spokesman for Derek Block told RM "This is nothing to do with the promoters whatsoever. Every promoter is losing money hand over fist. It's problems between EMI and McLaren."

The only dates Bow Wow Wow will now play are St Albans March 28, Bir

tingham April 10 and London April 12.

JAPAN ON

JAPAN, BRITAIN'S leading exponent of electronic funk begin a tour in May. Coinciding with the dates Virgin will be releasing an as yet untitled single at the end of this month.

Dates are Nottingham Rock City May 7, Norwich University of East Anglia 8, Manchester Apollo 9, Leeds Tiffanys 10, Edinburgh Odeon 12, Liverpool Royal Court 13, Birmingham Odeon 14, Hammersmith Odeon 16 and 17.

DIAL IT AND SEE

INTERESTED in the new look Record Mirror? Find out what's really going on by ringing 01-499 9441 up to Saturday 28th March. Lenry Henry thinks it's OOOOOO-KAAAAAAAY.

WELL, we couldn't hold it off any longer — production costs, the recession, a Tory government, you name it — and this week RECORD MIRROR soars up to the ridiculous price of 30p per issue. And here's what you're getting for your money:

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BANE:



baby ..
.. LOVE

NEW SINGLE

Z19

THE NOBLE SAVAGE

ADAM ANT is chief of the tribe.

MIKE GARDNER joins the Indians.

WHEN I did my A-levels I went to Art School at Hornsey and I furthered my interest in the pop art of Andy Warhol, Eduardo Polotski and Richard Hamilton by keeping a very heavy art history commitment. There, I took an erotic art course with a guy called Peter Webb who wrote a vast and informative book on the history of eroticism in art. He took a lot of stuff out of the closet that hadn't been used. He found many famous artists had their erotic sculptures and pictures locked away in cupboards in galleries and he managed to relate a lot of the imagery that music uses to sexual art forms.

"There were two books by erotic artist Alan Jones which really influenced me. Not just in his imagery and the topics that he drew on, it was more the way he worked — very methodically. His research was sometimes more exciting than his art work so that was a lesson in itself for a writer. I always carry a little note book with me at all times so I'm never without a place to put down a lyric or an idea.

"I've got about 25 of these diaries around and they cover my entire career. It's quite useful because recently I had a legal action against a major record company who wanted to put out demos I'd made and I had to prove that it would be damaging to my career. I found the case that was a yard high with these diaries which recorded the development of the songs.

"I used to read a lot of biographies of people like Bessie Smith and Peter Sellers. Most of the books were historical. I've got a feeling that you can't go anywhere until you know where you've been. There's so many ideas from the past that can be utilised for now and the future that I find the main source for my lyrics come from historical times.

"There were two books by erotic artist Alan Jones which influenced me."

"I realise that I don't have an original thought in my head and I'm just a product of my information and that the only thing that marks it as mine, or Adam and the Ants, is the way it's put together and the clash of influences and ideas and the way I tend to interpret things.

"Through all that period at school I realised that I'd been taught how to learn but not how to think and that's

why I left art school. I'd learn a lot of knowledge that wasn't being channelled anywhere."

1976 AND ALL THAT

"I WAS in a band called Bazooka Joe who were the band the Sex Pistols supported on their first ever gig at St Martin's College Of Art in November 1975. I'd already been aware of Malcolm McLaren and his shop SEX and I thought it was out of this world because it related directly to Alan Jones.

"It was a shop that you were scared to go into. It was filled with pornographic T-shirts, leather stuff and rubber gear. It was the sort of stuff you'd usually have to send off for in a brown paper parcel but it was there, it was fashion, it was outfront. Going in there was like going to a dirty book shop only worse. There was Jordan, who looked unbelievable.

"When Malcolm was directly involved with making the clothes it was really exciting. The T-shirts were just as well off in a frame as on a body. I have most of them, as I collect Sex clothes as a hobby.

"It was like a social club. That's where I met Marco, and Sid used to be there a lot. It was a bit of a clique. All the people there were

concerned with changing themselves first and maybe other people would take notice. I believe that it was as important a revolution as Elvis and The Beatles. All the people involved had similar interests to mine. The common denominator was the Sex Pistols who, up until Glen Leth, were the greatest band I ever saw in my entire life.

"The Sex Pistols were very accessible. They couldn't play and it didn't matter, they looked great, had pretty good attitude and the songs they played they made their own. That first time they were great. People say they were thrown off. They weren't thrown off, they just got bored.

"I went back to Bazooka Joe and I told them that they were going to be enormous and they all said 'Goddamn it!' and I realised I was in a rock 'n' roll band and I just left.

"There was something happening. There were big changes. There was a chance to really make it big and change everything about. There was a chance to play the Marquee or look a certain way. There was a chance to create your own audience. The only dopey thing was that pogo rubbish which was the most styleless aspect of it. It was a very fashion orientated thing. You dressed to kill. You'd walk down the

street and people would be outraged to the point of thumping you. You suddenly left, this is me, I feel different, I feel alright.

"In 1976-7 there was a sense of hope."

THE BIRTH OF THE ANTS

"I FORMED a band called the B-Sides in which I wrote most of the songs in the early Ants catalogue. It was difficult trying to find people to play it as there were only a handful of people who were into what the Sex Pistols had set off. It's noticeable that all of the Sex Pistols' original fans started off their own bands. It split and I came back with the Ants.

"At our first gig at the ICA I told them we were a country and western band. I came on in my leathers and a rapist mask and wore the crap out of people. We did 'Beat My Guest' and we were thrown off and we finished the set when poet John Dowie invited us to play in his interval in another part of the building and we were a success.

"I got Jordan in as manager and the following started when I brought out the first badges and that caught on. It was very underground.

"Nick Kent of the NME did a

hatchet job and totally misinterpreted the idea of 'Deutscher Girls' which was basically about the fascist spoof in Mel Brooks' 'The Producers' and was trying to knock and reduce fascism to a laugh and then it got sticky because it destroyed a deal I was about to sign. I really feel I was blacklisted for a long time by the companies.

"I did the movie 'Jubilee' because Jordan was in it. I went down to do a video for it and the director Derek Jarman liked the look of me and I got given a cameo role.

"In the long run it got too much exposure too fast. I used it as I was used as a vehicle to sell the film which was bad because it portrayed me as an actor and not a singer and it gave the people in the press a lot of room to hatchet it. So I suffered a lot because of 'Jubilee'. But it represented the spirit of 1977 and I'm glad Derek got off his bum and made it."

ANT MUSIC FOR SEX PEOPLE

"THE SLOGAN just rolled off the tongue. It's just a bit of fun. Just like James Brown's 'New Minister For Super Heavy Funk' and Parliament's 'The Clones Of Dr Funkenstein'. They're all magic. It's just a game. It's like a lot of bands have a policy like Dexy's 'Intense Emotional Revue' and Madness's 'Nutty Sound'. It's like media manipulation.

"The imagery for the original badges I got from a book called 'The Adventures Of Sweet Gwendolyn' by John Wilkey. It was a very playful, very humorous S&M, very soft, very beautiful, very skilful, very delicate drawings. A lot of the topics I was working with were black humour so I just incorporated it into my work.

"It was the first time the imagery was used seriously rather than mockingly and pornographically. It was left field of 'Tits and Ass'. I think Malcolm said the three things rock 'n' roll needs are to look pretty, be sexy and be subversive and I think those things fell into that range.

"I paid Malcolm McLaren £1,000 to work for us for a month."

"At the time kids were taking taboo subjects for their fashion and turning it upside down. All I did was use it because it interested me. The badges related to the songs. I was writing like 'Rubber People' and 'Beat My Guest'. I don't know how people can listen to 'Plastic Surgery' and 'Deutscher Girls' without laughing. I think the sickness lay in their seriousness with themselves.

"The audience grew and grew. I never worried about it because if I walk onto a stage I want to give 100 per cent commitment anyway. I had make-up for the show, everything from Clockwork Orange to Kabouku through to piracy and Red Indians. All things that can conjure up very strong imagery that I can use and mutate myself.

"One of the things is that Nick Kent thought there was a big lot of money behind the operation because it was so together but there

CONTINUED Page 6

SCARS

'all about you'



AUTHOR! AUTHOR!

PRE

FROM Page 4



FROM Page 4

was no cash. When we signed to Decca we were on £12 a week. "The Decca thing with 'Young Parisians' was a joke. I was very dubious and very suspicious of them, apart from the A&R guys Mike Smith and Frank Rogers, and I wasn't willing to commit myself to vinyl in any serious way. I only did 'Lady' and 'Young Parisians' just to see if they'd make a record in the right way and in the end Mike Smith had to get the sleeves out of his own pocket.

"I was very surprised Decca got involved. Basically if somebody writes that you are a fascist then you are going to have a lot of trouble. The ironic thing is that my summer during this period had a black father and I'm a Romany gypsy and they totally ignored the fact that it was a no-no.

"It hurts me as a human being as I find the whole idea of fascism abhorrent. It hurts me even more if it encourages people to go to concerts to demolish things. The press ignored the fact that we did a few Rock Against Racism concerts. I don't see it as political. I see it as commonsense, human rights, humanity, something to do with living and I didn't want to stand on a soapbox.

"Most record companies have got A&R men who won't leave their front doors. By the time I put out a record on the independent Do-It label I had 30,000, 40,000 kids buying it and when the album came out it did 20,000 in seven days and it had gone silver before all this happened. People forget all that. It was very clandestine, a very cult thing.

"We just built and built until in late '78 we packed out the Lyceum with no record out, no record company and 3,000 kids inside. The record companies were scared and too busy signing the UK Subs and the like because it was easier."

MALCOLM McLAREN

"I MET Malcolm. In fact he approached me. It was the sort of following he wanted for the Sex Pistols. It was a kind of romantic anarchist dream. The dream is realistic. It's OK smashing things down but you've got to have something to put in its place. The band were not involved in this. I thought that it would be a credible thing for the band because McLaren had totally humiliated the music industry. Anything Malcolm goes for people know there's a money there. He's very much on the ball. I paid him £1,000 in expenses to work for us for a month and he did. The band didn't know anything about it.

"He wanted us to start from scratch and brought in all his records like Charlie Parker and Elvis and early rock 'n' roll. It was quite a surprise to me as here was the guy who said he hated rock 'n' roll and he was a total rock 'n' roll expert. I started to think then.

"He brought in this Burundi Black record and said, 'What about that beat?' It was a good idea. But I've always said if you've got a good idea you've got to be careful who you talk to about it. I've learnt to pick things up very fast. It doesn't matter who thought up the idea first, it's who manifests the idea and gets it across to the public.

"I was supposed to write the lyrics but they were just plagiarising songs and it wasn't working. Then he showed me this film script with the lyrics to 'Bow Wow Wow', 'Sexy Eiffel Towers' and 'Giant Sized Baby Thing' which was a pornographic film for under 14 year olds or something like that. Then he suggested a sex movie with a lot of punkettes and I laughed in his face. Then he took us down to Soho and wanted us to get on with the lyrics and I laughed again. I thought it was a joke but I never thought the band would fall for it.

"They did this number on me and said it wasn't working and I said things. I 'You're not having the name' and 'Good luck'. Then I left and got very emotional. I was left with nothing, no band, no money and debts. All the ideas that had been synthesised by Malcolm was theirs until Jordan told me not to



"I want to bring Showbiz back."

THE ANT INVASION

"I WENT to see Marco Pirroni because I liked his sound. Rema Rema and The Democree were local and among our friends. I just felt there was something positive there. We realised that 'Kings' was going to be an anthem and we spent 100 hours getting it right in the mixing stage alone.

"The pirate thing itself through the jacket. Malcolm wasn't sure what he wanted to write about. He wanted to write about Indians so he could embarrass America. Basically he wanted a band to model Vivian Westwood's clothes. He wanted a band where the authority was totally his. He's into making everybody mistrust each other and hate each other and he's got them. I can't work that way.

"I picked up on the idea of the noble savage. I think that pirates are noble savages. They are very anarchic but very romantic swashbucklers. If you go into the Red Indians had a very beautiful society. It's like 'Roots', it moved the world and made people realise that they had a civilisation before they were pressed into slavery. Malcolm just outlined the sexual things. I was more interested in the look, the society and what was going on.

"The way I've tried to use it and incorporate it into my look, lyric and vocal approach because I believe they had a better outlook on life and I felt humbled. I've already had some trouble from the North American Indians which I want to sort out. I want to tell them that I'm using what they had and have and what has been taken away because I feel it's more valuable than what I've had. I felt it was very honourable, very graceful, very positive, very disciplined, very elegant and very simple. Thank you.

"I just muscled in a white boy but that shouldn't stop me from using their good examples.

"I can relate that to the punks and the young kids, no work, being told everything's wrong, be grey, be worthless. I'm trying to say showbiz is not a dirty word and they've got to have some self respect whether they're a rockability, a skin or a soulboy.

"Warriors are peacocks and are individuals in a tribe and I think that's necessary, otherwise you end up with militarism and everybody looking one way. If anybody goes into skinhead fashion there are 50 outfits they can wear. An ace skinhead is a face, it's not bovine boots. It's Royals, sock suspenders and a proper Crombie. It's got to be right, same with a biker or whatever. I feel these things are being knocked out of kids. The only idiots that are making the trouble are only doing it because they've read it in the Daily Mirror."

THE FUTURE

"KEVIN MOONEY our bassist left purely because I felt his ideas conflicted with mine directly, visually, and he felt that it didn't suit what he wanted to do and he did the honourable thing and we shook hands and I wished him well.

"I feel that people are thinking that our success up to now is a one off. I want people to sit up with the next album. Now we are working with far more vocal ideas, it'll be more tribal rather than rock 'n' roll. Lyrically I'm trying to make it as simple as I can. We've got a sound and we're going to keep it simple in that work well. It won't be what people expect it to be.

"The new single 'Stand And Deliver' is really putting the cards on the table about what's happening right now. It's a comment about what's going on around me right now and how I feel about it.

"I feel that everything could be very healthy and I want to hammer the nails into the coffin of grey austerity that was taking over, and the violence that was coming with it and the political extremes of it. I want to bring showbiz back."



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LENNY HENRY, or if you prefer, David Bellamy

A right cult

HOW DOES it feel to be nationally regarded as a bit of a cult, Lenny?

"Just watch who you're calling names, pal!" warned somebody who bore an uncanny resemblance to the TV person as of Trevor McDoughnut, David Bellamy and Algernon Winston Spencer Churchill Gladstone Disraeli Palmerston Pitt the Younger Castlereagh Razamatuzz.

By now Lenny Henry had enough of my questions and decided to tell me the answers without my prompting. A misspent youth corrupting the purity of many cartoon favourites with his impressions led to the suggestion that he enter TV talent shows New Faces and Opportunity Knocks.

It was on the coat tails of his extraordinary success on New Faces that he first entered the recording studio to lay down his version of the ethnic anthem 'Boiled Beef And Carrots' which didn't surprise the world by sinking without trace. Following his manager's advice that there's nothing like a hit, the follow up 'Sweet Soul Dream' did nothing to disturb the adage by being nothing like a hit.

A spill in London Weekend Television's 'The Fosters' ("family life by black people, in black people, with black people, produced by Stewart Allen from Bedford...") which got slammed by the press for not being the social documentary it never pretended it was, eventually led our hero to Great Yarmouth where he was appearing in (wait for it...?) The Black And White Minstrels (stop sniggering you at the back).

"I was the comper. I walked up two steps, fell the rest, did a double somersault and landed prostrate in the middle of the stage. My flies split and fell open. I had brown underpants on and it looked as if I was naked. Chris Tarrant was in the audience going, 'Yeeeah, this is what they want'. He came backstage afterwards and said, 'Do you do that every night...?' and I got a spot on Tiswas," claims Lenny.

Now with Tiswas about to end its current series this weekend, and Chris Tarrant, John Gorman and Lenny Henry having announced their intention to leave, possibly to work on an adult version of the Saturday morning favourite. It seems like the parting of the ways for Algenon, David Bellamy, Trevor McDoughnut and Benny of Crossroads and, of course, the legendary DCM club, which stands for 'De Condensed Milk'.

But Lenny promises a new TV series on the BBC and he has resuscitated his recording career with the eminently catchy 'The Okay Song' which has a certain Coventry 'Beal' group performing the musical duties.

It was while Lenny was demonstrating his new characters Delbert and the Reverend Nathaniel Westminster and I was plucking up the courage to take control of the interview by asking him if he saw himself as the spearhead of the black community in this country personifying the sociological, economic and psychological dichotomy of the dialectical reality inherent in western civilisation that the waiter poured the wine and said, "I prefer it on Saturday morning we can switch it off then."

He's suffered for his art... now it's our turn. MIKE GARDNER



NINE BELOW ZERO

LORDY LORDY

"LET US pray" invites religious revival band Nine Below Zero. The band who swear on a copy of Robert Johnson's 'King Of The Delta Blues' to 'give the blues a good seeing to...' before each set, are pictured at London's Virgin Megastore where they attracted a record crowd to their meeting.



WHOO! Paul Weller rang up to thank us for mentioning his Riot Stories publications last week, but we got the prices WRONG! Correct prices which included postage and packing are: 'Notes From Hostile Street' £1 (only a few copies left), 'Blurred Up Shook Up' £1.50, 'December Child' Fanzine 50p. Send your cash with orders to Riot Stories, 45-53 Sinclair Road, London W14.

DAMMERS DEFENDS

SPECIALS' MENTOR Jerry Dammers has been working on sessions with London based three-piece band the Defendants.

The band who are Gary McManus vocals and bass, Rich Trowbridge guitar and Miguel Olivares drums, asked Dammers to finance some of their work and apart from laying out some cash, Dammers has been producing some of their stuff themselves. The band are now awaiting a record deal and they will play a gig at the auspicious Leamington Spa Pump Rooms on March 28. Guest band for this date is the People and the band are hoping to set up more gigs in the Coventry and London area.

ONE LINERS

IT SEEMS that Sting, the maelot shirled blond with the Police, severely damaged his chances of getting a royal honour by stealing Lord Snowdon's grange juice at Sunday night's tedious BAFTA awards and getting himself involved in a slight altercation over the principle with the ex-husband of Princess Margaret... world famous encore stealer Dave Edmunds appeared on stage with The Stray Cats at the Lyceum on Sunday, meanwhile the snop, crackle and hon boy's mate Freddy Frog whose 'Crazy Little Mama' got a lot of aplay recently has come over to this side of the briny looking for dates... in a move that has shocked the world of rock more than the Yoggles amalgamation comes the news that the guitar and sax duo Trimmer and Jenkins have joined the Ginger Baker Band — the mind Buggles... John Entwistle of The Who is more than a little miffed about his pet red-kneed tarantula Doris, given to him by Eagle Joe Walsh, as she has gone off her daily diet of locusts and appears ill — try mouth to mouth resuscitation? — Phil Rambow, Kirsty McColl, Dirty Looks and various Madness's and Piranhas witnessed a secret gig (that easily beat the elusive Spandau Ballet for secrecy) by the legendary Stiff All-Stars who had Bland Lemon Gardner from the deep south (of London) guesting on harmonica... the Glimmer Twins Mick Jagger and Keef Richard of the Rolling Stones are currently working together in certain New York studios which sources claim is a good sign. Mick's Amazonian film is currently in difficulties due to the susceptibility of lean actor Jason Robards to various jungle ailments... Mancunian recluse,

MICHAEL JACKSON is seen giving some friendly advice on the pitfalls of fame to one of his newcomers Steve Winwood. Stating off with the massive helpings available at a press reception.



now safely ensconced in south London, Howard Devoto of Magazine was seen hitting the Cabaret Futura last week in an unaccustomed frenzy of lighter moments in between mixing the 14 tracks from which their new album is to be chosen from with mixer Martin Hannet at the controls... The Ramones are rumoured to be started work soon on their new album with no lesser personage than 10cc's Graham Gouldman... Our Naze was offered a part in 'Minder' but had to turn it down due to her American tour commitments. Maybe Toyah could apply? Status Quo played to 23,000 bruised foreheads over the weekend including the Tiswas' kids, and various footballers including Notts Forest's John McGovern who came complete with imaginary guitar, while other observers discovered the reason for Birmingham City's Archie Gemmill's last receding forehead... Joe Jackson was seen being sent back to his seat by some rather awesome looking bouncers who suggested that position for Nine Below Zero's slumping Hammersmith show was no excuse to bop down the light... Did Spitz have to coat everyone in that silly foam stuff at the alter gig? —

Gratit: of the month spotted at Cabaret Futura: I dress, therefore I am... Mick Pearl of Q-Tips tell the Who's end of tour party (held at the local Darby & Joan Club, natch) at 2am, only to return an hour later covered in blood, with a broken arm and a face wound that required Stitches. Blockhead Norman Wall Roy will dep for the liddle, who no claims not to remember how he incurred his injuries: a likely story... ig of the week promises to be Mike Des Barres' unveiling of his new band at the Embassy club, featuring Blondie's Nige and Clem and who knows, p raps even Steve Jones... man-about-town Rusty Egan about to release 'Burundi Black', the oldie that started all this tribal drumbeat mayakry, on his own label — The little devil... toy-minded Steve Strange may be, but he's no spring chicken, we'd advise him not to be seen in the same nitespots as DJ and Bow Wow Wower George... who is the genuine anodgyous article, and who even had the cheek to charge a photographer 50p for taking his snap at the Spandau gig — what panache!

MORE NEWS BEAT PAGES 10/11

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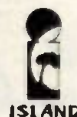
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THIS HAS just been one of those weeks that one wishes never happened. In fact once I've written this I'm going to pretend it didn't.

First off I was escorted by the frightfully debonaire Chrystalis press officer Chris Poole to Spandau Ballet at the Sundown. Unfortunately on arrival Record Mirror's answer to Erik Estrada, Mike Nichols was also in full swing, attempting to find women dressed as nurses and shrieking in his best Len Fairclough accents, "Anyone want their picture taken?"

Luckily at this moment I spotted Steve Strange, who was wearing a blue laced curtain with pombo, just back from Germany where he's been making his acting debut (actually he appears to act all the time but this time they were paying him). The epic film promises to have many a leg shaking in the aisle as Steve gets his first screen kiss, and far be it for moi to gossip but he has his mouth open. Apparently his young German co-star who didn't speak any English kept muttering and going red (obviously a hun Lady Diana) but Steve claims she was just discussing his stylish kissing. All I wanted to know was whether he got to run across a field at her in slow motion, pelmets flying.

Talking of pelmets, Martin Kemp of Spandau Ballet had one round his

neck, apparently giving him a distinctly Robin Hood appearance according to Mr Poole, resident fashion pundit for the evening. Sadly (despite his very dinky appearance as he stood propping up the bar quaffing large amounts of beer) our conversation is highly unlikely to set this page alight. I demonstrated a few flexes of my muscles and told him I lifted weights valiantly for two hours a day, and an anguished expression crossed the dimple in his chin. "Yeah, I prefer drinking myself," he said, peering at my quivering arm.

So that was that evening. Spandau played a suitably gripping set. Steve managed to hold his cheeks in for about an hour, and after watching that I felt like I'd really had a futuristic evening.

EVERY YEAR I vow I won't go to Chris Hill's Hollywood night at the Goldmine, Canvey Island, home of pig tycoon Lee Brilleaux, and every year I end up going and standing about like a lemon. This year we travelled down to the event with Chris' girlfriend dressed up as Jean Harlow in a rubber dress that made her knees make highly



suspect noises every time she moved.

Chris was dressed up as the Elephant Man, a pillowcase over his head with a hole cut in it. This made his driving somewhat erratic on the way down.

"He naturally had numerous gems of opinion on the topic of new romantics / futurists. "Bleedin' awful clubs to go to. You try and pull the girls and they say 'Yeah,

but we'll do it in the future!" Apparently one of the soul/jazz DJs is about to start helping Rusty Egan out at Flicks club, mainly because Rusty now claims he doesn't have enough records.

We were greeted at the Goldmine by a force nine gale, the unusual odour of the nuclear power plant next door or what ever it is, and a young lady saying "There's a very nice Dracula in there." Inside were horrors that more than matched last year's outfits. I found myself longing to catch a glimpse of someone relatively normal dressed up like a Turkish delight or Robin Hood, and then I heard the strains of Visage. Obviously a huge change must have been made at the Goldmine I thought.

"By the way that's only the luke -- box in the pub upstairs," said Hill firmly. He then put on the pounding of infernal drums that I've come to know and associate with these annual trips to Canvey's hot bed of iniquity. An Errol Flynn who consisted of a young man with a well I don't even want to describe his interpretation of poor Errol in this column, was obviously keen to prove he could live up to his role and spent the whole evening in hot pursuit of a young lady who was meant to be Marilyn Monroe (however, what a black swimsuit with lampshade fringe around the legs has to do with Marilyn evaded me). Dracula hid behind a pillar (he obviously thought he was in an

Ultravox video) and a very porky youth in silver lame said he was Diana Dors.

After about an hour I got a frightful orange rash up one leg which was either due to my attempt at dancing or Errol had got near me, and then there were the auditions for the Oscars (which were large pale green statues, appropriately enough). A girl with the biggest chest possibly in recorded history did a dance with a bloke who was meant to be Fred Astaire, then a girl in a top hat and stockings came on and said she was Fred Astaire as well, causing some consternation among true movie buffs as to which film Fred Astaire ever appeared in wearing black fishnets and navy blue school knickers. Obviously torn in two by the torment of having to pick the definite Astaire imitation Chris Hill presented both girls with a teddy and attempted to get Errol offstage where he was attempting to pilage Diana Dors, Mae West and Marilyn with the lampshade fringes all at the same time. Obviously the strain of playing Mr Flynn for the evening had had an adverse effect on his eyesight as he appeared to disregard the fact that Miss Dors was in fact a bloke with a large spare tyre.

At the end of the evening my corsets had left an unusual mark around my middle which made me wonder if the fumes from the Nuclear Power plant had possibly affected my skin for life.

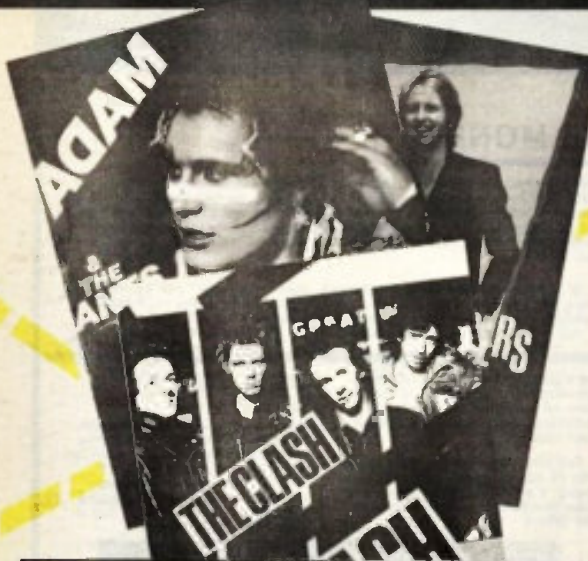
We drove home to find that Rowdy the cat had set off the burglar alarm and the street was filled with my neighbours staring transfixed at the little box like they were watching the burning of the MGM Grand. The Clapham Police ever ready came awing round the South Circular on one wheel doing their Professionals act and we rushed into the house. Naturally I was convinced that a masked intruder was lurking in wait. It was like "Apocalypse Now" in our hall. "Himmm" said the police. "Interesting smell... like ammonia, innit..."

See you next week.

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Age of swing and the mafia

JOOLS HOLLAND has more in common with 'The Good Old Days' than any common notion of rock 'n' roll. The diminutive former Squeeze keyboard player boasts the voice of a fairground barker and demands no less attention. Showbiz is what it's all about and showing off a fairly essential object of this exercise.

This might explain why his new band goes by the not entirely modest name of The Millionaires. "If we were big we could do all sorts of really big things," he yawns, "like coming onstage in pound note suits and charging a million pounds in Monopoly money to get in. Yeah, I think theatrics are important but first we must get the songs together. That's why we're doing these low key dates."

Supporting *Below Zero* at the Hammersmith Odeon is hardly low key, this description being more suited to sleepy Leamington Spa where I caught up with the group. Following a lively reaction from an initially indifferent audience, we spent the next couple of hours chin-wagging over numerous pints. Jools enjoys a jar or three and despatched a prodigious quantity of the local brew with almost as much enthusiasm as he has for his new outfit.

This comprises former Red Beans & Rice man Mick Palce on sax, drummer Martin Deegan, who was introduced to Holland by former

Squeeze bassist Harry Kakoulli, and Pino Palladino on bass. It transpires that the Italian-extracted Pino was Wales' top session player but never got any work because he couldn't understand the language!

So what did all this motley crew have in common? "Swing," Jools emphasises, "the very essence of rock 'n' roll, whether it's rockabogie or Motown. You can stick your sequencers and Moogs. The other day I said to Eno 'if it doesn't swing, it's not worth a toss' and he said 'I think you're absolutely right.' What a good about The Millionaires is that we all have different influences but are versatile enough to swing in the same direction."

A tribute to Holland's personal versatility was that shortly after leaving Squeeze last summer he was asked to join The Police. "I did some tracks with Stewart (Copeland) but they sounded just like The Police with piano."

Dramatic pause. "Actually I was offered a large sum and a quarter of the royalties but I looked at these boys (gestures towards the blushing Millionaires) and thought... No, I told The Police they didn't want a keyboard player — but just liked the idea of having one."

Which is extremely honourable coming from a chap who sees his career so far as being a gradual climb down the social ladder.

Still only 23, Jools first started gigging when he left school seven years ago.

"It was great — I'd get about £60 a week and as much free booze as I could drink which was quite something at that age. As soon as we started making records and that I



JOOLS HOLLAND: "If it doesn't swing, it isn't worth a toss."

had to pay for me own drinks... But there have been some good times on the way. Like the world tours with Squeeze with whom he is still best of friends. Indeed he has been offered plenty of material by the crack Difford-Tillbrook songwriting team.

As if to order, an old Squeeze B side suddenly crackles out of the pub juke box. Ever the entertaining raconteur, Holland immediately comes up with an anecdote surrounding the circumstances of the recording of the particular song:

"John Cale produced this," he recalls. "He dropped an elbow on the piano and said, 'right, let's take it from there.' Then he fell fast asleep. So we stuck a microphone in front of his face, turned up the amplifiers, and he eventually woke himself up with the sound of his own snoring!" **MIKE NICHOLLS**

Clip snip

EXTRA! EXTRA! Read all the press clippings cobbled together to make a book! Omnibus Press have wasted no time with these three slim volumes at any rate, with 'The Clash' and 'The Pretenders' (both by Miles, a past expert at this game) and 'Adam And The Ants' (by Fred and Judy Vermorel, of Sex Pistols and 'Kate Bush' Princess Of Suburbia' fame) all out at the end of the month at a mere £1.95 apiece. And what you get for your money is just press clippings, plus a few photos you've all seen already. Does no-one keep clippings of their favourite group any more (a simple pastime that would make all these three more redundant than they already are)? Of the three, Fred and Judy's effort is the only one worth more than a passing glance, with pictures of former swashbucklers (Errol Flynn's in there somewhere), dictionary definitions (of ants and futurism, as Steinbeck might have said) and a history of pirates padding out what scant information already exists about young (?) Adam. Ignore and save money by buying your own scissors. **JOHN SHEARLAW**

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FINGERS STRAIGHT UP

DIRE STRAITS: 'Skataway' (Phonogram). There's a mysterious quality about this one from the Lewisham latter day Dylan clones that's difficult to define. It's even more difficult to describe. Lacking the hooks of 'Romeo And Juliet', it fades in on a distorted beat and a church organ and relies heavily on Mark Knopfler's intriguing vocal phrasing. Without an obvious structure and with a nod in the direction of the Big Bruce, there's a quiet insistence about this song that keeps the head sets clamped firmly on.

DAVID BOWIE: 'Up The Hill Backwards' (RCA). This, the fourth track to be lifted from the 'Scary Monsters' album, is like the thin one himself — detached and interesting. Everything is muted and mixed down into a chorus with some clashing guitars and crashing drums. Very cool and very weird.

JOHN LENNON AND YOKO ONO: 'Watching The Wheels' (Geffen). Yet another cut and typical Lennon. Not a strong number really but a lovely double tracked example of his unique blend of idealism and cynicism. I know you think he went soft and here he is baring his soul again, but there was always more to it than that.

BURUNDI BLACK: 'Burundi Black' (Barclay). If Gary Glitter had been African he would have sounded like this aggressive tribal war chant. This is where Adam gets his inspiration from but it makes me feel like a missionary who didn't know what he was letting himself in for when he accepted the invitation to come round for a meal. Doesn't really go anywhere, but I did. On to the next track. Or Livingstone

APRIL WINE: 'Just Between You And Me' (Capitol). Under this macho exterior I have a heart of gold. I think is the tone of this one. It's just another sloppy HM chorus song really with lots of fuzzy guitar that was in vogue when Justin Hayward was the first time round.

BILL HALEY AND HIS COMETS: 'Haley's Golden Medley' (MCA). The original greasy curl with snatches from 'Rock Around The Clock'.



STIFF LITTLE FINGERS: 'Just Fade Away' (Chrysalis). This has got to be it — the best single of the week. All the elements work together to create a perfect example of direct and pulsating loud pop. There's a vehement, gritty vocal, a chorus that lifts and falls and an economy and energy to the playing that simply wrenches your attention. It goes straight to the point and should go straight up the charts.



STIFF LITTLE FINGERS: wrenches your attention

'Rock - A - Beatin' Boogie', 'Shake, Rattle & Roll', 'Choo Choo Ch' Boogie' and 'See You Later Alligator'. You know the form so 'nuff said.

MATCHBOX: 'Babes In The Wood' (Magnet). What a horrible name Matchbox is — sounds a real Hughie Green special. This is bright and brash uptempo rockabilly, a sort of polished version of the kind of thing you get in the pub on a Sunday night. Roll over the barrel. Geddit??? (No—Ed.)

LIVE WIRE: 'Don't Look Now' (A&M). Do we really live in a cultural vacuum that can only suck up influences from the past? Here's Live Wire on the psychedelic sleeve looking for all the world like a

reincarnation of the Pink Floyd era. But the song is a pretty straightforward breezy number with a poor vocal mix and a single note guitar solo. Sounds better than it is.

THE METEORS: 'Meteor Madness' (ACE). Recorded 1 January 1981. Shouldn't that read 1951. Yes, you've guessed it — rockabilly. It's madness I tell you.

SLADE: 'Wheels Ain't Coming Down' (Cheapskate). Slade might be able to bring the house down but they're a bit struck when it comes to flying on a plane when the wheels won't come down. Funny sort of thing to sing a song about really. Actually you wouldn't know it was Slade if it wasn't for the chorus. There's an uncharacteristic musical sophistication. Anyway, keep your head low because if this one lands it might bring all the houses down.

LENNY HENRY: 'Moie In The Hole' (Jel). Reelz greeth, as Messrs Gardner and Ludgate would put it. Here's the 'Tiswas' star armed with his famous David Bellamy impersonation updating an old number. This one'll run and run.



Simon Tebbutt (aka 'Sky At Night', aka Patrick Moore) frozen in action as he wades through this week's haul of 3,000 singles. Note the exotic hookah and back-up lighter, in case of breakdowns. Mr Tebbutt is 15.

OUTLAWS: '(Ghost) Riders In The Sky' (Arista). This is the old number they always used to play on Saturday morning childrens' radio programmes. You know the one. 'Yippie Eye Aye' and all that. Well, when the Outlaws do it you get a picture of them galloping across the prairie on electric horseback whipping their tremelo arms and scho plates. And they all end up hurtling straight off the side of a mountain at 90mph. Strange really.

THE SINCEROS: 'Disappearing' (Epic). A beautifully restrained little song with lulling harmonies and the lyrics built on the beat. Smooth.

COMSAT ANGELS: 'Eye Of The Lens' (Polydor). Eerie but bland, an anaemic sheet of sound that's difficult to assess or appreciate.

MOTELS: 'Danger' (Capitol). Yet another graduate of The Debbie Harry School Of Vocal Inflections and the Motels plough in with a boring old beat and some whining guitar and sax. The poor girl on the sleeve looks like she's got a headache. You can write your own funny line to that one.

FAD GADGET: 'Make Room' (Mute). Here they are with a choppy mix of sounds that clip along towards nowhere in a celebration of their own mental angst. And the bloke on the cover looks really psychopathic (bonkers).

BARBARA DICKSON: 'Only Seventeen' (Epic). In which Scotland's answer to Cliff Richard spreads a little middle aged melancholy on the subject of 'the difficult years'. Your Mum'd like it as it oozes rather than cruises along on a swell of sound, but that's not really the point is it?

STYX: 'Too Much Time' (A&M). Oh for a hairy chest and a gold medallion. This started with a thudding beat and sneering vocals and when we all woke up it was still doing it. Canadians huh, must be Heavy aluminium. Geddit??? (Not really—Ed.)



LIGHT OF THE WORLD: 'Too Much Time' (Mercury). This goes on for 10 min 59 seconds. They printed that on the cover but forgot to add an explanatory note. Like an everlasting toffee bar there's no more substance to it — it just takes longer to get through. There's a not enough time they croon to a straight funk beat. Oh yes there is, plenty of time to doze off. This is straight forward dance music for people who bob in their sleep.

THE CURE: 'Primary' (Fiction). A lovely cover of primitive representation in bold colours. Shame somebody didn't put a record inside.

JOSEF K: 'Sorry For Laughing' (?). Think this lot are foreign. Unfortunately the record didn't have a middle which was a bit of a trial because it sounded wonky. Which is a shame because it was pretty good with a choppy rhythm, some harmonical like guitar and Bowie vocal inflections. Still you never could trust foreigners. Kafka rules!



THE TORNADOS: 'Testar' (Decca). This is what we've been waiting for and are likely to get more of with Decca forced to live off their former glories. You could play it on your calculator now but it's still a classic celebration of early sixties optimism and the space race before the whole thing got warped for military purposes. Everything was so simple then — just like this instrumental. Ah, remember Heinz (not the beans you fool), Huckleberry Hound, Yogi Bear, Ollie Beak and Milk Bars. Why, I almost got up out of this bath chair.

BILL NELSON: 'Banal' (Mercury). In which the one time driving force with Be - Bop Deluxe and Red Noise plays some sophisticated modern music. If he was cycling he'd certainly pass his proficiency test.

4 BE 2: 'All Of The Lads' (McDonald - Lydon). Oh, tres smooth. The trickling sax, the clash of the high hat and the ripple of the bass drum. And all to a disco beat too. Produced by yer actual John Lydon.

THE CURE: 'Primary' (Fiction). Ah, found it at last. Actually this is the 7in version, the man didn't have a 12in one to go with that lovely cover. Pleasant but heavily phased and everyone sounds incredibly bored. Ah well, on to the next one.

THE ISLEY BROTHERS: 'Tonight Is The Night' (Epic). The Isley's make pretty waves and patterns around your ears. It sort of flops about like a haecid I don't know what. I can see all the young couples form Bognot to Baltimore smooching on the disco floor to this one. Music to cruise your Cortina by.

THE CURE

single.

primary.

7" and long 12"

on Fiction records



THE RINGS: 'Let Me Go' (MCA). Clever, controlled and contained Boston sound. Another band who don't want to be categorised. They fall into the category of dull.

MICHAEL DES BARRES: 'Someone, Somewhere In The Night' (RSO). Produced by Mike Chapman this is a staccato chorus song that relies heavily on boring twiddly bits to make the other bits sound better. Is Michael Des Barres Man's answer to Suzi Quatro?

RONNIE SPECTOR: 'Here Today, Gone Tomorrow' (Red Shadow). The drama of the accomplished but uninspiring backing actually overshadows Ronnie's gorgeous voice. Which is ridiculous when you think about it. Don't think about it. Just carry on.

THE FLYING PADOVANI'S: 'Western Pasta' (Demon). This looked promising as I read on the sleeve that Lol Coxhill plays soprano sax. Actually it wasn't bad — a sort of Ghost Riders in The Coconut Trees with a hypnotic beat and a Telstar guitar that deliberately goes off (I hope).

THE JAGS: 'The Sound Of Goodbye' (Island). An infectious good time sound that literally bombs along and leaves you feeling refreshed. And I noted the diverse musical and vocal influences of Buddy Holly and Bob Geldof creeping in. What will they get up to next.

TENPOLE TUDDR: 'Swords Of A Thousand Men' (Stiff). This lot obviously have a Cavalier attitude to life (it's a joke — that's the way they're dressed on the sleeve). It's a spirited and quirky Sing-a-long-a-Musketeer and makes me wonder I've seriously underestimated the influence of the glitter band.

PUBLIC IMAGE LTD: 'Flowers Of Romance' (Virgin). A new line up for the consistently inventive outfit which now departs the four piece rock structure. A mistake. It's either Indian bagpipes or a thin cat being dragged backwards through the Blackwall tunnel. Off key singing can get a little tedious at times, you know.

NOTHIN' FANCY: 'Lookin' For A Good Time' (Dynamic Cat). There's a spanner depicted on the sleeve. Presumably the one that went in the works when recording this conventional HM bash. Jane started drilling in the other room while this was on. You know she really sounds good. Still you'll love this track if you're into hedonist headbangers.

AZTEC CAMERA: 'Just Like Gold' (Postcard).
POOR OLD SOUL: 'Orange Juice' (Postcard). These both appeared in 'The Sound Of Young Scotland' sleeves which look just like the Marmalade labels. A pleasing sense of bleak intrigue and amateurism.



DAVID BOWIE: very cool, very weird

YOUNG MARBLE GIANTS: 'Testcard EP' (Rough Trade). It's the latest — "music verite recorded at home and inspired by wild life documentaries". I thought it was a joke at first but ended up quite liking it. Soothing 'Sale of The Century' or Blackpool type organ, electric guitar and metronome conspire to relax you. Music to accompany the gentle knocking back of the Valium.

METHODISHCA TUNE: 'Orchestras' (Euslone). Droopy vocals but overall light, airy and atmospheric. Pleasant but that's about all.

REALITY: 'What's Going On In Your Mind' (Romantic). On the new Romantic label this was the only reggae in my bag, so to speak. Oooh, it soothes your troubled spirit after doing the singles page. So, until the next time — thank you and good night.

CREDITS: Bijou Chealette for the inspiration and Jane for the shelves and the bean soup.



SINGLE OF THE WEEK (AND IT WON'T BE LONG)



RONNIE BIGGS: 'How I Spent 15 Years In Brazil And Came Back For A Piss Up At The Golden Lion' (Virgin, maybe?). A glorious celebration of freedom... and the publicity it provides. Backing vocals by 'Knacker' (of the Yard) and a sure fire hit. But, where are you now Steve 'n' Paul, now that Ronnie needs you most (a joke, honest guv).

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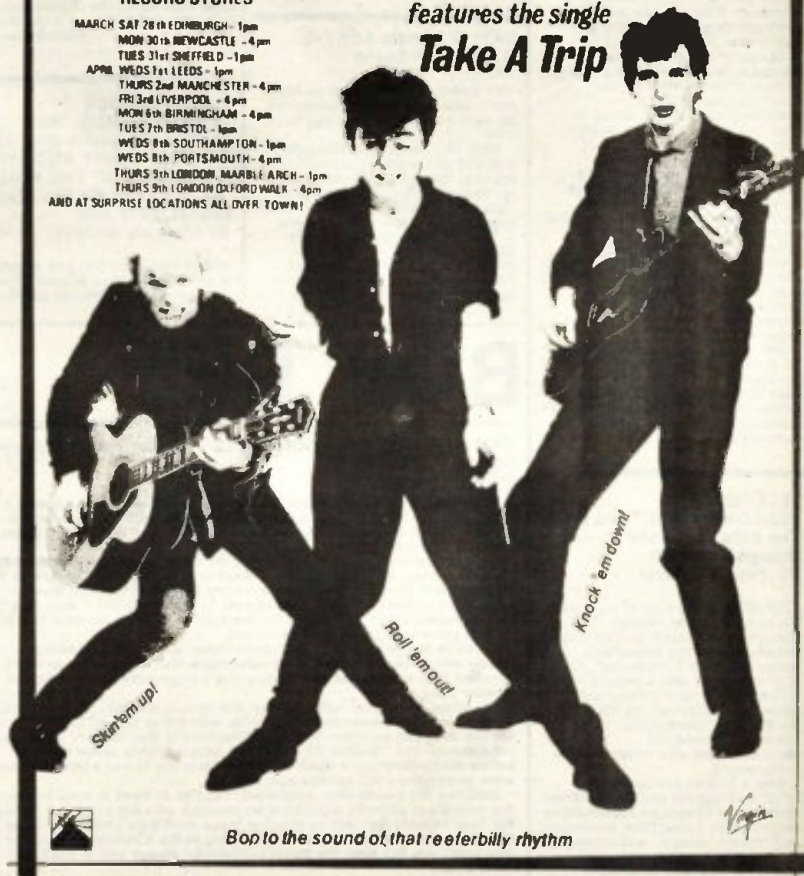
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Bop to the sound of that reeferbilly rhythm

Nuclear death... and you can dance to it

FISCHER Z: 'Red Skies Over Paradise' (Liberty LBS 36326)
By Robin Smith

WOWEE it's nuclear hoedown time once again. Amazing that we're still spinning peacefully around the universe, despite these portents of doom.

Still you have to forgive Fischer Z for what looks like leaping on the current bandwagon. After all they've been ahead of their time for years, before several of our more fashionable line ups got their claws into the great anti nuke debate.

If this isn't the year of Fischer Z then there isn't any justice. By now you would have thought that John Watts would be starting to show a little tiredness in his songs. But he comes up fresh once again to take on the world. Watts always displays a nice line in writing paranoid songs. Who else could write a song about sunny Brighton being enveloped in a nuclear mushroom on a hot day? Ian Gillan eat your heart out.

Apart from the title track, elsewhere on side one you'll find Watts' continued obsession with east west politics in 'Berlin' and a manic love song 'Marliese'. 'In England' shows what a sharp uncompromising trio Fischer Z have become and it's a nice counterpoint to the white reggae of 'You'll Never Find Brian Here' which has a brief out take of Shadows type guitar playing. 'Battalions Of Strangers' is full of innocence and mystery and that opening is positively Iron Maiden dear.

'Song And Dance Brigade' is a bit of tongue and cheek before Watts gets down to the real business of 'The Writer' a song about a devilish crime that Agatha Christie would admire. And what about 'Bathroom Scenario'? a track for psychiatrists to ponder over as it plumbs new depths in Watts' wacky mind. Listen, listen, listen. There's nothing else to say. + + + +

prove that the south western states of the union still breed some of the grittiest and raunchiest music bands in the world.

'Butt Rockin' is the third album released by the Texan R&B combo. The Fabulous Thunderbirds, who won many friends over here when they toured last year. And it is quite their best.

'Butt Rockin' is a truly three dimensional album. The sound is deep and rich, horns and keyboards flesh out the hard driving simplicity wherever it suits. And the material ranges from straight-ahead boogie of Kansas City swing and Mexican blues to the rolling New Orleans flavour of Cookie and The Cupcakes classic ballad 'Matilda'. Each is beaten out with that casual American flair that makes their European counterparts, from Rockpile to Dr Feelgood and 9 Below Zero, sound like semi-pro schoolboys.

Rockin' Jimmy and the Brothers of The Night represent a different side of American roadhouse rock. Hailing from JJ Cale's home state of Oklahoma, these four guys offer laidback country funk rhythms half way between classic Little Feat and the poachers Dire Straits.

Guitarist and singer Jim Byfield wrote 'Little Rachel' and he sings it here with a whole brace of other songs varying from the fast to the slow, the wide-awake to the extremely sleepy.

The end result is not as physically exciting as the Thunderbirds but is exceptionally well-crafted and performed nonetheless. Anybody who enjoys the likes of Cale, Knopler, Delbert McCClinton, Jesse Winchester or even Any Trouble will find Rockin' Jimmy and the Brothers Of The Night right up their street + + + + and + + + +

CHAS AND DAVE: 'Mustn't Grumble' (Rockney 909)
By John Shearlaw

HONEST SQUIRE, that title says it all. The sort of comfortable success that Chas and Dave have been enjoying over the last few years (thanks in part to one of the country's finest brewers) with their hit singles has covered up the backroom agro which has led them to leave EMI and form their own Rockney label — named after their musical style.

Now they're settled in, become their own men, and deliver a winning mixture of morose nostalgia

and booze orientated humour. 'Mustn't Grumble' is just that: none of the directness of the first two albums, but a collection of polished Cockney skiffle set square where you least expect it — up front in the public bar. + + +

THE 101 ers: 'Elgin Avenue Breakdown' (Andalucia AND 101)
By Mike Nicholls

TRUE, IT'S not easy to hang one's prejudices on the wall but there's a damn sight more than archival interest kicking around in these grooves. For without wishing to put too fine a point on it, it's the best R&B album the early Stones never made and offers the same thrill as discovering a new Dylan bootleg.

Comprising odd songs recorded over a five month period in various low rent studios from the back end of '75, its choicest moments also include those cuts captured live at the Roundhouse shortly before Joe Strummer left to join The Clash the following spring.

First impressions might betray it as too rough, ready and altogether pub rocky for the present climate, but once you're passed the mono mix there are some interesting clues.

The opening 'Motor Boys Motor' is 50/50 'Wrong 'em Boyo' and 'Complete Control' while you only have to hear Richard Dudanski bashing spectacularly away on 'Don't Let Go' to realise why he soon got pissed off with PIL.

As a special bonus there's the renowned 'Keys To Your Heart' which along with Nick Lowe's 'Heart Of The City' is reckoned to have been the first ever punk single. So 'Elgin Avenue Breakdown'. Pure pop for now people? Let's just say then music for all-time enthusiasts. + + + +

SMALL FACES: 'Sha-La-La-La-Lee' (Decca Tab 16)
By Alf Martin

THIS ALBUM would be pretty good if Virgin hadn't re-released the Small Faces' immediate Records hits last year. In the sixties Decca were usually quick off the mark but nowadays they're too slow to catch a cold. If they'd have released this a year ago they might have picked up a few extra sales but now, who cares except over 30 year old ex-Mods? (Oops, that includes me). + + +



FISCHER-Z: Steve Liddell, John Watts and Dave Graham.

ALI THOMSON: 'Deception Is An Art' (A&M 64846)
By Simon Ludgate

SCOTS KIDS in particular have a feel for American influenced rhythms. Alf Thomson is no exception to the rule. He's an enormously talented young guy, although that talent is effectively disguised by this album.

It's not surprising to learn that it was written and recorded at Caribou in Colorado and suffers from the inevitable laid-back feel you might expect. In short, ideal for the American market and a therapeutically relaxed album to boot, but doesn't stand a chance over here.

All Thomson is much more immediate and rocky live than on vinyl, so you shouldn't judge the man on this performance alone.

His song-writing and melody have improved their depth and range since the days of his minor US hit 'Take A Little Rhythm' but the album title gives the game away. Deception is an art indeed, and the rip-offs here include Steely Dan and Supertramp. You could almost be listening to 'Gaucho'.

Still, despite this obvious pitfall, Alf is showing the signs of developing into a force that may have to be reckoned with in the future, but needs time to explore his ability which he's squandering on imitating established artists. + + +

TELEVISION PERSONALITIES: 'And Don't The Kids Just Love It' (Rough Trade 24)
By John Shearlaw

AND WON'T they ever (if they ever get to hear it) The various characters that make up TVP's have already thrilled the nation with tracks like 'Part Time Punks', 'Cloud Over Liverpool' and 'I Helped Patrick McGoochan Escape' (remember?) under various guises, so it's only fair that this "compilation" album has been allowed out. . . . If only to show everyone else where they're going wrong.

With a wicked combination of EPAT Ball humour and Daniel Miller observational Television Personalities become truly irresistible, delivering half-formed "songs" and incomplete oops ('Glittering Prizes' here would be 'The Wall' in anyone

else's hands) which reduce greater competition — most bands, from the Jam to OMD — to ashes in comparison.

Amateurish if may-sound on first hearing (and Rough Trade are to be congratulated for persevering), but 'And Don't . . .' is the sound of true unfettered talent . . . and the longer it's allowed to stay that way the better. + + + +

SKY: '3' (Ariola ASKY 3)
By Malcolm Dome

ANY BAND who've played on TOPP and inside Westminster Abbey can lay legitimate claim to having 'done it all'.

Well, Sky have achieved exactly that and with ever increasing success they've clearly done more to resurrect the connotation of 'respect for rock musicianship' than anyone else in the post-punk era.

'3' is a further chapter in their annal of classical rock themes. Steve Gray has quietly replaced Francis Monkman on keyboards — both ancient and modern — but little

else has altered.

There's the usual plethora of intricate original compositions, plus a suitably deferential arrangement of Handel's 'Sarabande'. The cuts are highlighted by immaculate performances and sturdy sensitivity for the finer arts of interpretation. And, of course, each of the 11 numbers is given an explanatory note on the inner sleeve, that is both informative yet slightly tongue-in-cheek. But then that is the secret of Sky's success — making cultural pursuits fun. + + + +

THE FABULOUS THUNDERBIRDS: 'Butt Rockin' (Chrysalis CHR 1319) ROCKIN' JIMMY AND THE BROTHERS OF THE NIGHT: 'By The Light Of The Moon' (Sonet SNTF 857)
By Chas de Whalley

WHILE New York and Los Angeles is suffering belated infatuation with the new wave, these two albums

BOF BEF

BRITISH ELECTRIC FOUNDATION: 'Music For Stowaways' (Virgin TCV 2888)
By Mike Nicholls

MY STOWAWAY freshly repaired following the Costello contretemps, I tuned into the Human League - leavers cassette - album on leaving for work. The first side ended as the tube arrived, whilst the second lasted the duration of the journey.

Such timing is more than can be said for Virgin's in spear - heading the tape revolution. But allowing EMI, F-beat et al to strike first is no less than BEF deserve. Because however innovative Messrs Marsh and Ware once were, they've been electro - lunked over by the "futurists." Now they're making harsh, industrial sounds for the type of aspiring hipsters that buy hi-tech garden furniture at Asda - home.

A wealth of synthesisers are abused rather than used in creating a largely unlistenable barrage of abrasive noise that's got about as much in common with stimulation as scraping one's fingernails down a chipped window pane.

The sharp packaging indicates that the opus is divided into two sections — 'Uptown' and 'Downtown'. Each ends with either side of the single which are the best bits on offer. The only difference is that 'Groove Thing' goes instrumental and 'Decline Of The West' lasts a mighty seven minutes before dissipating into a wash of echo effects the like of which the Floyd were pioneering a full decade ago.

Still, like the classically - orientated 'The Old At Rest' it does border on the melodious whereas elsewhere we're stuck with apt titles like 'Music To Kill Your Parents By'. Not to mention inane doodlings which say rather less than what David Bowie was communicating in his 'Low' days. That was just four years ago but then the Virgin bandwagon always was in need of a service. + +

HUMAN SEXUAL RESPONSE: 'Figure 14' (Don't Fall Off The Mountain)
By Simon Tebbutt

AN EXPLORATION into the hinterlands of MFP (Music For Paranoia). Figure 14 is a neurotic little work where this Boston seven piece examine contemporary social and sexual relationships with an air of cool detachment and irreverence. Human Sexual Response songs are bleak and ironic, quirky and enigmatic, dark and humorous.

The main problem is their self consciously clever and erratic inconsistency. The songs never really hook you. Strong numbers like 'Guardian Angel' and 'Unbe Unbe' use compelling vocal phrasing and lichee and harmonies, but fall short of anything really memorable. Even the haunting 'Anne Frank Story' gets lost in a series of meaningless musical breaks and eventually drifts off into heavy and oppressive repetition.

What this album really lacks is clarity of intention or expression or any real commercial appeal. It is redeemed by the fact that HSR are on an exploration that hasn't yet finished. Perhaps when they find out where they are going . . . + + +

RUPERT HINE: 'Immunity' (A&M AML 58519)
By Simon Ludgate

WHAT'S Nash The Slash doing on the cover? No, I'm only joking, and there aren't many of those here. Not musically anyway, despite the lyrics to the single 'Misplaced Love'. "I wonder is some joker sighs for what we've done".

Hine is a sort of singing Moog, virtually everything originating from that fine organ. This is a very low key affair altogether, so low-key in fact that it disappears from view. It's so boring! There's nothing really wrong with it technically, but nothing excites you, raises your consciousness, revives flagging spirits, gives you hope . . . you know, that sort of thing.

Someone might have put it together in their basement if they happened to have a studio down there, designed as an exercise in their own amusement and I'd venture to suggest this applies here.

Not exactly borne out of extensive gigging then, in fact judging by the introversion of the lyrics, Hine has never stepped past picking up the milk from the front doorstep, apart from the occasional affair (but the girls were probably wheeled across the Wilton to him). Viz: from 'I Hang On To My Vertigo'. "The best release I know/Some way to let go/hang on to my vertigo." Or if you'd rather, "I think a man will hang soon/He's hiding in a back room".

There's no variation, no light and dark. To prove it's not just me being a miserable sod, below are the comments of the people who happened to be sitting in my kitchen when I was reviewing this album.

"It's a dirge. Sounds like so many other things." "Can you switch it off?" "He needs to go back to his studio and re-think his production." See. + + +

THE GAP BAND: 'The Gap Band III' (Mercury 6337 110)
By Paul Sexton

HAVE YOU ever had a lover who put the pedal to the metal? Would you know even if you had?

It's not just the lyrics of the Gap Band that are unusual. Earlier singles suggested that they were a step away from the black music norm, and 'Oops Upside Your Head' will always be one of those freak dance hits. Their third album confirms everything you might have hoped for.

Their style of soul is indulgent but imaginative, irreverent but irresistible. It's mean and funky, that's all that matters. And it's here along with a great deal else, like the strange, crazy and great 'Humpin' (a dance, would you believe?) and 'Gash Gash Gash', both from the Parliament/Funkadelic ban of lunacy.

Throughout, you just know that they're respectful of all the old soul greats, but feel they can expand on what's gone before. They can, and if you want eclectic soul you'll realise it. + + + +



Thin Lizzy: This will sell like Dublin Guinness.

Tinny Lizzy

THIN LIZZY: 'The Adventures Of . . .' (Vertigo LIZTV 1)
By Mike Nicholls

THE SUDDEN APPEARANCE of a compilation album at this stage of the band's career is something of an own-up all round. The last two years have not been the band's most creatively rewarding even if they have provided Lizzy with half of their winning 45s.

Hence the below par 'Black Rose' and 'Chinatown' albums contribute five offerings ('Alibi', 'Do Anything', 'Sarah', 'Chinatown' and 'Killer On The Loose') to this hit singles collection which exceeded the number culled from the real flesh and blood of the group's success - the 'Jailbreak', 'Johnny The Fox' and 'Bad Reputation' LPs.

Ironically, it's these cuts that haven't dated and probably never will. 'Jailbreak' and 'The Boys Are Back In Town' catalyst still sound as fresh and energetic as they did five years ago when Phil and da boys were perfecting striking a balance between writing top rock songs and acceptably metal - orientated techno - flash.

The other real gem is '72's seminal 'Whiskey In The Jar' which for some time looked like labelling the band one-hit wonders. It's a tribute to the tenacity of Messrs Lynott, Gorman and Downey that they kept their act together throughout the years of wilderness and guitarist problems which is somewhat undermined by this lack - lustre collection.

Nice packaging and TV advertising will ensure that it sells like Dublin Guinness but if it's a truly representative selection of the best of this occasionally brilliant band's material you're after, look no further than '78's 'Alive & Dangerous'. That was their real heyday as the quality of their subsequent stuff sadly confirms. + + + +

THE SHAKIN' PYRAMIDS: 'Skin 'Em Up' (Virgin/Cuba Libre V 2199)

By Mike Nicholls

NO CHEAP SHOTS about Virgin bulk-buying Scotland, thank you very much, but one can't help noticing that they've signed a rockabilly band just when the music happens to be hipper than it has been for years.

Particularly pleasant is 'Tennessee Rock 'n' Roll', aided and abetted by some satisfying upright bass slapping and vocal harmonies from the others. 'Let's Go' boasts a similar sort of relaxed yet vibrant effortlessness interspersed by some wiry harp playing from the singer.

But the real stand-out is the self-penned 'Sunset Of My Tears', a ripe slice of litters schmitz with vocic cracking and strings scraping in all the right places. + + + +

SHONA LAING: 'Tied To The Tracks' (EMI 3360)
By Simon Tebbutt

THE ONLY gripe I've got against this album is that it's overproduced. The pretty arrangements, laced with tasteful and innocuous guitar and synthesiser, detract from the tough realism of these songs about love and loneliness and life in the city. This is the trap that Baez fell into and Mitchell avoided - an essentially personal singer with folk roots lacking studio direction and so falling for bland and obvious formats.

The production is most evidently at odds with the feeling of the songs in the desolate 'No Fixed Abode' and the bitter 'Money Is The Measure' ("A digital democracy/I wouldn't hope for it/Can you cope with it?") but washes all the numbers with a kind of sameness they don't really possess.

But is any of this commercial enough to sustain more than a one off hit? Well, that doesn't seem to bother Shona so I don't see why it should be any of my concern. I'll give it four. + + + +

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DRUNK ON SPUNK

Pic by G. J.F. Scott



Spandau's Tony Hadley: time takes another cigarette

HUMAN SEXUAL RESPONSE The Venue, London By Simon Tebbutt

HERALDED AS the newest wave across the Atlantic of Human Sexual Response come over as another bunch of bright young things washed up on the cerebral rock.

A Boston seven piece, they kicked off with their rousing 'Guardian Angel' — which sounded remarkably like Love Affairs 'Rainbow Valley' to me. HSR music is an amalgam of genres. Strains of punk and funk pulled through older images, they used erratic vocal play and soaring harmonies to create a barrage rather than a wall of sound.

The mixed intellectual pretensions and philosophical influences of Lenny Bruce 'How To Talk Dirty And Influence People' and college kid irreverence really comes to the fore in 'What Does Sex Mean To Me', an examination of contemporary morals and a call for the release of sexual inhibitions.

HSR are making experiments which don't really work at the moment. Not constrained by flashy stage trappings and images they feel free to ask questions. But the only answers appear to lie in artistic indulgence, personal relations and physical love. Right on, man.

THE NIGHTINGALES/ILYA VOLKSWAGEN Rock Garden, London By Ross Reid

"BY AIR or by car, sir"...Ilya Volkswagen, the Leicester limes' soft and smooth, pounding engine. A steady beat and the Rock Garden crowd sit back and relax to it. There is no atmosphere.

A couple of the Volkswagen songs hinge on the ability to inject energy — lyrically. 'Amazon' is one of the best Volkswagen songs — the only one memorable as one of the few introduced — with Paul's manic primal cry making Adam Ant sound as tribal as the Black and White Minstrels.

"By air or by car, sir"...The Nightingales, Birmingham's birds. Introduced by Rob in usual energetic-drawl fashion. This is the Brummie rap.

The drummer was like a fisherman, the bassist a happy Marx Brother, and the vocalist, Rob, enjoying his trip to the Garden. All in all a fun band without the electronics, Rob asked for the engineer at the Garden to turn down any echo on his mike. The Nightingales should be acoustic — totally un-wired, I would like to see them on 'New Faces'. Great for the kids, they played a short set and skipped off to quips from the bemused engineer: "Have you finished?". Rob's reply "That's the same as me asking you if you're a dj". Fly away Peter, fly away Paul, the Nightingales did it all.

SPANDAU BALLET Sundown, London By Mike Nicholls

LIKE ALL the best secret shows, a queue stretches furlongs down the road hours before the band are due to appear onstage. The guest list of hundreds are hospitably herded ahead and offered free membership to the hippest new Wednesday night in town. This ain't no party, this ain't no disco, this ain't no fooling around.

It ain't no ordinary gig, either. The brash, balconied Sundown is poles apart from yer Lyciums and Palaises providing infinitely more intimacy and scarcely any less visibility. Then there's no unfortunate support act to tolerate. Plenty of time to rub shoulders with Steve Strange, the Ants' new bass player, Blondie's drummer, a (professional) Blonde lookalike and all the other bright figureheads of this new configuration.

Of course, nothing is really new, whether it's the satin 'n' tat 'n' make up of the band mirrored in most of the crowd or the Spandau sound itself. But like the Pistols before them, the Ballet are encouraging a more active approach to nightlife, a reluctance to be swamped by rock 'n' roll's inexorable drift back to tradition. And the intonation with dance, stance, image and lifestyle doesn't mean they're merely this year's

Secret Affair, notwithstanding the sleeve note silliness.

Musically, SB can hardly be said to be revivalist even if they are not as yet exploring uncharted territory. But the integration of synthesizers, John Keeble's fully synthesised drums, soaring vocals and percussion shows they're getting there — and, perhaps more significantly, providing other bands with both the initiative and incentive to carry on where they leave off.

Until that happens, the Spandaus rule their particular roost and one of the main reasons why they have enjoyed mass success is because their sound remains within a familiar framework. 'Toys' is an extension of the great British grandiose pomp rock tradition and 'Musclebound' follows the conventional pop song pattern, the chorus introduced after the second verse.

I believe the band when they say it owes more to the "Russian Constructivists" (ie music while you work for chain-ganged peasants) than right wing totalitarianism if only because apart from Gary Kemp's oriental guitar fills their eastern threads visually encapsulate such an impression.

Out of town fashion aficionados might care to note that the current Spandau look consists of sweeping Arabesque shawls and scarves.

Singer Tony Hadley also looking suitably western in late mediaeval rustic cords, another example of this dignity of labour lark.

I also believe the band when they

say they've never heard of King Crimson (they're all too young!) though you'd never guess on hearing their intro to 'Mandolin' or witnessing the use of hazy, pastel-coloured lights. History always did have a habit of repeating itself and the group succeed in amalgamating a diverse set of styles.

The most predominant is the irresistible pulsebeat of tunes like 'The Freeze' and 'Age Of Blows' which are at once tough, melodic and needless to say, funky. On the new single 'Glow', guitarist Steve Norman raps heavily on congas to produce a sound not dissimilar to Santana's rhythmically Latin 'Jingo'.

If such musical dilettantism is regarded a fault, then it's not the group's only one: for such an early stage in their career everything is a little too cool and calculated — from Martin Kemp's stereotyped bassists' shape - throwing to Hadley's non-stop use of cigarettes as props. Tellingly, it seemed the audience could sense this, as indicated by their indifference to receiving the predictable 'To Cut A Long Story Short' encore after only a 50 minute set.

Still, the fact that it's only early days yet also means there's plenty of scope for progression. And when countless imitators of their drunk-on-funk blueprint are snapping at their heels, you can bet they'll pull one or two interesting tricks from their ultra-billowing sleeves.

RED SHOES Upstairs at Ronnie Scotts, London

By Mary English

RED SHOES are not a Costello rip-off. Neither are they wholly like the bands that have so obviously influenced them. Names like the Jam, Clash (pre-Sandinista) Skids, Blondie and the Ramones flashed through my mind. The vocals were mixed just right and Richard on lead did nothing to slow the pace.

The set comprised of all original numbers except 'Tears of a Clown' which found Gaz making ridiculously faked passes at a girl in the front line.

I would have preferred to have heard some new tunes and maybe a couple of slow numbers but I think that where their strength lies; they don't TRY anything which they can't make you work for.

JOHNATHAN RICHMAN AND THE MODERN LOVERS The Psyche Delly, Washington DC

By Jessany Calkin

JOHNATHAN RICHMAN is back with some new Modern Lovers. Apart from the bass player, the rest of the line-up is new, including two female backing singers, who look like they want to be Pat Benatar when they grow up. They are none the less very professional and harmonious, well co-ordinated with the band.

Johnathan played old songs from previous albums, classics like 'Ice Cream Man', 'Here Come The Martian Maritians', and 'I'm A Little Dinosaur'. There were a few cover songs, and an inspired new one: 'Starved Of Affection', delivered on and off stage, with and without microphone.

His voice is good, his lyrics witty and the music solid, but this is a band you have to see to appreciate.

THE FRESHIES Tiffany's, Bath

By Fred Williams

DESPITE the dose of success The Freshies have had due to their recent angle the effects of their fame have by no means penetrated the capillaries of the West Country. It was surprising to see the headline act bring the number of people present up to less than 40 — including band, support, barstaff, bouncers, management and liggers. Oh, and probably a dozen paying guests.

Taking the single as an object to point at: it's not a typical Freshies song so much as a typical Freshies idea; Freshies, song, an idea all being the brain-child of vocalist Chris Sievey, who's already gained some notoriety as a result of his more bizarre self-promotion stunts. The music is a blend of punk and rock elements that has foremost, a demanding urgency that still permits lyrical and rhythmic coherence. The numbers are all marked by a bright texture and a logical consistency.

Pull the plug

THE UNDERTONES Bristol University By Fred Williams

FOR THE most part, the visual image of The Undertones is that of no image, a more harmless - chap - in - the - next - flat look would be hard to imagine. They lunk around the stage with rhythm in mind and, well, act casual.

Except, of course, Feargal Sharkey. Similarly attired in pure nondescript, the attention nevertheless focuses on him, the man of action. The high-pitched, strained voice is matched by manic movements that make him a rival, more intense, frontman than fellow countryman Bob Geldof. He is a private world, he often turns his back to us as if he's confessing something; he has dramatic words and actions to match them, and over-compensates for the rest of the band's low profile: the crouching postures of self-induced anguish look awfully like Basil Fawlty in one of his raves.

The set itself was played fairly safe; while their coherent themes are backed with varied yet integrated structures, it seemed at times like they were a man short: gaps in the vocal / lead guitar line suggested space for sequences from, say, horns or keyboards. Just my imagination?

The Revillos, billed before, played after The Undertones; considering their set, the most fitting for a rag night. It was better that they did follow on. The Revillos are nothing but rampant; rampant sound, rampant looks, a spectacular onslaught of the senses played to a seething mass of people whose senses must have been well frazzled by this time anyway. The set gets well steamed up and then, almost at the stroke of midnight, absolute silence. A plug got pulled somewhere, and the embarrassed R's spent five minutes offstage and 10 minutes regaining momentum before demolishing what was left of our imaginations.

PRAYING MANTIS Marquee, London By Malcolm Dome

IF I were feeling vitriolic then I'd accuse Mantis of displaying more flaws than the Empire State Building (think about it).

For one thing, leader Tino Troy tried embarrassingly hard to come across as an affable yet larger-than-life frontman. The result was that he seemed contrived.

Secondly, the band seemed decidedly uneasy when going for an out and out rock approach. Numbers in this vein from the turgid 'Praying Mantis' anthemic set opener (a real nursery rhyme after the stirring 'Dambusters' intro tape) to the equally forgettable 'Rich City Kids' lacked true grit. To compound the issue, neither Tino nor fellow guitarist Steve Carroll could carry off the traditional macho poses so beloved by hard rock aficionados.

With all this negativity why did I find myself vaguely enjoying the set? Simply because musically they were nearly strong enough to overcome their failings for a crisp 50 percent of the time, anyway. The excellence of such epics as 'Lovers To The Grave', 'Children Of The Earth' and 'Beads Of Ebony' wouldn't be denied. This wasn't a BAD performance. Just misdirected.

Lot of rhythm

SIAM/ALI THOMSON Cedar Club, Birmingham By Simon Ludgate

RECENTLY snapped up by A&M on the strength of a demo tape, Siam suffered the unenviable task of playing their second gig ever in front of a motley crew of punters in Brum's dingiest quarter. In short, they were astoundingly good, and I got the feeling I was watching the birth of a possible mega-group. Fronted by a lithe, attention grabbing singer called Jacqui, Siam belted out powerful rhythms. If they can achieve this standard now, they will be sensational in 12 months. You read it here first.

Main attraction Ali Thomson would have had an easy entrance if there had been more than 20 people in the audience. I have never seen a worse-attended gig, but everyone concerned was philosophical about it.

I was surprised by just how good this middle of the road artist was, and he's worth checking out live, even if the same can't be said for his album. It's a ridiculous situation, but Ali Thomson is just too good. The smooth, sophisticated sound weaves an intricate web and leaves you convinced that he's never been anywhere other than Los Angeles, despite being a native of Glasgow.

However, I admire anyone who has the guts to play an immaculate set where the band outnumber the audience. They could have been playing Wembley if you were to judge the gig on their devotion to duty.

Supported by a very experienced band, including one of my all-time fave drummers: Ted McKenna, late of the legendary Alex Harvey Band and Teagars, guitarist Alan Murphy, who usually works with Kate Bush, and plays searing guitar, Thomson unravelled a tight, entertaining set. David Roach span some excellent sax through 'Fool's Society', 'African Queen' and 'Jamie'. Thomson's moderate US hit 'Take A Little Rhythm' and 'The Hollywood Role' closed proceedings. This gig was audible and visual proof that anything done well, whether it's to your taste or not, is enjoyable.

Tom marches on (geddit?)

TOM WAITS
Apollo, Victoria
By Mike Nicholls

A CLOUD of cigarette smoke, an exaggerated stagger and a cough that could silence a cancer ward and you know he's arrived — the patron saint of railway station bars, pouring out more bruised ballads about the walking wounded and the terminally disturbed.

Tom Waits comes dangerously close to parodying himself into a corner. Not only with his obsession with the seedier side of life but also because of the whole carefully-constructed persona, dressed like a tramp, interrupting "selections" to hit some liquor and yearning for the hookers 'n' hoboes 'n' downright drunks of Skid Row.

But when he tears the heart out of street - epics (there ain't no other word for them) like 'A Sweet Little Bullet From A Pretty Blue Gun' and 'A Sight For Sore Eyes' there's no doubting you're in the company of an original.

The image is underpinned by a sense of humour black enough to freeze-dry the Thames and a piano style that has to be heard to be believed. Plus the guy is a born entertainer — a method actor, almost, whose empathy with his victims blurs the distinction between reality and perversely wishful thinking.

Of course, whenever Waits threatens to carry us away with his maudlin authenticity, he's always quick to diffuse it with some brutal jabs. So 'On The Nickel' — LA's Bowery — is followed by a crack about cremated winos burning with a pretty blue flame. Mr Siegel — this time about Las Vegas, "the only place where you see teeth in pawn shop windows", deals with a different brand of decadence.

Other songs, casually culled from most of his seven albums, concern hitch-hikers, lovers, loners, losers, '57 Chevies, New Orleans, Kerouac and so on, the whole set impeccably constructed, climaxing with the achingly soulful 'Jersey Girl'. This in turn is deflated by the superb 'My Piano Has Been Drinking (Not Me)' complete with some fancy footwork on the piano keys.

Then with his skinniest shuffle he left the stage, politely raising his hat as the band played on. As acquired a taste as home - stillied rye and no less potent.

NINE BELOW ZERO / JOOLS HOLLAND / THE KEYS
Hammersmith Odeon
By Robin Smith

WHAT A bunch of goodies were in store from A&M's triple package.

The Keys write the songs that Elvis Costello forgot about. Neat and light and with the best gritty harmonies this side of Dire Straits, they damn near left me breathless. Every song served up immediate infectious lines from ballads to the Japanese reggae of 'KO KO'. Last week a support slot at Hammersmith Odeon, next week the world? I really hope so.



Tom waves to his mum.

Pic by Andrea Casali/11

I still can't quite decide what it was, but something was missing from Jools Holland's performance. I don't think the world is ready for the great swing revival — even with the talents of his new backup duo the Wealthy Tarts swaying and singing like humming birds on heat. Hammering away on the piano, Jools looked like an unearthly combination of Stevie Wonder and Elton John rolled into one. A lot of money's being spent on this kid and I hope it's going to be worth it.

Well, well, well, I've always been prepared to write off Nine Below as a bunch of nicks bordering on Doctor Feelgood. But what a performance. Jesus, they even had a dry ice machine.

"What are we, f..... Iron Maiden?", quipped Dennis Greaves as the first 17 rows of the Odeon were up and yelping within a few minutes. Old blues, new blues and

Tamla, Nine Below romped through 'em all with the energy of a well-dressed Status Quo. A triumph, I tell you.

BAUHAUS
9:30 Club, Washington DC
By Jessamy Calkin

TRICKY KEYBOARDS' Theatre of Hate/Psychedelic Furs vocals: still a comprehensive and refreshing sound here. Rapid Eye Movement are fast and danceable, but I would criticise their lack of change in tempo and their lack of professionalism.

It was professionalism (and arrogance) with which Bauhaus staggered everyone. They are incredible to watch, and American critics rave about "this sinewy new Messiah, this Demi-God" that is Peter Murphy. But I sensed a slightly jaded, more mechanical

delivery than before. 'Bela Lugosi' was missing; they played a lot from their album; 'Terror Couple' and 'Stigmata Martyr' were excellent; and 'Telegram Sam' moved the earth, the audience shook the floor. But their music on stage is beyond romantic; it is cold and efficient, gothic and sinister to the point of a knowledge of death.

GRATEFUL DEAD
Rainbow, London
By Martin Village (MA, Cantab)

ON FRIDAY, the first of two nights, the Dead hit an appreciative — and at times ecstatic — audience with a display of virtuosity which has been too long absent from these shores.

Taking things to the very edge, like the true Wild West Frontiersmen of rock that they've always been, they covered old raga territory ('Candyman', 'Truckin'), newer material ('Feel Like A Stranger') before going back to their rock'n'roll roots with 'CC Rider' and 'Johnny B Goode'.

Through 'Fire On The Mountain' and 'Dark Star' it was an inspired Phil Lesh and Bob Weir driving Garcia — a man with an eye for the main chance — on fantastic excursions up and down the fireboard.

Without gags or distractions (and a four hour show) the Dead were pure professionalism, replacing the chill of winter with a high in the air. (Somehow I find this hard to believe. — Ed.)



The Dead's Jerry Garcia. Unbelievable Isn't It?

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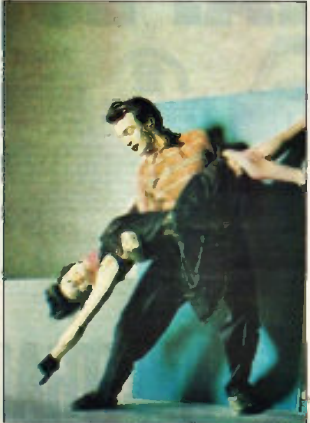
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AMSTRAD

GREAT PLAYERS

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DANIELA SOAVE (aided by SUNIE) investigates how fashion follows the stars, in part one of a four week series. Parts one and two — snappy dressers. Part three — designers. Part four — YOU, plus the chance to win yourself a specially designed outfit. Photography: JILL FURMANOVSKY. Art Direction: LIZ GILMORE





HONEY BANE Dress and net petticoat from Fun Factory, gloves belonged to her grandmother, shoes from "somewhere in South Molton Street". Hair by Ronnie, "a mate". (See previous page.)



ROBERT SMITH (THE CURE) Jacket is his old school blazer, V-neck from a jumble sale, plain white T-shirt "you can get them anywhere", shoes from Brighton, £12. "I don't spend a lot of money on clothes - or anything." (See previous page.)



HUGO BURNHAM (GANG OF FOUR) Jacket £5 and socks from Flip, Covent Garden, white shirt second hand shop in Tottenham High Road, waistcoat and trousers 50p and £2 respectively, ex-Dormie Hire. Brothel creepers bought at Leeds Market two years ago, £15. (See previous page.)



MARIANNE FAITHFULL Trousers by Pinto, shirt by Ossie Clarke ("I used to go to him for very grand dresses"), sweater from "Seditionaries, or whatever it's called this week" (World's End, actually!), Errol Flynn Boots, Riders, Kings Road. (See previous page.)



SPIZZ (SPIZZLES) White leather jacket £90 High Street, Kensington, black Spizzles T-shirt, black trousers £11, boots £30, Kensington Market. Previous page: jacket by Marnie £25, trousers from Second Image about £15, shoes Paris Ilea market 100 francs, free US T-shirt



BEN (HITMEN), STEVE (BOOKS) AND JEREMY LAMONT (MARTIAN DANCE) Ben's trousers £2 from a costumier, shirt from Anthony Hendley, Covent Garden, sash from a junk shop. Steve's coat, watch - chain and tie - pin from Richmond Oxfam shop, suit, shirt and tie from Help The Aged, St Austell, Cornwall, 18 hole Dr Marten Boots. Jeremy's brown and gold velvet jacket from Charles Fox, theatrical costumier £15, Japanese leather trousers, Kensington High Street £68, boots from Seditionaries £50. (See previous page.)



DAVID GRANT (LIX) AND RAMONA (MODETTES) David (previous page) Shirt cum jacket Griffin's £9.99, white shirt by Griffin's £9.95, trousers made by a friend, bow - tie by Stanley Adams £7.95. Ramona. (This page) Party dress, Camden Market, body - stocking from Fredericks of Hollywood, shoes from Cologne, Germany. (Previous page), Black wool jersey dress "I made myself", shoes from Cologne, Germany.



STEVE AND CAMERON (BIM) Steve's trousers and shirt by Chatters, Martin Guy jacket from Stanley Adams. Cameron's hooded windcheater by Chatters, Hanes white T-shirt bought in America, Levi 501's ("of course"), Cameron Shirt by Chatters, trousers from Jay's Rockability Store in Kensington Market, £17, Sperry Topsiders £32.



HAZEL O'CONNOR Cotton smock from an Indian shop in Oxford Street, dickie bow, home - made. Woolly cut - offs from Civil Service Stores, shoes second - hand from Vin at Kensington Market. Make - up by Cosmetics a la Carte (see previous page).



STING AND LARRY (HIS BODYGUARD) Sting wears free Yellow Magic Orchestra, T-shirt, parka by Japanese designer Michiko and Levis. Larry's T-shirt by 5th Column, Camden, Levi jeans and hiking boots by Adidas.



And the last word must come from surprise visitor Sting, who simply dropped in with bodyguard Larry to view the proceedings "And a smashing time was had by all... especially us!"

NEXT WEEK: MORE STARS AND FASHIONS

YOUR FIVE PAGE GUIDE TO WHAT'S ON FOR GIGS, RECORDS, TV, RADIO, FILMS. IN SHORT, ALL THE INFORMATION YOU'LL NEED!

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

THURS 26

ASHTON UNDER LYME, Spread Eagle (01 330 3323) Firestorm
 BARNSTAPLE, Chequers Club (01794), White Heat / The Vapors
 BATH, University (01225), Black Slate / The Krize
 BICESTER, King's Head (3100), Metal Mirror
 BIRMINGHAM, Odeon (021 643 8101), Adam And The Ants
 BLACKBURN, Bay Horse, Ruskin Bay Grace
 BLETCHELY, Compass Club (Milton Keynes 7000), Art Nouveau
 BRADFORD, Albion (0707), Mike Harding
 BRADFORD, Princeville (57845), Chinotone
 BRISTOL, Colston Hall (291878), Rose Royce
 BRISTOL, Tiffany's (3057), Gold / Stormtrooper / Stealer
 BROMLEY, Magpie, Swainstip
 BROMSGROVE, Whitehouse Club, The Bopais
 CAMBRIDGE, Great Northern (60360), Rank Amateurs
 CANTERBURY, Albany Wine Bar, Naughtly Thoughts
 CHESTERFIELD, Fusion (32964), Music For Pleasure / Espionage
 CLEETHORPE, Peppers, The Real Thing
 COLVILLE, Railway Inn (22085), Reaction
 COVENTRY, General Wolve (18602), Altered Images
 COVENTRY, Tiffany's (24570), Gang Of Four / Pere Ubu / Deft 5
 DERBY, Assembly Rooms (31111), Bow Wow
 DUNDEE, Kettlecrum (61073), Mezzanine
 ELLERSMERE PORT, Bull's Head (0153 339 5636), Zorkie Twins
 FELTHAM, The Arman (01 800 2112), Timothee Night
 GLOUCESTER, Leisure Centre (36488), Steeleye Span
 HIGH WYCOMBE, Nag's Head (21756), Reley, Mull, Oriental (20277), The Crack
 LEAMINGTON SPA, Crown Hotel (26421), Cherry Leamington SPA, Royal Spa Centre (3418), Chas And Dave
 LEEDS, Fan Club, Brannigan's (183252), Basement 5 / Equilibrium
 LINCOLN, Drill Hall (24383), Linnheart
 LIVERPOOL, Brady's Mathew Street (0151 22 7881), The Games / Dirty Air
 LIVERPOOL, Dolphin (051 709 8458), Madame
 LIVERPOOL, Warehouse, New Busk / Snips
 LONDON, Apollo And Paris, Rothornie (01 237 3043), New Cross
 LONDON, Bridge House, Canning Town (01 476 2289), Dolly Mixture / Gymnasium
 LONDON, Chelsea, Tavern, Southall (01 872 7081), Medium Medium
 LONDON, Daington, Homerton (01 381 0800), Pornhouse Heavy Metal Roadshow
 LONDON, Dingwells, Camden Lock (01 267 4887), Michael Des Barres
 LONDON, Embassy Club, Old Bond Street (01 406 5974), The Jets
 LONDON, Green Man, Stratford (01 534 1387), Jumbo Partners
 LONDON, Greyhound, Fulham Palace Road (01 380 0528), The Lamons / The Temper
 LONDON, Hammersmith Odeon (01 748 2612), Planxty
 LONDON, Hope And Anchor, Islington (01 259 4510), The Lucky Saddies
 LONDON, King's Head, Acton (01 892 0282), 6im / Jam
 LONDON, Marquee Club, Wardour Street (01 437 9603), Q-Tips
 LONDON, Moonlight, Railway Hotel West Hampstead (01 524 8010), The Screamers
 LONDON, Old Queen's Head, Brunton (01 274 3829), Broadcast
 LONDON, The Pegasus, Green Lanes, Stoke Newington (01 228 9630), Hank Wangford
 LONDON, Rock Garden, Covent Garden (01 240 2601), Department S
 LONDON, Ronnie Scott's, Frith Street (01 439 9747), Buddy Rice
 LONDON, Royalty, Southgate (01 826 4112), The Contrast
 LONDON, Ruskin Arms, Manor Park (01 472 0377), TJA
 LONDON, Swan Theatre (01 386 1396), AM Thomson
 LONDON, Star And Garter, Putney (01 756 0345), Juice On The Loose
 LONDON, Starlight, Railway Hotel West Hampstead (01 524 7811), The Random Band / The White Kids
 LONDON, Transhed, Woodhich (01 855 3371), The Yacht / The Europeans / Strictly Business
 LONDON, Upstairs at Ronnie Scott's, Frith Street (01 439 0743), Electric Light
 LONDON, The Venue, Victoria (01 834 5500), American Folk Blues Festival
 LONDON, White Lion, Putney (01 788 1540), Flush Harry
 LONDON, White Swan, Greenwich (01 681 5331), The Business
 LONDON, Windsor Castle, Horn Road (01 286 8403), The 282
 MANCHESTER, Apollo (061 223 1112), Tom Waits
 MANCHESTER, Band On The Wall (061 632 8825), Level Crossing
 MANCHESTER, Buccaton Castle, Stalybridge (0604), Whips
 MANCHESTER, Raters (061 236 9788), Bush
 MANCHESTER, The Bongos
 NEWCASTLE, UPON TYNE, Mayfair (23108), Classic Nouveau / Naked Lunch / Shock / Theatre Of Hate / Fed Gedge
 PORTSMOUTH, Rock Gardens, Overhill
 RICHMOND, Snooty's, The Castle (01 948 4244), Treatment / Plain Characters
 ROTTERDAM, Thurnstone Hotel, Prinsela Diestra
 SCUNTHORPE, Priory Hotel (8446), Silletto
 SHEFFIELD, Limit Club (330840), The Polecats



THE CURE (above) begin their biggest ever British tour next month...with a film as the support act!
'Carnage Visior's' a movie featuring music written and performed by the band, will be shown before the actual live performance. The only gig where *The Cure* will have a conventional support act will be at Brighton where there are no movie facilities. Bands playing here will be *The Visos* and *Exotic Pandas*.

The full confirmed list of dates now reads: Aylesbury Friars April 18, Poole Arts Centre 20, Portsmouth Guildhall 21, Brighton Top Rank 22, Oxford New Theatre 23, Swansea Brangwyn Hall 24, Taunton Odeon 25, Reading Hexagon 26, Canterbury Odeon 27, Ipswich Gaumont 28, Plymouth Polytechnic May 1, Bristol Colston Hall 2, Birmingham Odeon 3, Hammersmith Odeon 4, Derby Assembly Rooms 5, Manchester Apollo 7, Sheffield University 8, Leeds University 9, Liverpool Royal Court 10, Leicester De Montford Hall 11, Norwich St Andrew's Hall 12, Glasgow Tiffany's 14, Aberdeen Capital 15, Edinburgh Odeon 16, Newcastle City Hall 17, Middlesbrough Town Hall 18, Bradford (date to be confirmed) 19.

FRIDAY 27

SHEFFIELD, Penguin Club (185897), Linnheart
 SHIFNAL, Star Hotel (Telford 45111), Sleeping Dogs
 SOUTHAMPTON, Joiner's Arms (25612), Moulin Rouge
 SOUTHPORT, Theatre (10404), Charley Pride
 STOCKPORT, Smulger's Dan, Arms Hotel
 WOLVERHAMPTON, Civic Hall (21799), The Spots
 WORTHING, Balmoral (36232), Meantreak
 WANGANEE, Portbicks (5160), Taton
 WALKDEN, Bull's Head (061 790 2441), Rockin Horse
 WATFORD, Bailey's (38048), The Stylatics
 WATFORD, Red Lion (26208), The Kindergarten
 WOLVERHAMPTON, Civic Hall (21799), The Spots
 WORTHING, Balmoral (36232), Meantreak
 ABLESBIDE, Youth Club (3046), Imagines
 BARTLEY GREEN, Newman College, The Set
 BATH, Tiffany's (65347), The Vapors
 BICESTER, Red Lion, Shadr
 BIRMINGHAM, Deputh Civic Hall (021 235 2434), Black Slate / The Krize
 BRADFORD, Albion (27007), Mike Harding
 BRISTOL, Victoria Rooms, Riche Havens
 BRISTOL, Corn Exchange (53791), Bow Wow
 CAMBRIDGE, Profy Centre, Snips
 CHESTERFIELD, Brimington, Tavern (32344), Geddes As
 COVENTRY, General Wolve (18602), Chevy
 COVENTRY, White Lion, Putney (01 498 4500), Yaky Yak
 DERBY, Assembly Rooms (31114), Gang Of Four / Dover, Town Hall (206841), Naughtly Thoughts
 DUNFOW, Foakes Hall, Skirford Road, The
 EDINBURGH, Playhouse Wre Club (031 965 2064), Basement 5
 GLASGOW, Apollo (041 332 9211), Charley Pride
 GRIMSBY, Central Hall (52766), Lionheart
 HAILSHAM, The Crown (84001), Ammonites / John Clay Band
 HATFIELD, Polytechnic (58343), Black Slate / The Krize
 HILLINGDON, Football Club, Spider
 HUDERSFIELD, Future Club, Eros Centre, Berlin Blondes
 LACESTON, White Horse (2068), Dangerous
 LEAMINGTON SPA, Shammas, Claman Street (24292), Chassara
 LEICESTER, De Montford Hall (27832), Classics
 LEICESTER, Theatre Of Hate / Naked Lunch / Shock
 LIVERPOOL, Bradford Hotel, Level Crossing
 LIVERPOOL, Brady's (0151 236 3958), The Polecats
 LONDON, Victoria Apollo (01 426 6491), Ross Royce
 LONDON, Bridge House, Canning Town (01 476 2289), Ian Mitchell Band
 LONDON, Briton Town Hall (01 274 2722), Misty In The Roots
 LONDON, Chats Palace, MacInney (01 966 6740), Strangers In The Night
 LONDON, Club 94, Camden, Back Door Man
 LONDON, Dingwells, Camden Lock (01 267 4887), Team 3
 LONDON, Dominion Theatre, Tottenham Court Road (01 460 9523), Adam And The Ants
 LONDON, Greyhound, Fulham Palace Road (01 380 0528), The Yacht / Flying Colours
 LONDON, Half Moon, Haring Way (01 786 2387), The Lamons / Transzite
 LONDON, Hammersmith Odeon (01 748 4051), Eric Costello And The Attractions
 LONDON, Hope And Anchor, Islington (01 259 4510), Belle Stars
 LONDON, The Horsehoe, Tottenham Court Road Overhill
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), The Meteors / FX
 LONDON, Kennedy's, King's Road (01 352 0025), The Nutrate
 LONDON, Marquee Club, Wardour Street (01 437 9603), Q-Tips
 LONDON, Moonlight, Railway Hotel West Hampstead (01 524 7811), Furious Pig / John Demie / Jay Buckson
 LONDON, North East London Polytechnic, Livingstone Road, First Aid / Radio Moscow
 LONDON, North London Polytechnic, Holloway Road (01 507 7789), A Certain Ray / Bush
 LONDON, Old Queen's Head, Stockwell (01 274 3829), A Biggie Splash
 LONDON, The Pegasus, Green Lanes, Stoke Newington (01 229 9630), Juice On The Loose

LONDON, Rock Garden, Covent Garden (01 240 2601), Telephone Bus And The Smooth Operators
 LONDON, Ronnie's, Frith Street (01 439 0749), Buddy Rice
 LONDON, Ruskin Arms, Manor Park (01 472 0377), Devotion
 LONDON, Polytechnic South Bank (01 281 1525), Freshies
 LONDON, Squiril, Bromley Road, Catford (01 098 8650), Blue Cats
 LONDON, Star And Garter, Putney (01 756 0345), M E And The Imaginations
 LONDON, Thomas Polytechnic, Salad Bar (01 495 0818), Nulhan Fancy / Chasse
 LONDON, Upstairs at Ronnie Scott's Frith Street (01 439 0743), Black Market
 LONDON, The Venue, Victoria (01 834 5500), The Vapors
 LONDON, White Lion, Putney High Street (01 788 1540), Flush Harry
 LITON, The Favourite, The Stop Band
 MACCLESFIELD, Masonic, Rockin' Horse
 MANCHESTER, Portland Barrs, Piccadilly (061 236 8244), Marquis De Sade
 MANCHESTER, Portland Barrs (061 236 8414), Confessor
 MANCHESTER, Raters (061 236 9788), Altered Images
 MANCHESTER, Unist (061 236 9114), Naughtly Boys
 NORWICH, Cromwell's (817266), Chas And Dave
 NORWICH, Prince Of Denmark, Dissoluts Youth
 OXFORD, Corn Doty (14781), Chinotone
 PAISLEY, Technical College (041 887 1243), Silletto
 RICHMOND, Snooty's, The Castle (01 948 4244), The Screamers
 RYE, La Babau, New Brandos / The Soes
 SCARBOROUGH, Penthouse (63294), The Freshies
 SCARBOROUGH, Teboo Club, Girls All Our Best
 SHEFFIELD, The Star, Nightingales
 SOUTHEND, Ratski, James Vane
 SOUTHPORT, The Sandbaggers, Coronation Walk Foreign Bodes
 STAFFORD, North Staffs Polytechnic (52331), Arrogant
 STOKE NEWLEY, Victoria Hall (24841), Steelee Span
 SWINDON, Brunel Rooms (31264), Odyssey
 TOLWORTH, Recreation Centre Richard Dancie
 WASHINGTON, Suddock Arts Centre (18650), Strange Relations
 WATFORD, Bailey's (38048), The Stylatics
 WEST RUMFORD, Pavilion (203), Gung Of Four / Pere Ubu / Deft 5
 WORTHING, The Balmoral (36232), Meantreak

SAT 28

ABERDEEN, Capital (3241), Charley Pride
 ALBANY, USAF Barrs, The Bopais
 BERNHAMSTED, King's Arms, Blading Road
 BIRMINGHAM, Barrel Organ (021 327 1353), Orphan
 BOLTON, Sports Centre, The Spizzies / Department S
 BRADFORD, Bridge House (25388), Dead Meat
 BRADFORD, Albion (27007), Mike Harding
 BRIGHTON, The Albatross (27874), The Migrants And The Lamons
 BRIGHTON, Art College (061411), Au Pas / Vol Sec / New Objects
 BRISTOL, Northgate, Drill Hall, Reaction
 CHARLHATTON, St Heliers Arms (01 642 2066), The Ladies
 CHESTER, Alton Hotel (35717), State Secrets
 COBBY, Festival Hall (3482), Snips
 COVENTRY, General Wolve (18607), Freddie
 CROMBROUGH, The Cross, Yakey Yak
 SADDLEBURY, Cannon, London Road (01 058 4500), Screed Bleu (Linnheart)
 EDINBURGH, Inverleith Inn, Megazones
 EDINBURGH, Playhouse Nite Club (031 665 2064), The Polecats
 EMBURY, The Midhurst Chinatown
 INFIELD, Scope Community Centre, Ponders
 End High Street, Bons Of Gals / AR 67
 FULFORD, The Emporium (01 554 8656), Rye And The Quarter Boys
 JERSEY, Fort Regent Leisure Centre, Stray Cais / Baracuda
 LEEDS, Favers Club, Tee-Vees
 LEEDS, Fyarde Green Hotel (49084), Private Dicks
 LEEDS, Queen's Head (31981), Motorhead
 LIVERPOOL, Brady's (051 236 7691), Basement 5 / The Tili
 LIVERPOOL, Philharmonic Hall (051 706 3788), Steelee Span
 LIVERPOOL, Warehouse (4682871), Morsmaye Bullen
 LONDON, Apollo, Victoria (01 826 6491), Ross Royce
 LONDON, Clarendon Hotel, Hammersmith (01 949



NEW ROCKABILLY hopefuls the *Jets* (above) continue their current tour with dates at: London Embassy March 26, Carlhaston St Heliers Arms 28, Bristol Pontin's Camp (Brean) Rock 'n' Roll festival April 4 and 5, Middlesex Feltham FC 10, Slough Alexanders 12, Basingstoke Angle Club 18.

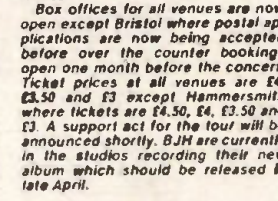
SUN 29

1343, Elgin Marbles
 LONDON, Columbia, Street Sports Centre
 BLACKBURN, The Papers
 LONDON, Dingwells, Camden Lock (01 267 4887), Spis Awt / Top Secret
 LONDON, Dominion Theatre, Tottenham Court Road (01 280 8562), Adam And The Ants
 LONDON, Green Man, Plumstead (01 854 0873), Flying Saucers
 LONDON, Greyhound, Fulham Palace Road (01 380 0528), Son / Ukraine
 LONDON, Hammerminton, Odeon (01 748 4081), Eric Costello And The Attractions
 LONDON, Hoop Grunt, Greenwood (01 450 8696), The Band
 LONDON, Hope And Anchor, Islington (01 259 4510), Hank Wangford Band
 LONDON, The Horsehoe, Tottenham Court Road (01 460 9523), Q-Tips
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), The Meteors / FX
 LONDON, Marquee, Wardour Street (01 437 9603), Q-Tips
 LONDON, Club 94, Camden, Case 7 The VBT
 LONDON, Old Queen's Head, Stockwell (01 274 3829), The Spaders
 LONDON, The Pegasus, Green Lanes, Stoke Newington (01 228 9630), Big Chief
 LONDON, Purchator Hall, Bayswater (01 278 9153), Riche Havens
 LONDON, Raters, Tottenham Lane (01 340 1020), Juice On The Loose
 LONDON, Rock Garden, Covent Garden (01 240 2601), Telephone Bus
 LONDON, Ronnie Scott's, Frith Street (01 439 0749), Buddy Rice
 LONDON, Ruskin Arms, Manor Park (01 472 0377), Neil Ray's HM Disco
 LONDON, Star And Garter, Putney (01 756 0345), Trimmer And Jordans
 LONDON, Two Brewers, Clapham (01 427 3821), Sad Among Strangers
 LONDON, Upstairs at Ronnie Scott's, Frith Street (01 439 0743), Black Market
 LONDON, The Venue, Victoria (01 834 5500), Hot Gossip
 LONDON, Waterlode Theatre, Ritherhwaite (01 237 9413), New Cross
 LONDON, White Lion, Putney (01 788 1540), Ricky Good And The Slicers
 LONDON, White Swan, Blackhoath Road Greenwich (01 991 6311), Marquis De Sade
 MANCHESTER, Devonshire Hotel, Ardwick
 MANCHESTER, Rockin Horse
 MANCHESTER, Mayflower (1061 223 1913), Anti-Pass / Bilibili
 MANCHESTER, Polytechnic, Cavendish Street (061 273 1121), Original Mirrors / The Ponderosa
 One Stop
 MANCHESTER, Portland Barrs (061 236 8414), Zorkie Twins
 MIDHURST, Technical College, Back Door Man
 HEATH, Lane Hotel (733), Claude Parant
 NORWICH, Romney Rye, Aze Band
 NORWICH, Whites (25338), G Squad
 NOTTINGHAM, The Club (980032), Stray
 NOTTINGHAM, Rock City (412544), Classics
 NOTTINGHAM / Shock / Naked Lunch / Theatre Of Hate / Fledge / The Screamers
 OXFORD, Corn Doty (14781), The Spokers
 PETERBOROUGH, La Scala, The Real Thing
 WESTON, Warehouse (82218), Cherry
 RAYLEIGH, Circa (77003), B-Wave
 READING, Target Club (58587), Larry Miller Band
 RETFORD, Porthouse, Carolairs (70881), Leather
 ROCHEDALE, Horsehoe Arms, The Reporters
 ROCHAMPTON, Frobel Institute, The Vapors / White Heat
 ST ALBANS, City Hall (64511), Bow Wow
 ST ALBANS, Horn Of Plenty (5143), The Zitz
 ST BARY GRAY, Blue Anchor, High Street, Street
 Pines
 SALISBURY, King And Bishop, Crane Street
 13113, Taton
 SCUNTHORPE, Henry Hill, Buccaton Armes
 SHEFFIELD, KGB & Bull Earth
 SUNDERLAND, Polytechnic (17819), Black Slate / The Krize
 TOWNFORD, Cross Stone Inn (6250), Whips
 WATFORD, Bailey's (38048), The Stylatics
 WATFORD, Red Lion (26208), Shadr
 WEST RUMFORD, Pavilion (203), Gung Of Four / Pere Ubu / Deft 5
 WESTON, Warehouse (82218), Stray
 WOOLTON, Lakeside, Fatal Dose / Asphixia

BARCLAY JAMES HARVEST (below) return to Britain this May for a short tour...their first tour for over a year. Dates are Liverpool Empire May 11, Newcastle City Hall 12, Edinburgh

Box offices for all venues are now open except Bristol where postal applications are now being accepted before over the counter bookings open one month before the concert. Ticket prices at all venues are £4, £5.50 and £3 except Hammersmith where tickets are £4.50, £4, £3.50 and £3. A support act for the tour will be announced shortly. BJH are currently in the studios recording their new album which should be released in late April.

Odeon 13, Manchester Apollo 14, Birmingham Odeon 15, Ipswich Gaumont 16, Hammersmith Odeon 18, Bristol Colston Hall 21, Southampton Gaumont 22, Leicester De Montford Hall 23.



FROM P23

EASTBOURNE, Congress Theatre (03833), Rose Royale
FALBOOTH, Laughing Pirate, Sue
GLASGOW, Bourne Castle (041 540 7745), H2O

LONDON, The Castle, Tooting (01 877 7018), Fruit
LONDON, Dominion Theatre, Tottenham Court
LONDON, Golden Lion, Fulham (01 385 3842),
Dance Band

LONDON, The Pegasus, Green Lanes, Stoke
Newington (01 726 5630), Ivory Coasters
LONDON, Rock Garden, Covent Garden (01 240
0779), Buddy Rich

THE POLEGATS, who begin an eight
country European tour next
week and includes a previously
unreleased track 'All Night Long'.

The limited pink vinyl edition of
their current single goes on sale this
week and it includes a previously
unreleased track 'All Night Long'.



ANDOVER, Oscar (04300), Les Miller Band
ATLESBURY, Brianas (2485), Maxillon
BLACKBURN, Bay Horse (4843), Earl Vase



QUEEN (above) CONTINUE to triumph in South America, where the band's
forthcoming concert at the 100,000 seater Maracana soccer stadium in Sao
Paulo, sold out in six days.

Record Mirror

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NOTTINGHAM, Boat Club (885032). Orange Juice
SHEFFIELD, City Hall (27885). Mike Harding
SOUTHAMPTON, Gaumont (79777). Eitha Costello
 And The Attractions
SOUTHEND, Talk Of The South (47921). The Real Thing
SOUTHSEA, King's Theatre (28282). Richard Dancie
SWINDON, Brunel Rooms (31354). Reluctant Stereotypes



LONDON Golden Lion, Fulham, (01 385 3847). Mashiva Teens
LONDON Cocksp. Dean Street, (01 437 4844). Car Thieves / Americans
LONDON Green Man, Stratford, (01 534 1837). No. 13 Manoeuvres 'n' Up
LONDON Greyhound, Fulham Palace Road, (01 385 0628). Geno Washington / O.J. Juice
LONDON Hope And Anchor, Islington, (01 350 4510). The Outsiders
LONDON Moonlight Railway Hotel, West Hampstead, (01 262 8811). Modern English / The Vipers
LONDON, Old Queen's Head, Stockwell, (01 274 3629). 20 Quins
LONDON, Penton Green Lanes, Stoke Newington, (01 226 9630). J & A The Flyers
LONDON Rainbow, Rainbow, Finsbury Park, (01 263 3148). Mo-Dettes / Beate Stars
LONDON Rock Garden, Covent Garden, (01 240 3881). The Spectre
LONDON Stapleton, Crouch Hill, (01 272 2108). Starhorse
LONDON Thomas A'Beckett, Old Kent Road, (01 703 2844). A Bigger Splash
LONDON Translated, Woolwich, (01 855 3371). Rock Talent Final
LONDON The Venue, Victoria (01 834 5609). Rise
MANCHESTER Refrains, (061 236 9788). Orange Juice / The Decorators
NEWCASTLE, UPON TYNE, City Hall, (20007).
NEWCASTLE, The Victoria, (17873). New Breed
NOTTINGHAM Ad Lib Club, 73 Jewells / Performing Ferrets / Competition / Cactus Man
NOTTINGHAM, Hearty Goodfellow, (42257). Colin Steeles' Brethren
PLYMOUTH, Circus Tavern, (4091). Chas And Dave
SHEFFIELD, City Hall, (22885). Mike Harding
SOUTHAMPTON, The Victory, (17873). New Breed
SOUTHSEA, Fossil Dose / Focus Music Company
SOUTHPORT, Sanabaggers, Coronation Walk, Mayham

THE ANGELIC Upstarts fronted by lovable Georgia Menil, are back on the road in April for a series of 'mainly northern' dates.
 Gigs are at Malvern Winter Gardens April 21, Newport Sparrow 27, Coventry Tiffany's 23, Scarborough Taboo 24, Bolton Sports Centre 25, Rottingham Clifton Hall 27, Bradford Tiffany's 28, Paisley Bungalow 28, Aberdeen Fusion 30.
 There is no news yet of another single or album from the band.
THE MANHATTAN Transfer have revised their tour itinerary which is announced in Record Mirror last week and the complete revised tour dates now run: London Apollo May 13-17, Edinburgh Playhouse 18, Liverpool Empire 20, Manchester Apollo 27, 28, Halifax Civic 24, Coventry Theatre 26, Blackburn King Georges Hall 27, Cropton Fairhead Hall 28, Brighton Centre 30, Reading Heragon 31, St Austell Cornish Coliseum June 7.
THE OUTSIGHTS who play Clapham 101 Club on March 28 have changed their date on April 7 from Richmond Snooties to Ilford Greyhound.
RELUCTANT STEREOTYPES who will be featured on the BBC television show 'Look Here' at 8.45 on April 14 will also be playing the following dates: London Clarendon March 28, Retford Porterhouse April 17.
THE SEARCHERS who release their new single 'Another Night' this week followed by their album 'Play For Today' next month, play a major London date at the Lansham Odon, March 20. More dates will be announced shortly.
THE DIRECTIONS who have been playing a series of gigs with the Q Tips play a headlining gig at the Fulham Greyhound on April 2.
THE MODERATES a Liverpool band who release their new single 'We Did It Again' on 8 Limited Records next week, will be playing the following London dates: 101 Club March 23, Thurlow Arms 78, Moonlight Club April 2.
ARRINGTON who were the subject of a recent rave single review in Record Mirror will be playing their first Hull Moon Hole, March 29.
BLUES BAND, Nottingham Rock, City April 11, London Hammer Smith Palace 12. The Rock City is

TOURS

now taking postal bookings and applicants should write to Rock City Advance Booking Office, Talbot Street, Nottingham. Ticket prices are £2.50 and don't forget to enclose a SAE.
LIBERHOUSE an all girl 'n'b' band play the following mainly London dates: Dublin Castle March 28, Gosspis 30, Ilford Cranbrook April 14.
JOHN MASTYON is set for a series of British dates in May with his new band comprising Jeff Allen drums, Alan Thomson bass, Max Middleton keyboards and Danny Cummings (percussion). Gigs are Birmingham Odon May 21, Brighton Dome 22, London Dominion 23, Dublin Stadium 26, Cork Connolly Hall 27, Limerick Parkway Hotel 28. All the beginning of next month Mastyn will be leaving for his first North American tour in four years where his 'Grace and Danger' album has just been released.
BIG TABLE, following London dates: 101 Club March 30, Chadwell Heath Greyhound April 7.
THE REFLECTIONS, who were formed from a nucleus of the Kones, will be playing Richmond Three Tuns March 28. After the gig they'll be recording their new single 'Disco Rhythm'.
THE SINGLES, Hendon Midland Arms March 27, Fulham Greyhound April 2, Camden Dingwells 8.
MEDIUM MEDIUM, whose new single 'Hungry No longer' has just been released by Cherry Red will be playing Derby Bunsco March 25, Hatfield Circus 28, London Venue April 2.
ANDREW HAYWARD AND PANIC BUTTON, following London dates: Blitz April 1, 101 Club 22.
BERLIN BLONDES, who recently released their single 'Pamerson' will headline the opening night of the Huddersfield New Future Club March 27. The band will also be special guests at the London Venue on April 8.

SPIDER added dates: Warrington Carlton Club April 5, Lancaster, Greenes Hall 9, St Helens Technical College 10, Ashton Under Lyne Sparhawk Eagle 11, Carlisle Mick's Place 15, Cambridge Great Northern 18, Gravesend Red Lion 17, Haslington Football Club 18, Hayes Brookhouse 19, Blackpool J.R.'s 24, Preston Warehouse 23, Carlisle Border Terrace 26.
OSIBISA, the leaders of Afro Rock, play a charity concert at the London Rainbow on April 11.
 Money raised will go to the East African Karamoja famine victims. The band witnessed the human suffering caused by the famine last year when they were flown out to the Karamoja province in Uganda.
 Band leader Teddy Osei told Record Mirror this week 'One always hears about these things and hears they're really sympathetic but the mind can not even come close to encompassing the enormity and true tragedy of the whole situation'.
 'I have seen sights which will haunt me forever and I can never be the same person again'.
THE CHEATERS, currently 'negotiating themselves out of their EMI contract', with the hope of a new deal in the near future, have still managed to line up a six week 'Sod The Price Of Petrol Tour' in April.
 Dates are: Liverpool Mayflower April 7, Workington Mastard 8, Carlisle Mick's Club 9, Hawick Tower Hotel 10, Cockerham Horizon 11, Egremont RU Club 12, Liverpool Mayflower 14, Newcastle Coopersgate 15, Brighton Golden Eagle 18, Sunderland Annabala 17, Kirkclevington Country Club 18, Liverpool Mayflower 21, Ramsey Greyfriars 22, Northwich Memorial Hall 24, Carlisle 25, March 25-28.

RELEASES

DURAN DURAN release a three track 12" single this week. The disc includes standard versions of 'Planet Earth' and 'Late Bar' as well as a specially extended 6 1/2 minute version of 'Planet Earth'.
THE STRANGLERS who leave shortly for a three month North American tour, release their new single 'Just Like Nothing On Earth' this week. It's taken from their 'MENINBLACK' album.
HONEY BANE'S new single will be 'Baby Love' released this week. It's a re-work of the old Holland Cozler Holland classic and is produced by Alan Shacklock.
SAD AMONG STRANGERS release a double A sided single 'It's So Good It's Incest' and 'My Kind Of Loser' on March 27. Following a series of pressing problems 'Here Comes The Caesars' is now once again available.

THE MARC BOLAN fan club release a three track Bolan EP this week. 'Return Of The Electric Warrior' features three tracks 'Sing Me A Song', 'Endless Sleep' and 'The Litac Hand Of Menthol Dan'. This last track was recorded in the late sixties in London and has been lost for many years. The other two were featured in the television shows 'Marc' which Bolan recorded for Granada TV. This single is being distributed to a wide range of outlets from stage one and a special picture disc is available to members of Bolan's fan club. For details send an SAE to Marc Bolan Fan Club, PO Box 5, Trowbridge, Wiltshire.
TENPOLE TUDOR releases their new single the spectacularly titled 'The Swords Of A Thousand Men' this week. This is Tenpole's first release since 'Three Belles In A Row' which was issued during the Son Of Stiff tour last October. Tenpole's new album should be out soon but a firm release date hasn't been set.

HAWKWIND ZOO, who comprise Dave Brock and Lemmy amongst many others, release a three track single with 'Hurry On Sundown', 'Kings Of Speed' and 'Sweet Mistress Of Pain' this week. The single on the Picknick label is available through Bullet, Rough Trade and Virgin or by mail order from Picknick, 82 Adelaide Grove, London W12. It's priced £7 which includes post and packing.
REVELATION who are reputedly one of the best British live exponents of the lovers rock style of reggae release their new single 'Tonight' this week. It's their first single since 'With You Boy', which was out two years ago.
THE COSMIC COWBOYS release their debut single for Gem records 'One Night Stand' this week. It's a song about the government, the unions and will be available in a picture sleeve featuring an unlikely picture of Maggie Thatcher and Michael Foot embracing each other.

COMSAT ANGELS

A SELECTION of bands recently featured in the recent 'Battle of the Bands' contest held up and down the country will be featured on a compilation album put out by RCA. Called 'Battle Of The Bands VOL 1' the album will be out this week and features Asylum, Arromatic / Tors, Pretty Boy Floyd and a host of others.

THE COMSAT ANGELS release their new single 'Eye Of The Lens' this week. The B side is 'At Sea' and a special 12" version of the single will also include two extra tracks 'Another World' and 'Gone'. The Comsat Angels will also be playing two dates in April: London Sundown April 7, Sheffield Top Rank 21.

EXPLOITED have signed a three year deal with Secret Records and their first single for the label will be 'Dogs Of War' out this week. The band's debut album will be out in April. Secret Records will also be taking over the band's first two singles 'Army Life' and 'Exploited Army Army'. Exploited are a four piece Scottish band who have toured with The Damned, amongst others.

BLUE ORCHIDS release their second single 'World This Week'. The single's out on Rough Trade and the band will be supporting Echo and the Bunnymen in late April with some headlining dates slotted in at the same time. A European tour by the band will follow in June.

THE BAD ACTORS from London who describe themselves as a 'Disco Punk' band release their second single 'Strange Loves On The New Sophisticated Noise' label this week. The band are currently in the studio recording an album and playing dates at the London Rock Garden on March 29.

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12 inch 4 track single
 Eye of the Lens, Another World,
 Gone and At Sea
 also 7 inch 2 track single
 Eye of the Lens and At Sea
 Produced by Peter Wilson and the Comsat Angels

Comsat Angels appearing at the Sundown
 Charing Cross Road, Tuesday 7th April.

RADIO

WAVELENGTHS

BBC RADIO ONE 279/285m 88.9 VHF
 BEACON RADIO 303m 97.2 VHF
 BBC RADIO BLACKBURN 337m 86.4 VHF
 BBC RADIO BRIGHTON 327m 85.3 VHF
 BRMB RADIO 261m 84.6 VHF
 CAPITAL RADIO 194m 85.8 VHF
 CARDIFF BROADCASTING COMPANY 221m 86 VHF
 BBC RADIO CARLISLE 208m 1.397m 84.6 VHF
 RADIO CITY 194m 86.7 VHF
 RADIO CLYDE 215m 85.9 VHF
 RADIO DEVONAIR 450m 85.8 VHF
 DOWN TOWN RADIO 293m 86 VHF
 RADIO FORTH 184m 84.8 VHF
 RADIO HALLAM 184m 84.8 VHF
 MEREWARD RADIO 275m 85.7 VHF
 BBC RADIO HUMBERSIDE 202m 84.8 VHF
 BBC LEEDS 386m 82.4 VHF
 BBC RADIO LEICESTER 180m 85.3 VHF
 BBC RADIO LONDON 200m 84.8 VHF
 RADIO LUXEMBOURG 208m
 BBC RADIO MEDWAY 206m 85.7 VHF
 RADIO MERICA 220m 85.8 VHF
 BBC RADIO MERSEYSIDE 202m 86.8 VHF
 METRO RADIO 261m 87 VHF
 BBC RADIO NEWCASTLE 206m 85.4 VHF
 BBC RADIO NOTTINGHAM 197m 86.4 VHF
 RADIO ORWELL 257m 87.1 VHF
 BBC RADIO OXFORD 202m 85.2 VHF
 PENNINE RADIO 255m 86 VHF
 PICCADILLY RADIO 261m 87 VHF
 PLYMOUTH SOUND 261m 87 VHF
 BBC RADIO SOLENT 221m 1.300m 86.1 VHF
 BBC RADIO STONE-ON-TRENT 200m 86.1 VHF
 SWANSEA SOUND 257m 85.7 VHF
 RADIO TEES 257m 85 VHF
 RADIO TIV (THAMES VALLEY) 210m 87 VHF
 RADIO TRENT 261m 86.2 VHF
 RADIO FACTORY 257m 85 VHF
 RTE RADIO 2 (EIRE) 253 / 255 480m 84.1 / 84.9 / 85.3 VHF



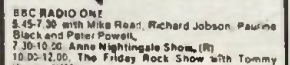
THE WHISTLE Test screens extracts of Radio One's marathon live hour broadcast of *The Who* and *The Grateful Dead* at the Rockpalast, Essen, Germany.

RADIO 210
 8.06-1.08. Late Show with Mike Quinn (AOR)
 RADIO TRENT
 5.30-6.00. Castle Rock with Graham Neale. The Selector and Free Tracks from Kratos and More.
 RTE RADIO 2 (EIRE)
 12.00-1.00 am. The Dave Fanning Rock Show. (RUMH/NWFL/INT)

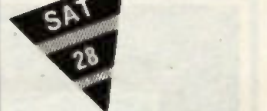
SEVERN SOUND
 12.00-1.00. Disco Show with Steve Ellis (S)
 RADIO TEES
 6.30-7.00. Disco Hour with Brian Anderson
 RADIO TRENT
 6.30-8.00. Capite Rock with Graham Neale. Rockpalast and More in concert. (RUMH/JOR/OB/PA/CO/PA)
 10.45-11.30. Pumping Iron with Bill Padley (RUMH/REY/INT)
 RTE RADIO 2 (EIRE)
 10.00-1.00 am. The Dave Fanning Rock Show (RUMH/NWFL/INT)



BBC RADIO ONE
 8.10-9.00. Richard Skinner. Live at Dundee University with Frankie Miller.
 10.00-12.00. John Peel, (NW/REG)
 BEACON RADIO
 9.00-1.00. Music into the Night with Mike Baker. (AOR)
 BBC RADIO BLACKBURN
 8.00-9.00. Spin Off with Steve Barker. (R/L/O JOB/PA/REG)
 RADIO CLYDE
 12.00-1.00 am. Billy Sloan Says Billy Sloan interviews Adam and the Ales, plays music by the Associates and reviews the Young Lords live.
 MEREWARD RADIO
 7.30-8.00. Deagle King Show. (AOR)
 9.00-10.00. Heavens Soul with Robert Jones (S)
 BBC RADIO NOTTINGHAM
 6.00-7.00. Jays C's Rockshow with an interview with French Heavy Metal band Trust. (R/L/O/INT/REV)



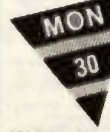
BBC RADIO ONE
 8.45-9.30 with Mike Read, Richard Jobson, Pauline Black and Peter Power.
 7.30-10.00. Anne Nightingale Show. (R)
 10.00-12.00. The Friday Rock Show with Tommy Vance. (HM)
 BEACON RADIO
 4.00-8.00. Newsnight. (R/REV)
 CAPITAL RADIO
 6.00-7.00. "Craving" with Roger Scott. (50/80)
 9.00-11.00. Peter Young Show. (R)
 RADIO CITY
 7.30-9.00. Soul City with Mark Joanz (S)
 RADIO DEVONAIR
 7.00-7.30. The Panel reviews new singles. (REV)
 RADIO LUXEMBOURG
 8.50-9.00. Stuart Henry Rockshow. (R/AOR)
 9.00-11.00. The Import Show with Tony Prince. (S/INT)
 BBC RADIO MEDWAY
 8.00-8.45. The Disco Scene with Dave Brown (S)
 BBC RADIO MERSEYSIDE
 4.30-8.00. Rock Around with Phil Ross and local band The Check. (R/L)
 METRO RADIO
 12.00-1.00 pm. Middy Music Explosion with Stephen Ayres (R)
 BBC RADIO OXFORD
 8.00-9.00. Rock Plus with Mike Kilbane. (R/L/OG/REV)
 PENNINE RADIO
 8.00-9.00. Reggae with Paul Cook. (REG)



BBC RADIO ONE
 2.00-4.00 US Top 30 with Paul Gambaccini
 4.00-5.00. Walters Weekly with John Walters.
 5.00-6.30. Rock On with Tommy Vance. Ken Menzies and Lids. (RIM)
 6.30-7.30. In Concert. Featuring the Blues Band.
 7.30-8.00. Richard Skinner Special.
 9.00-3.30. The Who and The Grateful Dead Live from the Rockpalast Festival in Germany. (Simultaneously broadcast on The Old Grey Whistle Test.)
 BBC RADIO
 12.00-1.00 pm. Billboard US Top 41 with Mike Sander. (C)
 9.00-12.00. Rock Nard with Mick Wright and Mike Davies. Plus The Selector. (R/L/INT)
 BRMB RADIO
 7.00-10.00. Motor City Funk with Nicky Staple. (S)
 CAPITAL RADIO
 4.10-8.00. Soul Spectrum with Greg Edwards. (S)
 1.20-1.00. Six Of The Best with Nicky Horne (R/PA)
 11.00-1.00 am. Roots Rockers with David Rogister and Super Minor. One Blood and Papa D Infernal. Special Sound System live at the Hammersmith Palais.

RADIO CITY
 7.30-9.00. Saturday Night Out with Mara Joanz.
 RADIO CLYDE
 11.30-12.00 am. "The Good, The Bad, and the Music" with M. Superbag. (S)
 RADIO DEVONAIR
 8.00-8.30. Dance To The Music with Tim Arnold. (S)
 DOWN TOWN RADIO
 6.00-7.00. Rockfile with Louise Edmondson. (HM)
 10.00-11.00. Discotex with John Paul. (S/O/PA)
 RADIO FORTH
 4.30-7.00. Disco Dynamite with Bobby Malcolm. (S)
 RADIO HALLAM
 6.50-8.00. Soul Sauce with Richard Searing. (S)
 BBC RADIO LEICESTER
 10.00-11.30. Intro. a teenage magazine show.
 6.00-7.00. Mordie Soul Show. (S/REG)
 BBC RADIO LONDON
 11.00-11.30. Echoes with Stuart Coleman. (RUMH/REV/50/80/INT/7/8)
 RADIO LUXEMBOURG
 7.00-8.30. Street Heat with Stuart Henry. (NW)
 8.00-9.00. Gold Rock 'n' Reggae with Stuart Henry. (R/REG)
 BBC MERICA
 6.00-7.00. Saturday Night Out with Andy Lloyd. (S)
 METRO RADIO
 4.00-9.00. Disco Saturday with Dave Porter. (B)
 10.00-11.00. Rock Show with Grant Goodard. (R/REG/INT)
 12.00-1.00 am. Hot and Heavy with Malcolm Mordie. (R)
 BBC RADIO NOTTINGHAM
 12.00-1.00 pm. Jays C's Jubilee with Jays C. (S)
 RADIO ORWELL
 9.00-12.00. Reggae Down with Dave Brown. (S)
 6.45-7.30. Solsel Rock with Oethyn Jones. Radio Victoria Featuring the Gang of Four. (R/L)
 8.30-10.00. Department Of Youth Pt 2 with Steve Hillage. Featuring an interview with Bow Wow Wow and a Rough Trade retrospective.
 10.00-11.00 am. Old Gold with Eddie Ascol. (50/80)
 RADIO RIO
 10.00-12.00. The Bob Harris Show. (AOR/50/80)
 6.00-7.00. "Sub Ruff" with Suresh. Asian music.
 9.00-10.00. "Night Train" with Raymond. (S)
 RADIO TEES
 8.00-10.00. Natural Mass with Brian Anderson. (RUMH/N/INT)
 10.00-12.00 am. The Soul Show with Kevin Keatings. (S)

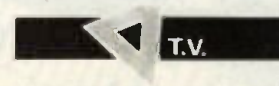
Programme Identification Code
 (R) Rock of all descriptions. (HM) Heavy Metal. (REG) New Wave / Independent / Experimental. (AOR) Album Orientated Rock. (L) Local Groups. (GG) Gig guides. (REV) Album and singles reviews. (F) Folk Music. (REG) Reggae. (S) Soul / Funk / Disco. (J) Jazz. (R) Rhythm and Blues / Blues. (M) Music. (R) Rock. (B) British Pop. (HM) Imports. (C) Charts. (PA) Phone Access. (M) Major Programme. (L/O) Late Night Spot. (OB) Outside Broadcast. (INT) Interviews. (N) News. (COMP) Competitions
 Plus a review of the Jim Morrison biography 'No One Gets Out Of Here Alive'.
 RADIO ORWELL
 4.00-6.00. Radio Orwell Top 10. (C/H)
 PLYMOUTH SOUND
 10.00-12.00. The Bob Harris Show with Bob Harris. (AOR/50/80)
 9.00-1.00. "Golden Days". (50/80)



BBC RADIO ONE
 8.00-10.00. Richard Skinner Show. (R)
 10.00-12.00. John Peel Show. (NW/REG)
 BEACON RADIO
 11.15-12.15. Rockstage: Stereo simulcast of ATY's Rockstage. Squeeze in concert at The Theatre Royal, Nottingham.
 RADIO CITY
 11.15-12.15. Rockstage: Stereo simulcast of ATY's Rockstage. Squeeze in concert at The Theatre Royal, Nottingham.
 9.30-11.30. Scouted Out and Roots Rocker with Dan Damon. (S/REG)
 RADIO CITY
 8.30-9.00. Great Eastern Express with Phil Easton. Featuring interviews with some of the personalities paying tribute to the late John Lennon at the Liverpool Cathedral Memorial Service. (R/L/OG)
 DOWN TOWN RADIO
 6.00-11.00. Missing Tracks with Ian Martin and Steve Roberts.
 RADIO FORTH
 10.00-12.00. Forth Bridges with Chris John. Retrospective rock music.
 RADIO HALLAM
 8.00-10.00. Mallorn Rock introduced by Dave Kener and featuring an interview with Vardis. (HM/INT/L)
 10.00-11.00. The Late Martin Kainer Show with Martin Kainer featuring New Wave Rock and blues music. (S)
 MEREWARD RADIO
 8.00-10.00. Heavens Rock with John Bracey. (R/L)
 RADIO MERICA
 L.15-12.15. Rockstage: Stereo simulcast of ATY's Rockstage. Squeeze in concert at The Theatre Royal, Nottingham.
 6.50-8.45. Album Chart Show with Charlie Partridge. (C/H)
 PICCADILLY RADIO
 1.00-3.00 pm. Sweeney with Mike Sweeney. (R)
 RADIO TRENT
 8.30-9.00. Castle Rock with Graham Neale. Featuring an interview with Milwaukee's Bernis Marsden. (R)
 8.00-10.00. Sounds Soul with Dale Wilcox. (S)
 11.15-12.15. Rockstage: Stereo simulcast of ATY's Rockstage. Squeeze in concert at The Theatre Royal, Nottingham.
 6.50-8.00. Pumping Iron with Bill Padley. (HM)
 RTE RADIO 2 (EIRE)
 12.00-1.00 am. The Dave Fanning Rock Show. (RUMH/NWFL/INT)



BBC RADIO ONE
 7.00-8.00. Studio 818 with Adrian Love. (M)
 8.00-9.00. Walters Weekly with John Walters.
 9.00-11.00. Rock On with Tommy Vance. Ken Menzies and Lids. (RIM)
 6.30-7.30. In Concert. Featuring the Blues Band.
 7.30-8.00. Richard Skinner Special.
 9.00-3.30. The Who and The Grateful Dead Live from the Rockpalast Festival in Germany. (Simultaneously broadcast on The Old Grey Whistle Test.)
 BBC RADIO
 12.00-1.00 pm. Billboard US Top 41 with Mike Sander. (C)
 9.00-12.00. Rock Nard with Mick Wright and Mike Davies. Plus The Selector. (R/L/INT)
 BRMB RADIO
 7.00-10.00. Motor City Funk with Nicky Staple. (S)
 CAPITAL RADIO
 4.10-8.00. Soul Spectrum with Greg Edwards. (S)
 1.20-1.00. Six Of The Best with Nicky Horne (R/PA)
 11.00-1.00 am. Roots Rockers with David Rogister and Super Minor. One Blood and Papa D Infernal. Special Sound System live at the Hammersmith Palais.
 CARDIFF BROADCASTING COMPANY
 10.00-12.00. The Tiger Bay Rock Show with new comedians. Salsars Da' Shell and Ralph Evans.
 BBC RADIO LONDON
 7.30-9.00. The John Lennon Memorial Service. From Liverpool Cathedral.
 12.00-1.00. Reggae Rockers with Tony Williams. (REG/CH)
 BEACON RADIO
 4.30-4.00. Sunday Odies Explosion with Giles Squira. (50/80)
 BBC RADIO NEWCASTLE
 3.15-4.00. Bedrock with Ian Penman. Featuring an interview with Jenco Partners and a look at the 2000 Fulham Review. (Classic) Newcastle. Avant Gardener. etc.
 BBC RADIO NOTTINGHAM
 1.00-5.00. Rock Cafe with Jays C. The Doors Story.



THURSDAY
 BBC 1 7.20-8.00. 'Top Of The Pops' with Richard Skinner.
 FRIDAY
 BBC 1 8.30-9.30. 'Barry Manilow: World Tour 1981'.
 BBC 1 9.10-10.10. 'Old Acquaintance' starring Bolle Bolle.
 GRANADA TV 8.15-8.45 'Clapperboard'.
 GRANADA TV 10.00-11.10. 'After All That... This'.
 SOUTHERN TV 11.35-12.50. The Late Premiere.
 Morgiana. Tom Hutchinson introduces another classic European movie.
 THAMES TV 8.00-8.30. 'Thames News' featuring Nicky Horne's 'Rock News'.
 YORKSHIRE TV 4.45-5.15. 'The Extraordinary People Show' with the all-singing/all-dancing Nolan Sisters.
 SATURDAY
 BBC 1 9.30-10.10. 'The Multi Coloured Swad Show'. Noel Edmonds introduces Michael Crawford, Squeeze and the Fourstars.
 BBC 2 1.00-1.30. 'Smart Money' starring Edward G. Robinson and James Cagney.
 BBC 2 3.55-5.15. 'Hollywood Canteen' starring the Andrews Sisters.
 BBC 2 8.30-10.40. 'The Old Grey Whistle Test'. The Who Live from the Rockpalast Festival, Essen, Germany. (Broadcast in stereo on Radio One VHF).
 BBC 1 10.00-11.30. The Michael Parkinson Show with Cliff Richard and Sammy Davis.
 BBC 1 11.00-12.25. 'Let's Scare Jessica To Death' - ghoulie thriller.
 BBC 1 11.55-1.30. 'Old Grey Whistle Test' Part II. The Grateful Dead live from the Rockpalast Festival, Essen, Germany. (Broadcast in stereo on Radio One VHF).
 ATV 10.30-12.30. 'The Wags' Sally James, Chris Everts, Lenny Henry and John Gorman wonder who will come off worst in the final flog of the series.
 HTV 11.30-12.30. 'The Mione Carlo Show' with Helen Reddy and David Essex.
 TVME TEES 12.00-12.30. 'Saturday Shake-Up' with live quiz and lunacy.
 MCP presents
TOYAH
 Special Guests **WASTED YOUTH**
 ODEON THEATRE HAMMERSMITH
 SATURDAY 6th JUNE 8.00 pm.
 Tickets £3.50 £3.00 £2.50.
 Available from B/O Tel. No. 748 4081/2. L.T.B. and Premier.



SUNDAY
 BBC 1 9.55-10.15. 'Brief Encounter' classic Fifties movie starring Celia Johnson and Trevor Howard.
 BBC 1 12.50-1.45. 'Eurovision Song Contest Preview'.
 BBC 2 4.50-8.45. 'Police in the East' - repeat of the Dundee boys' trip to Bangkok.
 BBC 2 9.15-12.05. 'Oh Lucky Man!' produced by Lindsay Anderson. Starring Malcolm McDowell and Ralph Richardson.
 BBC 1 12.05-12.30. 'The White Bus' another Lindsay Anderson production starring Anthony Hopkins and Arthur Lowe.
 ATV 12.30-1.00. 'The Muppet Show' starring Julie Andrews.
 LWT 10.30-11.00. 'The South Bank Show' with Verity Bargate, once director of the Soho Poly which spawned some of the great political playwrights of the 70s and 80s.
 LWT 11.30-12.15. 'Star Parade' with James Last and guests Boney M. Lynsey De Paul and Silver Convention.
 MONDAY
 BBC 1 7.20-8.00. 'Barriest'.
 BBC 1 9.10-10.45. 'Say It With Baby Grand' more musical satire with guest star Andy Fairweather-Lowe.
 BORDER, YORKSHIRE, ATV 11.35-12.15. 'Rockstage' featuring Squeeze in concert at the Theatre Royal, Nottingham.
 ANGLIA, HTV, THAMES, SCOTTISH, SOUTHERN TV 11.30-12.30. 'Rockstage' featuring Squeeze in concert at the Theatre Royal, Nottingham.
 GRANADA TV 11.30-12.30. 'Rockstage' featuring Elton John in concert at the Theatre Royal, Nottingham.
 GRANADA TV 8.00-7.00. 'Granica Reports' with Tony Wilson. 'What a Guide'.
 THAMES TV 8.00-6.30. 'Thames News' with Nicky Horne's 'Rock News'.
 TUESDAY
 BBC 1 (Midlands only) 8.50-7.30. 'Loch Ness' 'Toys'.
 BBC 1 (Midlands only) 8.50-7.30. 'Loch Ness' 'Toys'.
 BBC 2 7.30-8.00. 'Open Door: The Object of My Affection'.
 BBC 1 11.00-12.05. The Michael Parkinson Show with Lilli Palmer and Larry Adler.
 GRANADA TV 8.00-8.45. 'Live From 2' with Shelley Long.

Chosen for
The Royal Film Performance
 1981
 in the gracious presence of
 Her Majesty Queen Elizabeth The Queen Mother
 to aid the Cinema and Television Benevolent Fund
 At the Odeon Leicester Square on Monday 30th March
 at 10.15 am

CHARIOTS OF FIRE

Starring Ben Cross, Ian Charleson, Nigel Havers, Cheryl Campbell, Mike Krier
 Guest Stars (in alphabetical order):
 Lindsay Anderson, Dennis Christopher, Nigel Davenport, Brad Darr, Peter Egan, John Gualand, Ian Holm, Patrick Magee
 Screenplay by Colin Welland and Tim Vicary. Executive Producer: David Foyed.
 Produced by David Puttnam. Directed by Hugh Hudson.

FROM TUES. MARCH 31 **ODEON HAYMARKET** 01-930 2738-2771

SEP 8.00. Prog. 1.25pm 1.50pm 8.55pm. Chariots of Fire 2.45pm 4.15pm 9.15pm. Late Night Show Friday and Saturday. Prog. 8.45pm. Chariots of Fire 12.05 am.
 All times bona fide for best part Mon-Fri. Sat & Sun. except late show. Box Office Now Open.

TUES
31

BBC RADIO ONE
8.00-10.00 Richard Skinner. (R)
10.00-11.30 John Peel. (R/NW)
BBC RADIO BRITAIN
7.02-7.30 The Tuesday Show with Vince Gaddas
and Stuart Jones featuring 100% local rock talent.
Big guide and charts.
CAPITAL RADIO
9.00-11.00 The Peter Young Show. (R)
RADIO CITY
9.30-10.30 The Great Eastern Express with Phil Easton. (R/INT)
RADIO CLYDE
9.30-10.00 Steve in Your Ear with Graeme Monard
featuring the Photos, Richard Strange and Shakir
Elmers.
RADIO FORTH
9.00-10.00 Edinburgh Rock-Jay Crawford in
introduce live tracks by Whitesnake, Rainbow,
Gillan and Deep Purple.
10.00-10.30 Hot Tracks with Chris John. Rock re-
quests and topical letters.
RADIO HULLAM
10.00-10.30 The Late Martin Keiser Show with Mar-
tin Keiser. Featuring New Wave Rock and blue
comedy.
BBC RADIO HUMBERSIDE
7.30-10.00 The Paul Mansley Electric Wireless
Show with Tim Jibson. Featuring Jasper Carrott
with Luck!, tracks from Atmospheric Tours and a
discussion on the Permissive Society?
RADIO MERCA
7.00-9.00 Shock Waves with Andy Lloyd. (NW/L)
BBC RADIO NOTTINGHAM
6.05-6.45 Jaye C's Rock Review. (R/REV/NW)
BBC RADIO OXFORD
6.07-7.00 Top Tenity with Mike Kilbane.
PENNINE RADIO
6.03-9.00 Soul 'A' Heat with Paul Cook. (S)
PICCADILLY RADIO
1.00-1.00 Swanny with Mick Swanney. (R)
8.00-11.00 Transmission with Mark Radcliffe.
SEVERN SOUND
7.00-9.00 Phil Collins Special, introduced by Steve
Egis.
RADIO TRENT
8.30-10.00 Castle Rock Graham Noble speaks to
Chris Freer about the 'Where The Hell is Leicester
12.94 compilation.
RTE RADIO 2 (Ireland)
12.00-1.30 The Dave Fanning Rock Show
(R/INT/NW/INT)

BBC RADIO ONE
8.00-10.00 Richard Skinner. (R)
10.00-11.30 John Peel. (R/NW)
BEACON RADIO
7.00-9.00 Point B with Barry Curtis.
15 (REG) (R)
CAPITAL RADIO
8.00-11.00 The Peter Young Show. Featuring the
Skins in concert at the Venue.
RADIO CITY
9.30-10.30 The Great Eastern Express with Phil
Easton. (R/INT)
RADIO CLYDE
9.00-10.00 Street Sounds with Brian Ford. (NW)
RADIO DEVONAIR
6.30-9.00 No Nonsense with John Peers. (R/NW)
RADIO FORTH
8.00-10.00 Rock Report with Chris John and Colin
Somerville featuring the Skakin' Pyramids.
RADIO HULLAM
10.00-10.30 The Late Martin Keiser Show with Mar-
tin Keiser. (NW)
BBC RADIO LEEDS
6.30-7.15 MetroGnome. (R/NW/L)
RADIO MERCA
7.00-9.00 The Rock Show with Andy Lloyd. (R)
BBC RADIO NOTTINGHAM
5.05-6.45 Jaye C's Rock Show with Jaye C featuring
an interview with the Photos and a preview of
their forthcoming album 'Crystal Tips and Mighty
Mice'. (R/INT/REV)
PENNINE RADIO
7.00-9.00 Pennine Rock with Bob Priestly. Preying
Mantis and Geddy Lee. (R/INT/REV/INT)
PICCADILLY RADIO
1.00-1.00 Swanny with Mike Swanney. (R)
8.00-11.00 Rock Relay with John Evington. (HW)

MOVIES

EVENT of the week should have been the long-awaited release of Union City which marks the screen-acting debut of Ms Deborah Harry. Sad to relate, it ain't quite up to scratch.

With her blonde locks changed to a dun-coloured Brown, Debbie plays the bored housewife of an angst-ridden executive whose obsession with catching a mite thief leads to a bizarre murder. As he gets increasingly wired on an urban paranoia trip, our Debbie turns to the landlord to ease her troubled, er, mind. The plot reaches its fruition when she discovers that (Yeah) blondes do have more fun and that there's more to life than a scruffy kitchen and a brownstone tenement.

Though Chris Stein wrote the soundtrack, Union City is unlikely to prove popular with Blondie fans since Debbie plays most of the film as far removed from her image as possible. Highly evocative of 40s film noir and pulp comic fiction, the film also owes too much to the laissez faire French thrillers of the early 60s in which nothing seems to happen for about 90% of the time. And Debbie's strictly underplayed performance makes Raymond Lipscomb as her husband appear ludicrously over the top, a sweaty, twitching bundle of neuroses, you can virtually hear his uicers accumulating.

Director Mark Reichert obviously loves movies, but his self-conscious use of depression, dimly lit interiors occasionally splashed with orange neon generates academic interest rather than genuine atmosphere. Curiously value aside, it may well be worth the trip for one gloriously lachrymose scene of sexual fantasy when Debbie dresses up in black lace and adorns herself with red roses.

Pontiac? And that, crippled but alive, he pieces his life together around a bunch of similarly disabled whackos who have a kind of encephalic club in the local bar?

Inside Moves is a hugely optimistic tale of moral strength and character building by Richard (Superman) Donner and, dark and slushy as it is, is nowhere near as bad as it sounds. At least someone had the guts to try it and John Savage as the would-be suicide and Diana Scarwid as the waitress he falls for have real chemistry in the clinches. Take someone you love and a box of Kleenex.

Heartland is without doubt the best film out this week but as it will probably get a limited screening you'll have to put yourself out to see it. It's acutely you just don't see that many feminist westerns around these days. No guns, no violence - just the authentic story of a widow and her daughter who move out west to keep house for a modest cattle rancher. Brilliantly acted by all concerned and filmed in almost tangible colour, Heartland is everything its title suggests: a real joy without a trace of sentimentality.

And last and by every means least is *Str. Crazy*, in which those lovable zany: Gene Wilder and Richard Pryor continue the comedy partnership they began in *Silver Streak*. They needn't have bothered. *Str. Crazy* is an unbelievably self-indulgent bit of a comedy that was clearly more fun to make than it is to watch. Wilder never whispers when he can scream his head off and Pryor is reduced to excessive mugging just to compete.

Impartioned for a robbery they didn't commit, they go through a number of madcap prison routines before staging a daring (and absurdly convoluted) escape bid during an inter-prison rodeo. Crammed full of stock jokes and situations it didn't make me laugh once, and if I was socially committed enough I'd write 'This movie degrades you black prisoners' on all the posters. Yeah, them too. See ya next week.

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Light of The World

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“IS JAZZ-FUNK political?”

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Light of the World are currently riding high at the head of a trend that has been labelled by others as the New Wave of British Jazz-Funk. Riding high in the charts at present with 'Help Me Out' under the pseudonym of Beggar & Co and having just completed a successful mini-tour of Britain you would think that everything would be well in the Light of the World camp. However, the band are not about to get carried away with the euphoria of their situation and they are anxious about the future of British jazz-funk movement.

Guitarist and one of the band's founder members Breeze McKrieth is concerned about media apathy regarding their's and other music.

"I think that the new movement is good, but we need much more support from the press and TV," he complains. "They are all geared towards rock bands. The chances of us charting, selling the way we want to sell, is nowhere near that of a rock band."

Another facet of Light of the World that sets them out as being somewhat unique is the political stance they take in some of their songs. David explains: "You could call the Beggar and Company one a type of political song, appealing for people to help the black community in this country out. In the States you had the civil uprisings back in the sixties, that kind of thing is happening here in Britain today and you can see that and freely relate to it."

Another one of their political landmarks was their single 'Boys In Blue' which was openly critical of the police's attitude towards young blacks. It's not hard to get the feeling that it could well have been a hit had it not been for its controversial subject matter.

The first time I had encountered Light of the World was at their recent Aylesbury concert and their stage show was nothing short of superb. They had a buoyancy and youthful vitality in their performance that never fell into the usual trap of live jazz-funk, self indulgence.

Gez Bello, Light of the World percussionist and singer explained how the group's stage show had evolved over the two and a half years that he has been with the band. "We've done a lot of hard slog on the road, we've been on the road a long time getting the show together that we've got now."

Light of the World are now in the studio laying down some new material but they hope to be back on the road by May time. A concert at the Hammersmith Odeon is a distinct possibility. **MARK TOTAL**

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GOSSIP FROM THE SHACK

Morning all! Well it's now in and selling quick. I mean our new disco mix 12" called 'Ain't No Stoppin' price £4 or £4.25 for mail order (OK Paul Phear?). Also in now (about time Mr. McCutchin) is the most sought after record since God knows when 'THE MASTER DUB BAND' a 2" price £2.99. I've only pressed 500, so get your order in now. Better hurry off now 'cause I see Vince from RCA walking in with some toast, so I'd better go help him eat it. Just before I go, a quick mention for a great new record that Dave Brown played last Friday. 'Imagination' is the name of the band and it's called 'Body Talk' which we're expecting in any time now on White Label and this really is the best English record we've had in years.

Till next week,
Tony Hodges

P.S. If you want to listen to some great music, listen to the Dave Brown show every Friday 7-9 pm on Radio Med way. This really is a good programme.

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CLINT ROCK

CLINT-ROCK? Yeah, well Clint Eastwood was the man with no name, so what better to call the music with no name? It's just a thought! Although once again there were a good lot of alternative charts this week, I'm going to feature just one instead of a compilation as otherwise the danger is that only those records seen to be "futurist" will be played by DJs who don't realise that the whole point of this new style is that a huge variety of music is what you ought to be playing. DJs Jon and Phil have been running a "modern" night on Wednesdays for a few weeks now at the long-established bed-sit territory hangout just off London's Fulham Road in Redcliffe Gardens, the Cafe Des Artistes — refitted the Klub Moiz when Jon & Phil play stuff like this . . .

- 1 DREAMING OF ME, Depeche Mode, Mute
- 2 DON'T STOP, K.L.D., Grooves/EMI 12in
- 3 MIND OF A TOY, Visage, Polydor 12in
- 4 MUSCLEROUND, Spandau Ballet, Reformation LP
- 5 UNDERWATER, Harry Thumann, Decca 12in
- 6 SOUL WAVES, Teles, Sire
- 7 THRASH, Cowboy's International, Virgin LP
- 8 DISCO ROUGH, Mathematics Modones
- 9 JUST BLUE, Space, French Vogue LP
- 10 IT TRAVEL, Simple Minds, Arista LP

Several people have been pro-pooching the futurist movement as a fad that will soon pass in the way of all crazes, and indeed there are elements of it that probably will go out of fashion fairly fast. However, the reason why I believe that it's a force to be

reckoned with is quite simply that for the first time disco music is being made specifically for white heterosexual kids by other white kids who have an image that it's exciting to identify with (this paralleling to an extent the reason for the emerging success of Brit - Funk), in so many ways it's similar to the British scene of the mid-'60s, and such as the Rolling Stones in particular, with the likes of Spandau Ballet drawing inspiration from an earlier form of dance music. Just substitute Giorgio Moroder for Muddy Waters, Carole for Jimmy Reed, David Bowie for Chuck Berry, Gary Glitter for Bill Haley and Marc Bolan for Elvis Presley, add an insouciant dress sense, and what's the difference? It could be argued that the Stones weren't disco music, or, if they were, then 2-Tone should have been included as disco music more recently. The latter for all their 'veve' always struck me as being the Showaddywaddy of Ska, whereas now the leading futurist outfits are desperately anxious to be thought of as an extension of the disco music we have come to know. Provided they learn how to peel up the bass on future futurist recordings, I'm prepared to give them the benefit of the doubt. Remember though that the established jocks play much more than electronic music, which is really why the movement rather than individual records must be considered as disco. Banbarra and other mid-70s funk hits have already been mentioned as being big, while anything off the wall and mixed in with skill should be con-

sidered — Ollie at Soho's Le Beat Route last Friday for instance scored a big hit by playing Rosemary Clooney's original 'This Old House'. Basically remember it's like doing a Wally mobile gig but minus the coin. Frank Brown (Liverpool Kirkland) defines futurist as "all dressed up 'n' half all to boot!" — which is patently untrue, if you want to see first hand what it's really all about, don't forget to catch Rusty Egan's debut this Monday (30) at Dartford Flicks, with Depeche Mode live, Ronny miming giant videos and all sorts of surprises plus mucho glamour. Meanwhile, Robbie Collins (01-320 7547 evenings) reports that Richmond's Cheeky Potes and the whole Castle disco complex has been closed down but another Wednesday venue in the area will start soon, and he'd welcome any London area futurist club gigs. Other chart contributors now include Steve Proctor (Steve N) of Liverpool Cagneys whose Thursdays are well established, Derek Ryder also doing Thursdays at Cobham's Silvermere Country Club in Surrey, Martin Starr doing Wednesdays at Bristol Raffles, while John Nash at Weston Super Mare Crackers on Monday / Tuesday / Wednesday, Nick Davies at Watford New Penny Friday / Sunday and Reading Caversham Saturday, and Graham Bond of the Teesvalley roadshow all include futurist with the funk these days. Finally, Chris Hill has evidently embarrassed the hell out of Midge Ure by pointing out the similarity of 'Vigilna' to an obscure Italian indie from the early '70s!

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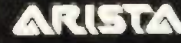
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Moron

YOUR LETTERS page would be better if you stopped printing letters from morons like Sidney Barrett. Who the hell is he to criticise the lyrics of 'Surrender'? To clear up a point, Rainbow did not write 'Surrender', it was Russ Ballard. If Russ Ballard and Rainbow were as bad as he points out, then they would not be where they are today, and especially Rainbow would not have the following that they have. He also refers to all the members of Rainbow being over the age of 30, well smart-ass you're wrong.

Bobby Rondinelli is 25 years old, and Joe Lynn Turner is 29 years old. I hope Sidney is going to present the award to Rainbow as I feel the group and the fans would like to point out a few things to him. Yours informally, Robert Edwards, Tonyandy, Mid Glam.

• Thanks for the correction. In fact we had dozens of letters from angry Rainbow fans, but space prohibits printing them all.

Wrong again

I AM writing to complain about that turd-head Rosalind Russell — you know, the one with no ears or eyes. "It" wrote a disgusting review about the Vapors' new album. "It" wrote "lyrics abysmal", "sixties style" and "why didn't his record company bash him over the head?" — the reason why is because their talent is good. "It" also wrote their last album was called 'Nuclear Days'. RR obviously needs some glasses — I suggest "it" goes to the opticians — if "it" can find the opticians (hope "it" gets run over on the way). The last album was called 'New Clear Days' not 'Nuclear Days'. RR should go and get a job on a farm — as a pig.

From, Mo the fattest cat in the world, who hates Jaffa the fleabag.

• What a nasty, vindictive little person you are. (PS: vindictive, revengeful adv.)

Gary lives!

TELL SIMON Tebut who reviewed the singles in 14/3/81 issue of RM that Gary Glitter is alive and well, and is recording a new album. Also no-one can sound like Gary apart



pic by Neil Anderson

Total wimp

MARK TOTAL, you must be the most misinformed wimp that Record Mirror ever had the bad taste to employ. So Siouxsie isn't the world's greatest live act, but a lot of people know that already. As for your bias towards the fashionable Comsat Angels, well, everybody's entitled to their own opinion.

What is unforgivable is to construct an argument without supporting it by facts. Your Banishes review was a work of pure fiction. Mistake one: the song you called 'Trick Or Treat' is actually called 'Halloween'. Mistake two: by no stretch of the imagination could it be called a dirge. Mistake three: it is not on any Siouxsie album, yet.

As for her "appalling dress sense" I defy you to be copied by as many people as Ms Sioux (they say that imitation is the sincerest form of flattery). "Her total inability to sing" was the next comment that jarred my brain, so listen to 'Desert Kisses', a song that actually was on 'Kaledoscope'. If Siouxsie isn't singing there, I'd like to know what she is doing!

Lastly, I hope your observation on the Banishes' contract with Polydor will remind your own employers to rid themselves of your obnoxious journalism. I can honestly say I've seen better constructed criticism in 'Mein Kampf' than in your 11+ effort.

From your review, only one thing was obvious. You don't like Siouxsie and The Banishes now, and you didn't before you went to the Hammersmith Palais (if you did go, which I strongly doubt). However, if you must write such damning criticism, get your facts right. Nick Shaddick, Sherborne, Dorset.

• Ah, Shaddick your fate!

from the boy himself. Linda (Spangle). Blackpool.

• We all thought Simon's comment "this is what Gary Glitter would have sounded like if he was still alive" was monumentously funny. In fact we fell out of our wheelchairs we laughed so much.

Moan

I WOULD like to complain about the futurist chart in your paper. I've been a regular reader of your paper for some years and find the charts page very helpful. In the futurist chart however, the compiler, Dave Archer, is obviously in the hands of Lydon / McDonald and regularly lists pathetic records by pathetic groups ie Bollock Brothers, 4' Be 2', and Lydon / McDonald. These groups are prehistoric, not futuristic. Please get somebody else to submit this chart.

Pete, The Glitter of Leeds.

• We're still collecting a file on reader's suggestions for new charts, so keep 'em coming please.

Pen pals

I AM writing because I would like penpals. I'm 14 and really into hard rock and heavy metal. My favourites

Disgusting pervert

I JUST had to write and tell you what happened to me on the London tube last week! I was flushed at by a bloke sitting opposite me in a train travelling between Southgate and Cockfosters. He was about 25, with a stocky build, black hair, wearing a white mac, Battle of the Bands T-shirt and beer-stained jeans.

I thought his whatisit was most impressive, comparing quite favourably with the horse in the field at the bottom of our garden. One problem, however, the guy didn't hold his coat open long enough. Could you please ask him to contact me, as I would like a longer, closer shuttl. Perhaps he could nip along to Camden Dingwails on March 30, seeing as how I'll be there to see the fabulous AK Band in action. Ask him to wear his white raincoat with nothing underneath.

Many thanks, Veronica Riley, Edmonton, London N9. • That must be the most devious way to plug a band ever. Now get off and start writing some letters that won't turn my little cheeks a flaming red with embarrassment, Disgusting.

are George Thorogood, Ted Nugent, Led Zeppelin, Jeff Beck, AC/DC and Aerosmith. My name and address is: Michelle Oulmet, 2275 Carignan, Vimont, Label Que, Canada H7K 2B5.

• Go to it.

Grovel

I WOULD just like to convey my sincere thanks to Nick Kemp for his brilliant review last week of Marianne Faithful's 'As Tears Go By' album — I am very puzzled as to why more is not made of this superb vocalist who, to my mind, easily outclasses Dobbie Harry and the like. So come on Island, let's have more albums from the fantastic Ms F (and maybe 'Record Mirror' could print a centre page poster of her as well — please?) Yours, a Marianne Faithful fan, Sheffield.

True, true

THANKS FOR the fab article on the Human League. However, I wish to

tell Susanne to keep her mitts off David Sylvian (note the spelling of Sylvian not Sylvain!!) If you want 'Adolescent Sex' go out and bloody well buy it!! Anna S Japan and Human League fan.

• It was a fantastic piece, wasn't it? Whoops, what a giveaway.

Looney

EVER SINCE I was a schoolboy, I've been toying my hair. I was always finding it on the comb and in the wash-basin, but it wasn't until I left school and went on the dole that it started falling out in great lumps. My head is now completely bald, and quite shiny — rather like a billiard ball. But I'm not worried — not with 10 different hairpieces and wigs to choose from. For example, when I wear the black one, I become Shakin' Stevens, the rock & roll singer. The blond quiff makes me look like one of the Stray Gats, while the military style short-back and sides indicates that I am Carl Green, the dishy-looking singer in the Tynjo Tees group that won the

recent Battle of the Bands rock competition. You may find this difficult to credit, but when I'm wearing one of my wigs, with stick-in sideburns, it seems that my personality changes to match the artists'. Needless to say, my girlfriend is delighted with my loupees. She says it is like having a rock harem. You can understand — I can, anyway — why she likes my Sting wig best. Topless Tony Forrest, Balham.

Light relief

I WOULD like to congratulate Ian Gillan on how he handled the situation when one of the stage lights fell into the crowd at Middlesbrough Town Hall on March the 9th. Paul Chapman, Stockton On Tees, Cleveland.

• I'd love to know what he did to "handle" a sodding great lump of metal falling on the heads of his admirers. What did he do? Say "Sorry"?

Geddit!?!?

LISTEN YOU stupid lart! Since when has Adam (of the Ants) been ugly!!! His face is more beautiful than Sting's (split), Bryan Ferry and Kate Bush put together! He has the face that could launch a billion ships!!! AND, HIS BODY!!!

Need I say more? (Well, I'm going to anyway!) Adam has the most desirable, sexy, hunky, delicious, beautiful, sensuous, vibrant, hair-raising, erotic, arousing, electrifying, scintillating, pornographic, marvellous body I've ever seen! (and I've written quite a few in my time!)

So Maliboy, a written apology is called for or even better, a centrefold of Adam revealing all (steam, slobber, drool). Lots of heavy sighs, Diana.

• Well, you're a young man who knows his mind!!! Geddit!!! Bryan Ferry and Kate Bush?? Funny combination, don'tcha think?!!?

Clever twit

I WAS so sorry to learn that Fred Williams is deaf. His review of the Stray Cats gig at Bristol Locarno was so awful that there must be something wrong with his ears (it's probably working for Record Mirror that does it). They were excellent and everybody enjoyed themselves. I should get an ear transplant Fred — you seemed to have missed out on a really enjoyable night.

While I'm on the subject of enjoyable nights, many thanks to the Thompson Twins for a brilliant gig at Bristol Granary — it was one of the best I've ever been to! (I hope you enjoy your day off in August TTS). Mandy, Somerset.

• Pathetic attempt at sarcasm, could do better. Expect to see an immediate improvement.

Misguided

IN THE charts at one time there were many a good band, namely Sweet, Slade, Glitter Band apart from these three there is one missing 'Wizzard'. This band had one of the most talented and versatile musicians of the time, Roy Wood, and he still is. Being an idiot of this man since his childhood days in a band called the Move, to his major offspring ELO, I have noticed that his comeback has been pigeon-holed. The man in question being Roy Wood. As this is the year of new bands, Roy Wood has moulded a new band together called the Helicopters, having had the pleasure of meeting the man and seeing his new band live I feel he is on to a good thing. I think myself he will soon be back in the charts where he truly belongs. I am sure there are a lot of his dedicated fans still out there to make sure he does. Rock City here we come Roy. Brian Woolhouse, Bramley, Leeds.

• There's this band called Duran Duran, see. And another one called Visage, and then there's Spandau Ballet, of course. Roy Wood's in all of them — so why don't you buy some of their records?



Weller: defended

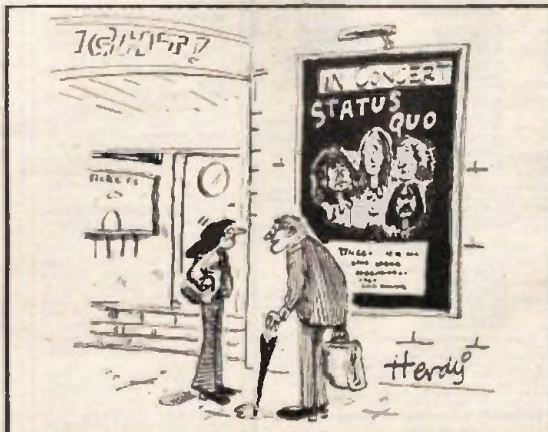
Weller gets off Scott free says fan

TO THOSE two so-called ex-Jam fan's I'd like to quote famous actor George C Scott when he refused his oscar for his performance as Patton in the film of the same name — "Life isn't a race, and because it is not a race I don't consider myself in competition with my fellow actors for awards or recognition. That is why I have rejected the nomination and Oscar for playing Patton."

The same could surely apply to Mr Weller in refusing to go up and pick up the award for Top single for 'Going Underground' at the 'British and Rock and Pop Awards' thing.

Charles Butler

• Very elegant, dear boy. My, the tone of this page gets better every week. Keep up the good work!



"To be honest son, I've been a follower since I was a youngster."

UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	SINGLE	ARTIST
1	2	(10)	THIS OLE HOUSE	Shakin' Stevens, Epic
2	3	(8)	KIDS IN AMERICA	Kim Wilde, Rah
3	1	(6)	JEALOUS GUY	Roxy Music, Polydor
4	6	(7)	FOUR FROM TOYAH	Toyah, Safari
5	4	(6)	KINGS OF THE WILD FRONTIER	Adam & The Ants, CBS
6	10	(4)	LATELY	Beverly Spector, Motown
7	5	(8)	DO THE HUCKLEBUCK	Coast to Coast, Polydor
8	8	(7)	REWARD	Teardrop Explodes, Mercury
9	9	(6)	YOU BETTER YOU BET	The Who, Polydor
10	24	(2)	CAPSTICK COMES HOME/SHEPHERD GRINDER	Tony Capstick, Dingles
11	14	(5)	ENGINE A GO-GO	Landscape, RCA
12	20	(6)	PLANET EARTH	Guran Qureshi, EMI
13	25	(4)	INTUITION	Lina, Chrysalis
14	24	(3)	MIND OF A TOY	Visage, Polydor
15	13	(8)	STAR	Kiki Dee, Arista
16	7	(11)	VIENNA	Ultravox, Chrysalis
17	14	(6)	I MISSED AGAIN	Phil Collins, Virgin
18	17	(8)	JONES VS. JONES	Kool & The Gang, De-Lite
19	20	(3)	WHAT BECOMES OF THE BROKEN HEARTED	Dave Stewart/Coin-Bunstone, Siff
20	26	(2)	IT'S A LOVE THING	Whispers, Solar
21	19	(4)	SOUTHERN FREEZE	Freeze, Beggars Banquet
22	12	(5)	SOMETHING 'BOUT YOU BABY	Status Quo, Vertigo
23	42	(2)	D-DAYS	Margi O'Connor, Albion
24	—	(6)	MAKING YOUR MIND UP	Becks Fliz, RCA
25	10	(8)	SHADDUP YOU FACE	Joe Dolce, Epic
26	26	(5)	CAN YOU FEEL IT	Jacksons, Epic
27	16	(8)	ONCE IN A LIFE TIME	Talking Heads, Sire
28	23	(6)	HOT LOVE	Kelly Marie, Calibre
29	15	(3)	ATTENTION TO ME	Nolans, Epic
30	19	(6)	ISOMORPHY	HELP ME OUT, Beggars Banquet
31	33	(2)	CAN YOU HANDLE IT	Sharon Road, Epic
32	11	(3)	TWILIGHT ZONE/WATCHCHILD	Iron Maiden, EMI
33	15	(6)	ST. VALENTINE'S DAY MASSACRE EP	Motorhead/Godschool, Bronze
34	72	(2)	JITTERBUGGIN'	Heatwave, GTO
35	—	(4)	SLOW MOTION	Ultravox, Island
36	10	(4)	JOHN I'M ONLY DANCING/BIG GREEN CAR	Polecats, Mercury
37	44	(2)	NEW ORLEANS	Olan, Virgin
38	22	(8)	ISURRENDER	Rainbow, Polydor
39	14	(3)	CEREMONY	New Order, Factory
40	47	(2)	ISAW HER STANDING THERE	Eton John/John Lennon, DJM
41	27	(10)	RETURN OF THE LOS PALMIST	Madness, Siff
42	33	(2)	UP THE HILL BACKWARDS	David Bowie, RCA
43	19	(7)	NIGHT GAMES	Orkan Bennett, Vertigo
44	29	(8)	ROCK THIS TOWN	Stray Cats, Arista
45	94	(2)	(WE DON'T NEED THIS) FASCIST GROOVE THANG	Heaven 17, Virgin
46	38	(9)	OLDEST SWINGER IN TOWN	Fred Wedlock, Rocket
47	37	(6)	ANTMUSIC	Adam & The Ants, CBS
48	32	(10)	WOMAN	John Lennon, Geffen
49	43	(5)	GUKTY	Chastis Nouveaux, United Artists
50	60	(3)	GET TOUGH	Kissler, Atlantic
51	46	(4)	FAN DABLOZI	Frankie's Monarch
52	—	(2)	VITAL SIGNS/PASSAGE TO BANGKOK	Rush, Mercury
53	—	(2)	NEW TOY	Lena Lovich, Siff
54	—	(2)	JUST A FEELING	Bar Manners, Magnet
55	63	(7)	ALL AMERICAN GIRLS	Snider Sledge, Atlantic
56	63	(7)	YELLOW PEARL	Phillip Lynott, Vertigo
57	—	(2)	GOOD THING GOING	Sugar Minott, RCA
58	63	(2)	PLAN B	Daty's Midnight Runners, Parlophone
59	45	(6)	UNDERWATER	Harry Thumann, Decca
60	—	(2)	MAKE THAT MOVE	Shalamar, Solar
61	52	(4)	LIVING IN THE UK	Shakespears, Polydor
62	—	(2)	W.O.A.K. (MAM NO NO MY DADDY DON'T)	Bow Wow Wow, EMI
63	—	(2)	I'M SO HAPPY/TIME	Light of the World, Mercury
64	40	(5)	WALKING ON THIN ICE	Yoko Ono, Geffen
65	—	(2)	JUST FADE AWAY	SH17 Little Fingers, Chrysalis
66	—	(2)	DON'T PANIC	Liquid Gold, Polo
67	51	(5)	I LOVE A RAINY NIGHT	Eddie Rabbit, EMI
68	—	(2)	ONE MORE CHANCE	Diana Ross, Motown
69	46	(17)	ROMEO & JULIET	Dire Straits, Vertigo
70	—	(2)	ALMOST SATURDAY NIGHT	Dave Edmunds, SwanSong
71	60	(9)	WE'LL BRING THE HOUSE DOWN	Slade, Chappote
72	55	(14)	FADE TO GREY	Visage, Polydor
73	—	(2)	DEAD POP STARS	Allread Images, Epic
74	10	(7)	MESSAGE OF LOVE	Pretenders, Real
75	—	(2)	MY MUM IS ONE IN A MILLION	The Children of Tenley School, EMI

RECORD MIRROR



BUCKS FIZZ, Eurovision entry straight in at 21.



Cor blimey Francis, only No 2 in the album chart.

- 25 FAST MOVERS
- Platinum (One million sales)
- GOLD (500,000 sales)
- SILVER (250,000 sales)

Charts as supplied by BMRB and used by BBC.

UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM	ARTIST
1	—	(19)	RINGS OF THE WILD FRONTIER	Adam And The Ants, CBS
2	—	(1)	NEVER TOO LATE	Status Quo, Vertigo
3	—	(8)	FACE DANCES	Who, Who
4	2	(10)	FACE VALUE	Phil Collins, Virgin
5	3	(20)	JAZZ SINGER	Neil Diamond, Capitol
6	—	(7)	SKY & Sky, Arista	
7	5	(5)	THE VERY BEST OF R&B	Coolidge, A&M
8	4	(10)	VIENNA	Ultravox, Chrysalis
9	15	(7)	HOTTER THAN JULY	Slavie Wonder, Motown
10	7	(18)	DOUBLE FANTASY	John Lennon, Geffen
11	3	(3)	JOURNEY TO GLORY	Spandau Ballet, Reformation/Chrysalis
12	11	(22)	MAKIN' MOVIES	Dire Straits, Vertigo
13	14	(19)	MANLOW MAGIC	Barry Manlow, Arista
14	16	(13)	STRAY CATS	Stray Cats, Arista
15	25	(16)	VIASAGE	Visage, Polydor
16	1	(7)	DANCE CRAZE	Various, 2 Tone
17	1	(8)	DIFFICULT TO CURE	Rainbow, Polydor
18	20	(3)	THE GOLDEN GREATS	AI Johnson, MCA
19	31	(25)	FLESH AND BLOOD	Roxy Music, Polydor
20	22	(25)	GUILTY	Garth Brooks, CBS
21	16	(11)	DIRK WEARS WHITE SOX	Adam And The Ants, De-Lite
22	26	(4)	TOYAH TOYAH TOTAM	Toyah Wilde, Safari
23	17	(8)	SOUTHERN FREEZE	Freeze, Beggars Banquet
24	13	(2)	MOVING PICTURES	Rush, Mercury
25	29	(7)	WE'LL BRING THE HOUSE DOWN	Slade, Chappote
26	27	(4)	ANOTHER TICKET	Eric Clapton, RSO
27	23	(12)	THE VERY BEST OF David Bowie	K Val
28	19	(8)	CHRISTOPHER CROSS	Christopher Cross, Warner Brothers
29	21	(7)	REMAIN IN LIGHT	Talking Heads, Sire
30	70	(2)	FROM THE TEARDROPS	Landscape, RCA Victor
31	24	(67)	SKY & Sky, Arista	
32	27	(15)	BARRY	Barry Manlow, Arista
33	10	(7)	THE ROGER WHITTAKER ALBUM	Roger Whittaker, K Tel
34	—	(2)	INTUITION	Lina, Chrysalis
35	18	(25)	ABSOLUTELY	Madness, Siff
36	26	(4)	THE RIVER	Bruce Springsteen, CBS
37	61	(7)	LIVE	Sad Cafe, RCA
38	43	(10)	SUPER TROUPER	Abby, Epic
39	70	(5)	KILLERS	Iron Maiden, EMI
40	39	(19)	DR. HOOK'S GREATEST HITS	Dr. Hook, Capitol
41	38	(12)	SIGNING OFF	US 4, Graduate
42	34	(17)	ARC OF A DIVER	Steve Winwood, Island
43	66	(2)	RHYTHM 'N' REGGAE	Various, K Val
44	40	(10)	BAY OUT OF HELL	Meatloaf, Epic/Cleveland
45	79	(7)	GREATEST HITS VOL 2	Abba, Epic
46	37	(17)	IMAGINE	John Lennon, Parlophone
47	28	(4)	POINT OF ENTRY	Judas Priest, CBS
48	32	(16)	SOUND AFFECTS	Jam, Polydor
49	87	(1)	MY LIFE IN THE BUSH OF GHOSTS	EMO/Byrne, Polydor
50	34	(3)	GIVE ME THE NIGHT	George Benson, Warner Brothers
51	34	(3)	KILWANJARO	Teardrop Explodes, Mercury
52	57	(2)	AWAKENING	Kevin Peek, Arista
53	42	(3)	IMAGINATION	Whispers, Solar
54	33	(2)	GUITAR MAN	Eric Presley, RCA
55	—	(2)	YO LOVE AGAIN	Queen Ross, Motown
56	53	(24)	ZENYATTA MONDATT	Police, A&M
57	61	(8)	LIVE IN BELFAST	Ronan Atkinson, Arista
58	46	(9)	TAKE MY TIME	Sheena Easton, EMI
59	79	(14)	FLASH GORDON	Queen, EMI
60	54	(3)	DON'T POINT YOUR FINGER	S Below Zero, A&M
61	65	(7)	DIRE STRAITS	Dire Straits, Vertigo
62	67	(2)	TWELVE GOLD BARS	Status Quo, Vertigo
63	51	(12)	ONE STEP BEYOND	Madness, Siff
64	53	(11)	CELEBRATE THE BULLET	Selecter, Chrysalis
65	49	(4)	MCCARTNEY INTERVIEW	Paul McCartney, EMI
66	62	(19)	RUMOURS	Fleetwood Mac, Warner Brothers
67	64	(2)	CANDLES	Heatwave, GTO
68	44	(7)	SHAVED FISH	John Lennon, Parlophone
69	72	(2)	SCARY MONSTERS AND SUPER CREEPS	David Bowie, RCA
70	60	(5)	LOVE SONGS	Neil Diamond, MCA
71	—	(1)	BEATLES 62-66	Beatles, Parlophone
72	57	(1)	SOLID GOLD	Gang of Four, EMI
73	61	(1)	NOT THE NINE O'CLOCK NEWS	Various, BBC
74	69	(1)	SHADES	J. J. Cale, Shelter
75	—	(1)	SRT, Sky, Arista	

NEXT WEEK

"I USED TO BE DISGUSTED..."
 ELVIS COSTELLO finally breaks down the barriers and talks — exclusively — to RECORD MIRROR: about violence, about the press, bar room brawls, paranoia and the music scene... among other things. It's Elvis at his frankest and most exposed — and only in next week's RECORD MIRROR.

"THE BEST PLACES FOR CLOTHES ARE OXFAM SHOPS..."
 THE JAM'S PAUL WELLER talking to RECORD MIRROR in the second week of our very own "Spring Collection". And to give their own views on style we've also got Madness, Toyah, Spandau Ballet, Selecter, Sirsy Cats... and even Status Quo!

PLUS!
PLUS!

FIVE PAGES OF CHARTS... NEWS... GOSSIP... ALBUMS... GIGS...
 ALL IN NEXT WEEK'S RECORD MIRROR!

COMING SOON

THE RECORD MIRROR FASHION COMPETITION

Make sure you follow our SPRING COLLECTION feature, starting this week. It's full of revealing info on the *illuminati* of the pop world and their fashion! AND most important of all, you might pick up some useful tips for Record Mirror's exciting Fashion Competition, coming soon.

Don't miss this unique opportunity to put your creative talents to the test!



MORE DETAILS NEXT WEEK.

INDEPENDENT

- 1 CEREMONY, New Order, Factory
- 2 FOUR FROM TOTAN (A), Toyah, Safari
- 3 MAGASAKI NIGHTMARE, Crass, Crass
- 4 UNEXPECTED GUEST, UK Decay, Fresh
- 5 IS VIC THERY? Department B, Demon
- 6 D-DAYS, Hazel O'Connor, Albion
- 7 DREAMING OF ME, Depeche Mode, Mute
- 8 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder
- 9 CARTROUBLE, Adam & The Ants, Do It
- 10 GIVE ME PASSION, Positive Noise, Stanc
- 11 TRANSMISSION, Jay Division, Factory
- 12 ZEROX, Adam & The Ants, Do It
- 13 LOVE WILL TEAR US APART, Joy Division/Factory
- 14 IT'S OBVIOUS/DIET, Au Pair, Human
- 15 BLOOD REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls, Crass
- 16 BULLSHIT DETECTOR, Various, Crass
- 17 TELL ME EASTER'S ON FRIDAY, Associates, Situation 2
- 18 ORIGINAL SIN, Theatre Of Hate, SS
- 19 POOR OLD SOUL, Orange Juice, Postcard
- 20 LET THEM FREE (EP), Anti-Pass, Randalet
- 21 ATMOSPHERE, Jay Division, Factory
- 22 I'M FALLING, Dead Or Alive, Inevitable
- 23 REALITY ASYLUM, Crass, Crass
- 24 FOUR BORE POINTS (EP), Anti-Pass, Randalet
- 25 FEEDING OF THE SAINTS (SECOND SITTING), Crass, Crass
- 26 GET UP AND USE ME, Fire Engines, Codes Communication
- 27 LAST ROCKERS, Vice Squad, Riot City
- 28 CAPSTICK COMES HOME, Tony Capstick & The Carlton Main/Friction Colliery Band, Dingle's
- 29 WARDANCE/PSYSCHE, Killing Joke, Malicious Damage

- 30 SEVEN MINUTES TO MIDNIGHT, Wah! Heat, Inevitable
 - 31 FLIGHT, A Certain Ratio, Factory
 - 32 TELEGRAM SAM, Bauhaus, IAD
 - 33 DECONTRD, Discharge, Clay
 - 34 KILL THE POOR, Dead Kennedys, Cherry Red
 - 35 ARMY LIFE, Exploited, Exploited
 - 36 WARRIOR STYLE, Wilky Dread, Dread At The Controls
 - 37 REQUIEM/CHANGE, Killing Joke, Malicious Damage
 - 38 CALIFORNIA UBER ALLES, Dead Kennedys, Fast
 - 39 POLITICS/IT'S FASHION, Give At Our Best, Record/Rough Trade
 - 40 DREAMS TO FILL THE VACUUM, I'm Be Hellow, Hologram
 - 41 THE BLACK CAT (EP), UK Decay, Plastic
 - 42 IT'S KINGA FUNKY, Jassi K, Postcard
 - 43 SIMPLY THRILLED MONEY, Orange Juice, Postcard
 - 44 FOR MY COUNTRY, UK Decay, Fresh
 - 45 THIRDER WIND/WHILE THE CAT'S AWAY THE MICE WILL PLAY, Lliport, Rough Trade
 - 46 ON THE RUN, TV21, Demon
 - 47 INCH 45 RPM, Pylon, Armageddon
 - 48 NOT HAPPY, Pere Ubu, Rough Trade
 - 49 THE ACT BECOMES REAL, Bollock Brothers, MacDonald & Lydon
 - 50 MUSIC IS A BETTER REAL, Essential Logic, Rough Trade
- Albums
- 1 DIRK WEARS WHITE BOX, Adam & The Ants, Do It
 - 2 CLOSER, Joy Division, Factory
 - 3 UNKNOWN PLEASURES, Jay Division, Factory
 - 4 HE WHO DARES WINS, Theatre Of Hate, SSSSS
 - 5 STATIONS OF THE CRASS, Crass, Crass
 - 6 SINGING OFF, US3, Graduate
 - 7 TOYAH! TOYAH! TOYAH!, Toyah, Safari

- 8 NEW AGE STEPPERS, New Age Steppers, De-U
 - 9 LUBRICATE YOUR LIVING ROOM, Flea Faggots, Accessory
 - 10 THIRST, Clock DVA, Fetish
 - 11 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
 - 12 IN THE FLAT FIELD, Bauhaus, IAD
 - 13 THE BLUE MEANING, Toyah, Safari
 - 14 LIVE AT THE COUNTER EUROVISION '79, Misty In Roots, People Unite
 - 15 IN BERLIN, Burt, Armageddon
 - 16 GROTESQUE (AFTER THE GRAMME), Fall, Rough Trade
 - 17 DOME 3, Dome, Dome
 - 18 SCIENTIST MEETS THE SPACE INVADER, Scientist, Greennotes
 - 19 AND DON'T THE KIDS JUST LOVE IT!, Television Personalities, Rough Trade
 - 20 STANDS FOR DECIBLES, D's, Albion
 - 21 AFRICAN GIRL, Sugar Minott, Black Roots
 - 22 PHOTOGRAPHS AS MEMORIES, Eyesafe In Gaze, Cherry Red
 - 23 THE FOOL CIRCLE, Nazareth, NEMS
 - 24 CHAPPAQUIDICK BRIDGE, Poison Girls, Crass
 - 25 PEACOCK PARTY, Gordon Giltrap, PVK
 - 26 COLOSSAL YOUTH, Young Marble Giants, Rough Trade
 - 27 WOK UP THIS MORNING AND FOUND MYSELF DEAD, Jimi Hendrix, Road Lighter
 - 28 SONS AND LOVERS, Hazel O'Connor, Albion
 - 29 OYRAT, Pylon, Armageddon
 - 30 THIRD STATE, Pinpoint, Albion
- COMPILED BY ALAN JONES FOR RB RESEARCH FROM A NATIONWIDE PANEL OF 47 SPECIALIST SHOPS ONLY INDEPENDENTLY DISTRIBUTED RECORDS ARE ELIGIBLE.

ROCK 'N' ROLL

- ALBUMS
- 1 COLLECTOR'S ITEMS, Boyd Bennett, Klang
 - 2 ROCKABILLY WITH BENTY JOT, Benny Joy, White Label
 - 3 GUITAR MAN, Elvis Presley, RCA
 - 4 OUR GAL SAL, Sunny Star, Arside
 - 5 10 GOLDEN PILES OF MERRILL MOORE, Bulldog
 - 6 ALAN FREED'S MEMORY LANE, Various, Pye
 - 7 THE RETURN OF ROCKAPHYLLY, Various, Romancestar
 - 8 THE BLUE CATS, The Blue Cats, Cherry
 - 9 THE FIRST OF SONNY CURTIS, Sonny Curtis, Vee
 - 10 HOLLY'S HOUSE, The Holly Family, Cloud 9
- SINGLES
- 1 RIM AND BAW, Sam Budera and the Witnessed, Capital
 - 2 RED LIGHT, Merrill Moore and Mike Gordon, Bulldog
 - 3 CHEW TOBACCO RAG, Billy Briggs, Liberty
 - 4 19 CHICKS, Ron Haydock and the Boopers, RBC
 - 5 CRAZY LITTLE MAMA, Freddy Frog, Harford
 - 6 THIS OLE HOUSE, Shakin' Stevens, Epic
 - 7 ROCKABILLY GUY, Polacats, Narvosa
 - 8 THE WALK, Jimmy McCracklin, Chess
 - 9 ROCKET 38, Billy Haley and the Saddlemen, Thumbs Up
 - 10 ONCE IN A WHILE, The Chamees, Last Night
- CHARTS SUPPLIED BY SMOKEY JOE'S RECORDS, Elm Road, New Malden, Surrey

HEAVY METAL

- 1 ROCK CITY, Kixus 45 Aristo
 - 2 ST VALENTINE'S DAY MASSACRE, Motorhead - Girschool EP Bronze
 - 3 DIRTY CITY/FOUR HORSEMEN, Gamma from 'Gamma B' LP EMI
 - 4 HELL BOUND, Tigers of Pan Tang 45 MCA
 - 5 RACE WITH THE DEVIL, The Gen 'Featuring Ice Qilin' 45 CBS
 - 6 WAR PIGS, Black Sabbath, Iron 'Paranoid' LP Vertigo
 - 7 MOVE IT, Stray 45 Transatlantic
 - 8 FLIGHT OF THE RAT, Deep Purple from 'In Rock' LP Harvest
 - 9 TAKE IT OR LEAVE IT, Sage 12 45 Polygram
 - 10 DESERT PLAINS, Judas Priest, from 'Point of Entry' LP CBS
 - 11 MAKIN' LOVE, Kiss from 'Alive II' LP Casablanca
 - 12 STATEBORO BLUES, Pat Travers, Polygram
 - 13 BRUTE, FORCE & IGNORANCE, Rory Gallagher 10 45 CBS
 - 14 DOOO LOVIN' ONE, Bad Company from 'Straight Shooter' LP Island
 - 15 MISSISSIPPI GONE, Mountain Windfall
 - 16 NO FUN AFTER MIDNIGHT, AIZ EP Polygram/Demo
 - 17 TWILIGHT ZONE, Iron Maiden 45 EMI
 - 18 TURN ME LOOSE, Loverboy 45 CBS
 - 19 HIGH ROLLER, Praying Mantis 45 Osm
 - 20 ALL OF MY LIFE, Magma EP Jet
- Compiled by Mac, Geoff & Brian, Blirling House, 'Monday Rock Club', Saltwell Road, Gateshead, Tyne & Wear

READER'S CHART

- WELL, we asked for your suggestions on the different sort of charts we could use, and here's the first... a wild collection of the old and the new from Britain's most northerly record shop
- BRITAIN'S MOST NORTHERLY ALBUM CHART
- 1 MAKIN' MOVIES, Dino Straits, Vertigo
 - 2 KINGS OF THE WILD FRONTIER, Adam And The Ants, CBS
 - 3 ARC OF A DIVER, Steve Winwood, Island
 - 4 BUDLEY'S COUNTRY, Phenomena Begley, Top Spin
 - 5 REMAIN IN LIGNT, Talking Heads, Sire
 - 6 THE RIVER, Bruce Springsteen, CBS
 - 7 SHADES, JJ Cale, Island
 - 8 POINT OF ENTRY, Ian McEwan, EMI
 - 9 SCOTLAND AGAIN, Gabor Matyas, Klub
 - 10 HOBOSXUAL, Hector Kitch, Klub
- Chart compiled by Chris Records, Dingwall, Easter Ross, in the midst of Scotland. A 15 record token goes to Helen Derry, Malr of Ord, Scotland, for her suggestion. Send your ideas, on a postcard only please, to 'Reader's Chart', RECORD MIRROR, 45 Long Acre, London, W2L. Next week: The European Top 75.

VIDEO

- 1 BREAKING GLASS/VCL
 - 2 ROD STEWART LIVE AT THE LA FORUM, Warner Brothers
 - 3 2 HOURS SPECTACULAR, Evis Presley World of Video 2001
 - 4 EAT TO THE BEAT, Blondie Brown Water
 - 5 VARIOUS, Woodstock Warner Brothers
 - 6 THE TOURING PRINCIPLE '78, Gary Human Warner Brothers
 - 7 VOL 2, Abba Intervention
 - 8 STARDUST, EMI
 - 9 G.I. BLUES, Elvis Presley Magnetic Video
 - 10 YNAT'BE THE DAY, EMI
- Compiled by, MMV, Oxford Street, London W1

FUTURIST

- 1 THE ACT BECAME REAL/ACTOR'S DUB, Bollock Bros 12" Lydon/McDonald
 - 2 DALER I LOVE YOU, Heartbeat 12" Back Door
 - 3 MEMORABILIA, Soft Cell 12" Some Biscare
 - 4 NEW YORK NEW YORK, David Bowie LP Bosting
 - 5 ALL OF THE LADS/JIMMY JONES/BITCH, 14" 8x 12" Lydon/McDonald
 - 6 THE MODEL, Snakefinger LP Virgin
 - 7 FLOWERS OF ROUANCE, Public Image LP White Label
 - 8 JUNGLE FEVER, Tornado 7" Decca
 - 9 AIN'T IT FUNKY NOW, James Brown Import
 - 10 EINSTEIN A GO GO, Landscape 7" RCA
 - 11 MARYLYN MONROE/JEAN HARLOW/RODOLPH VALENTINO, Bollock Bros Lydon/McDonald White Label
 - 12 FASCIST GROOVE THANG, Neason 12" Virgin
 - 13 SYMPATHY FOR THE DEVIL, Bombay Duchs
 - 14 SUNDOWN A NO GO, Ollie Sasson & Steve Bigger Constipation
 - 15 JOURNEYS TO GLORY, Spandau Ballet LP Reformation
- Compiled by Dave Archer, The Dartsy, 36 Charlotte Street (Fridays) and Studio 21, 71 Oxford Street, London W1 (Saturdays)

REGGAE

- 1 GIVE LOVE A TRY, Trevor Walters
 - 2 WARRIOR STYLE, Michael Dread
 - 3 TONIGHT, Revelation
 - 4 WHAT'S IT ALL ABOUT, Black Harmony
 - 5 FOREVER & ALWAYS, Carlton and the Shobs
 - 6 RIDINGS, Bunny Waller
 - 7 WHERE IS MY MAN, Christie
 - 8 RANKING DREAD SHOWCASE, Ranking Dread
 - 9 PRAISE WITHOUT RAISE, Dennis Brown
 - 10 BE KIND TO MY MAN, Donna Rodan
 - 11 PITCHING DIVER, Michael Prophet
 - 12 YOU'RE THE ONE, Tropical Breeze
 - 13 GOOD THING GOING, Sugar Minott
 - 14 AT THE CLUB, Victor Romero
 - 15 PRAISE HIM, Herace Andt
- Compiled by OADDY KOOL RECORDS, 84 Dean Street, London W1

YESTERYEAR

- | ONE YEAR AGO (March 22, 1980) | FIVE YEARS AGO (March 27, 1975) | TEN YEARS AGO (27 March 1971) | FIFTEEN YEARS AGO (March 26, 1966) | TWENTY YEARS AGO (March 25, 1961) |
|--|--|-----------------------------------|--|---|
| 1 GOING UNDERGROUND - DREAMS OF CHILDREN, Jam | 1 SAVE YOUR KISSES FOR ME, Brotherhood of Man | 1 HOT LOVE, T. Rex | 1 THE SUN AIN'T GONNA SHINE ANY MORE, The Warblers | 1 WOODEN HEARTY, Evis Presley |
| 2 TOGETHER WE ARE BEAUTIFUL, Fore Kinney | 2 LOVE REALLY HURTS WITHOUT YOU, Sam Ocean | 2 ANOTHER DAY, Paul McCartney | 2 I CAN'T LET GO, The Hollies | 2 WALK RIGHT BACK/EBONY EYES, The Exeter Brothers |
| 3 TAKE THAT LOOK OFF YOUR FACE, Marli Wood | 3 I LOVE TO LOVE, Tina Charles | 3 BABY JUMP, Lynn Anderson | 3 SHAPES OF THINGS, The Yardbirds | 3 ARE YOU SURE?, The Allisons |
| 4 TURNING JAPANESE, Vapors | 4 YOU SEE THE TROUBLE WITH ME, Barry White | 4 IT'S IMPOSSIBLE, Perry Como | 4 SHA LA LA LEE, The Small Faces | 4 I WENT FOR A DREAM, Cliff Richard |
| 5 DANCE YOURSELF OZZY, Liquid Gold | 5 PEOPLE LIKE YOU AND PEOPLE LIKE ME, The Giltier Band | 5 MY SWEET LORD, George Harrison | 5 BARBARA ANN, The Beach Boys | 5 WILL YOU LOVE ME TOMORROW, The Shirelles |
| 6 GAMES WITHOUT FRONTIERS, Peter Gabriel | 6 YOU DON'T HAVE TO SAY YOU LOVE ME, Guy and Dolls | 6 SWEET CAROLINE, New Diamonds | 6 DEDICATED FOLLOWER OF FASHION, The Kinks | 6 EXODUS, Fairports and Telstar |
| 7 ATOMIC Blonde | 7 I WANA STA! WITH YOU, Gallagher and Lyle | 7 BRIDGET THE MIDGET, Ray Stevens | 7 A GROOVY KIND OF LOVE, The Mindbenders | 7 MY KIND OF GIBL, Blax Girls |
| 8 WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL, Detroit Spinners | 8 CONVOY, C. W. McCall | 8 JACK IN A BOX, Clodagh Rodgers | 8 ELUSIVE BUTTERFLY, Bob Lind | 8 RIDERS IN THE SKY, The Ramrods |
| 9 ALL NIGHT LONG, Rainbow | 9 FALLING APART AT THE SEAMS, The Marmalade | | 9 BACKSTAGE, Gena Phoe | 9 LAZY RIVER, Bobby Darin |
| 10 DO THAT TO ME ONE MORE TIME, Captain & Tennie | 10 YESTERYEAR, The Beatles | | 10 MAKE THE WORLD GO AWAY, Eddie Arnold | 10 F.B.I., The Shadows |

Profile

SHAKIN' STEVENS

FULL NAME: Shakin' Stevens or Shakin' in conversion.
BORN: 4 March 1951 in South Wales.
FIRST LOVE: Too many to remember.
PREVIOUS JOBS: Upholsterer.
VICES: None.
FAVOURITE TV SHOW: Family Trivia.
WORST EXPERIENCE: Getting his toe trapped in the stage trap door during the West End musical. It was made worse by the fact that it was a revolving stage.
HEROINE: His manager.
HERO: James Cagney.
MOST DARING THING: Jumping up on a PA and having to swing off the scaffolding on the stage because to have climbed down gracefully would have been an anti-climax.
FAVOURITE ANIMAL: Dog.
DREAM CAR: A Vintage Car.
BEST HOTEL: Caesar's Palace in Las Vegas.
FAVOURITE BREAKFAST: Scrambled eggs.



FAVOURITE DRINK: Dry white wine.
MOST MATED CHORES: Keeping his white shoes clean and shaving.
SECRET DESIRE: Giving people a good time.
AMBITION: To always have respect for his public.
IDEAL HOLIDAY: By the sea with plenty of fresh air.

BOOKS

- 1 LEMON IN HIS OWN WORDS. John Lennon £2.95
 - 2 BEATLES COMPLETE GUITAR EDITION £8.95
 - 3 BEATLES COMPLETE PIANO EDITION £1.95
 - 4 POSTER GIRL £3.95
 - 5 ROCK FAMILY TREES £1.95
 - 6 DAVID BOWIE ILLUSTRATED DISCOGRAPHY £2.95
 - 7 SUN GUITAR PLAYING BOOK 1 £3.95
 - 8 ONE HUNDRED GREATEST HITS 1970-80 £9.95
 - 9 AC/DC BACK IN BLACK £2.95
- Compiled by: MUSIC SALES 78 Newmen Street, London W1.



STAR CHOICE

ROB HALFORD of Judas Priest

JOE THE LION. David Bowie (from Heroes) One of the most urgent songs he's written with a unique quality to his voice previously never heard.

WHEN THE WIND COMES DOWN. Rolling Stones (from Some Girls). To me, the definition of what the Stones are all about.

THAT'LL SET YOU FREE. Mothers Finest (from Mothers Finest) The first American heavy metal group with a true feel for rock.

TO AN UNKNOWN MAN. Vanquish (from Spiral). One of the best lead artists I can relate to. This song is one of his most motivating.

COMMUNICATION BREAKDOWN. Led Zeppelin (from Led Zeppelin On). Leads all the other new acts. A song incorporating all the essence of heavy metal.

MINISTAR WINGS. Heart (from Dog and Butterfly). This song contains the mood of a classic track from a great American band.

FLY TO THE RAINBOW. Scorpions (from Scorpions). Just one of the great selection of typical heavy metal Euro-rock. Brilliant.

TURN IT ON AGAIN. Genesis (from Turner On Again). A new song with a true hard rock element missing until now.

ROCKIN' THE PARADISE. Steps (from Eponymous). A new song with a true hard rock element missing until now.

SURRENDER. Rainbow (from No Cure). I wish Russ Ballard to get the right song for them, but they do it absolutely right.

FILMS

- LONDON'S TOP TEN**
- 1 (3) ORDINARY PEOPLE (CIC) Plaza 1, Classic 2 Oxford Street, ABC 2 Bayswater, ABC 1 Fulham Road
 - 2 (2) THE LONG GOODBAY (Mandate Films) ABC 1 Classic 1 Oxford Street, ABC 1 Edgware Road, ABC 4 Fulham Road, ABC 1 Shaftesbury Avenue, ABC 3 Bayswater, ABC 1 Edgware Road, ABC 2 Fulham Road, Studio 1
 - 3 (1) PRIVATE BENJAMIN (Col-Emi) Shaftesbury Avenue, ABC 1 Edgware Road, ABC 2 Fulham Road, Studio 1
 - 4 (4) THE MIRROR CRACK'D (Col-Emi) Shaftesbury Avenue, ABC 1 Edgware Road, ABC 2 Fulham Road, Studio 1
 - 5 (4) COAL MINER'S DAUGHTER (CIC) Plaza 1, Classic 2, Oxford Street, ABC 1 Bayswater
 - 6 (6) RAGING BULL (UA) Classic 1 Haymarket, Classic 2 Chelsea, Studio 1
 - 7 (1) LOOPHOLE (Brent Walker Empire) Odessa 2 Kensington, ABC 1 Edgware Road
 - 8 (8) CALIGULA (MTO) Prince Charles
 - 9 (7) THE JAZZ SINGER (Col-Emi) Shaftesbury Avenue, ABC 1 Fulham Road, Classic 3 Haymarket, Studio 2
 - 10 (8) NINE TO FIVE (20th Fox) Odessa Leicester Square
- UK PROVINCIAL Top Five**
- 1 PRIVATE BENJAMIN (Col-Emi) War
 - 2 THE EXTERMINATOR (Alpha)
 - 3 CALIGULA (MTO)
 - 4 THE JAZZ SINGER (Col-Emi) War
 - 5 NINE TO FIVE (20th Fox)
- Compiled by: Screen International

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- 4 4 (SOME)BETTER HELP ME OUT, Bigger And Co., Ensign 12in
- 5 5 GET TOUGH/DE KLEER TING, Kleeber, US Atlantic LP
- 6 6 CAN YOU FEEL/SHAKE YOUR BODY (DOWN TO THE GROUND), Jacksons, Epic 12in
- 7 10 ALL AMERICAN GIRLS, Sister Sledge, Atlantic 12in
- 8 16 INTUITION/TOGETHER WE CAN SHINE, Lina, Chrysalis 12in
- 9 8 BURN RUBBER ON ME, Gap Band, Mercury 12in
- 10 21 LOVE (IS GONNA BE ON YOUR SIDE), Family, Escalator 12in
- 11 15 BY ALL MEANS/DO I HAVE TO/BE THE JOGGER, Alphonse Mouzon US PUSA/German Metronome LP
- 12 11 TARANTULA WALK/NEW BORN CHILD, Ray Charles, Ensign 12in
- 13 13 DON'T STOP/DO IT AGAIN, R.I.D., Groove/EMI 12in
- 14 8 SLIDE, Run Band, OJM 12in
- 15 9 DON'T STOP/BEAT MUSIC, Yarbrough & Peoples, Mercury 12in
- 16 14 UNDERWATER, Harry Thomason, Decca 12in
- 17 19 BREAD SANDWICHES/JUST CHILLIN' OUT/FIREBOLT MUSTLE/MASTER ROCKER, Bernard Wright, US Arista GRP LP
- 18 16 JONES VS. JONES, Kool & The Gang, De-Lite 12in
- 19 22 FANTASTIC VOYAGE, Lakeside, Solar 12in
- 20 12 BON BON VIE, T. S. Monk, Mirage 12in
- 21 7 DANCE DANCE DANCE/THE JAZZY DANCER, Second Image, Polydor 12in
- 22 35 LYING IN THE UK, Shekatak, Polydor 12in
- 23 40 MAKE THAT MOVE, Shalamar, Solar 12in
- 24 62 TIME, Light Of The World, Ensign 12in
- 25 34 LOC-IT-UP, Laprockton, US Citation 12in
- 26 31 GET YOURSELF TOGETHER, Mystic Touch, Champaign 12in
- 27 23 RAPTURE, Blondie, Chrysalis 12in
- 28 27 (STRUT YOUR STUFF) SEXY LADY, Young & Company, Escalator 12in
- 29 29 GORO CITY/HAPPY FEELING, Manu Dibango, Island 12in
- 30 74 JITTERBUGGIN', Heatwave, GTO 12in
- 31 31 CANDIDATE FOR LOVE/HOUSE OF MUSIC/CAN'T KEEP MY HANDS TO MYSELF, T. S. Monk, Mirage LP
- 32 26 GANGSTERS OF THE GROOVE, Heatwave, GTO 12in
- 33 25 LOVE DANCIN'/IT'S JUST THE WAY I FEEL, Gene Dunlap, Capitol 12in
- 34 26 MYSTERIES OF THE WORLD, MFSB, TSOP 12in
- 35 42 LATELY, Stevie Wonder, Motown
- 36 78 YOUR PLACE OR MINE? (INSTRUMENTAL), Scratch Band, Groove/EMI 12in
- 37 32 BURNIN' UP THE CARNIVAL, Joe Sample, MCA 12in/LP
- 38 85 GROOVE CONTROL, Dynasty, Solar 12in
- 39 76 IMAGINATION/I CAN MAKE IT BETTER/UP ON SOUL TRAIN, Whispers, Solar LP
- 40 37 AND LOVE GOES ON/FACES, Earth Wind & Fire, CBS 12in
- 41 70 PRAISE/FUNK ME, Marvin Gaye, Motown 12in
- 42 75 YOU'RE TOO LATE, Fantasy, Epic 12in
- 43 34 L.L. & BREAKFAST BUNCH, Disc Empus 12in
- 44 30 THE BOTTLE, GB Scott-Heron, Vintage Champaign 12in
- 45 51 CHILL-OUT!, Free Expression, Vanguard 12in
- 46 26 TAKING IT TO THE TOP, Spectrum, Smokey 12in
- 47 40 GIVE ME YOUR LOVE, Sylvia Stripling, Champaign 12in
- 48 58 HOWDUZ DISCO?, Aral Eggeson, US Inner City LP
- 49 72 FLYING HIGH/MARIPOSA (BUTTERFLY/CARRABEAN WINTER/SUNSET, Freeze, Beggars Banquet LP
- 50 81 BODY MUSIC, Strikers, US Prelude 12in
- 51 41 RAPP PAYBACK, James Brown, RCA 12in/LP
- 52 59 FRIENDS AGAIN, Nat James Player, Ultimate 12in
- 53 84 PERFECT FIT, Jerry Knight, A&M/US LP
- 54 — HIGH TIME, Adrian Baker, Poly 12in
- 55 44 ANGEL FACE, Shock, RCA 12in
- 56 84 HIT N' RUN LOVER, Carol Jean, Canadian Matra 12in
- 57 66 TONIGHT IS THE NIGHT/YOUNG GIRLS/PARTY NIGHT/WHO SAID?/ ONCE HAD YOUR LOVE/DON'T LET UP/HURRY UP AND WAIT, Isley Brothers, US T-Neck LP
- 58 43 LATELY, Rudy Grant, Ensign 12in
- 59 45 ROCK CREEK PARK, Blackbyrds, Fantasy 12in
- 60 46 GRAND PRIZ/DOUBLE STEAL, Fuse, German/Japanese CTI LP
- 61 50 LOVE NO LONGER HAS A HOLD ON ME (REMIX), Jonny Bristol, Ariola Hansa 12in
- 62 57 HEART LOVE AFFAIR, Marvin Gaye, Motown LP
- 63 82 SPIRIT OF THE BOOGIE/DON'T STOP WHAT YOU'RE DOIN'/I WANT TO THANK YOU, Alton Meeks, MCA LP
- 64 — LOVE GAMES, Level 42, Polydor 12in
- 65 79 SEARCHING TO FIND THE ONE/HAPPY EVER AFTER, Unlimited Touch, US Prelude LP
- 66 88 GOOD THING GONG, Sugar Minott, RCA 12in
- 67 54 BITS & PIECES III, Various, Canadian Special Disco Mixer 12in
- 68 61 SOUL, Frankie Valli, MCA 12in
- 69 53 I HEAR MUSIC IN THE STREETS/IN THE MIDDLE, Unlimited Touch, Epic 12in
- 70 81 WHAT'S ON YOUR MIND, George Benson, Warner Bros 12in
- 71 — HAPPY BIRTHDAY, Stevie Wonder, Motown LP/12in promo
- 72 — HOW 'BOUT US/CAN YOU FIND THE TIME, Champaign, US Columbia LP
- 73 85 LOVE MONEY, Funk Masters, Tania Music 12in
- 74 46 SAN SALVADOR, Azato, Dutch Rama Horn 12in
- 75 73 IF YOU REALLY WANT ME/MUSIC MAKES ME FEEL GOOD/MAKE A MOVE, Sister Sledge, Atlantic LP
- 76 53 THE FREEZE, Spandau Ballet, Reformation 12in
- 77 87 FANCY DANCER (REMIX), Lenny White, Electro 12in promo
- 78 81 CAN I TAKE YOU HOME, Mel Sheppard, US TSOP 12in
- 79 — JANMIN' IN BRAZIL/REACTION STATISFACTION/GUIDING LIGHT/FORCE OF NATURE, Sur, US Capitol LP
- 80 87 HILLS OF KATMANDU/WISHBONE/MOTHER AFRICA, Tania, US Columbia LP
- 81 83 JOURNEY/DOUBLE JOURNEY (REMIX), Powerline, Elite 12in
- 82 44 DAYDREAMIN'/WHISPERING/M.F.B., Cold Play, US Capitol LP
- 83 — WHEN LOVE CALLS, Ailantic Star, US A&M/LP
- 84 71 SIX NINE SHUFFLE, Allitude, UK Champaigne 12in
- 85 — FEEL IT, Revelation, US Handstate 12in
- 86 78 THE BED'S TOO BIG WITHOUT YOU, Sheila Hynton, Island 12in
- 87 — FLYING HIGH/KEMO-KIMO/ABOUT THE LOVE/EL BOBO, Webster Lewis, Epic LP
- 88 77 ALL FIRED UP, Mel Collins, Kaleidoscope 12in
- 89 — AI NO CORRIDA/STUFF LIKE THAT, Quincy Jones, A&M 12in
- 90 — OOH SUGA WOOGA/THIS FEELIN' (REMIX), Frank Hooker & Positive People, US Pandrama LP/12in

CHART FILE

The largo from Antonin Dvorak's "New World Symphony" has been much-loved throughout the world since it was premiered at Carnegie Hall, New York in 1893. As is the case with many popular classics it has been adapted with varying degrees of tastelessness by a number of pop acts. In 1968 Gavin and Ian Sutherland — then trading as New Generation — took a passable version entitled "Smoky Blues Away" to No. 38 in the singles chart. A spate of completely worthless adaptations of the piece appeared in the early seventies, none are worth mentioning by name. In the last couple of years Dolphin ("Carry Me Away") and Vince Hill ("Miracles") have also missed out with vocal interpretations of the tune.

The Melody has also been used, somewhat more successfully, as the backdrop to countless Hoivis commercials inspiring veteran folk-singer Tony Capstick to record an hilarious Pythonesque comedy take-off called "Capstick Comes Home" over a perfectly straight music pad provided by the Carlton Main / Frickley Colliery Band. Capstick has been performing on the folk circuit since 1969 and also works for BBC Radio Sheffield as the presenter of a daily music and chat show. "Capstick Comes Home" was developed from an off-the-cuff spoof Tony tried at a folk gig. The response was so great that it became a regular feature of his act, attracted the attention of the enterprising Dingie's label and was released as a single just a few

weeks ago. Credit for breaking the disc must go to Dave Lee Travis who has stuck with it since it was released and introduced it to his fellow Radio One jocks.

"Jealous Muv" is Roxy Music's first Number One and is the fourth John Lennon composition to top the charts since December. Lennon's "Imagine" — his second posthumous chart-topper — has now passed one million sales, the 28th single to do so — and if you're wondering what the other 27 are wonder no more coz here they are in the order in which they attained platinum status: Stranger On The Shore — Acker Bilk, I Remember You — Frank Ifield, I Want To Hold Your Hand — Beatles, She Loves You — Beatles, Can't Buy Me Love — Beatles, I Feel Fine — Beatles, Tears, Ken Dodd, We Can Work It Out — Beatles, The Carnival Is Over — Seekers, Green Green Grass Of Home — Tom Jones, Last Waltz — Engelbert Humperdinck, Release Me — Engelbert Humperdinck, I Love You, Love Me Love — Gary Glitter, Bohemian Rhapsody — Queen, Eye Level / Distant Hills — Simon Park Orchestra, Mull Of Kintyre — Wings, Rivers of Babylon / Brown Girl — Boney M., You're The One That I Want — John Travolta — Olivia Newton-John, Summer Nights — John Travolta & Olivia Newton-John, Mary's Boy Child — Boney M., YMCA — Village People, Heart Of Glass — Blondie, Bright Eyes — Art Garfunkel, Another Brick In The Wall (Part 2) — Pink Floyd, Merry Xmas Everybody — Slade ...

Songwords

VISAGE



STAR

Rock 'n' roll are the games you play.
High flier see your name in lights.
Temporarily social suicide.
Oh, wo, oh, don't you tell me it's rough.
At the top you get the cream of the crop.
Image seekers, they're on reel to reel.
This week, breaker, well next week you know.
Oh, wo, oh, don't you tell me it's rough.
Oh! Wo, oh, don't you tell me it's rough.

Chorus:
Star, that's what they call you.
How long you've waited to get where you are.
Star, That's what you wanted,

ON POLYDOR RECORDS

MIND OF A TOY

Painted face is chipped and cracked.
My mind seems to fade too fast.
Clutching straws sinking slow.
Nothing less nothing less.
A puppet's motion is controlled by a string.
By a stranger I've never met.
A nod of the head and a pull of the thread.
I can't say no can't say no.

Chorus:

When a child throws out a toy.
When I was new you wanted me.
Now I'm old you no longer see.
When a child throws out a toy.
Spitful girl hateful boy.
When a child throws out a toy.

All dressed up and nowhere to go.
Of the music box that never stops.
I'll dance for you if you want me to.
Move in time move in time.
A wooden head and a broken heart.
Used abused and torn apart.
I gave you my best and you gave me the rest.
There's a time to die time to die.

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Words & Music By: S. Strange,
M. Ure / B. Currie / J. McGeeoch
Regan / D. Formula

KIKI DEE



ON ARIOLA RECORDS

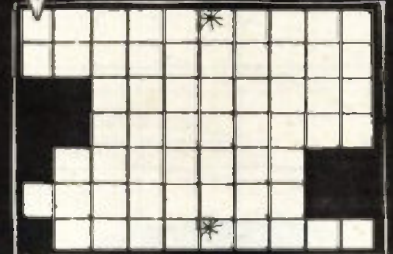
This week, hot shot, a video star.
They can build you up.
And they can break you down.
With just the right words.
I know they're heavy.
But just how many more like you are trying, trying.

Rock 'n' roll are inventing in your head.
You cracked it once and you can do it again.
Who knows, who cares of where you're coming from.
Oh, wo, oh, don't you tell me it's rough.
Just a loner out there on your own.
Don't let any one get close or near.
Imagine that, that you believe all you read.

Repeat Chorus:

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PUZZLES



POP-A-GRAM

Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column spells out the name of a group of brothers who get leverish once a week. Remember the clues aren't in the correct order. You have to decide what the right order is.

Leavings really upset this short story teller (8).
 Mr. X will reel up and you'll get into a jam (4, 8)
 Ned Mass is really one of seven shady Spaniards (7)
 and Kim Deare is really an early morning DJ in disguise (4, 4)
 Lee Creel celebrates the bullet (8)
 A very bad WI video scared some monsters to death (5, 5)
 I sap rains for Adam's youngsters (9)



X-WORD

ACROSS

- 1 Sal Solo and his friends who are feeling quiffy (7, 8)
- 5 Whitesnake LP (5, 3, 7)
- 7 Motel's leader (6, 5)
- 11 Fairies colour (4)
- 12 Group you may want to hear more of (8)
- 14 Of Tiger Feet fame (3)
- 15 1980 Cliff hit (6)
- 16 Life's Been Good to this Eagle (3, 5)
- 17 He achieved a respectable cult status after playing outstanding set at Woodstock (6)
- 19 Graham Parker LP (5, 2, 2)
- 21 Former Tamia brothers (5)
- 22 Kate Bush label (1, 1, 1, 1)
- 23 Paul McCartney LP (3)

DOWN

- 1 Performed by New Order (8)
- 2 1979 Lene Lovich hit (3, 4)
- 3 Not quite the box office smash of 1980 (8)
- 4 Queen LP (1, 5, 2, 3, 5)
- 6 Billy Joel LP (5, 6)
- 8 Sounds painful for Debbie (7)
- 9 Group managed by Bruce Foxton (5)
- 10 They produced The Sound Of Confusion (6, 6)
- 13 German film star lovers (8)
- 16 Mr Moody Hayward (6)
- 18 Green or Tosh (5)
- 20 1978 Bob Marley LP (4)

SOLUTION TO LAST WEEK'S X-WORD

ACROSS

- 1 Hawks And Doves, 5 Talking Heads, 7 I Die You Die, 10 Squeeze, 11 Eleanor, 14 Union City Blue, 15 Faculty, 18 KC, 19 Pie, 20 Lou Reed, 21 Vienna, 22 Start.

DOWN

- 1 Motter Than July, 2 Walking On Thin Ice, 3 Spirits Having Fun Flowin', 4 Dee, 6 Drive In, 8 You Wear It Well, 9 The River, 12 Easy, 13 Sly, 16 Trust, 17 Sweet, 18 Kiki.

SOLUTION TO LAST WEEK'S POPAGRAM

Ellen Foley, Car Trouble, Joe Dolce, Crusaders, Elephants In The Diamond, Evangeline, Donna Summer, DOWN, FRESHIES.

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

Name

Address

US ALBUMS

US SINGLES

- 1 HI INFIDELITY, Red Speedwagon, Epic
- 2 PARADISE THEATRE, Bfly, A&M
- 3 MOVING PICTURES, Rush, Mercury
- 4 DOUBLE FANTASY, John Lennon/Yoko Ono, Geffen
- 5 THE JAZZ SINGER, Ned Diamond, Capitol
- 6 ARC OF A DIVER, Steve Winwood, Island
- 7 ZENYATTA MONDATTI, The Police, A&M
- 8 CRIMES OF PASSION, Pat Benatar, Chrysalis
- 9 CAPTURED, Journey, Columbia
- 10 GUILTY, Barbra Streisand, Columbia
- 11 8 TO SAND OOD JOBS, Dolly Parton, RCA
- 12 AUTOAMERICAN, Blondie, Chrysalis
- 13 BACK IN BLACK, AC/DC, Atlantic
- 14 GREATEST HITS, Kenny Rogers, Liberty
- 15 CELEBRATE, Kool & The Gang, De-Lite
- 16 THE TWO OF US, Teraborough and Peoples, Mercury
- 17 ANOTHER TICKET, Eric Clapton, RSO
- 18 WINDLIGHT, Grover Washington Jr., Elektra
- 19 HORIZON, Eddie Rabbit, Elektra
- 20 III, The Gap Band, Mercury
- 21 DAD LOVES HIS WORK, James Taylor, Columbia
- 22 EVANDELINE, Emmylou Harris, Warner Bros.
- 23 IMAGINATION, The Whispers, Solar
- 24 HOTTER THAN JULY, Stevie Wonder, Tamla
- 25 CHRISTOPHER CROSS, Christopher Cross, Warner Bros.
- 26 GAUCHO, Steely Dan, MCA
- 27 SUPER TROUPER, Abba, Atlantic
- 28 THE NATURE OF THE BEAST, April Wine, Capitol
- 29 FANTASTIC VOYAGE, Lakeside, Solar
- 30 CHAIN LIGHTNING, Don McLean, Millenium
- 31 COCONUT TELEGRAPH, Jimmy Buffett, MCA
- 32 THE TURN OF A FRIENDLY CARD, The Alan Parsons Project, Arista
- 33 THE RIVER, Bruce Springsteen, Columbia
- 34 WILD EYED SOUTHERN BOYS, J3 Special, A&M
- 35 GO TO LOVE AGAIN, Diana Ross, Motown
- 36 SOMEWHERE OVER THE RAINBOW, Willie Nelson, Columbia
- 37 MAGIC, Tom Browne, Arista
- 38 CITY NIGHTS, Tierra, Boardwalk
- 39 LOVEBOY, Loverboy, Columbia
- 40 THREE FOR LOVE, Shalamar, Solar
- 41 GHOST RIDERS, Dattano, Arista
- 42 TRUST, Elvis Costello & The Attractions, Columbia
- 43 ALL AMERICAN GIRLS, Sister Sledge, Cotillion
- 44 VOICES, Daryl Hall & John Oates, RCA
- 45 MAKING MOVIES, Doo Stars, Warner Bros.
- 46 FACE VALUE, Phil Collins, Atlantic
- 47 SANDINISTA, The Clash, Epic
- 48 BEING WITH YOU, Smokey Robinson, Tamla
- 49 GUITAR MAN, Elvis Presley, RCA
- 50 ONE MORE SONG, Randy Meisner, Epic
- 51 BORDERLINE, Ry Cooder, Warner Bros.
- 52 WELCOME TO THE WRECKING BALL, Grace Slick, RCA
- 53 STONE JAM, Slave, Cotillion
- 54 GRAND SLAM, The Isley Brothers, T-Back
- 55 IN OUR LIFETIME, Marvin Gaye, Tamla
- 56 FOOLISH BEHAVIOUR, Rod Stewart, Warner Bros.
- 57 GREATEST HITS, Ronnie Masep, RCA
- 58 EAGLES LIVE, Eagles, Asylum
- 59 BACK ON THE STREETS, Donnie McLean, MCA/Capitol
- 60 THE JEALOUS KIND, Deborah McClinton, Capitol/MSS
- 61 DIFFICULT TO CURE, Rainbow, Polydor
- 62 HITS, Sex, Scapp, Columbia
- 63 SOMEBODY'S KNOCKIN', Terri Gibbs, MCA
- 64 GREATEST HITS, The Doors, Elektra
- 65 VOICES IN THE RAIN, Joe Sample, MCA
- 66 PHIL SEYMOUR, Phil Seymour, Boardwalk
- 67 'NOMIN' MATTERS AND WHAT IF IT DID, John Cougar, Riva
- 68 - INTENSITIES IN 10 CITIES, Ted Nugent, Epic
- 69 BLACK SEA, ITC, Virgin
- 70 - BLY, Robin Trower, Chrysalis
- 71 LOST IN LOVE, Air Supply, Arista
- 72 - HOUSE OF MUSIC, T.S. Monk, Mirage
- 73 HEALING, Todd Rundgren, Bearsville
- 74 THE GAME, Queen, Elektra
- 75 TURN BACK, Toto, Columbia

- 1 RAPTURE, Blondie, Chrysalis
- 2 WOMAN, John Lennon, Geffen
- 3 THE BEST OF TIMES, Shys, A&M
- 4 KEEP ON LOVING YOU, RED Speedwagon, Epic
- 5 CRYING, Don McLean, Millenium
- 6 HELD AGAIN, Ned Diamond, Capitol
- 7 8 TO S, Dolly Parton, RCA
- 8 JUST THE TWO OF US, Grover Washington Jr., Elektra
- 9 KISS ON MY LIST, Daryl Hall & John Oates, RCA
- 10 WHAT KIND OF FOOL, Barbra Streisand & Barry Gibb, Columbia
- 11 WHILE YOU SEE A CHANCE, Steve Winwood, Island
- 12 THE WINNER TAKES IT ALL, Abba, Atlantic
- 13 DON'T STAND SO CLOSE TO ME, The Police, A&M
- 14 MORNING TRAIN, Sheena Easton, EMI-America
- 15 I LOVE A RAINY NIGHT, Eddie Rabbit, Elektra
- 16 I CAN'T STAND IT, Eric Clapton and His Band, RSO
- 17 CELEBRATION, Kool & The Gang, De-Lite
- 18 ANGEL OF THE MORNING, Juice Newton, Capitol
- 19 HEARTS ON FIRE, Randy Meisner, Epic
- 20 A LITTLE IN LOVE, CWI Richard, EMI-America
- 21 SOMEBODY'S KNOCKIN', Terri Gibbs, MCA
- 22 PRECIOUS TO ME, Phil Seymour, Boardwalk
- 23 HER TOWN TOO, James Taylor & J.D. Souther, Columbia
- 24 TREAT ME RIGHT, Pat Benatar, Chrysalis
- 25 DON'T STOP THE MUSIC, Terborough and Peoples, Mercury
- 26 I AIN'T GONNA STAND FOR IT, Stevie Wonder, Tamla
- 27 BEING WITH YOU, Smokey Robinson, Tamla
- 28 GUITAR MAN, Elvis Presley, RCA
- 29 JUST BETWEEN YOU AND ME, April Wine, Capitol
- 30 AIN'T EVEN DONE WITH THE NIGHT, John Cougar, Riva
- 31 GAMES PEOPLE PLAY, The Alan Parsons Project, Arista
- 32 TAKE IT ON THE RUN, RED Speedwagon, Epic
- 33 TOO MUCH TIME ON MY HANDS, Bfly, A&M
- 34 TIME OUT OF MIND, Steely Dan, MCA
- 35 FADE AWAY, Bruce Springsteen, Columbia
- 36 IT'S A LOVE THING, The Whispers, Solar
- 37 SWEETHEART, France & The Knockouts, Millenium
- 38 TURN ME LOOSE, Loverboy, Columbia
- 39 HOW 'BOUT US, Champaign, Columbia
- 40 WHO DO YOU THINK YOU'RE FOOLIN', Donna Summer, Geffen
- 41 I LOVE YOU, Climax, Blue Bird, Warner Bros.
- 42 THE PARTY'S OVER, Journey, Columbia
- 43 ME, Andy Gibb, RSO
- 44 MISTER SANDMAN, Emmylou Harris, Warner Bros.
- 45 THE TIDE IS HIGH, Blondie, Chrysalis
- 46 GAMES, Phoebe Snow, Mirage
- 47 WASN'T THAT A PARTY, The Rovers, Cleveland International
- 48 YOU BETTER YOU BET, The Who, Warner Bros.
- 49 GIVING IT UP FOR YOU LOVE, Deborah McClinton, Capitol/MSS
- 50 RUNNING SCARED, The Roots, EMI-America
- 51 HOLD ON LOOSELY, J3 Special, A&M
- 52 SUKIYAKI, A Taste Of Money, Capitol
- 53 CH CH CHERIE, The Johnny Average Band, Bearsville
- 54 A WOMAN NEEDS LOVE, Ray Parker Jr & Raydio, Arista
- 55 LOVERS AFTER ALL, Melissa Manchester & Peabo Bryson, Arista
- 56 HOLD ON, Badfinger, Radio Records
- 57 IT'S MY JOB, Jimmy Buffett, MCA
- 58 LOVELY TOGETHER, Barry Manilow, Arista
- 59 - LIVING INSIDE MYSELF, Gino Vannelli, Arista
- 60 WALKING ON THIN ICE, Yoko Ono, Geffen
- 61 LIMELIGHT, Rush, Mercury
- 62 I HAVE THE SKILL, Sherie, A&M
- 63 BON BON VIE, T.S. Monk, Mirage
- 64 RIGHT AWAY, Hawk, Columbia
- 65 - MISSED AGAIN, Phil Collins, Atlantic
- 66 - 16 TEARS, Garland Jeffries, Epic
- 67 - I LOVED 'EM EVERY ONE, T. G. Sheppard, Warner/Curb
- 68 PROUD, The Joe Chamey Band, Unicorn
- 69 SMOKEY MOUNTAIN RAIN, Ronnie Masep, RCA
- 70 - MEMORIES, Tierra, Boardwalk
- 71 - SOMEBODY SPECIAL, Rod Stewart, Warner Bros.
- 72 - LOVE YOU LIKE I NEVER LOVED BEFORE, John O'Sanian, Elektra
- 73 - LIVING IN FANTASY, Leo Sayer, Warner Bros.
- 74 - SAY YOU'LL BE MINE, Christopher Cross, Warner Bros.
- 75 LET ME GO, The Rims, MCA

US SOUL

US DISCO

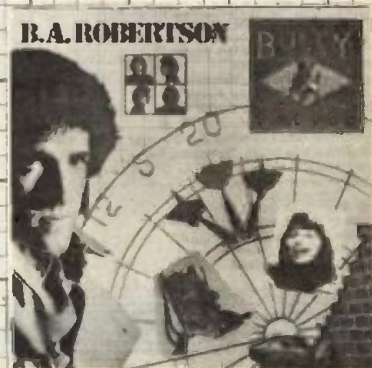
- 1 DON'T STOP THE MUSIC, Terborough & Peoples, Mercury
- 2 IT'S A LOVE THING, Whispers, Solar
- 3 ALL AMERICAN GIRLS, Sister Sledge, Cotillion
- 4 BEING WITH YOU, Smokey Robinson, Tamla
- 5 THINGS HIGH, Tom Browne, Arista
- 6 WATCHING YOU, Slave, Cotillion
- 7 SUKIYAKI, Taste Of Money, Capitol
- 8 JUST THE TWO OF US, Grover Washington Jr., Elektra
- 9 BURN RUBBER, Gap Band, Mercury
- 10 I AIN'T GONNA STAND FOR IT, Stevie Wonder, Tamla
- 11 TOGETHER, Tierra, Boardwalk
- 12 HOW 'BOUT US, Champaign, Columbia
- 13 BON BON VIE, T.S. Monk, Mirage
- 14 EVERYTHING IS COOL, T-Connection, Capitol
- 15 AN LOVE GOES ON, Earth, Wind & Fire, ARC/Columbia
- 16 PERFECT FIT, Jerry Knight, A&M
- 17 TAKE IT TO THE TOP, Kool & The Gang, De-Lite
- 18 WHAT A FOOL BELIEVES, Aretha Franklin, Arista
- 19 AIN NO CORRIDA, Quincy Jones, A&M
- 20 PAISE, Marvin Gaye, Tamla

- 1 BREAKING AND ENTERING, Dee Dee Sharp, Gamble
- 2 RAPTURE/THE TIDE IS HIGH, Blondie, Chrysalis
- 3 TANTRA THE DOUBLE ALBUM, at.cute, Tantra Imports
- 4 YOUR LOVE, Lime, Prism
- 5 LAY ALL YOUR LOVE ON ME, Abba, Atlantic
- 6 ALL AMERICAN GIRLS, Sister Sledge, Cotillion
- 7 IT'S A LOVE THING, The Whispers, Solar
- 8 GET TOUGH, Kasey, Atlantic
- 9 CAN YOU HANDLE IT, Sharon Redd, Private
- 10 LOVE IS GONNA BE ON YOUR SIDE, Fratty, Emergency
- 11 SOUL, Frankie Valli, MCA
- 12 SET ME FREE, The Three Degrees, Arista
- 13 WON'T YOU LET ME BE THE ONE, Michael McClintock, Alive
- 14 - BODY MUSIC, The Silktones, Prelude
- 15 - AJ NO CORRIDA, Quincy Jones, A&M
- 16 YOU'RE TOO LATE, Fantasy, Pavilion
- 17 LET'S DO IT, Convention, SAM
- 18 FULL OF FIRE, Shalamar, Solar
- 19 BURN RUBBER, The Gap Band, Mercury
- 20 FANCY DANCER, Lenny White, Elektra

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