

FIVE PAGES OF CHARTS

RECORD MIRROR



**STIFF LITTLE
FINGERS**
punks grow
up

**THE
UNDERTONES**
boys with
(double) vision

MADNESS

GARY NUMAN

**10 Sony Walkman 2
cassette recorders
to be won**

DEXYS · GIRLSCHOOL · SONGWORDS · THE CURE

Pic of Billy Doherty by Jill Furmanovsky

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... and Tom Johnston

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"None of us are teenagers any more... in fact three of us are married with mortgages to pay. The little boys are growing up now!" THE UNDERTONES give DANIELLA SOAVE the lowdown on the ageing process and (thank goodness) their "going for broke" tour as well — starting on page 4.

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COOPER CLARKE'S LAST LAY DOWN

JOHN COOPER Clarke takes to the road again in May.

Dates confirmed so far are: Sheffield Polytechnic May 5, Hull University 7, Newcastle Polytechnic 8, Glasgow Strathclyde University 9, Edinburgh Tiffany's 11, Liverpool Royal Court Theatre 12, Bradford University 13, Warwick University 14, Loughborough University 15, Bristol Locarno 17, St Albans Civic Hall 19, Manchester Fagins 20, Reading University 21, Norwich University 22, Bangor University 25, Cardiff Top Rank 28, Aylesbury Friars 29, London Dominion Theatre 30.



JCC puts his feet up before his extensive May tour.

THAT ROUGHLY oval shape at the top of this aerial photograph is the setting for the North-East's new outdoor concert centre.



'ROCK ON THE TYNE' SCHEME AFLOAT

THE NORTH East will get a massive outdoor concert arena in August. Barry McKay, the man who masterminded Lindisfarne's sell out concerts at Newcastle City Hall for many years, is opening up the Gateshead International Stadium on the banks of the Tyne.

The first event at the stadium which seats 20,000 people will be 'Rock On The Tyne' on August 29 and 30. Details of bands appearing will not be known until June and this week the organisers remained light lipped about just who would be on. All they would confirm was that there would be six acts appearing each day.

If the two-day event is a success then 'Rock On The Tyne' could be an annual event rivaling older more established festival venues such as Reading, Knebworth and Castle Donnington.

Promoter Barry McKay told Record Mirror this week: "Various companies and organisations have talked of staging a rock festival on Tyneside over the years but nothing has materialised until now. Two years of planning and detailed arrangements have gone into this and I look upon 'Rock On The Tyne' not only as a local event, but as a national event."

The festival has the full co-operation of the local council and Metro Radio. The organisers hope to peg maximum ticket prices at around £7 and booking details along with a final confirmation of who will be appearing, will be known in June.



TUBES TOUR

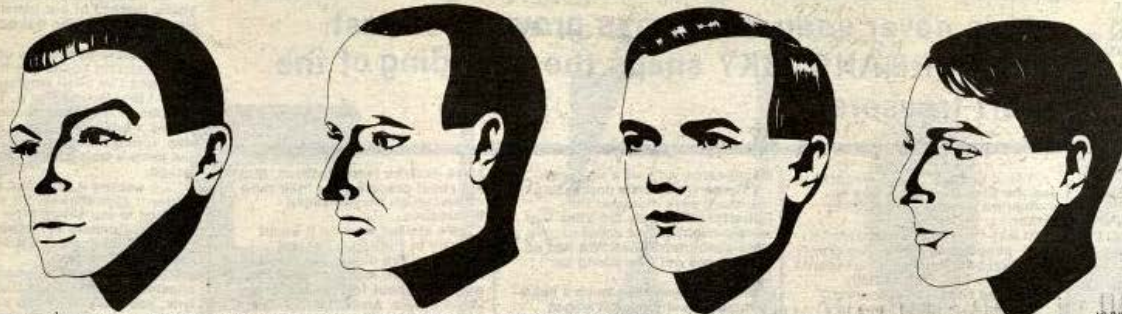
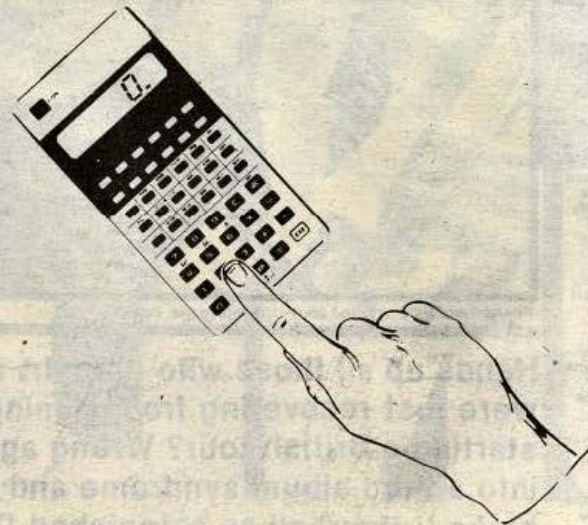
THE TUBES, who last played in Britain in 1979, bring their new show to Britain in June as part of their current world tour.

Dates are: Edinburgh Odeon June 16, Newcastle City Hall 17, Sheffield City Hall 18, Manchester Free Trade Hall 19, London Hammersmith Odeon 20, 21, 22, Leicester De Montfort Hall 25, Birmingham Odeon 26, St Austell Coliseum 27, Bristol Colston Hall 28.

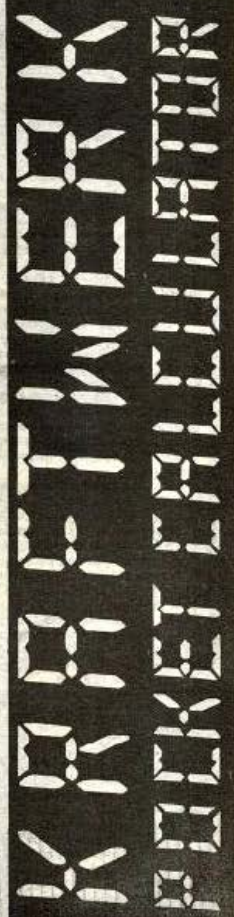
The Tubes also release a new single to coincide with the tour. Taken from their latest album, 'The Completion Backward Principle', it's called 'Talk To Ya Later'.

NEWS EXTRA AND TURN ON! — YOUR FIVE PAGE GUIDE TO WHAT'S HAPPENING WITH GIGS, TOURS, RELEASES, FILMS, TV AND RADIO... SEE PAGE 25

- June
- 15 MANCHESTER Free Trade Hall
- 16 GLASGOW Apollo
- 17 EDINBURGH Odeon
- 18 NEWCASTLE City Hall
- 19 SHEFFIELD City Hall
- 20 LIVERPOOL Royal Court Theatre
- 21 LIVERPOOL Royal Court Theatre
- 22 LEICESTER De Montfort Hall
- 23 BIRMINGHAM Odeon
- 24 NOTTINGHAM Rock City
- 26 SOUTHAMPTON Gaumont
- 27 BRIGHTON Dome
- 28 LONDON Lyceum
- 29 LONDON Hammersmith Palais
- 30 BRISTOL Locarno
- July
- 2 LONDON Hammersmith Odeon
- 3 LONDON Hammersmith Odeon



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UNDERBER

Growing up the hard way

CHRISTMAS 1980. The year was drawing to a close. Under a lot of Christmas trees were a lot of Undertones LPs. But the Undertones themselves were living under a cloud of gloom.

The reason was understandable. What had started off as their most successful year to date had ended on a sour note, due to "mutual disagreements" with the company, they left Sire. Result: no record contract.

Suddenly it was hard for them to remember the happiness of a few months before, when 'My Perfect Cousin' became their highest climbing single, peaking at number nine, and the album 'Hypnotised' peaked even higher at number six. All they knew was — right or wrong — they had no way of getting their songs out, and if they were out of sight for too long, the public might forget about them.

Despite this very real fear, however, their experiences at Sire had made them determined not to accept any contract unless they were satisfied with it, no matter how long they had to hold out. And that waiting was to take even longer than they had believed . . .

THE UNDERTONES' argument and subsequent departure from Sire Records was very long and complicated, as was the problem itself.

Although they had signed a worldwide deal, Sire was a small company which had signed distribution rights with other larger companies.

Although the Undertones only possessed one contract, several other record companies had different deals with Sire (many with different policies) — a situation which led to total chaos. And the fact that Sire America was being bought out by Warner Brothers didn't exactly inspire its employees to forge ahead with promotion strategies.

"There was absolutely no coordination involved at all," says the "Tones Feargal Sharkey. "To give you two very vivid examples, we were in Boston on our American tour, and the promotions guy for that area told us that he thought we should put out 'My Perfect Cousin' as a single . . . totally unaware that it was being released the next day!"

"And though they went bananas over us in Paris, there wasn't a single record of ours to be found anywhere in France.

RCA — which was our company over there — hadn't seen fit to press our albums, and had only imported the minimum amount of copies from England."

"It was particularly crazy in America, though," adds John O'Neill. "Sire had subsidised our American tour and yet they had about three people in total to do TV and radio promotion for the entire United States. We sold out the Whiskey in Los Angeles, but if you went into the city's best record store on Sunset Boulevard, there wouldn't be one piece of vinyl with our names on it.



Feargal and Billy: worried about the mortgage, boys?

Hands up all those who thought the Undertones were just recovering from signing a new deal and starting a British tour? Wrong again! "We're locked into a third album syndrome and we're going for broke," they tell an astonished DANIELA SOAVE, who's never seen little boys grow up so fast. JILL FURMANOVSKY snaps the shedding of the short trousers.

"You'd find Stiff Little Fingers and the Star Jets, but it was as though we'd come from another planet. "It was the same where ever we went; people would give us a great reception but there were no records for them to buy, which totally obliterated the point of touring." The situation finally came to a head in November. The Undertones had had enough and parted company with Sire. Apart from a self-financed British tour in December they apparently

disappeared without a whimper. "These were really depressing months," says drummer Billy Doherty. "We really did think that people might forget about us. We were absolutely broke. We had no money, and got everything on credit." Indeed, it was very much a hand-to-mouth situation, with wages depending on how much had come in that particular week. But though several companies were very interested, the Undertones were not going to rush in and make the

same mistake twice. Instead, they set about preparing for their third album, which they financed themselves. "We started work on it about January in Holland," Feargal explains. "We did it over a period of two and a half months but in total we spent about four or five weeks in the studio. And even that didn't run smoothly. We used three studios, ending back in Holland, but when we got back home and listened to the final mix it sounded pathetic!"

"Something was badly wrong so we had to mix it all over again."

The album cost in the region of £25,000 to make — although they couldn't hand over the money until they had secured a contract. All the time they were recording it, talks were going on with various companies. EMI were strong contenders around Christmas, with RCA taking over the lead in February, albeit briefly. But it was to EMI that the Undertones signed the deal in March; the 18th to be precise.

"We've got our own label here called Ardeck . . . R Deck short for record deck, see? But elsewhere the records will just go out on whatever label EMI has in that country," Mickey Bradley chips in. "Now we'll really find out whether the lack of sales were due to us or whether it was down to a bad record company. If EMI do their work that's one question that'll be answered."

The Undertones first offering on Ardeck has already been released, possibly their best single to date, entitled 'It's Gonna Happen'. Their third album, 'The Positive Touch', will be released on May 5.

Both the single and the seven tracks I've heard of the forthcoming LP show a new maturity which shows them moving away from their previous 'cheesy' approach. While some people will undeniably find it a bit of a disappointment, I think it's a fine step forward, with both melodies and lyrics playing a stronger part than the hooks and choruses we've come to expect.

"You can't win really," says Feargal. "It's the third album syndrome! If you bring out a continuation of albums one and two you get staggled for not bringing out something different, and if you venture onto new pastures they slag you off for losing your original sound."

"We don't think it's different enough," adds Damien O'Neill. "We wanted it to be diverse, and we had decided before recording it that we wanted to clean up the sound because we were losing too much with too many overdubs. We had a lot of ideas for the brass section and keyboards which we wanted to use. We achieved it in the end, although we did even more overdub than before!"

"We used all the machines in the studio instead of our usual half," laughs Mickey. "We got our money's worth!"

'It's Gonna Happen' is one of the most insistent songs I've heard this year, one I've been singing ever since I first listened to it. The addition of the brass section now seems a brilliant (not shocking!) idea, giving the song a sharpness and jump it would have otherwise lacked.

"We wanted it to sound a lot bolder," says Mickey. "If you listened to our single after Dexty's Midnight Runners or 'Reward' by the Teardrop Explodes it would sound wishy washy."

The words are much more obscure than the usual Undertones lyric; you can't tell if it's a dig at a cousin or a song about chocolate and girls, for instance. To me it sounds like a song of revenge, but

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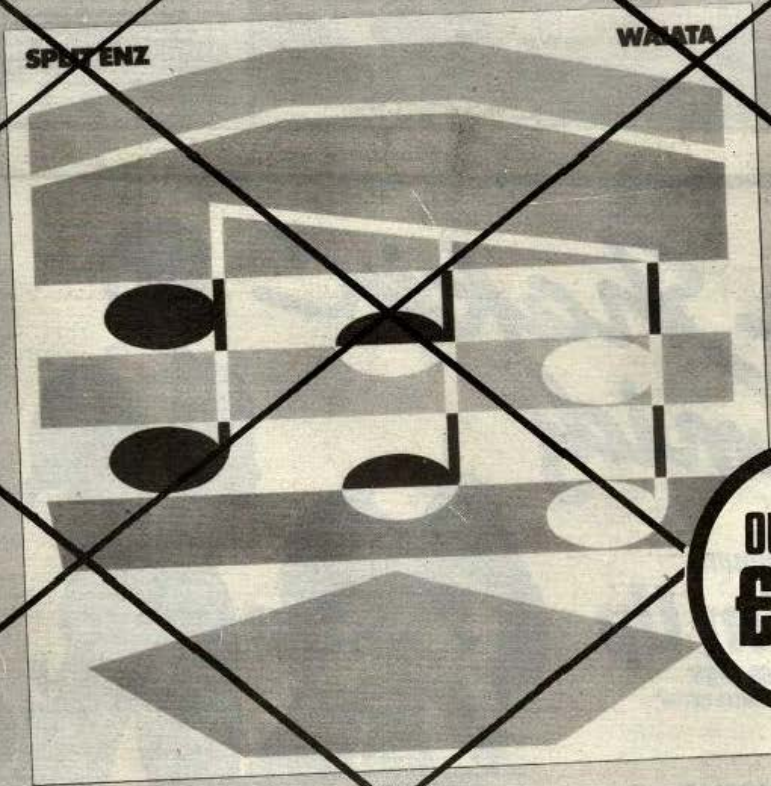
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OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST

FROM PAGE 4

Mickey and Damian say it's nothing in particular, just a song which was written when they were depressed. "It was just before Christmas when there was a lot of publicity about the hunger strikes in the H block," says Damian. "The song was written at that period so it must have been going through our minds. "I don't know... you wonder if you should write about 'the troubles'. We're a group from Derry, will people listen to us or will we get shot?"

"I mean, no way are we heroes from Derry. The majority of the people in the Bogside area don't even like us. They think we're just a silly wee pop group, though one guy I met in a pub recently thought we ought to be writing about the troubles."

"But why should we say what's wrong and what's right, just because we're in a group? It's a difficult dilemma. The trouble is where we come from, if you're different you're an outcast."

Could it be the Undertones are simply growing up? The fact that they are often dismissed as a group capable only of writing — and thinking — in terms of little ditties irks them somewhat, though Mickey defensively states that he doesn't care if people take him seriously or not. He does, and that's what matters.

"True enough, when we first came to England we were naive little boys," Feargal says. "But a few years have passed since then. Now three of us are married and none of us are teenagers. We have mortgages and responsibilities."

"Hopefully we've just matured like anyone else. We've also realised that being in a group is a job, although we still think it's fun. It's an interesting job."

"We used to shy away from publicity," says Billy. "Whereas now we realise interviews are an important part of the machine, so we want to make ourselves available."

And you're still around to do that, obviously. Did you think you would be?

"I think none of us really thought

the Undertones would last more than a couple of years," counters Feargal. "Before we didn't care what we did. But I think now we've all realised that playing in a band is the best way to make money. Things are getting better all the time. There's a good few years in us yet."

"I still don't want to be someone like Gary Glitter playing the rounds

when I'm over 40, mind you," Mickey says. "We've all been filled with a new enthusiasm. The new signing was like a new beginning in a way. Things we're doing now we'd have probably turned up our noses at the beginning."

"But now we're more involved in the business it's becoming exciting. I'm really looking forward to playing the new material, especially hearing

the keyboards live."

The upcoming mammoth British tour will be spread over six weeks. Though Wednesdays are being kept free in case the opportunity to do 'Top Of The Pops' comes up. This is where the wonderful world of video usually comes in, but videos are a bit of a sore point with the Undertones.

"We've made two, and first of all the BBC said they wouldn't play them unless we went Top Ten, and once we had, they turned round and said they wouldn't show it until we got into the Top Five," Feargal says. "So it's easier just to keep Wednesdays free under the circumstances."

It will also give them the chance to recover, as any six week tour is physically gruelling. But as Feargal says, they've decided to go for broke.

"We've got enough money to keep us going for a long while. We don't actually have to present EMI with another album for two years, but it would be silly if we actually did that."

"We've just got a lot to do to appease EMI and that's why we're going with all our stops out."

After the British dates, the Undertones will take in a European tour, as well as a few concerts in Ireland. The European dates should actually prove to be worthwhile this time round, because the 'Tones are determined that record shops will be stocked with their product... and woe betide EMI if that isn't the case.

"We're planning to go over to America again in August and September," says John. "The same goes for there, where we have a pretty healthy following of fans who have enjoyed our shows but have not been able to buy any of our material. This time it'll be different because we come out under Capitol in the States and their promotion team is well on the case."

"Likewise for Canada... we went down a storm in Toronto but it was the same old story."

So, after all, this year might be the big one for the Undertones. If nothing else, it will certainly be a telling one. Set to conquer Europe and America, and lay paths in that

direction in Japan and perhaps Australia, they have returned from their five month sojourn stronger and more level headed.

No more going at things half-heartedly now; they realise it's a business and one they're determined to succeed at.

The Undertones are growing up. The important point is, will you let them.



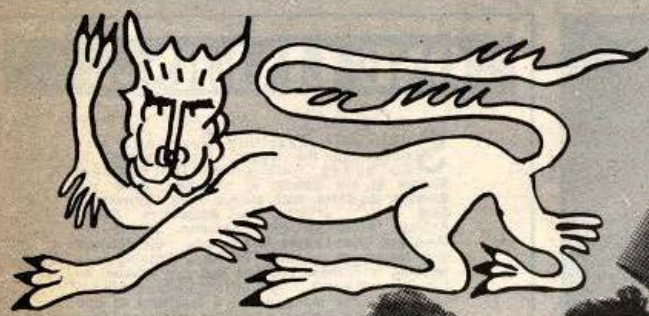
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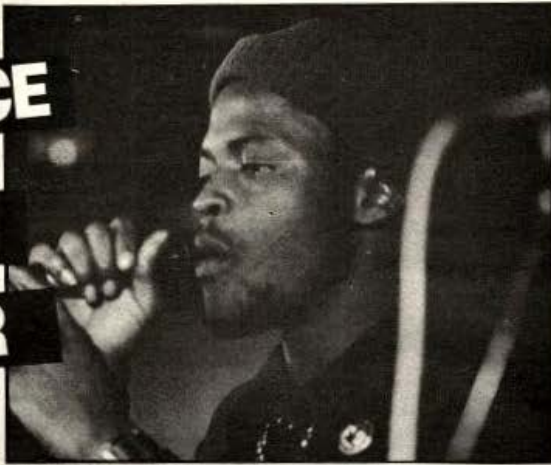
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SAT 9 DUDLEY JBs
THU 14 WOOLWICH TRAMSHED
SAT 16 KENT UNIV.
TUE 19 YEOVIL, JOHNSON HALL
WED 20 TORQUAY 400 BALLROOM
THU 21 BARNSTABLE CHEQUERS
SAT 23 BIRMINGHAM CEDAR BALLROOM
SUN 24 RAINBOW 2 LONDON.
THU 28 WOLVERHAMPTON LAFAYETTE CLUB
SUN 31 BEDFORD BUNYAN CENTRE

Stiff

NO SLICE FOR SUGAR



pic by DAVE HENDLEY

SUGAR MINOTT may well be celebrating the success of his single 'Good Thing Going' as he jets across to New York to record this week . . . but he won't be seeing a great deal of money from the record.

For it's reggae's old familiar story, with a one-off (or in this case a two-off) deal in Jamaica being licensed to an English reggae specialist label, and then in turn to the mighty RCA — and suddenly Sugar, who has been recording and producing himself since 1973, has Britain's first commercial reggae hit of 1981 without really knowing too much about it.

Sugar Minott has packed a fair amount of work into his 25 years already. First heard singing with the African Brothers in 1974, he moved to Studio One with Coxsone Dodd two years later, scoring a hit with 'Hang On Natty' before setting up his own Black Roots label with the 'Leg Over Dread' album in 1978.

And it was in 1979 that he first came to real prominence in Britain, with the brilliant 'Ghetto-ology' album, now being re-promoted by Trojan. While he was the talk of the

SUGAR MINOTT victim of the one-off deal

town all last year, with 'This Is Lover's Rock' selling over 20,000 copies as a single, and the 'Black Roots For Lovers' album in widespread demand. Then came 'Good Thing Going', which was recorded at Channel One last year, the strongest of two tunes for producer Roy Forbes-Allen, and the one which finally surfaced as this year's hit, via Hawkeys Records and RCA.

It was a case, it now seems, of Sugar being broke and needing the money, as his English mentor Dave Hendley explains: "It's a not unfamiliar story, but it's reality in Jamaica. If you've got mouths to feed you record somewhere where you can get some money."

Despite it all though the way ahead does look a lot brighter for Sugar now. He'll have his self-produced reggae 12in 'Jasmine', on the shelves before very long and his strong roots following, coupled with a new crossover audience, should ensure that the good things won't be too long in coming.

Giving 'em away

ROD STEWART album and cassette prices are being slashed in a bid to stem the tide of cheap foreign imports. From April 27 all current Rod Stewart products from WEA Records will have a reduced dealer price of £1.82 and should retail for around a pound more.

The titles in question are 'A Night On The Town', 'Atlantic Crossing', 'Footloose And Fancy Free', 'Blondes Have More Fun', 'Greatest Hits', and 'Foolish Behaviour' — and if you haven't got them already now's your chance.

Bill Stonebridge, Managing Director of Riva Records, commented: "Whilst imports continue to flood into Britain from Europe damaging UK sales, there seems to be no alternative but to compete in price."

ONE LINERS ...

SUCH AN unexciting week was last week that the biggest event seemed to be boring rock group the **Original Mirrors** at the Venue: at any rate, **Jane and Ramona Mo-dette**, rock ancient **Pete Townshend**, **Skid R** . . . J . . . the **Associates**, **Danny Kustow**, **Pretender**, **Pete Farndon**, **JC of the Members**, **Clive Langer**, **Metro** singer **Peter Godwin** and **Megahype** drummer **Ed Case** (looking very fetching in Chinese costume and eye-makeup) all turned out to watch . . . young long-fringe-and-erkin types **Depeche Mode** pulled a multitude of pop posers to their Embassy Club gig, mind you: **Gary Numan**, the **Scars**, **Department S**, **Holly** and the **Italians**, **Dave Vanian**, **Capt Sensible**, **Delta Five's Bethan** and the ubiquitous **Rusty Egan** were all in attendance . . .

Spancau Ballet make **NY** debut at **The Underground** club soon . . .

UK Subs to release 4-track EP including French version of 'Party in Paris', over the objections of their record co., **Gem** . . . superhip alternative promoters **Final Solution** to take over all bookings at gay niterie **Heaven** . . . desperate **Ken Lockie** (ex **Cowboys Int'l**) spotted urging **DJs** at the **Marquee** and the **Venue** to play his new single . . . the **Cure's** bassist **Simon Gallup** looking supernaturally similar to the young **JJ Burnel** on last week's **TOTP**, right down to the ratwalk . . . Laughing **Joek McDonald** (**Charlie Endell** to his mates) called to the phone at half-time during the **Help a London Child** footer match he'd organised between **Capital** and **Thames TV**, to be told that his girlfriend **Sharon** had given birth to a 6lb 7oz girl; we say that this is one London child who's gonna need all the help she can get . . . **Siouxie** went to have her palm read recently, accompanied by an investigating hack, and was much tickled when said journalist was told to leave because of his 'bad karma' . . . commiserations to **Ultravox's Warren Cann**, injured in a car crash in Germany last week, and to **Associates Billy and Alan**, whose hospitalisation due to, er, food-poisoning, forced them to turn down a request to supply music for a moderne TV ad for the **Gas Board** . . . **Mike Oldfield** makes **Who's Who** this year, the only rocker other than **McCartney** to do so . . . **Thin Lizzy** Manager **Chris O'Donnell** in car crash while carrying artwork for 'Lizzy Killers' (the European title of *The Adventures of . . .*) — the artwork was splattered with blood from his head wound, but was deemed to look even more impressive in its gory state and will be released thus . . .

Hazel O'Connor's orange VW beetle nicked while she was touring the US; reg no is **LLU 322D**, so if you spot it, grass quickly and claim a reward from the damsel herself on 01 403 6332 . . .

Sheena may be singing the new **Bond** movie song, but a little dickie bird tells us that **Debbie** was offered it: U2 holidaying in **Nassau**, the lucky bleeders . . . **Macness** wreaking havoc upon the unsuspecting antipodeans: \$10,000 worth of damage and a lot of controversy caused by over-enthusiastic fans in **Perth**, so the Aussies retaliated by having a plane strike and the nutty ones had to travel 500 miles by bus; phew what a scorcher, etc . . . the 'Nutty Boys' comic issue two now available to fan club members: join today! . . . why are **de Beat** playing the **Rainbow** as well as the **Palais** on their current tour? cos under 18's aren't allowed into the **Palais**, dat's why . . .

Terpole Tudor and his hapless crew caught in the snow while crossing the **Pennines** from **Leeds** to **Liverpool**; gear box went, door was opened and ripped off by the wind, roadie got under the vehicle for an inspection and was gritted by a passing council vehicle, and it took three hours to get the van and its blue-skinned occupants moving . . . **Sparks** are back! the cute one and the weird one release a new LP titled 'Whomp That Sucker' in a couple of weeks' time on **Why-Fi**, the new label set up by ex-Sire person **Paul McNally** . . . **Shack** is another new label, this time founded by the **Specials' Neville Staples**, and the debut single from **21 Guns** (said to be **Specials** roadies with a country 'n' western player) is out soon . . . **Elvis Costello**, **Hot Gossip**, **Ian Dury** and fab jazzier **Stephane Grappelli** among those taking part in 'Fundamental Frolics June 1, this being a musical comedy revue involving the **Net the Nine O'Clock News** team; all proceeds go to the **National Society for Mentally Handicapped Children and Adults**.



THIS UGLY old ruin was once a glam rock star, believe it or not. His new LP's called 'Short Back and Sides'. Who is he? Answer at foot of column . . .



SOCIETY PARTY-goer John Lydon Esq seen sharing a joke with **Denis Forbes** while **Denis's** gaffer, party-throwing **Bram Tchaikovsky**, looks on . . .

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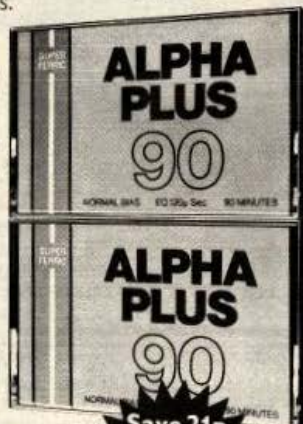
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Didn't get it? It is Ian Hunter, one time leader of Mott The Hoople.



**DOWN IN THE
JUNGLE . . .
(SOMETHING
STIRRED)**

NOW THAT Shakin' Stevens has hit the top at last it's scarcely surprising that there's more than a few companies interested in dredging up his past recordings with the Sunsets. Latest are the Battle of the Bands label who've managed to exhume Shaky's cover of 'Jungle Rock' from around 1976 — a track, as far as we can recollect previously only available in Europe. The single is out this week, and the song of course was the biggest 'forgotten' hit of all time for American Hank Mizell five years ago. He recorded it in 1958 and it hit the top during the first of the great rockabilly revivals in London in 1976; thanks mainly to the efforts of the Lyceum Teds, led by Stu Colman, then a DJ and now a Shakin' Stevens sideman. Funny how there's always a connection somewhere . . .

Brown Fizz



AFTER the heady Eurovision success of Bucks Fizz and their No 1 single 'Making Your Mind Up', it's time to get back to basics with Brown Ale and their spoof song 'It's Only A Wind Up'.

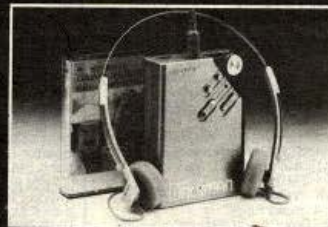
Like the champagne bubbles, Brown Ale — Stephanie, Wendy, Jonathan and Chris — were brewed specially for the occasion. John Danter, who co-wrote 'Making Your Mind Up', sings on the single and Stephanie de Pykes, the group leader, co-wrote two previous British Eurovision entries for Coco and Prima Donna.

And 'It's Only A Wind Up' is certainly living up to its name. Despite radio airplay, the group have been refused permission to release their record by music publisher Billy Laurie, who owns half the rights of the Bucks Fizz song.



WE'VE heard of hot licks, but dis is absoid . . . our US penpals have sent us the latest in Yankee pop fads, a line of bubblegum called Chu-Bops. What you get for your hard-earned pocket money is a pink bubblegum 'disc' — with real grooves already — packaged as a top LP, with hit lyrics and

a special offer inside. Ours was Teddy Pendergrass's 'Love T.K.O.', with the Andy Williams Wedding and Anniversary Album ('Andy sings 17 very special love songs') on offer at just 6.98 dollars. You too can chew your fave pop star? The mind boggles!



CAN YOU see it? Sony have developed a shrunken version of their WALKMAN stereo cassette player which is now barely larger than the cassette it has to play and weighs only 9 ounces.

Our jogging model reckons it's a great help on marathons, keeping the boredom, pain barrier at bay while you stand watching the idiots loaf by. The quality is just as good as Walkman 1 and it's slightly cheaper at around £90, but if you want to get one free just turn to the back cover.



SCOUTS

NEW SINGLE IS THAT LOVE

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- MAY
- FRI 8 MANCHESTER UNIVERSITY
- SAT 9 SOUTHAMPTON UNIVERSITY
- MON 11 EXETER UNIVERSITY
- TUES 12 HANLEY ODEON
- WED 13 YORK UNIVERSITY
- THURS 14 DONCASTER GAUMONT
- FRI 15 OXFORD POLYTECHNIC
- SAT 16 NOTTINGHAM ROCK CITY
- SUN 17 CHELMSFORD ODEON
- MON 18 PORTSMOUTH GUILDHALL
- SAT 23 GUILDFORD SURREY UNIVERSITY
- FRI 29 LONDON RAINBOW



SCRIBE SNARES DEXY'S (PART 94)

SINCE THE schism within the ranks of the original Dexy's Midnight Runners last year, two entirely different projects have emerged.

Firstly, the Bureau born out of the sacked DMR's and augmented by a couple of ex-Upsets. They are bright, brash and brimful of answers to the many questions posed by the music press. Their views and ideas now have full reign, having been stifled within the old DMR regime. 'Only For Sheep' promises much and their forth coming tour is extensive and materialising. In all, the Bureau look set fair.

Meanwhile, back in Birmingham, Kevin Rowland gathers what is left of his band. Auditions, and Dexy's Midnight Runners Mark II is born. The music remains as exciting and intense as it was before but Kevin Rowland forbids / shuns any attempts at representation in the national music press, seeing its role as "perfunctory and unnecessary in these enlightened times". Trouble is, if you don't deliver the product (EMI wrangles), if you don't gig (EMI again), if you don't do any radio or T.V., how are you gonna keep the fans happy if you don't communicate?

Being a fan of the Runners right from the off, I wrote to Intense Emotions and put my case. I offered the chance of an unexpurgated, objective interview. It could be read

by Kevin afterwards and he could add / delete as and how he wished. The perfect chance to let the world know where the band stood. I received no reply.

So, undaunted yet disappointed, I decide to take a trip to see New Order and sink a few bevies. Well, dear reader, you'll never guess who I saw at the bar? Right on! This was my chance, do I blow my anonymity or do I indulge in a spot of Nicholisian cloak and dagger (a la Costello)?

"Hi Kev, I'm a Kevin too". I open the conversation.

"Really, how interesting", he replies (it's going well.)

"How's the Dexy's situation in the light of all the problems?"

"The tour's off, only three dates left. It's a bit of a hassle".

"What happened as regards 'Plan B'?"

"EMI released it. We didn't want it released. We've got another one coming out soon."

"On EMI?"

"No chance" (keep it going kid, you're doing fine)

"So Dexy's and EMI have split?"

"You could say that. Are you a journalist?" (At this point, I'm tempted into denial, but prefer confrontation)

"Yes"

"Which paper?"

"RECORD MIRROR"

"Oh, are you coming to the B rum

gig? If you do you'll pay like everyone else."

"Don't you think you're letting your fans down by refusing to talk to the music press?"

"Not at all. It's out-dated. We've got to move on, re-think. Have you covered the Bureau?"

"Not personally, but the paper has..."

There then follows a general discussion in which I say that the Bureau have used the media to put their case across and gained a lot of respect for it, and why doesn't he do the same. But I get my come-uppance and I'm told that there is no need to drag the past up: what happened happened, his version is of no importance. (I'd like to know it all the same!)

At this point, boredom sets in on the face of my drinking partner. He downs his lager, I ask him about the alcohol ban at the Dexy's gigs in the light of this swift action but my quarter of an hour is up. We wish each other good luck and he leaves.

I got as close to an interview as anyone from the National music press has thus far into the life of DMR Part II and feel justified in writing this little piece for all you young soul rebels who are genuinely interested. It's fashionable to slag our Kev but he doesn't mind one iota.

I just wish he'd think of all those people, both inside and outside the business, who do. KEVIN WILSON.



KEVIN ROWLAND: "Oh no, he's got me"



about
the
weather

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new single

12"—about the weather *extended version*
ew in the dark + the operative
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Virgo



FRANK: pop star

62-YEAR-OLD LOOKS TO THE FUTURE (HONEST!)

BRINGING OUT the heroism in housework! Battling the barriers of rockism and ageism! Is it a group? Is it a club? No — it's an accordion player... 62-year-old Frank Hannaway, a semi-retired lorry driver, was spotted a year ago at the Knockderry pub, Coumport, Strathclyde, by then Human Leaguer Ian Marsh, who was astonished and impressed at the way Frank tortured his ancient accordion, amp and rhythm box into making synth-type doody noises. His interest led to Frank, who's been playing semi-pro since "just after the war", making his first record, a six-track 12in on Pop Accessory recommended for housework, and subheaded 'a new accordion in his intimitable style throughout, accompanied by Boots For Dancing guitarist Michael Barclay on a medley of old and new lounge laves. Our picture shows Frank and 'friend' in 1962, no more recent snap seems to be available. "Oh well," said a record company spokesperson, "you know how vain these pop stars are about their ages..." SUNIE

NAUGHTY PHIL

A WARRANT was issued this week for the arrest of Motorhead drummer Phil 'Philthy Animal' Taylor when he failed to appear at Westminster magistrates court on a drugs charge. Taylor was bailed last February on a charge of possessing 2.2 grams of cannabis resin the previous November.

The band are currently touring America and their lawyer told the court that Taylor had intended flying over for the hearing but was unexpectedly "stuck in that country" owing to the band's schedule. He would, however, return next week before travelling to Germany on another tour.

Despite assurances that the drummer was not trying to evade the charge the magistrate issued the warrant remarking: "He might well go to Germany to play a concert there." Motorhead promoter, Irene Theodoru, was fined £20 after she admitted possessing 1.43 grams of cannabis on the same day.



PHILTY PHIL: in America

IT TAPES TAPES!



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Terry Venables

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AMSTRAD

GREAT PLAYERS

WET DREAMS

I'M VERY worried and feel embarrassed as sometimes at night sperm comes and I wake-up soaked in the morning. My mother hasn't said anything yet but I expect she's noticed when she's washed my pyjamas. Is there something wrong with me, or does it happen to everyone?
Glynn, Wales.

• What you're describing are wet dreams, which every boy experiences as part of growing to physical maturity. Yes, your friends do too. They happen quite naturally when the semen which is continually being produced inside the body is emptied at regular

intervals; and this often occurs involuntarily when you're asleep as well as when you masturbate. Wet dreams are a natural part of growing - up. You're alive, you're healthy. It's OK.

As you get older and later become involved in a sexual relationship with another person you'll find that you have fewer wet dreams and they may cease altogether. Meanwhile, your mum knows the score, realises you're a big boy now, and there's no need to feel embarrassed about what's happening to your body. Sometimes, masturbation, using a tissue before you go to bed can relieve the tension and leave you with less erotic dreams.

MUM PROBLEM

MY PROBLEM is my parents, especially my mum, who insists on treating me like a child, even though I'm 13. She won't let me choose the clothes I want to buy, and bought me a horrible suit for my birthday, instead of the leather jacket I would have liked. I couldn't tell her as she would have been hurt. She even insists on washing my hair and says I'll make a mess if I do it.

Also, she always wants to know where I'm going at night and usually makes me stay in to watch television with her, or do my homework. When I argue about this, she just shouts and refuses to listen. My dad is useless and no help at all as he works at night and lets her get on with it.

She's a nice person, but sometimes I feel like killing her, especially when she makes stupid comments in front of my relations and friends. I want to do things for myself but can't seem to make her see sense.
Barry, Boston

• Its tough for your mother too. You're gradually growing into a young adult with his own ideas about everything, and although you know you are an individual and not just an extension of your parents, they don't, as yet. To them, you're still the child they've nurtured, supported and cared for, and maybe bossed around a bit.

Over the next few years you'll become more and more self reliant and less dependent on your parents in every sense, until you're ready to stand on your own two feet completely and lead your own life. Right now you're slicing through the apron strings and going through this painful process can be a running battle for all concerned. Your friends probably feel equally overprotected by one or both parents and just as frustrated and annoyed at times. It happens to everyone.

As you are still largely dependent on your family, you'll have to learn to compromise, but it works both ways.

Respect their wishes when they're reasonable ones. They still supply the roof over your head, pocket money, affection and, no matter how independent you may feel, they're responsible for your welfare and are people to turn to when things go wrong. If you go out at night, let your mum know where you're going, and don't abuse her trust in you. If you do, and she finds out, she'll never trust you again.

Take it stage by stage. She must like some of your friends. When she knows you're with them she won't be so worried. As for washing your own hair, do it when your dad's around. When you've taken a stand and done it once without making the mess she's so bothered about, she won't be able to complain.

If you want to buy clothes you like, go out and find yourself a spare - time Saturday job. You're entitled to spend your own money as you want and she'd be pleased if you bought her something too. Why not start to help out around the house as well? Behave like an adult if you want to be treated like one. It'll happen slowly but surely.

CAREER CHOICE

I'M SICK of seeing careers books on jobs for boys and jobs for girls. Since we've had equal opportunity I would have thought there would be books around for people. Is there anything worth reading? I don't know what I want to do yet but would like to have a choice, rather than be a secretary or a nurse because the careers teacher says so.
Hannah, Bradford.

• For up-to-date information on careers and jobs for women and men, see 'Equal Opportunities - A Careers Guide', by Ruth Miller, Penguin, price £2.95, published last month. This is a useful addition to any school library, so, if you can't afford it, ask them to order it soon. 'Equal Opportunities' covers the spectrum of careers from accountancy thru' engineering, hairdressing, law, psychology, and science to teaching and work study. It's up to date on current qualifications and training needed. Well worth a browse.

USA FACTS

RECENTLY, I've been trying to find some information about living and working in the USA, without much success. After writing to various agencies I'm still without the facts I need. I'm 20 years old and working with an insurance firm and don't have any skilled trade like building or electricians' qualifications but I did get 5 O-levels at school.

Are there any reliable sources of information on employment opportunities in the USA? I'm interested in a change of environment and employment.
John, Manchester

• The more highly qualified you are in a specific job skill, the more likely you are to find work anywhere abroad. Currently, the Western hemisphere as a whole, and not just Britain, is hit by a severe recession, and that covers the three and a half million square mile Stateside stretch too.

For details of summer vacancies in the USA, grab yourself a copy of the 'Summer Employment Directory Of The United States', (Vacation Work), £4.95, available on order from local bookshops, or direct from the publishers Vacation Work, 9 Park End Street, Oxford, (£5.50 inc postage and packaging).

Finding work in America is pretty much a vicious circle as you'll need to have a job set up, even a temporary one, before you can apply for a work permit. But taking a break and seeing the country on a working holiday will help you decide whether you'd really like to live there and is also a way of establishing possible job contacts. Any future employer has to apply for a work permit on your behalf and these are becoming harder to get each year.

Full fax on work permits, visas and other requirements, as well as general information on living and working in the States is available from the Consular Section of the American Embassy, Grosvenor

SILLY JOKES

I'VE JUST started work in a small factory, and like the job although it's boring at times. But I'm getting really upset because of the other people there, who're mostly older married women, apart from the manager and one old bloke who makes boxes. The women there make my life hell by continually cracking silly jokes and playing up to me all the time. One girl asked me if I'd "had it off" and I was so embarrassed I went bright red which made them all laugh even more. Now they're on at me constantly. How can people be so horrible?

Because of all this I can't concentrate on my job properly and the manager has told me off lots of times. I need the job, but am in two minds about jacking it in. What can I do?
Gary, Norfolk

• Try not to take it all so seriously. Put yourself in their position for just a minute and feel flattered because, like it or not, you're the main attraction for these women and help break the monotony of the daily grind. You're male, you're young and as the only sex object within sight, apart perhaps from the manager, whose authority there lets him out of the firing line, you probably add a touch of excitement to an otherwise tedious job. Yes, these women are being pretty silly, but the more vulnerable you show yourself to be, the more they'll keep on at you.

Have more confidence in yourself and fight back with the same weapons. Try to laugh it off and throw back their comments at them.

HELP JOB SPOT

HELP JOB SPOT: Hello prospective employers. Here's your chance to publicise your job vacancy, free of charge. There are plenty of talented and enthusiastic college and school leavers out there just waiting for a chance to work and gain some experience or settle down to a full - time

job. Let us know what you have on offer in exchange for some free space. We reserve the right to refuse free ads, of course.

Readers, watch this slot. Employers, ring us on 01 836 1522, or write to Job Spot, Help, Record Mirror, 40 Long Acre, London WC2.



SUSANNE GARRETT ANSWERS YOUR PROBLEMS

Need help or just a chat? Ring on 01-836 1147 during office hours for help and advice in strictest confidence. Or write to Susanne Garrett, Help, Record Mirror, 40 Long Acre, London WC2. Enclose a stamped addressed envelope for a personal reply.

If you show you're only willing to be pushed so far, they'll respond accordingly. As a novelty in the work environment, you've probably been through the worst of it, anyway.

OK you're sensitive and that's nothing to be ashamed of, but you've already toughened - up a lot during your short experience of work. Show them you're staying with a smile on your face, even if it hurts at first.

The old guy who makes boxes could be an ally. He's probably been through it all before and is grateful for the break. And there must be at least one of the women you like more than others. She's the one who sympathises with your plight. Get her on your side. If you're reading this girls - give him a break.

QUIETNESS

IS THERE any way I can overcome quietness? When I'm with classmates at school I usually talk about the previous night's TV programmes or the football results but when I'm alone with a friend I just can't think of anything to say.

My friends tend to lead any conversations and I have no idea how to start them or keep them going. As I intend to take out a girl soon I'm wondering how I can keep the talk going.
Patrick, London

• Some people are extroverts who gabble away at a rate of knots and are never short of something to say. Even if it's a load of nonsense. Others are more introverted, tend to be good listeners choosing their words carefully before they speak but are still able to make a contribution to any conversation which is just as worthwhile when they finally do speak out.

You seem to fall into the second category, and, as a calm, cool and collected person who's willing to listen to others rather than shout about your personal viewpoint continually you're likely to be just as popular as some of the blabbermouths you know. With girls too.

You can't change your basic personality, so don't try to be false and force a conversation just for the sake of filling in silences with a few words when you really have nothing to say. Simply carry on being yourself. If you click with the girl you're taking out, there'll be no problem. She may be content to do all the talking. Ask her about her interests, her friends, her family, her pets - what she thought of the telly last night, whether she thinks Adam Ant is the best thing since hot dogs, the world political situation, her geography teacher, anything you like. And be prepared to tell this girl about yourself too.

The girl you're planning to take out likes you for yourself. She knows you're the quiet type. While many guys seem hellbent on inflicting girlfriends with their opinions on motorbikes, football, snooker, real ale and the rest, without stopping to think whether the other person is bored stiff, she probably finds your approach a pleasant change.

RED FORESKIN

I'M SCARED out of my wits as the foreskin area of my penis has been red and swollen for the past two weeks. Washing makes no difference and it only itches more. I know it can't be VD as I'm still a virgin, but am terrified about what I've caught, and it's reached the stage where I missed sport at school last week in case anyone noticed in the showers after. What have I caught? Is there any way I can treat it myself?
Steve, Huddersfield

• From what you say, it sounds as if you have a minor infection of the foreskin which can be easily cleared-up with a visit to the doc who can give you a prescription to calm down the inflammation. The symptoms you describe usually happen when bodily secretions, like urine, semen, and smegma, the whitish cheesy substance produced under the foreskin build-up if you haven't been washing that thoroughly. You can't go on worrying yourself witless. See your GP who'll sort it out.

FED UP

I'M 11 and I have liked a lot of girls, but there's one I like more than any of them. Until about a year ago we got on just fine, until a new family moved in nearby. It was alright at first, but then my girlfriend started going with another boy from this family. After I fought him a few times he chucked her and she was mine again, but now it's started all over again with his little brother and I'm really fed-up.

I try other girls at school but none of them are the same as her. Really Fed-Up, Norwich

• Just like you, the girl you like is entitled to have other friends, and you have to accept that you don't own her. She's your friend too but she clearly likes a bit of variety in her life. Although you're understandably hurt and upset that she seems to prefer this new lad to you for the time being, it sounds as if she gets on with that whole family more than just the younger brother. What's the big attraction?

You can attract her interest again as you've done in the past. Perhaps you could save-up your pocket money and take her to the pictures for a treat. If the competition is strong enough she'll be back with you again in no time. Stay mates with her. She'll come around.

NUKE CLUB

LIKE MYSELF, I'm sure a lot of other readers are against the idea of Britain being used as a base for nuclear missiles and wondered if you would publish the address of the Campaign For Nuclear Disarmament so we can join. Are there any anti-missiles gigs coming up in the near future? I'd like to support them.
Jenny Cardiff

• For the fax on the Campaign, write to CND, 11, Goodwin Street, London N4 3HQ. Meanwhile, up 'n coming anti-nukes events include the Glastonbury CND Festival 1981 happening at Worthy Farm, Pilton, Somerset, headlining several name bands, (as yet un-named), June 19, 20, 21. Advance tickets for Glastonbury, price £8.00 a throw, are available from the CND address or from Worth Farm, Pilton, Shepton Mallet, Somerset. (Cheques payable to Glastonbury CND Festival). Watch the news pages for details of bands playing as and when announced.

Also see our weekly 'Turn On' listings for news of benefits. Any readers arranging a no nukes benefit, well worth a plug, let us know.

KONTACT KORNER: Anyone feeling a bit isolated in London who wants to link-up with other readers to go to gigs and get it together generally drop a line to 'Help' in confidence. We'll put you in touch. We're starting with the metropolits but will be moving on from there, so anyone in the UK is welcome to get in touch.

GARY NUMAN



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CALE FORCE WINS

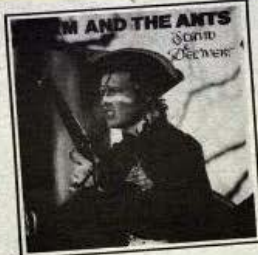
JOHN CALE: 'Dead Or Alive' (A&M). Not content with steaming back with one of the best albums of the year, the Welsh wizard is also having a crack at the commercial market, diligently advertising the fact that life does indeed begin at 40 (alright then, 39). His chronically chequered career, which has embraced co-conceiving the Velvets and probably the two most influential LPs ever made, numerous unsung solo triumphs and even a stint in an A&R department has regained its equilibrium to the extent that the cynical old beefroot - head reckons A&M can do for him what they've done for The Police! 'DOA' is a fabulously gutsy yet melodic clarion call to typically Calean psychodramatic mayhem concerning a girl who wants a certain lover badly enough to warrant his coming corpse - style. It's also an object lesson in how to grab a listener's attention prior to bouncing it round the room and should end the cretinously inevitable confusion between him and JJ Cale once and for all.



JOHN CALE: "Who me, a hit single?"

THE GREAT BRITISH PUBLIC'S SINGLES OF THE WEEK

ADAM AND THE ANTS: 'Stand & Deliver!' (CBS). Yes, Notting Hill's resident Apache might as well go the whole hog. From injun to pirate to highway man and all - round kiddies' pantomime figure in next to no time. The drums still seethe and snort in the back - ground but it's the Anthony Newley friendly uncle patronising whine and that whole bunch of whooping and hollering that are the brains behind the ambush. The rhyming is almost as cringe - inducing as the Spaghetti Western guitar sound but the whole is an efficiently produced, tidily - wrapped all - sort. The best Ant - hit since 'Dog Eat Dog' and No. 1 with a bullet but you already know that.



SHEENA EASTON: 'When He Shines' (EMI). I know the weather's turned a bit parky of late but releasing a Xmas single at this time of the year is taking it just a little bit too far, don't you think. "This man's a gentleman, this man is strong" (cue Mavis from Corry breaking into raptures) she insincerely trills and this lump of old tommy - rot is an even bigger pain in the neck than the old boiler's latest image - Yup, you guessed it - New Roman + + - except she's gone for the ecclesiastical angle which is just about - what, 18 months out of date?

JONA LEWIE: 'Louise' (Stiff). Mystery of the year has got to be the way the usually opportunistic Stiff haven't cashed in on Jona's Yuletide (God, that Sheena's got me at it now) success by bunging out an album tout suite. Instead, many moons later this is squeezed out. Too late for the er, Cavalry? Hope not. This twitchily hypnotic slice of highly - produced fun is cunningly reminiscent of T Rex's 'Hot Love' and is not unlikely to appeal to the same market, even if the ingenious touches of soul parody are likely to go above a couple of million heads.

THE UNDERTONES: 'It's Going To Happen' (A&M). They're back in black with a dinky new logo, a dash of circular guitar, a relentless hook and a cleverly crafted pop song that's still unmistakably them. A Percy Thrower of a growler. Methinks it's going to (happen, clot).

DURAN DURAN: 'Careless Memories' (EMI). Without the instant appeal of 'Planet Earth' but like Spandau you've got to hand it to 'em for not blinkeredly repeating the winning formula. Here the 150-odd beats - to - the - minute disco pulse makes one mindful of Japan who the band also ape visually. With the way to the charts already paved, it stands a good chance of sneaking out of the clubs and back into 'em.

SPARKS: 'Tips For Teens' (Why). Making their bi-annual re-emergence to show us how ahead of their time they were, Sparks maintain Moroder whilst recalling their classic sound of yore with some sharp falsettos and witty trash generation lyrics. Smart.

ROCKY SHARPE AND THE REPLAYS: 'Never be Anyone But You' (Chiswick). Admit it! You dug 'Me And You And A Dog named Boo' and thus won't be averse to this lump of schmaltz-penetrating your air - space either. A hit by any other name.

SQUEEZE: 'Is That Love' (A&M). A prime time Glen Tilbrook vocal over a bruising guitar intro looks set to put these guys back on the map after much inconsequential fooling about like touring the world. The Beatle influence remains as unmistakable as it probably is deliberate but there's wind of a stylistic change ahead which no doubt will be more in evidence on their soon - come classically - titled 'East Side Story' LP.

DEJA VU (AND HEARD) THE TEARDROP EXPLODES: 'Treason' (Mercury). Eeh, now they've had a hit, let's whack (geddit?) out all the old product - on a 12" with a French version on the flip! What d'ya mean, you've never heard a Liverpudlian sing a la Francais? On behalf of the anti - vinyl exploitation league may I apologise to those who bought the original last year. Still, we've all got to make a living and they have thrown in the almost ethereal acoustic 'Use Me'.

JAPAN: 'Life In Tokyo' (Ariola). Now this is what they mean by co-operation. Far be it for spotless Japan to stoop to the vulgarity of law suits. Instead they've given their former record company (who spent a couple of bob on 'em) their full blessing in re-leasing one of the band's finest ever few minutes - in return for Ariola also advertising their upcoming tour! At one point a good 27 months ahead of their time, 'Tokyo' combines David Sylvian's stylised Ferysque ennui with one of the chunkiest disco rhythms since Donna's 'I Feel Love'. Available in deftly - packaged 7" & 12" varieties. Compromise and buy both.

TALKING HEADS: 'Houses In Motion' (Sire). Hardly single material, even if it has been remixed. Then again, having tested the water with 'Lifetime' maybe Sire think we're ready to be weaned on further exotica or is it too much to expect record companies to actually think along these lines? Still, without its release, there'd be one less dinky sleeve. Backed by 'Air' from 'Fear Of Music' which to these ears had the edge as a depository of chart 45s.

THE WHO: 'Don't Let Go The Coat' (Polydor). I'm sorry but 'You Better You Bet' has been this year's best hit but I'm even sorer to say that this is a pointless release. Who punters will already have it and no once else gives a toss. 'Daily Records' would have been the obvious follow up or even 'You' on the flip, but then John Entwistle wrote it, right?

RICHARD STRANGE: 'Language' (Virgin). Another old influential sod who's found his way back into the recording studios between packing 'em in at one of the most ridiculous nights out in town. Strange devotees will already have a (superior) version of this on the suitably elitist Ze label's 'The Live Rise' but it's a great tune and deserves a wider audience to make it a hit. Really!

THIS IS WHAT THEY OUGHT TO WANT

PSYCHEDELIC FURS: 'Dumb Waiters' (CBS). The Furs flirt foolhardily with pretentiousness but somehow get away with it - presumably because they've got rather a good friend in producer Steve Lillywhite. The shamelessly upfront sax and Richard Butler's dry, passe vocals certainly don't help the cause but fundamentally this ain't a bad tune that weaves and rocks without descending to the tempting bandwaggoning of whooping it up funky - like. The soundtrack-style instrumental 'B-side' is actually a lot better and the taster for the next album in the form of a flexi - disc stuck on to the outside of that sleeve auger well for their future irrespective of whether or not David Bowie keeps turning up to their gigs.

HUMAN LEAGUE RED: 'The Sound Of The Crowd' (Virgin). Talking of who, wasn't old elephant - ears once a keen League - attender? That was in the days before the BEF divorce and its resultant fruits demonstrating that the sum of the HL was greater than its parts. The familiar synthesised clacking

renders this unmistakably Human, but it also highlights what has always been an essential League failing: the germ of a great melodic or rhythmic idea being spread so thinly that the impetus of the original riff all but evaporates. The Red bit is the first installment of some unexplained colour coding concept which says it all, really.

MAGAZINE: 'About The Weather' (Virgin). No souls being sold here as they continue to single - mindedly plough their own furrow with scarcely a thought for single success. Devoto's vocal is as awkward and uncompromising as ever and his latest obsession - following in the wake of sandwiches, cleanliness et al - seems to be the meteorological charts, on this hearing the only ones Magazine are likely to be associated with.

SPIDER KING: 'Would You Wanna Die For England' (Test Pressings). Could this be the legendary Spider Mike King who could play the fingers off any HM axe person you'd care to mention. Pints of Dogbolter all round for the genial folk at Blackhill Management (former charges include Pink Floyd and The Clash) who've taken the

monarchically - monickered one under their wing and unleashed a piece of finely controlled patriotism befitting a fellow Mancunian cult figure.

OUT OF BLUE SIX: 'Party Mood' (Hungry Rooms). Intriguing melee of modernistic drums, guitar and female voices that coast confidently along to produce an ultra - contemporary sound embracing the more listenable elements of say, The Raincoats and any currently fashionable duos - paid disco funk combo you may care to mention.

Produced by Nick Launay of PH fame and what about that name? **THE DOLPHINS: 'Thin Fine Line' (Day 1).** Good vocals / good pop / rock song but it's a mighty long way from one - off indie to Radio One. The 'B'-side incorporates selections courtesy of Syd Barrett and yes, John Cale which can't help but confirm any combo's credibility quotient.

THEATRE OF HATE: 'Rebel Without A Brain' (Burning Rome). There's something uncomfortably appealing about this combo notwithstanding their comprehensive ineptitude

MORE REVIEWS PAGE 16



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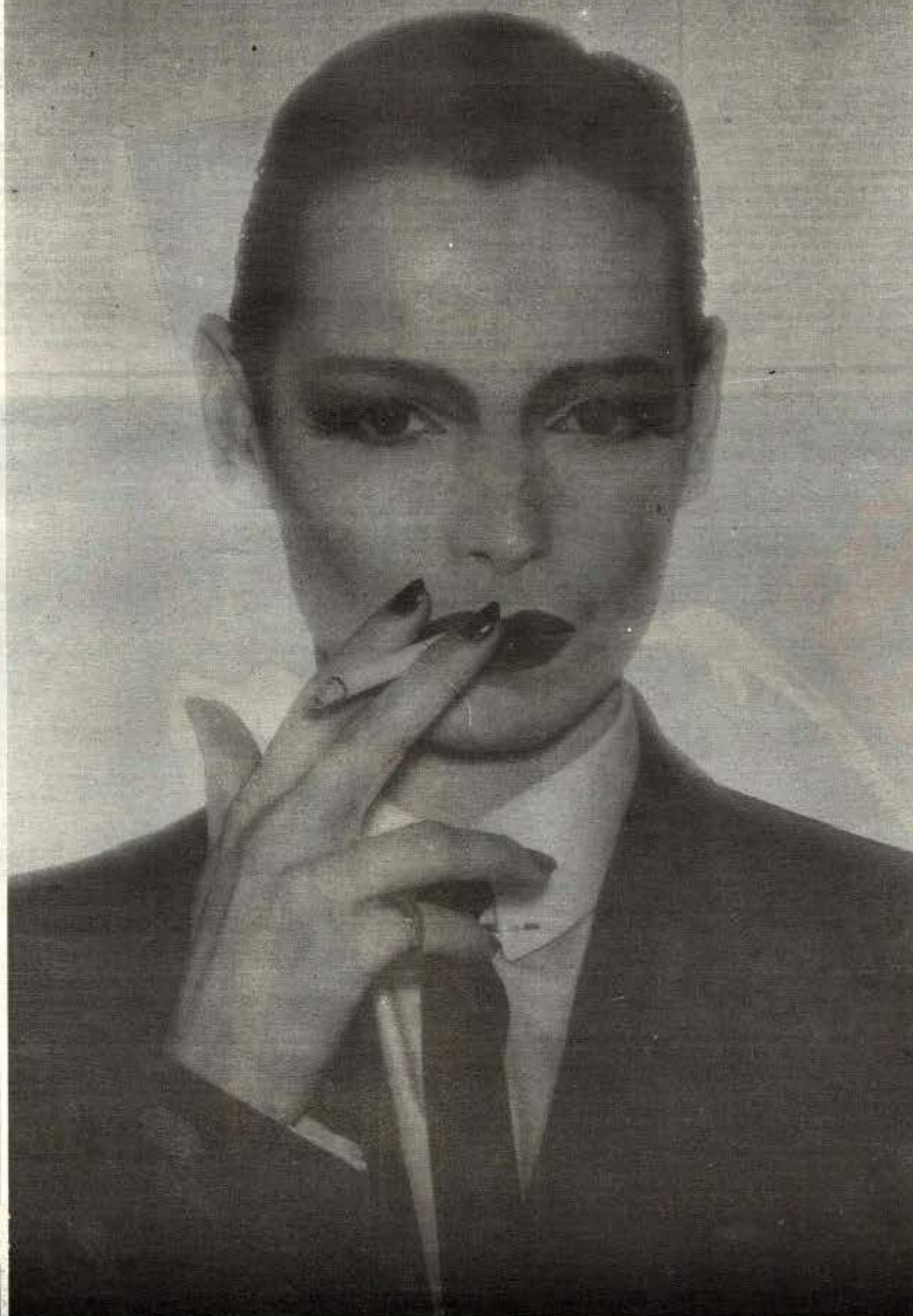
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Singles

FROM PAGE 14

which they jovially flaunt like some kind of reverse status symbol. Produced by burgeoning workaholic Mick Jones whose curtains, incidentally, opened before 3pm today.

THE TIMES: 'Red With Purple Flashes' (Whaam!).

THE GIFTED CHILDREN: 'Painting By Numbers' (Whaam!). More ridiculous if not altogether unwelcome outpourings from The Capital's reaction to The Freshies, the (now disbanded) Television Personalities. 'Flashes' hits a catchy groove and sensibly stays there whilst 'Numbers' is more ambitious, suiting its lyrics which concern a gent who wishes to paint the world, dine with the President, stand for Andy Warhol, talk to The Kremlin and still get back to the White Lion before closing time.

DISASTER AREAS

EDDIE & THE HOT RODS: 'Further Down The Road You'll Accompany Me' (EMI). Some folks never say die and The Rods plod on regardless. Mr Masters continuing his Bob Seger obsession (remember 'Get Out Of Denver?') by shadowing the old Teila's more recent rhapsodic stance with a half - assed ballad. It

doesn't hold a candle to the flip's raunchier 'Fish 'n' Chips Part 2' that sees the band extending from familiar R&B ground to a Glittersque (as in Gary) soccer terrace - type chant on the hookline complete with police calls. If at first you don't succeed...

UK SUBS: 'Keep On Running' (Gem). The last bastion of punk an' all complete with new Romantic evening dress trills whose purpose I presume to be ironic. Packaged as an EP with two free tracks, all of which are better.

999: 'Obsessed' (Albion). Somehow 999 have managed to survive, ostensibly by being confused in America for the real thing, whatever that is. Actually this thrash isn't altogether unpleasant, being as it is bizarrely spliced with dashes of Duane Eddy / Shadows guitar plus stabs and grunts eerily redolent of Hugo Montenegro's 'The Good The Bad And The Ugly'. A hit, would you believe.

EMPIRE: 'Hot Seat' (Dinosaur). Ever wonder what happened to the geezers who didn't split Generation X as soon as they did something worthwhile on account of having been sacked beforehand. No? On hearing this offering you were well justified. So's the name of their record label.

WEAPON OF PEACE: 'If' (Fontana). UB40 type Midlands multi - racial soft reggae outfit drift seductively but I'm not in the mood for yawning. **THE COLORS:** 'Jealousy' (Infinite). Whilst Debbie floggs 'designer jeans' and Chris dreams up new schemes of manifest pretentiousness. Blondie drummer Clem Burke scours Noo Yawk clubs in search of talent (either kind). The Colors sound no better nor worse than any of that city's pop combos, eg Nervus Rex whose Diane Athey has incestuously designed the sleeve. Clem sits in on traps here but evidently feels his time can be more usefully employed with Mickey Des Barres as recent gigs here have testified.



SMALLPRINT: 'I Don't Like It' (Edge). Actually, this shouldn't be in this section even if it is an extremely old fashioned sort of pop song fronted by the kind of female singer Mike Chapman ought to be muscling in on. I do like it and wouldn't be surprised if some of our more omnipotent DJs do likewise. **ERIC BLAKE:** 'Born To Be Special' (Carrere). Fronted by the bird who's had more undeserved pictures of herself printed here than Wendy O Williams, there's absolutely nothing special about this song or the group who sing it.

HUMAN CABBAGES: 'The Witch' (Boys and Girls). In the beginning there was Transposed Men which apparently yielded three of The Specials. Selector's songwriter and a couple of lesser-known Coventry notables, Urge, whose Steve Tears wrote this song. Which is a lilting, toy organ bluebeat - based ditty sung by a vacuous - sounding female whose simple performance is highly representative of the whole shebang.

CHARLIE: 'Perfect Lover' (RCA). Pretty like catchy, y'know? A well-sifted blend of pop, rock and disco suitably manufactured for the charts but it'll need some aggressive marketing to get there.

MICHAEL JACKSON: 'One Day In Your Life' (Motown). Apart from the

obvious reasons of talent, professionalism etc etc I still can't understand why everybody's mad about this boy but for those that can this is an old label's slushy way of cashing in on his Up The Wall excess.

DANGEROUS GIRLS: 'Step Out' (Human). Stuck in some hideous '78 busy bass-line disconnected time warp, these guys (not girls) are either obsolete — note the shy HM guitar burst — or trying too hard. Probably both.

JAMES WARREN AND THE KORGIS: 'That Was My Big Mistake' (Rialto). Another immaculately constructed overblown piece of Korgi crap but those who like this band will allow them the barely - disguised cynicism which is part 'n' parcel of this monumentally epic exercise in bombast etc etc.

JOHNNY CASH: 'The Baron' (CBS). Now here's a real man with yet another moronic macho tale about fightin' 'n' shootin' destined to go down well with closet cowboys with IOs below zero everywhere.

THE FIX: 'Lost Planes' (IOI). A sparse sub-Gang Of Four drum beat fired spacious tension creator wedded to tuneless vocals about parachutes or some such.

CLOSE RIVALS: 'Short Sharp Kick In The Teeth' (Hyped). With a catalogue number starting BMRB to

go with the name of the label and other in-jokes besides. There the cleverness ends, the weedy hook failing to maintain the rest of the tedium.

THE JETS: 'Let's Get It On' (EMI). EMI's token young rockabilly combo who put out a dreadful album and haven't done much better with this repetitive, derivative drivel which remains unrescued by the presence of Blockhead Mickey Gallagher.

CHARADE: 'Conversations' (Bronze). Oh, the bargaining power of a gloriously colourful jacket! Pity everything else about this lightweight, over-produced crassly commercial pop confection is such a pain in the neck.

MARTIAN DANCE: 'The Situation' (EMI). This is even worse. They're bad enough at the best of times but what might have been a reasonable pop song has been totally shot by the annotation of the by now passe tribal drum sound, Antperfect Chris Hughes wheeled in to perfect the requisite tedious production chore.

THE LAMBRETTAS: 'Anything You Want' (Rocket). Shame about that non Mod revival, eh lads? Still, I reckon we can slot in another powerpop resurgence by this time next year. You realise what that means? You're ahead of your time! Tip: try for a support tour with The Look — Rocket can still afford it.

THE PRESIDENT'S MEN: 'Reasons For Leaving' (Oily). Interesting sitar-style guitar sound tarts up an otherwise bleak piece of depresso with those bleedin' 1+ + + + drums getting in on the act again.

SISTER SLEDGE: 'If You Really Want Me' (Atlantic). They've certainly managed to lose their momentum these past two years and this explains why — routine mid seventies Philly-style stuff a million beats from their disco groove thing of yesteryear.

MARCIA BARRETT: 'You' (Hansa). Directionless, dirgy disposable dreck from some Boney M person produced by that Frank Farian puppeteer.



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RHYTHM METHOD

A CERTAIN RATIO: 'To Each' (Factory FAC 35).
By Mark Total

IMAGINE A line between Freeze and Joy Division — somewhere along it you would find A Certain Ratio. Once they were a messy unco-ordinated four-piece thrown in as a novelty at all of the Factory package gigs but, with the addition of a drummer, they began to evolve into a band with power, poise and precision.

In my opinion, their cassette LP, 'Graveyard And The Ballroom' captured them at their most concise and immediate, whereas now, on 'To Each' ACR are beginning to show a tendency to ramble. This is characterised by the last track, 'Winter Hill' which, for around eight minutes, does nothing more than amplify the rhythmic strengths of ACR's drummer. However, one track does not a whole album make, and apart from 'My Spirit' (a shorter case of rambling) the other seven tracks on this record are all worthwhile pieces.

Four of the seven commendables have appeared (in different versions) through outlets and they include the beautifully tranquil 'Oceans', which combines frenetic, funk-based drumming with smooth harmonic bass lines and heartfelt Curtis-style vocals.

One of my main criticisms of the mix, is that it doesn't give ample space to the mature vocalising of the band's singer, Simon, or to that of the newly recruited, unnamed female member. I'm left to wonder whether this is just another Factory ambiguity, included to tantalise listeners (like the blacked out Nazi armbands on the cover).

Still, rhythm is the essence of this record, though I can't bring myself to call it funk because funk implies there is soul in the music and unfortunately this is not the case. The rhythm is complemented by some gorgeously harsh brass and the echoey production (courtesy of Martin Hannett and ACR) make this record very good but not brilliant. + + + +



A CERTAIN RATIO: power, poise, precision

HOLLY AND THE ITALIANS: 'The Right To Be Italian' (Virgin V2186). By Mark Cooper

HOLLY WAS once a raw and tough American surprise who almost pulled a Stray Cats here last year. She and her Italians cut a rough and raunchy classic cult single, 'Tell That Girl To Shut Up', toured with the Selector and got booed offstage by intendant Oi merchants. This resulted in the current concept under which Holly has already toured, 'The Right To Be Italian'. Holly in Britain was rough and ready if not rock steady, a great mixture of American sass and raunchy English power. This album finds her packaged and bloated by a Richard Gottehrer production that collapses immediately into overstatement.

Virgin have blow-dried Holly for the American power pop market which, despite endless CBS releases, does not exist — except in the minds of deluded A&R men. Most of the record Holly comes on like a typical middle class Hollywood brat, all ego assertion, looking cool and acting big in an essentially male tradition that makes room for tomboys who don't challenge the fundamental premises of the brat boast. This is pout music for rock and rollers who never went punk. 'I'm bored with everything that I see' she puts on 'Youth Coup' but she's only bored, never enraged.

The main emotions expressed here are the brat ones, either 'I don't care' or 'I wanna' — not the greatest range. Underneath the brat, there's a sentimentalist struggling to get out as we find in the closer, 'Rock Against Romance' in which Holly dreams of wonderland. But there's no wonders here, the right to be Italian on this showing is the right to be a cliché. + + ½

TEDDY PENDERGRASS: 'Ready For Teddy' (Philadelphia International PIR 84903). By Mike Gardner

WHILE most will cite the Beatles as the major influence on the pop song over the past 25 years of rock 'n' roll history there can be no doubting the stature of the work of The Beach Boys.

It's hard to switch on the radio and not hear a record that owes something to the pioneering work of Brian Wilson in encapsulating the exuberance of youth, the affluence and freedom of the Californian Dream and the maturity and reality of the participants as they looked beyond their rose coloured specs.

'The Capitol Years' is a magnificent seven album set that charts the artistic peak of Brian Wilson as a producer, arranger and songwriter.

From the years between 1962-70 the set records the sun, sea and surf anthems of hits like 'I Get Around' and then onward to the more personal and fragile pieces like 'God Only Knows' and 'Caroline No' from the 'Pet Sounds' era before Brian Wilson's experimentation with drugs brought him to the inspired but mentally unstable period of 'Smiley Smile'.

Over 120 tracks are presented with a more than informative booklet that is a tribute to the diligent research of Roy Gudge.

THE 'CARL Wilson' album is the second of the Beach Boy solo albums (after Dennis' 1977 'Pacific Ocean Blue') and it's a fine effort by a writer whose contributions to recent Beach Boy albums have been outstanding amongst the dross of the non-Brian Wilson compositions.

His sweetness of voice, which has been a highlight of post-'Surf's Up' recordings, is beautifully displayed on the 'softer' second side.

The first side is uptempo material which falls too easily into the faddish rock pop California has a habit of producing. All songs are co-written with ex-Sweet Inspiration Myrna Smith, like 'Heaven', 'Seems So Long Ago' and 'Hurry Love' echo the joys of Carl Wilson compositions from 'Holland'.

While this album is in no way essential listening it is still a pleasant diversion + + + ½ while the 'Capitol Years' is an unimprovable compilation, lovingly researched and a fitting monument to some of the best music of all time. + + + + +

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THE BEACH BOYS: 'The Capitol Years' (World Records SM651 - SM657).
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**MODERN ENGLISH: 'Mesh & Lace' (4AD).
By Mark Total**

IT'S BEEN said a million times before, but imitation is the sincerest form of flattery. If this is the case, Wire and the surviving members of Joy Division should feel extremely flattered when they hear this record. However, you cannot criticise Modern English for exploring the same field as these two, because they split musical fields so wide open with their ideas that somebody just had to fill in the space that was left. This record has powerful elements, such as pounding bass-lines and tormented, sometimes chaotic, guitar playing. Yes, Modern English have burdened souls which can sometimes make for depressing listening.

'16 Days' is the star track and at this point I could even find myself hearing distant echoes of Hawkwind around their 'Astounding Sounds - Amazing Music' period. I've deliberately listed influences so that YOU, dear reader, if you like any of the above bands, can give Modern English a listen; they might evoke some nice memories. + + + +

**JIM STEINMAN: 'Bad For Good' (Epic EPC 84361)
By Mark Cooper**

MEAT LOAF axed horror shock! This is the follow up to 'Bat Out Of Hell' but it's performed as well as written by Jim Steinman, that album's composer, while the Loaf strives to satisfy the record company with his follow up. 'Bad For Good' establishes that Steinman was 'BOUH' in all departments except that of vocal melodrama. Trouble is, that's a fairly central bureau both there and here and though Steinman has a fine voice it lacks Meat Loaf's weight or drama.

The sound remains as full, the songs as street operatic, the words as long and witty and the vocal arrangements as layered as raisins in a fruit cake.

And a fruitcake Steinman certainly is. Take Springsteen's already toppling melodrama well over the edge into a state of permanent, itching, street sussed LUST, turn up the drums to 1812 capacity, orchestrate the whole with more keyboards than Keith Emerson has ever seen and you have 'Bad For Good'.

But while Meat Loaf's presence and delivery equalled Steinman's overweight imagination and endowed it with a lightening dose of tongue in cheek humour, Steinman himself is too literate and literal for comfort. Compare the rewrite of 'Paradise By The Dashboard Light', 'Dance In My Pants' and you'll see how produced, how relatively academic Jim's job is. + + + +

FACE TASTE

**SPLIT ENZ: 'Waiata' (A&M AMLH 64848)
By Chas de Whalley**

THIS IS a deceptive album, to say the least. On first listening it sounds like our chameleon New Zealanders Split Enz have merely taken one more step in the direction adopted by their last 'True Colours' album and its big hit single 'I Got You': more brilliantly faceless modern pop tailor - made for the airwaves and the charts. But subsequent spins tell a somewhat different story. They may have swapped their original Young Romantics barnets for more humdrum haircuts, but Split Enz have put a wealth of intelligence and taste into their new musical image, its cut - glass arrangements and its crystal clear production. Slabs of readily recognisable sixties styles - from The Beatles to the Turtles via The Move, Love and Herman and The Hermits - vie with the most contemporary synthesiser sounds as Split Enz reassess and reassemble the pop past and place it firmly in the present.

More flippant than political, 'Waiata' will nevertheless further enhance Split Enz's considerable reputation. And with songs like 'Hard Act To Follow' and 'Ghost Girl' up their sleeves this group could well become the ELO of the eighties. Best of luck to them. + + + +

**RECKLESS: 'Reckless' (EMI EMC 5113)
By Malcolm Dome**

BY THE gods of thunder and the lords of hedonism, this has got to be the loudest, heaviest and most energetic album I've experienced in years! Did I say LOUD? It makes listening to Ted Nugent seem like partaking of Chinese Whispers. Did I say HEAVY? Compared to Reckless, Van Halen are flyweight cousins of the Bee Gees.

The surge of rhythmic power on the opening cut, 'Victim Of Time', really does take you by surprise and sets the tone to follow as 'Giving It All Away' and 'Ready For Action' provide no respite.

The second side is a similar concoction of refreshing commitment, unabashed aggression and keen-edged musicianship. Feet are gonna move to this one! + + + +



SPLIT ENZ: another image change

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BOND-AGE

**GARY U.S. BONDS: 'Dedication' (EMI America AML 3017).
By Mark Cooper**

GARY IS one of the great daddies of American rock and soul with a sound as immediately familiar as the Drifters or Doug Sahn. He's a master of his genre, sha la la music dressed up in organ, brass and constant romance, the kind of guy who'd drive all night just to buy his baby some shoes.

Here the dab hand of 'Quarter To Three' comes up for rehabilitation at the hands of his pupil, the Boss himself, Bruce Springsteen. Actually Miami Steve has main charge of production and writes the killer track, 'Daddy's Come Home' but Springsteen's presence dominates the album's first side on which he writes three songs and duets on two of them.

Springsteen gets simpler when he writes for others and Gary can still sing his way up, down and around an R&B ballad. As a result the first side of 'Dedication' is a triumph, lush and well - produced without losing Gary's yearning, melancholy tones and culminating in 'Daddy's Come Home', an overriding metaphor for Gary's return as senior statesman, singing of the US's disappointments and then offering his own testimony, his resolve to keep the faith, to urge respect, "All I can do is keep doing my part / Trying my best to touch somebody's heart."

It's a track that rewrites Gary into the more meditative tradition of late sixties songwriting, one that takes over on the second side's cover versions, Jackson Browne's 'The Pretender', Lennon's 'It's Only Love', and Dylan's 'From A Buck 8'. Despite the romantic affirmation of the first side with its handclapping, brass popping sweet rock and soul, the record sags under the more contemplative 'Pretender' and light simplicity of the 'Drifters meet Manfred Mann' variety turns into leaden readings of songs sufficient unto themselves.

But the first side! Bruce, Miami Steve and the rest of the E Street band understand Gary's tradition to perfection as a number of tracks on 'The River' demonstrate, and here they manage to dress Gary in an eighties sheen and a contemporary wisfulness that fits in well with Gary's tender style. Now what will Tom Petty and Del Shannon produce? + + + +

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"We've got to get out and we've got to fight back" is still the message from SLF and their commitment hasn't evaporated since the heady days of 1977. MARK COOPER updates their saga of roots, rock and rage.



I'M HEADING down to this recording studio somewhere in West London to meet a well-known Irish combo and I'm getting close to a well-heeled looking joint with all the right fittings. Suddenly the most unholo noise breaks out of the sound-proofed walls like a musical version of the Incredible Hulk.

Still Little Fingers are practicing for their self-out British tour, flexing the old muscle, making sure their digits aren't too rigid. They are in a sound booth, dressed in SLF licks, all leather and light trousers, rock and roll street kid tags and they're bashing their way through the new set with a surly kind of conviction. Even in rehearsal, Jake Burns' voice is quite incapable of sounding anything but wholly drenched desperate, the rhythm section unable to be anything but herculean precision and the guitars — wait, Still Little Fingers' guitars just get better, solid chords, mastered in a permanent state of emergency, Henry and Jake putting over the message in no uncertain terms. This must be the band, says I.

So we retire down a couple of alleys to a nearby local that is full of rock London with anyone from Lynx to Roccipia's Billy Bremner doing the rounds and begins to discuss the current state of affairs in SLF's master plan to stay alive, stay happy and stay SLF. Manager and cocreator Gordon Ogilvie is there and as talkative as Henry and Jake. Jim Peilly is playing what looks like the Space Invaders over the corner and Ali McGilgrain is listening to the conversation and looking a little restless and elsewhere.

Still Little Fingers are not the most fashionable of bands in the current rock climate. They've gone from being press darlings as patronized examples of a genuine punk culture, of having their press song for being young and original and Irish and, best of all, my dear, committed, to being part of an old guard with punk ideals that are well under fire.

Not that they've lost their large grass roots following around the country but that they've ceased to be new and news and settled into being a working band. Not only have they ceased to be news but some would say, not mixing words for a moment, that they've ceased to be relevant.

With all that thrashing guitar and angry commitment, SLF are definitely a '78 model which both dates and defines them. They're not futurist or overbook people; they don't say "waahagh!" or "Aaaaahhhhh!" all the time and, not to beat around the bush, they're a bloody punk band. Not an Oi "punk" band and not a Clash type. The first rule of punk is that there are no real punk bands but an honest to wickedness hard-hitting punk band with a sense of humor and a sense of commitment.

NOT this year's model exactly and reactionary in ways we shall explore, but SLF have to go out of the window in the name of "rockism" then I'm going too. John Lydon may be convinced that rock and roll is irrelevant but there's a baby here worth cherishing going out with the bath water.

"Rockism" expounds Jake who up to this point in the conversation has mostly been concentrating on his drink and another table. "What does that word mean anyway?" I can't find anyone who knows. A friend of mine tried to explain it to me and he said this was being rockist.

"This," as Jake proceeds to demonstrate, consists of standing up and banging down on an imaginary guitar — the kind of gesture that wild and wasted youth makes every day in front of its collective bathroom mirror. Gordon Ogilvie goes on to explain that most of his favorite moments in rock are the classic moments of

the Sixties, early Who, Kinks, you name it, the early British energy of a rough explosion that is rock to many of its believers.

"Just because Spades Ballet and the live drew up in weird costumes and play synthesizers and use disco rhythms doesn't mean that Elvis Presley is irrelevant or even needs to care. I mean the way it's heading now is getting as boring as RTT was. Suddenly the world is full of introspective short haired hippies. The whole point of things when we began was that you could be in a band, anyone who could barely play a guitar could, what's wrong with a melody a chorus, three minutes and out!"

Jake still delights in recalling his realization that rock was something that he loved that he could actually do: "I couldn't do anything else, couldn't pull women, I wasn't good at school and then suddenly here was something that I loved that I could do." Look for Jake has been about escape and resistance, not escapism.

"We've always written about what we see, what we experience. When we wrote about Northern Ireland, people loved it because no one had written about it before. We began doing covers and then Gordon saw our real thing, we write about the people we meet, unemployed kids, anyone we meet out on the road. They tell us their stories and then we try to tell them as best we can. We're still as much in touch with everyday life as the next person. We've always looked at outside things at the world around us and tried to describe it."

IRELAND for a lot of people means politics and the Irish means patriotism and parochialism. There is a distinct preaching element to the SLF style, musically and lyrically they have a tendency to beat the audience over the head in fire and brimstone righteousness.

They don't do clearly and straightforward commitment when all around them the old rock clichés are being taken apart, boys to leather jumping up in the air or crashing guitar chords may be part of the problem that divides SLF. If there is a necessary, does it matter about the content? Could SLF just as easily be singing right wing lyrics?

Well, no, but there is a problem here. "We tried on 'Go For It' to be as straightforward as possible while remaining as clear about the world as we could. We ran into problems before for being too subtle because people don't always see the humor in our songs. While 'Nobody' on 'Inflammable Material' got us banned from Newcastle for two years or so, a councillor read the lyrics and ordered that they couldn't have bands spreading such racist ideas in Newcastle. There was a headline: 'PUNK ALBUM COULD START NORTH EAST RACE RIOT.'"

"I had the same problem with 'Gimme Gimme' on 'Nobody's Heroes' which is an estright a condemnation of Thatcher's opinions as you could hope to get."

Both songs are sustained overtones to torment irony and irony and straightforward punk don't always go hand in hand. The intention's there to the fore and, perhaps in the audience, headbanging and popping certainly follow.

Can punk disturb anyone or has it become reassuringly as heavy metal? Such as houses, as SLF put it: "We're so double blind really," Henry explains. "Parents expect us to write about Northern Ireland all the time and three of us don't live there anymore. We can't go on and on repeating ourselves, playing 'Inflammable Material' over and over in West Germany, they're three bottles at us for not playing the first about. Over here it's not so bad but we're determined not to play 'Suspect Device' this tour and that may well be difficult. But you've got to mean it, otherwise what's the point? We're very pig-headed, very stubborn."

people, we intend to keep on doing it our way. We don't want to turn into cartoon figures or parodies of ourselves. It's something we've fought against."

CHANGE is the crucial problem for SLF. They have an audience that wants them to repeat themselves, still committed to any given form, the first heading rock of punk. They're rooted in a style that as Jake agrees is necessarily reactionary. Punk is a habit which is fine until you've been around longer, can play better, want more. SLF are no longer beginners. They have a career, mostly live in London. They're committed, in some words, ordinary blokes though they are, they're even kind of stars.

They want to grow and change while retaining belief in rock as release and confrontation. They've written the stupid stupidity of the second generation punk bands, a stupidity that was probably implicit in punk's original manhandling, seen in more than personal terms, and they continue to be committed to cause, to describe what we write about, in more than personal terms, there in all our work, it all, but so that it's a very dynamic album. In our society as the pressures are to you are, to marry young, to live like your parents, stay in your place, you've got to live and over in all kinds of ways. What we're saying is to do it, don't go anywhere, don't be told, there's more to life than that. Look at 'Silver Lining' or 'Safe As Houses' on the album, they're describing rat traps and we've got to get out, to fight back.

Now that's a composite statement of things said by all the band and Gordon at one point or another in our conversation. And when you think about it, it's true. Those traps do exist and they are what SLF have always sung about — getting out. It's as if Northern Ireland taught them their central theme, not to be bullied into taking what you can't stand, not being ground down. Getting out. Over and over their male rages, bolts with pent up frustration caged in in the three minute form. Rage and rage again and then burst out, get out, get out, get out.

SLF are committed, to their songs, to attacking complacency. For a time they were correct with a certain kind of audience who thought, patronizingly, they were authentic. It's still funny at our age, 20 percent come to dates and then up at the back, they're this budding contingent who nod their heads and tap their feet, sociology lecturers. The press and these types seem more interested in what we say than what we play."

The SLF lyrics are a great focus for discussion and the fact that they've grown into a tight, precise and imaginative hard rock band in the process of going for it rocks unmitigated. On a good night there's still nobody as rhythmically rhythmously angry as they are. They'll make you sneeze and they'll make you dance. But whether they'll ever recover from their beginnings is another question.

Punk created, and suffers from, the first album problem and only the Pistols went all the way, made the album and then the ultimate statement of refusing repetition; they broke up. Still Little Fingers have chosen to continue with dignity and the real world has not disappeared from their songs. Just sometimes there's an edge to SLF's dogged determination to the hard rock thrust and the old punk rage.

They've obliged to stay angry, to keep to the old rock rage and sometimes that makes them safe as houses. Still, I admire them, they roly and they rock and they rage and they stand up to be counted and that's one value I'm not prepared for rock to lose.

ARE ENDS PATHETIC?



GARY NUMAN:
"that's me lot."

BORE DRAW

REO SPEEDWAGON
Nassau Coliseum, New York
By Simon Tebbutt

IMAGINE the raunchier Eagles numbers without all that West Coast syrup and you'll be approaching the sound of Reo Speedwagon. And if you're in tune with the youth of America — 10 years behind the home grown variant — then you'll be lapping it up too.

Reo (pronounce it R-E-O) are vintage mid west rock 'n' rollers of the dry ice and "ah yuh havin' a good old tahn" school. With two guitars, one bass, one electric keyboard, a baby grand and drums, they build their sound on driving rhythms and a powerhouse beat. It's hard to fault them on what they do but, quite honestly, we have heard it all before and it evokes nothing.

The main focus of attention at tonight's gig is the prancing lead singer and the lead guitarist when he indulges in those ghastly 10 minute solos. The numbers are a celebration of the band's hard living and true macho grit in the face of adversity and the intros are peppered with anecdotes. Example — "We knew we'd make it 'cause we believed in ourselves, (loud cheers) everyone of you can get what you want if you KEEP ON PUSHING." Rapturous applause and up comes the appropriate song and more clashing guitar based rock with heavy drums and keyboards thrown in. That's showbiz, I suppose.

Even the slower, more melodic numbers, like the traditional American rock ballad 'Keep On Lovin' You' — "about a wicked woman who leaves her man and doesn't even leave a letter" — are pretty much the same in sentiment. And the instrumentals sound like the rest without the vocals. Except, of course, for those braincell blitzing guitar solos which possess all the quaint charm of a dentist's drill.

Still, the kids are responsive to the general cacophony as well as being familiar with all the numbers and issue forth with a Pavlovian roar every time they recognise an intro. It all ends with dramatic explosions on stage and an encore "about picking up a preteen woman at JFK airport — well I'm just a normal red blooded American boy", which is just a corny excuse for a series of gross and assorted solos.

And to think these wholesome, fulsome sounds and images were once considered subversive. Ah well, there were some joints smoking away in the audience.

GARY NUMAN
Wembley Arena
By Sunie

WELCOME TO the ultimate rock melodrama, the Farewell Gigs. The Star has been on your radio, on your wall, on your record player, in your heart, and now — he's going to leave you! Quick, rush out and buy those concert tickets, prepare for a huge emotional goodbye, tearful demands for fifth encores, etc. etc. Oh Gary!

Our hero appears amidst much dry ice and launches into 'This Wreckage'. Surrounded by a costly stage set of screens and podiums and some very impressive lighting, his complete lack of stage presence becomes embarrassingly apparent. He moves badly too, roaming around the stage because he knows he can't dance, mincing and pouting and finally looking so awkward and absurd that he wins you over not with charisma but with pathos.

His musicians comprise drummer, guitarist and bass player, all behind the Star, and two synth players in booths on opposite sides of the stage. They move efficiently through some standard Numan fodder, and only 'Me I Disconnect From You' with its guttural sound, stands out at all. When we come to 'Airplane' a welcome instrumental bursting with percussion and power chords, Gary slips off for a costume change, a screen is lowered and we're shown a home movie of Gary flying his plane. 'Laugh! I almost'.

He re-emerges in white leather and does a number inside a cage of purple neon tubes, followed by a spectacular 'Every Day I Die' abetted by two masked and predictably robotic dancers and spotlights playing over the audience.

Whatever his failings, the boy is no cheap skate. The trappings become more and more fantastic. The entire lighting rig lowers then raises itself again during 'Films', the three Shock girls wait about in scanty Barbarella-style costumes during Erik Satie's 'Trois Gymnopaedies' and smoke bombs detonate at the beginning of 'Cars'. During 'I Dream Of Wires', your scribe begins to experience a feeling of being trapped inside a giant Space Invaders machine.

On to 'The Joy Circuit', with its frenzied violins, and halfway through, in the one truly inspired set-piece of the evening, Nash the Slash appears in all his awful bandaged glory and the fiddling gets quite hysterical. When he leaves the stage the audience's cheers are as much for him as for Numan. What a scene-stealer!

'Die You Die' is the "closer", but Nash and the back-up boys are soon back for a lengthy new instrumental piece.

Then Gary's off again, to return in what appears to be a Thunderbirds invalid carriage, from which he renders 'Down In The Park' as it spins him about the stage. The Numan torso is bared for 'My Shadow In Vain', an typically rocky song whose syncopation is unconvincingly reminiscent of 'My Sharona'. Then there's 'Please Push No More', 'Are Friends Electric' (screams) and 'We Are Glass'.

Credit where it's due. The shortcomings of Numan's music and of his appearance (he wants to be the sinister Count but always looks more like Igor) are compensated by the lavish trappings which surround him. He gives his audience their money's worth and more. It's as impossible to dislike him as it is to take his sub-Bowie posturing seriously.

Goodbye Gary. See you again, soon.

KEN HENSLEY AND SHOTGUN
Leeds Florde Grene
By Lesley Stones

DELAYED SCHOCK must be a problem for Ken Hensley. Leaving the comfort and safety of Uriah Heep to form a new group is fine in theory, but in practice it can't be easy. Suddenly in half-empty regional pubs to a seated audience and facing judgement once again.

But like a fairytale with a happy beginning, Shotgun emerged triumphant. They got off to a powerful start with 'Brown Eyed Boy' which impressed by its sheer lightness its well-arranged fluctuations in pace and style. The band are unimaginative and unenlivened and even song endings were enjoyable.

Not that it was all faultless. Some numbers were less stimulating than others, although one song I dismissed suddenly diverted to a funky light-hearted drum and guitar sequence. Just shows you can't judge a song before it's finished.

A deserved encore followed, with 'Day Tripper' given 'the Shotgun treatment'. On reflection, the band gave one of the best gigs I've ever witnessed at the Florde. I just wish you'd all been there to see it.

COMSAT ANGELS
Sundown, London
By Mark Cooper

A FINE crowd this, appreciating the Comsats, watching the band as they pursue a determined path inwards. The Comsats don't pose but then neither do they project. They follow a mood. Each song mushrooms, sucks the listener in. The Comsats grow from strength to strength, deeper and denser, closer and closer to the heart of the beast.

Mic Glaisher's drumming continues to grow in authority, to state the Comsats' case like a heartbeat of circling rhythm. Around these drums, the others explore until, out of the mix, out of his flat, passionate vocals, climbs Steve Fellows' guitar in an Indian dance that sometimes seems to have been terminally affected by the 'Day Tripper' lead.

The numbers, from 'Dark Parade' to 'Independence Day' wash over the audience in waves. They are treated as friends and respond accordingly. 'At Sea' describes the gig best of all as Steve sings of a wash of emotion, "Here it comes like a wave, The waters closing over head."

The Comsats speak of claustrophobia but their music's inventiveness prevents it from ever completely arriving. And now that next record?

BRIAN BRAIN
Whisky-a-Go-Go, Los Angeles
By Jessamy Calkin

NO REVIEWER will fail to make the obvious comparisons. And advertised throughout the tour as "Brian Brain, formerly of PIL" (lead by John Lydon, formerly Johnny Rotten, formerly of the Sex Pistols, formerly managed by Malcolm McLaren etc etc) these connotations are hard to avoid.

This is a good time band. Their cover versions of PIL's 'Carering', Gang of Four's 'Tourist' and their own 'Fun People' are danceable and memorable.

CLIFF RICHARD
Warfield Theater, San Francisco
By Monica Gillham

NOT EVEN the enthusiastic presence of every expatriate Brit west of the Mississippi could make Cliff Richard's show — his first on these shores in 20 odd years — anything other than what it was: An admirably professional, thoroughly bland affair. Unquestionably, there is something fascinating in watching a well-trained creature go through his paces, but whether that makes for good rock 'n' roll is a completely different matter. Richard's act is polished to a high gloss, as well it should be given the years he's had to perfect it; the cost, however, is high — the thrill is gone. What he plays, in uptown halls at uptown prices, is no-risk pub rock. The comparisons drawn in the States between him and Elvis P. have meaning only in that both could be at home in a Vegas lounge.

To give him his due, Richard works hard and skillfully. He plays his audience with all the finesse of the veteran he is. He doesn't miss a single intricate light cue, doesn't muffle a single gesture. He even takes off his suit jacket with precisely the right practised manoeuvre when the first drop of sweat appears on his still unrinkled brow. In short, while he doesn't commit the first sin of rock 'n' roll-hypocrisy — he does commit the second — predictability, he's a trouper.

It was an oddly dissatisfying show: All the pieces were there, but they didn't add up to anything. The better bet would be to pick up one of his greatest hits compilations and listen to that.

"You lot deserve Reagan" was the answer to continual harassment from a few uninspired necrophiles in the audience. But on the whole reaction was low-key compared to another US date when Martin had to have eight stitches after being hit by a bottle.

And having got stuck with the habit of attacking their audience, the group have abandoned bananas and sellotape for a more topical approach. Marshmallow Easter bunnies and a 'Buy my single, buy my album, be my friend and make me rich' chant.

DADDY YUM YUM
Hope and Anchor, London
By Chas de Whalley

AS THE futurist / young romantic circus struts on from one outlandish post to another, it's great to see the emergence of new bands for whom the music is more important than the image. Not that Brighton's Daddy Yum Yum don't dress their part. Fronted by the oddly named Rev Suede Hatchett, who has George Cole's St Trinians spiv down to the pencil moustache, theirs is a Fifties slant driven by a hard backbeat initially reminiscent of rockabilly.

But as they plunder Americana like Leadbelly's 'We Shall Be Free' and 'Stewball' in a welter of banjos, accordians, washboard and rhythm poles, it became evident that Daddy Yum Yum's roots lie deeper than rock 'n' roll itself.

From the slowly swaying 'One More Minute' to the frenzied call and response of 'Mind Over Matter', Daddy Yum Yum offer the kind of variety, humour and honesty that should make them a major club attraction.

FIRE ENGINES/RESTRICTED CODE
Limit Club
By Jack Bowler

FIRE ENGINES are a frenetic mixture of jangling guitars, tribal drums and impassioned vocals. Tonight each song seemed faster and more cluttered than the last. Memorable tunes were thin on the ground but Fire Engines certainly have some intriguing ideas, but they spent far too much time tuning up, looking artistic and trying hard not to entertain. In spite of which Fire Engines have definitely got something. I'm just not sure if it's catching.

Like hundreds of other new bands, Restricted Code are content to wallow in that uninviting bog of soggy modernism characterised by such appalling bands as Echo and the Bunnymen. Restricted Code play music in an arty ghetto fit only for the consumption of music critics and their songs make a worthy substitute for Horlicks. Totally bland and totally tedious. Two hours after the gig and I can't remember a thing about them despite the fact that I watched every second of their 50 minute set.

Restricted Code closed the set with a lukewarm version of the Jacksons disco smash 'Shake Your Body Down'. It was a shamelessly transparent attempt to climb on the new funk bandwagon. Apparently it's now hip to dance to Chic and a bunch of boring young men up on stage gazing at their freiboards. Where's the bright new Fad for which we all crave?

OH WHAT A CIRCUS

STIFF LITTLE FINGERS

Guildford Civic Hall

By Dave Jordan

WITH AN almost sell-out crowd at their command, this was likely to be an easy trip for Stiff Little Fingers to make on the second date of their tour.

It wasn't a night for the uncommitted, both musically and politically. The 'Seig heiling' contingent of skinheads brought an immediate venomous reaction from Jake Burns to the rapturous approval of most of the Civic Hall crowd. I was particularly awed also, when some punks told me they had travelled from Norwich for this gig, such humbling dedication should remove any doubts from the minds of performers who feel 'responsibility' to be merely a word banded about by the music press for the sake of contention.

From the new album, 'Piccadilly Circus' emerged as the strongest with a good hook-line which played to, rather than against the strength of Brian Faloon's tight drumming, an integral and decisive quality of Fingers at their best. Despite some appalling PA problems, in which the sound-system squealed as if one of the speakers had been dropped on a cat, the buoyant reggae tune, 'Just The Only One', proved that Fingers can play slower numbers without drifting into languid mundanity while 'Just Fade Away' projected melodious hooks into their traditionally furiously powered verses.

It's thumbs up on the new album live because viewing it in a retrospective light merely plays on to the dangerous ground of nostalgia and Fingers are still making dynamic live entertainment for the present. Alright I'll admit it, yes they still do 'Alternative Ulster' for an encore.

THE QUADS

Birmingham University

By Kevin Wilson

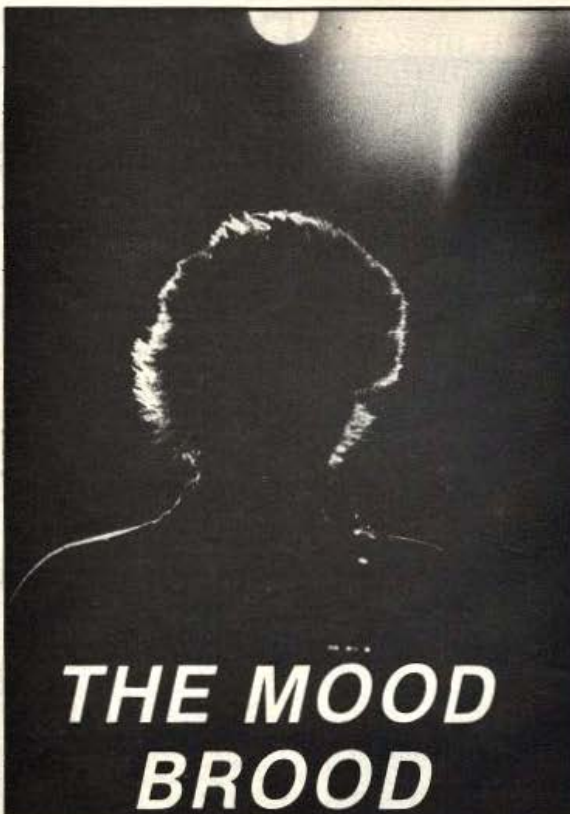
I MADE my way to Birmingham University originally to see the mighty Feelgoods and came away singing the praises of one of the most under-rated bands on the current scene, the Quads.

You may remember them as the darlings of the John Peel Show in late '78 who, as a result, had minor chart success with 'There Must Be Thousands' not long after and very nearly sank without trace. I'm pleased to report that they are now

back and to blow Dr Feelgood off stage is proof of their progress.

The music draws influence from many sources, r&b, new wave, sixties pop and the modern approach of the Gang of Four without the gloom. 'Captain Hurrigan', 'When He Grows Up' and 'Gang of Kids' are indicative of their new approach and a new single 'Gotta Get A Job' should be Top Five and made compulsory listening to the Iron Maiden.

Yes, The Quads are back and with a point to prove Messrs Jones, Jones, Jones and Doherty will be soliciting your attention very soon.



THE MOOD BROOD

THE CURE: can you see if he's in pain?

THE CURE

The Hexagon, Reading

By Mark Cooper

THE CURE's current tour is completely under their control. The show opens with the cartoon movie 'Carnage Visors'. The film finishes and on walk The Cure straight into an unrelenting hour and a quarter set. Sunday's gig in rainy Reading was over by 9.45.

A similar sense of control dominates The Cure's set. The audience sat happily in their seats for much of the show, swaying gently as if attending a folk gig. The lights orchestrate the music with precise sympathy throughout, the band hardly move but are left in their privacy and, some would say, their pain.

All this packaging serves to direct emotions. The Cure work in moods, atmospheres, textures. To do so, they first elect to narrow the focus. There's a lack of range at a Cure concert. The old numbers, 'Killing An Arab' (with which they close) and 'Fire In Cairo' still provide the excitement and the dancing and these are saved for the end of the gig to imitate the traditional rock finale.

But the rest is Cure devotional music, slow and stately, treading with dignity further and further down a chosen path of doom. What's extraordinary about the Cure is the riches they discover in minimalism. On first hearing they appear to have left themselves no room to move but keep listening and shapes appear, textures unwind and wave in the wind.

At times the sense of fatalism, of chosen doom, seems like self-importance and they extract a theatrical glamour from their insistence on personal trouble. Other times they achieve a religious dignity as in the new orchestral track, 'The Drowning Man'. Who'd have thought that anyone could find and share such pleasure in melancholy?

THE KEYS

ALBUM



"A force to be reckoned with"

RECORD MIRROR

"It's very, very good: a muscular, bouncy, big-hearted sound."

SOUNDS

"A great line in catchy hooks... all the right sort of guitar fills... and Joe Jackson as producer."

SMASH HITS

PRODUCED BY JOE JACKSON
AMLH 68526



DANCING WITH THE DEVIL

ORIGINAL MIRRORS/THE SCARS/MOTOR BOYS MOTOR
The Venue
By Mike Nichols

TOURIST SEASON in full swing and there's not a froggie in town who isn't conspiring to make The Venue its most packed in ages. Apart from their somehow phenomenal name, Motor Boys Motor are about the best new band I've seen all year. Combining earthy R&B with Beetheatian dissonance, their's is a harsh, declamatory sort of rock sound, impatiently grasping for an identity of its own.

Guitarist Bill Carter plays with voluptuous, adventurous styliness, occasionally hitting on cynical, trenchment riffs redolent of Zappa's 'Willy The Pimp'. Singer Tony Moon is also quite a character, pulling an impressive array of percussive instruments from out of a battered Mary Poppins bag. His use of claves, triangles etc brought Pere Ubu to mind but his songs sound original enough to transcend comparisons.

This month's Press darlings, The Scars either had a bad night or are just plain overrated. Singer Robert King is the identikit hip vocalist, coiffure just so and fancy mediaeval glad rags hanging dead right as he mimces and sachs around the stage. He's evidently had a good earful of the U2 album but lacks Bono's magnetism whilst his band's level of indulgent clamour doesn't approach the delirious heights of their fellow Cells.

In contrast to Scar-y ostentation, the Original Mirror's Ian Brodie plays with the calculation of a killer, coolly causing every last note to count ten-fold. Tonight he's at his half-stated peak although at the same time there are elements of the Mirrors' set which go over the top.

For example, Ennio Morricone's 'Fistful Of Dollars' intro is too distended and the pacing still leaves a little to be desired. Too many rousing stomps too soon before the comparative wilderness of unfamiliar new numbers. Yet some of these show classic potential and you'd have to be well myopic to deny that singer Steve Allen totally believes in 'em. Looking perpetually on the point of suffering a coronary, he thrust through stuff like 'Heart Twango & Rawbeat' with outstanding passion. Then the reaction to 'Sharp Words' and 'Reflections' demonstrated there was no way the upstart Scars were going to blow them offstage.

Apart from the sag in the middle, from then on it was plain sailing. 'Chains Of Love' could have cooked the entire house's hamburgers before the home straight was completed by such ludicrously stiffed singles past and present like 'Boys Cry' 'Could This Be Heaven' and the compulsive 'Dancing With The Rebels'.

I doubt if that devil Pete Townshend, again going nuts in front of them, was the only person to leave wondering for how much longer megasuccess will slude them.



ORIGINAL MIRRORS: over the top

A UNIQUE NEW SINGLE DUMB WAITERS

in a picture bag that actually plays-produced by Steve Lillywhite-CBS All66



THE PSYCHEDELIC FURS

BLURT
The Venue, London
By Vicky Jolly

IT IS hard to imagine a more aptly named band than this trio from Stroud. Ted Milton, saxophonist extraordinaire governs the stage like a Nazi commandant clad in a blue suit miles too large for him. At intervals he drops his sax, tilts his head to one side like an anguished parrot and delivers a series of rusty chants and squawks. The next moment he is Milton the poet stumbling out his weird verse like a nagging housewife. In the face of all this, Peter Creese and Jake Milton, guitar and drums respectively, appear to be content with a sideshow.

The Venue is quiet tonight and the majority of the audience sit passively around the perimeter of the dance floor sipping cocktails. When Ted's saxophone first stirs into being it has the air of serenade. This does not last long. Blurt produce a sound so offbeat that it leaves your arms chasing your legs round in circles.

They are a little ill at ease on the large stage at the Venue and may be yearning for some smokey basement, but their unique energy transmits itself as poignantly as ever. If spontaneity be the essence of youth, play on.

THE ZITZ
Starlight Room, West
Hampstead
By Gill Pringle

A FEW people lean up against the bar. They all know each other and I'm wondering whether the dates are wrong and it's a private party rather than a public performance.

The Zitz drag themselves lethargically out of the 20-strong audience and soon they're bouncing into an energetic 'Tokyo'. They are a three-piece rock band who've listened to a few Police tracks with uninspiring results. Even their roadie, sporting a hand-painted Zitz t-shirt, looks uninspired. There's little else to say.

I suppose it must be nice to have the support of your friends at every

gig even if they do embarrass you by doing funny dances and producing the pocket instamatic at every solo and quip.

JOAN JETT AND THE
BLACKHEARTS
Whiskey, Los Angeles
By Chris Marlowe

JOAN JETT opened her act with the line, "I don't give a damn about my reputation," but her performance at the Whiskey wouldn't have hurt it anyway. Here in her home town Jett was known until recently mainly as the only genuine rocker in the all-girl fabrication called the Runaways.

With the Blackhearts, she's finally working on her own music, which is less cosmetic and more gutsy. It may not be great, but at least it's good. And there is an undeniable plus in the fact that they seem sincere, a quality the Runaways were not noted for.

Even the Runaways material sounded better this time around, with the Blackhearts resurrecting 'Wait For Me' and 'You're Too Possessive', proving Joan should have sung more in those days. Original tunes didn't fare as well, basically because as material they were weaker. Even the audience response was chillier, and it wasn't due to a lack of familiarity since the choice of covers verged on the esoteric by American standards. The self-penned tunes suffered from thinner arrangements and tended to rely on the trite.

THE SAINTS
Hope 'N' Anchor
By Nick Kemp

FOUR YEARS on and those mop-tops from down under are back. Some punks don't lie down and die, they go away, write a few songs, take Europe by storm and then come back with a vengeance.

Chris Bailey is the sole surviving member but it was his voice and nonchalant stage manner that characterised their original brand of Fosters rock anyway. The guitar and rhythm section aren't all that have departed. Obituary notices go also to many of the classic, pneumatic drillesque songs the Saints used to grace our pubs and clubs with, 'Perfect Day', 'Nights In Venice' and the calling card 'I'm Stranded' to name but a few.

But in place comes a brand new Saints and a new, fresh set of material. An album 'The Monkey Puzzle' and a hit single if ever I heard one in 'Always' which mysteriously isn't included in a live set.

I thought The Saints were going to be enormous in 1977. They weren't. Now with a new record deal and a competitive set of material, perhaps wrongs can be righted. The Saints, catch 'em while you can because I've a sneaking feeling that they ain't gonna be playing the pubs for much longer.

THE SEARCHERS
Dingwalls, London
By Mike Gardner

IT'S BEEN a year since I last caught the rehabilitated Searchers live and found that they hadn't lost their distinctive jangling guitar and remarkable vocal harmony based sound or their ability to choose and exploit powerful songs.

But on the debit side I found that the years in the wilderness of the cabaret circuit had made them underambitious in terms of energy and attack.

This Dingwalls set showed that their strengths are even stronger especially with the addition of the sparkling material available from their new album 'Play For Today' like 'Little Bit Of Heaven', 'Murder In My Heart', 'Silver' and the superb single 'Another Night'.

Now there can be no doubting their energy or commitment and their new found attack and bite is not far from making a great night out, where classics from the past like 'Goodbye My Love', 'Needles And Pins', and 'When You Walk In The Room' mingle well with latterday pop standards like 'Hearts In Our Eyes', 'Switchboard Susan' and 'It's Too Late', in a formidable experience.

Turn On

OUR FIVE PAGE

GUIDE TO WHAT'S ON FOR GIGS, RECORDS, TV, RADIO, FILMS. IN SHORT, ALL THE INFO YOU NEED!

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



SPECIALS: benefit gig for the unemployed on Friday at Friday at Rainbow

ABERDEEN, Fusion (21135), Angelic Upstarts
ACORINGTON, Cock 'N' Bull, Buffalo
BANBURY, Winter Gardens, High Street, Vardis
BATH, Moles Club, Patrik Fitzgerald
BIRKENHEAD, Park Rugby Club, Wardog
BIRMINGHAM, Cedar Ballroom, Constitution Hill (021 236 2694), 899
BIRMINGHAM, Fighting Cocks (021 449 2554), The Quads
BIRMINGHAM, Golden Eagle (021 643 5403), Teddies
BIRMINGHAM, Railway (021 359 3491), Money
BLACKBURN, King George's Hall (58424), Stiff Little Fingers
BLACKPOOL, Jenks Bar (293203), J G Spoils
BLACKPOOL, Opera House (27786), Mike Harding
BRADFORD, Palm Cove (499895), Surlin
BRADFORD, The Absent Legends
BRADFORD, St George's Hall (32513), Freeze
BRIDPORT, South Dorset College, Black Door Man
CARMARTHEN, Grap vine, Venom (punk version)
CANTERBURY, Albery's Wine Bar (582670), Naughty Thoughts
CHADWELL HEATH, Electric Stadium, The Greyhound (01 599 1533), The Papers/The Imports
CLEETHORPES, Peppers (67126), The Bureau
COLCHESTER, Embassy Suite (5910), Troops For Tomorrow / Three Times A Day/Basque
COLWYN BAY, Pier Pavilion (2594), Tygers Of Pan Tang / Magnum
COVENTRY, General Wolfe (85402), Dedyamyo / Axiom Branches / Thin Sker
DARTFORD, Thames Polytechnic Annex, The Pick-Ups
DUBLIN, Stadium, (753371), The Kinks
EASTCOTE, Clay Pigeon, Field End Road (01 866 5358), The Inversions
EGHAM, College, The London Apaches
FARNHAM, Farnham Art College (22441), The Belle Stars / The Mighty Stripes
GLOUCESTER, Laisure Centre (38498), Leo Sayer
GRIMSBY, Pestle And Mortar (53612), Generator

GUILDFORD, Wooden Bridge (72708), El Seven / Shrinking Men / Johnny Silver And Sally / Al Vegetables
IPSWICH, Cinderella's (51663), The Rank Amateurs / Talkback
KILMARNOCK, Sandrienne, The Bof
LEEDS, Fan Club, Brannigan's (663252), TV Smith's Explorers
LEEDS, Florde Grene Hotel (499084), Zounds / Astronauts / Really Nice People
LEEDS, The Warehouse, Somers Street (468287), Uncool Dance Band

LIVERPOOL, Grand Hotel, New Brighton (051 839 6043), Dead On Arrival
LIVERPOOL, Masonic, Body
LONDON, Apollo, Victoria (01 828 6491), Teddy Pendergrass
LONDON, Bridge House, Ganning town (01 475 2889), Daily Mixture / The Rapiers
LONDON, The Castle, Tooling (01 572 7018), Excalibur
LONDON, The Cock, Hertford Road, Edmonton (01 804 1632), Fujia
LONDON, Dingwalls, Camden Lock (01 267 4967), Holly And The Italians

BOUNCING BACK again after nearly a year-long break from the live trail, **THE BEAT** kick-off a 17-dater, coinciding with the release of new Go Feel album, 'Who open', at Cardiff Sophia Gardens, (Saturday), Bristol Locarno, (Sunday), and Nottingham Rock City, (Monday). Meanwhile **THE SPECIALS** take a political stand, playing a one-off benefit for the unemployed at London's Rainbow, Finsbury Park, on Labour Day, (Friday), with **DAMBALA, PIGBAG**, and the new band formed by past SELECTER members Charlie Anderson and Desmond Brown — **THE PEOPLE**.
Stiff Sons **TENPOLE TUDOR**, rampantly promoting their new album 'Swords Of A Thousand Men' join the ranks of the workers, clocking-up three bells in a row this week at Scarborough Penthouse, (Friday), Glasgow Technical College, (Saturday), and Sheffield Limit, (Tuesday). And **THE BUREAU** sign on with dates at Cleethorpes Peppers, (Thursday), Sheffield Polytechnic, (Friday), Brighton Jenksions, (Sunday), Aberystwyth Town Hall, (Monday), and Colwyn Bay Pier Pavilion, (Tuesday).
Much more from jazzfunk supremos **FREEZE**, **TYGERS OF PAN TANG**, **THE CURE** and **ECHO AND THE BUNNYMEN**, too, but it's goodbye to 88, dialling out at London Lyceum, (Sunday), and **GIRLSCHOOL** toasting the end of term, London Hammersmith Palais (Tuesday).
Also in the metropolis, ever-ready soulstar **TEDDY PENDERGRASS**, aiming for his sixth platinum album shot on the trot, makes his first UK solo visit a triple dater at London Apollo, Victoria, (Thursday, Friday, Saturday).

LONDON, Green Man, Stratford (01 534 1637), Ricky Cool And The Rialtos
LONDON, Greyhound Fulham Palace Road, Hammersmith (01 385 0526), Paul Kennerley Band / Grace
LONDON, Hall Moon, Herne Hill (01 737 4980), Venimas
LONDON, Hog's Grunt, Production Village, Cricklewood (01 450 8969), Rio And The Robots
LONDON, Hope And Anchor, Islington (01 352 4510), The Cheaters
LONDON, 100 Club, Oxford Street (01 636 0933), Cimarons
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), The Edukators / Dux Hill Dancers
LONDON, Lyceum, The Strand (01 836 3715), Stereotypes / Pop Natives
LONDON, Marquee, Wardour Street (01 437 9503), Thompson Twins
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), The Plastics / The Three Laws
LONDON, Old Queen's Head, Stockwell (01 274 3829), A Bigger Splash
LONDON, The Pits, Green Man, Euston Road (01 387 0977), Depeche Mode / Europa Lala
LONDON, Rock Garden, Covent Garden (01 240 3961), OK Jiwi/Trax
LONDON, Royalty, Southgate (01 886 4112), White Lightning / Rockabilly Rebs
LONDON, Spurs, Tottenham (01 808 4773), Addict
LONDON, Star And Garter, Putney (01 788 0345), Big Chief
LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), Margo Random And The Space Virgins / Matchix
LONDON, Theatrespace, William IV Street, Charing Cross (01 836 2035), The Kid From Silicon Gulch (electronic musical by Robert Calvert)
LONDON, Transhed, Woolwich (01 855 3371), Matumbi
LONDON, The Venue, Victoria (01 828 3441), Billie Jo Spears / The Hillsideers
LONDON, Wild Lion, Putney, Bridge, Putney (01 788 1540), Inch By Inch

LUTON, Caesar's Palace (51357), Cras And Dave
MANCHESTER, Apollo, Ardwick (061 273 1112), The Undertones / TV 21
MANCHESTER, Polytechnic (061 273 1162), Ruts DC
NEWCASTLE UPON TYNE, City Hall (20007), Echo And The Bunnymen / Blue Orchids
NEWCASTLE UPON TYNE, Mayfair (23109), Gary Glitter / Urban Warriors
NOTTINGHAM, Rock City (412544), George Thorogood And The Destroyers
OLDHAM, Lancashire Vaults, Shader
PETERBOROUGH, Fleet Club, Lionheart
PETERLEE, The Horseman (862161), Spider Preston, Moonraker, Church Row, The Motivators / Radio ID
READING, University (860222), The Mistakes
RICHMOND, Bull And Bush, Katzenjammer
SEAFORD, Great Dane (892405), PS Band
SHEFFIELD, Crucible Theatre (799223), Peti Boulaye
SHEFFIELD, The Penguin (335897), Energy
SHEFFINAL, Star Hotel (Telford 451517), Pile Driver
SOUTHALL, The Cavern, Hanborough Tavern, Uxbridge Road (01 574 8154), The Mint
STOCKPORT, Smugglers Nite Spot (061 477 5767), Cinema Illuminaire / Vive Le Mort
SUNDERLAND, Heroes, Fawcett Street, Laio
WALKDEN, Bull's Head, Rockin' Horse
WALLASEY, Dale Inn (051 639 9847), Fireclown



ALDERMINSTER, Ettington Park Manor (255), Chainsaw
ALFRETON, George Hotel (3307), Orcrest
BALLOCH, Berrinmond Hotel, The Bot
BANGOR, University (53708), Zounds / Astronauts
BATH, Weston Hotel, Upper Bristol Road, The Camden Cruisers
BEDFORD, Horse And Groom (61059), C-Saim
BIRMINGHAM, Cedar Club, Constitution Hill (021-236 2694), RUTS DC
BIRMINGHAM, Farcroft, Handsworth, Teddies
BIRMINGHAM, Odeon (021-643 6 01), Leo Sayer
BLACKPOOL, Jenks Bar (293203), JG Spoils
BOLTON, Swan (27021), Badger / Prince John The Sourcerer's HM Disco
BRADFORD, St George's Hall (32513), The Undertones / TV 21
BRISTOL, Colston Hall (291788), Girlschool / AIIZ
BRISTOL, Trinity Hall (551544), A Certain Ratio
BURTON ON TRENT, 76 Club (61037), Jameson Raid
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01-599 1533), The Plain Characters / Strange Fashion
CLEETHORPES, Peppers, The Drifters
COVENTRY, General Wolfe (85401), Bright Eyes / Vixen
COVENTRY, Queen's Inn, Dealer
CROYDON, Technical College, Fairfield, Back Door Man
CUCKFIELD, King's Head (54006), Eclipse Derby, Star Club, The Enemy
DORKING, White Hart, English Rocks
DUBLIN, Stadium (753371), The Kinks
DUNDEE, College Of Technology (27255), Mafis
DUNDEE, University (23181), Pauline Murray And The Invisible Girls
DUMFERMLINE, Belleville Hotel (21076), Struts
EDINBURGH, Odeon (031-667 3801), Tygers Of Pan Tang / Magnum
EDINBURGH, Playhouse Nite Club (031-665 2064), Holly And The Italians

News Extra

● **THE EXPLOITED** from Edinburgh, whose single 'Dogs Of War' has just charted, will be playing a short headlining tour this month.
The tour coincides with the release of their debut album 'Punk's Not Dead' on the independent Secret Records label and dates confirmed so far are: Liverpool Brady's May 1, Manchester Mayflower 2, London Lyceum (supporting 999) 3, Sheffield Marples 4, London Deurgan 5, Nuneston 77 Club 6, Scarborough Tabbo Club 8, Birmingham Cedar Ballroom 9, Newbridge Memorial Hall 10.

● **JUDIE TZUKE** begins a full British tour at the end of the month, coinciding with the release of her third album 'I Am The Phoenix'.
Full dates are: Guildford Civic Hall May 28, Poole Arts Centre 29, Croydon Fairfield Hall 31, Reading Hexagon June 2, Bristol Colston



JUDIE TZUKE

Hall 3, Nottingham Rock City 6, Norwich UEA 7, Leicester De Montfort Hall 8, Liverpool Rotters 10, Birmingham Odeon 11, London Apollo Victoria 12, Manchester Free Trade Hall 16, Bradford University 17, Sheffield Polytechnic 18 and 19, Newcastle Town Hall 20.

● **WHITESNAKE** HAVE added two dates to their British tour in June... and they'll now be playing no less than six dates at London's Hammersmith Odeon.
The new dates are at the Odeon on June 8 and June 10, as the gigs on May 28, 29, 30 and 31 have now completely sold out. Tickets are available immediately from the Hammersmith Odeon box office and the usual agents, priced at £3.50, £4 and £4.50.

● **XTC** RETURN from America to play to a short British tour later this month. And the band will be playing gigs "in areas that we missed out on the last tour."
Full dates are: Sheffield University May 15, Edinburgh Odeon

● **KRAFTWERK** HAVE rescheduled their first UK tour in five years, because of a hitch with their equipment.
The German forefathers of electric music — who have been a considerable influence on many of today's groups — had ordered giant video screens from Japan, but they did not come up to the band's specifications, and rather than go ahead with what they considered to be an inferior show, Kraftwerk rescheduled all dates.
The new dates are as follows, and include live extra shows, Manchester Free Trade Hall June 15, Glasgow Apollo 16, Edinburgh Playhouse 17, Newcastle City Hall 18, Sheffield City Hall 19, Liverpool Royal Court 20, 21, Leicester De Montfort Hall 22, Birmingham Odeon 23, Nottingham Rock City 24, Southampton Gaumont 26, Brighton Dome 27, London Lyceum 28, London Hammersmith Palais 29, Bristol Locarno 30, Oxford New Theatre July 1, London Hammersmith Odeon 2, 3.

A third concert may be added at Hammersmith Odeon, depending on ticket demand. All tickets for the original shows are valid for the new dates, and prices range from £4.00, £3.00 and £2.00, except for Liverpool where all tickets are £3.50, and Leicester where they are £4.00 and £3.00.



WHITESNAKE

18, Newcastle City Hall 19, Liverpool University 20, London Hammersmith Odeon 21, Brighton Top Rank 22, Birmingham Odeon 24, Norwich University of East Anglia 29, Dunstable Queensway Hall June 1 and Cardiff Top Rank June 2. All tickets are available now.

FUTURISM FESTIVAL

● **FUTURISM COMES** to Glasgow with an all-day festival at Gigs' on May 10. There will be a selection of Scotland's top futurist DJ's and a special appearance from Rusty Egan.

Videos and a fashion display are among the highlights. Coaches are being arranged from most areas of Scotland. Tickets are £3.50 from T. C. Promotions, 41 Leith Walk, Menzieshill, Dundee.

While Edinburgh will have a two-day "Futurist" event on May 5 and 6 at the recently deconsecrated Belford Cathedral Church — now renamed the Belford Cathedral Theatre. The organisers describe the event as "a more adventurous alternative" to London's 'People's Palace' gig last month. The 'Electric Circus' tickets will cost £3 per day for a galaxy of high-tech "happenings".

CONTINUED ON PAGE 26

GIG GUIDE: Compiled by SUSANNE GARRETT; TV and RADIO by CHAS DE WHALLEY; TOURS and RELEASES by ROBIN SMITH; FILMS by JO DIETRICH

FROM PAGE 25

ELLSMERE PORT, Bull's Head, Grace ETON, The Christopher (Windsor 5849-9), Still Earth
ETTINGTON, Park Manor, Alderminter, Chainsaw
GLENROTHES, Rothes Arms (753701), The Twinsets
HAILSHAM, The Crown, High Street (840041), Music For Pleasure / Nouveau A Go Go
HATFIELD, Forum (71217), Billie Jo Spears
HERSHAM, Comrades Club, Chester
HILLINGDON, Bricklayer's Arms, Uxbridge Road (01-573 2055), Zitz
LANCASTER, University (65021), Echo And The Bunnymen / Blue Orchids
LEEDS, Wings Wine Bar, Doggy Tactics
LEICESTER, De Montfort Hall (27632), The Cruisers
LEICESTER, University (26681), Manitou
LIVERPOOL, Brady's (051-236 3959), The Exploited
LIVERPOOL, Warehouse, Fleet Street, White Spirit
LONDON, Apollo, Victoria (01-824 6491), Teddy Pendergast
LONDON, Bridge House, Canning Town (01-476 2389), Bran Tchaikovsky / The Parachutes
LONDON, City Of London Polytechnic, Whitechapel, The Flatbackers / The Outsiders / The Speedos / Walking Wounded / Jump Squad / Case / John The Baptist / Civil Service / The VOM's / Spot The Joker
LONDON, Clarendon Hotel, Hammersmith Broadway (01-748 2471), Alan Goff's Heavy Metal Night
LONDON, Dingwells, Camden Lock (01-267 4967), Little Bob Story / The Pak
LONDON, The Greyhound, Fulham Palace Road, Hammersmith (01-385 0526), The Expressos / Metro Glider
LONDON, Half Moon, Herne Hill (01-737 4593), The Cheaters / A Bigger Splash
LONDON, Hope And Anchor, Islington (01-359 4510), Girls At Our Best!
LONDON, 101 Club, St John's Hill (01-226 8309), Toot Life Confessions / Tony McPhee / Katey Heath / Andy De La Tour (Lachmere Baths Benefit)
LONDON, Marquee, Wardour Street (01-437 8603), Thompson Twins
LONDON, Moonlight, Railway Hotel, West Hampstead (01-824 7611), Repetition / The Room / Creature Beat
LONDON, North London Polytechnic, Holloway Road Theatre (01-809 1212), New Age Steppers
LONDON, Old Queens Head, Stockwell (01-274 3829), Spin Red
LONDON, Pits, Green Man, Euston Road (01-387 6877), Ian Mitchell Band / Terry Vision And The Screens
LONDON, Queen Mary College, Mile End Road, Alberto Y Lost Trios Paranoias
LONDON, Rainbow, Finsbury Park (01-263 3146), The Specials / Dambala / Pigbag / The People (Unemployment March support gig)

LONDON, Rock Garden, Covent Garden (01-240 3961), Way Of The West / Loners
LONDON, Roebuck, King's Road, Chelsea, The 45's
LONDON, South Bank Polytechnic, Rotary Street (01-261 1525), Depeche Mode / Electronic Disco Shoe
LONDON, Star And Garter, Putney (01-788 0345), Isaac Gillory
LONDON, Starlight, Railway Hotel, West Hampstead (01-824 7611), Sad Among Strangers / Going Straight
LONDON, The Venue, Victoria (01-828 9441), Jim Capaldi And The Contenders / Grace
LONDON, Waterside Theatre, Rothenhithe, OK Jive
LONDON, White Lion, Putney (01-788 1540), Ricky Cool And The Rialtos
LUTON, Caesar's Palace (51357), Chas And Dave
MALDON, Jubilee Hall, The Americans
MILVERN, Winter Gardens (2700), Stiff Little Fingers
MIDDLESBROUGH, Town Hall (245432), 999
NEATH, Talk Of The Abbey, Chevy
NEWCASTLE UPON TYNE, Mayfair (23109), Raven / Thrust
NORWICH, Labour Club, Bethel Street, The Higsons / Falling Men
NOTTINGHAM, Rock City (412544), Freeez
OLDHAM, Lancashire Vaults, Firetown
PLYMOUTH, Polytechnic (21312), The Cure
POOLE, Arts Centre (70521), Glen Campbell
READING, Hexagon (56215), Mike Harding
ROCHDALE, Rawstron Arms, Shaker
SEAFOED, Great Dane (892405), Fascinations
SHEFFIELD, Crucible Theatre (799223), Pauli Boulaye
SHEFFIELD, Polytechnic (738934), The Bureau
SHIFNAL, Star Hotel (Telford 45157), Rough Mix
SWANSEA, University (24851), Wilko Johnson's Solid Senders
TOLLESHUNT D'ARCY, Guisnes Court (72462), El Seven / Shrinking Men / Johnny Silver And Sally / Al Vegetables
WOOD GREEN, Arts Depot, Redvers Road (01-801 8976 / 01-808 7946), Burma Blur / Sons Of Cain

AYLESBURY, Friar's (88948), Stiff Little Fingers / The Wall
BATH, Weston Hotel, Upper Bristol Road, Thompson Twins

BIRKENHEAD, Gallery Club, Treason
BIRMINGHAM, Barrel Organ (021 622 1353), Orban
BIRMINGHAM, Digbeth Civic Hall (021 235 2434), Angelic Upstarts
BIRMINGHAM, Fighting Cocks, Mosely (021 649 2554), TV Personalities / Farm Life (Smart Verbal fanzine benefit)
BIRMINGHAM, Odeon (021 643 6101), Freeez
BLACKPOOL, Jenks Bar (293203), J G Spoils
BOLTON, Sports Centre (33122), Steppenwolf / Mr Rivington Spys
BRADFORD, University (33466), Echo And The Bunnymen / Blue Orchids
BRIDLINGTON, Ship Ahoy (75801), Generator
BRIDLINGTON, Spa Hall (78258), Leo Sayer
BRIGHTON, The Alhambra (27874), Second Sound
BRISTOL, Colston Hall (291768), The Cure
BRISTOL, Polytechnic, Redland Site (30990), Shakin' Pyramids
CARDIFF, Sea Cadets Hall, Axe Band
CARDIFF, Sophia Gardens (20181), The Beat
CARSHALTON, St Helier (01 648 3766), Screaming Lord Sutch / Rock Island Line
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533), London Underground / The Temper
CHESTER, Albion Hotel (25717), Fear Of Flying
COVENTRY, General Wolfe (88402), Rockabilly Disco
DORCHESTER, The Antelope, The Skavengers
DURHAM, University (84466), Pauline Murray And The Invisible Girls
EDINBURGH, Playhouse Nile Club (031 665 2064), Supercharge 81
GLASGOW, Apollo (041 332 9221), Tygers Of Pan Tang / Magnum
GLASGOW, University Of Strathclyde (041 552 4400), The Army
GUILDFORD, Wooden Bridge (72708), Hyde Suspect
HULL, Bricklayer's Arms, The Chevrons
HUDDERSFIELD, Polytechnic (38156), Zounds / The Astronauts
ILFORD, Cranbrook (01 554 6659), Rye And The Quarterboys
KINGSTON, Three Tuns (01 549 8601), Bram Tchaikovsky
LEEDS, Florde Grene Hotel (490984), Shader
LEEDS, University (39071), The Undertones / TV21
LIVERPOOL, Empire (051 709 1555), The Chieftains
LIVERPOOL, Royal Court Theatre (051 708 7411), Ruts DC
LIVERPOOL, St Catherine's College, Eat At Joe's
LONDON, Bridge House, Canning Town (01 476 2889), Billy Hurley / Prop
LONDON, Dingwells, Camden Lock (01 267 4967), Hank Wangford Band / Gravel Agent
LONDON, Dominion, Tottenham Court Road (01 583 9562), Mike Harding
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Sore Throat / The Europeans

LONDON, Theatrespace, William IV Street, Charing Cross (01 836 2035), The Kid From Silicon Gulch (electronic musical by Robert Calvert)
LONDON, Thurlow Arms, West Norwood (01 670 2144), Spin Red
LONDON, Two Brewers, Clapham (01 822 3821), Sad Among Strangers
LONDON, The Venue, Victoria (01 828 9441), Alberto Y Lost Trios Paranoias
LONDON, White Lion, Putney (01 788 1540), The Soul Band
LUTON, Caesar's Palace (51357), Chas And Dave
MANCHESTER, Belle Vue (061 223 2927), The Jets
MANCHESTER, Mayflower, The Exploited / The Hoax (under-18's matinee - 4.00 pm / over-18's 8.00pm)
MANCHESTER, Polytechnic (061 273 1162), Holly And The Italians
MANCHESTER, Portland Bars (061 236 8414), Zanathus
MANCHESTER, University (061 273 5111), Surgical Supports
NORTHAMPTON, Black Lion (39248), Girlschool / AIIZ
NOTTINGHAM, Rock City (412544), Gary Glitter
PLYMOUTH, Palace Theatre (84498), Girlschool / AIIZ
PRESTON, Warehouse (53216), The Out
READING, Town Hall (55911), Between Pictures (TUC May Day festival)
RETFORD, Porterhouse (704881), 999
RIPLEY, Leisure Centre, Piledriver
SCUNTHORPE, Henry VIII, Blurt / The Method Actors
SHIFNAL, Star Hotel (Telford 45157), Bleeding Hearts
SOUTHEND, Top Alex, Alexandre Hotel, Fast Eddie
STROUD, Leisure Centre (6771), 720
WARRINGTON, Lion Hotel (30047), Still Earth
WEST RUNTON, Pavilion (203), Lionheart
WHITLEY BAY, Mingles (530437), Skinny Herbert
WILLENHALL, The Cavalcade (61804), Phoenix
WINDSOR, Blaziers (56222), Glen Campbell
WOOD GREEN, Arts Depot, Redvers Road (01 801 8976 / 01 808 7846), Out There / The Dids
YORK, University (412328), Q-Tips

AYR, Pavilion (85489), Tygers Of Pan Tang / Magnum
BASILDON, Raquels (21486), Depeche Mode
BIRMINGHAM, Odeon (021 643 6101), The Cure
BLACKPOOL, Jenks Bar (293203), J G Spoils
BLACKPOOL, Opera House (27786), Leo Sayer

CROYDON, Crawdaddy, The Star, London Road (01 684 1360), English Rogues
EASTBOURNE, Congress Theatre (36363), Glen Campbell
GILLINGHAM, 400 Club, Back Door Man
GLASGOW, Rock Garden, Frenchways
GLASGOW, University (041 335 8697), Theesus Negative
HALLOW, The Crown, High Street (840041), Creatures Of Habit
HAYES, Bricklayer's Arms, Fruit Eating Bears
LEEDS, Haddon Hall (751115), Dorgy Tactics
LONDON, Africa Centre, Covent Garden (01 836 1973), Girls At Our Best!
LONDON, Apollo, Victoria (01 828 6491), Gilbert O'Sullivan
LONDON, Bridge House, Canning Town (01 476 2889), Little Rosters / The Clique
LONDON, Clarendon Hotel, Hammersmith Broadway (01 748 2471), Neal Kay's Heavy Metal Night
LONDON, Green Man, Stratford (01 534 1637), Wide Open
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), The Alternative Cabaret
LONDON, Half Moon, Herne Hill (01 788 2387), Rainbow Remixed
LONDON, Hope And Anchor, Islington (01 359 4510), Last Touch
LONDON, Lyceum, The Strand (01 836 3715), 999 / UK Decay / Exploited / Anti Pasti
LONDON, Moonlight, Railway Hotel, West Hampstead (01 824 7611), ABC
LONDON, Old Queen's Head, Stockwell (01 274 3829), True Life Confessions
LONDON, Pembury Tavern, Dalston (01 985 5288), Dynamite
LONDON, Queen's, Victoria Park Road, Hackney (01 985 0693), Avenue
LONDON, Rainbow, Finsbury Park (01 263 3146), Al Campbell / Rico / Jean Adabambo / Carroll Thompson / One Blood / Sister Love
LONDON, Rock Garden, Covent Garden (01 240 3961), The Heartbreaks / The Answer / Prize Guys
LONDON, Starlight, Railway Hotel, West Hampstead (01 824 7611), O-Jah
LONDON, Torrington, North Fincley (01 445 4710), Johnny Mars's 7th Sun
LONDON, The Venue, The Victoria (01 828 9441), Sunday
LONDON, White Lion, Putney (01 788 1540), Jazz Sluts
LONDON, Windsor Castle, Harrow Road (01 286 5403), The Chevrons
MANCHESTER, Apollo, Ardwick 061 273 1112), Echo And The Bunnymen / Blue Orchids
MANCHESTER, Belle Vue (061 223 2927), The Jets
MIDDLESBROUGH, Town Hall (245432), Pauline Murray And The Invisible Girls
NEWCASTLE UNDER LYME, Arts Centre, Fear Of Flying
NORWICH, University Of East Anglia (56181), Freeez
NOTTINGHAM, Clifton Miners Welfare Club, Strange Days
NOTTINGHAM, Imperial Hall (42884), Body
POOLE, Arts Centre (70521), The Kinks
READING, George Hotel, Coolcoaters / Rootie Tooties
SCUNTHORPE, Berkely Hotel, Roaring Jelly
SHEFFIELD, Hallamshire Hotel (29787), The Out
STAFFORD, Malt And Hops (58555), The Breed
SWANSEA, Circles (54131), Venors (punk version)
WAKEFIELD, Unity Hall (75759), Vardis 1720



MCP presents
Stiff Little Fingers
 plus Special Guests
 LONDON RAINBOW THEATRE
 SUN 10th MAY 8.00pm
 Tickets £3.50 £7.25 £9.25 (Overseas Standing)
 Available from B.O. Tel: 01-263 3146, 1.36, and Premier

APOLLO VICTORIA
 OUTLAW PRESENTS
JUDIE TZUKE
 WOOLLY WOLSTENHOLME
 FRIDAY 12th JUNE 7.30pm
 Tickets £4.00, £3.50, £3.00.
 FROM BOX OFFICE, PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS, & USUAL AGENTS. (SUBJECT TO BOOKING FEES)

The LYCEUM
 OUTLAW PRESENTS
THE RUTS D.C.
CUBAN HEELS
THE GAS
 THURSDAY 14th MAY 8pm
 ALL TICKETS £3.00
 FROM BOX OFFICE, PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS & USUAL AGENTS. (SUBJECT TO BOOKING FEES)



DROWN IN the swirling melodies of the Beat whose tour begins this week

LONDON, Half Moon, Herne Hill (01 788 2387), Reluctant Stereotypes / Transista
LONDON, Hope And Anchor, Islington (01 359 4510), OK Jive
LONDON, Landor Hotel, Clapham, The Artists / Limehouse
LONDON, Moonlight, Railway Hotel, West Hampstead (01 824 7611), The Dancing DId / Eye To Eye
LONDON, Rock Garden, Covent Garden (01 240 3961), GB Blues Company / Faraway Stars
LONDON, Stapleton Hall Tavern, Crouch Hill (01 272 2108), The Outsiders / Motor Boys Motor
LONDON, Star And Garter, Putney (01 788 0345), Trimmer And Jenkins
LONDON, Starlight, Railway Hotel, West Hampstead (01 824 7611), Venimas / Jump Squad

BOLTON, The Swan (27021), Shader / Prince John The Sourcerer's HM Disco
BOURNEMOUTH, Winter Gardens (26446), Girlschool / AIIZ
BRADFORD, Princeville (57845), Still Earth
BRIGHTON, Jenkinson's (25897), The Bunting
BRISTOL, Colston Hall (291768), Stiff Little Fingers
BRISTOL, Locarno (26193), The Beat
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533), Chinatown
CHELMSFORD, Civic Hall (61659), Mike Harding
CHELTHAM, Eve's Night Club (41192), Holly And The Italians

ABERYSTWYTH, Town Hall (7911), The Bureau
BIRMINGHAM, Digbeth Civic Hall (021 235 2434), Tadpoles
BIRMINGHAM, Romeo And Juliet's (021 643 6696), Dawnbreaker
BRIGHTON, Corn Exchange (862127), Girlschool / AIIZ
BRISTOL, Trinity (551544), Blurt / Method Actors
BURY, Rebecca's Club (061 761 1736), Chevy / Prince John The / Sourcerer's HM Disco
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533), Laughing Apple / The Heartbeats / The Answer
DONCASTER, Rotters (27448), Gary Glitter
GLASGOW, Savoy Centre, Sauchiehall Street, Mungo Jerry
GUILDFORD, Civic Hall (67314), Echo And The Bunnymen / Blue Orchids
KEIGHLEY, Hunhouse Bar, Shaker
LEEDS, Haddon Hall (751115), Generator
LEICESTER, De Montfort Hall (27632), The Underones / TV 21
LONDON, Blackheath, Icarus / Rubber Johnny / Traitors Gate / An Rinne / Pueblo / Leon Rosselson / Frankie Armstrong / The Bluebirds (Labour Party festival) - 4.00pm
LONDON, Bill And Gate, Kentish Town (01 485 5358), Big Chief
LONDON, Gossips, Dean Street (01 734 5758), El Trains / Corner Boys
LONDON, Hammersmith Odeon (01 748 4081), The Cure
LONDON, Hammersmith Palais (01 748 2812), Crazy Cavan And The Rhythm Rockers / The Shades

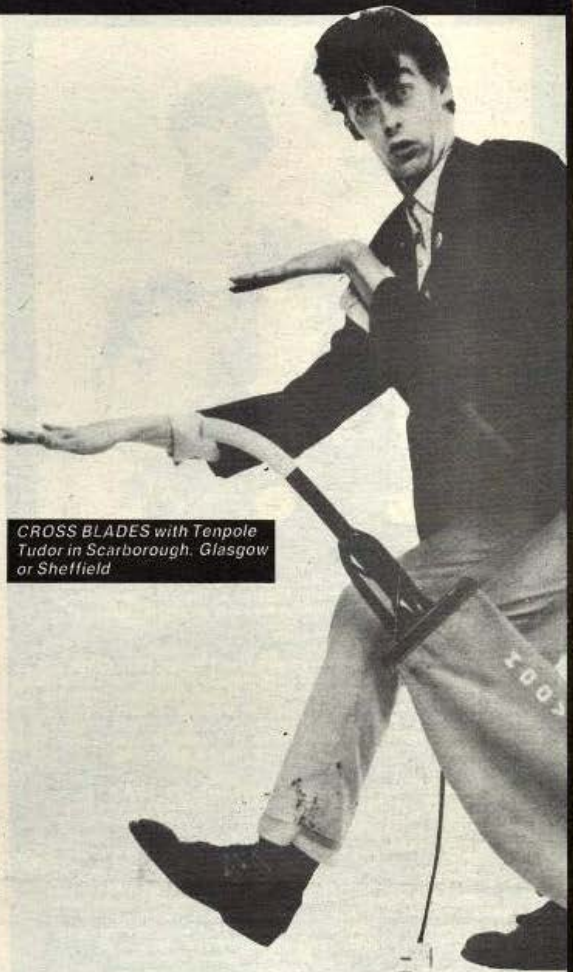
LONDON, Hope And Anchor, Islington (01 352 4510), The Decorators
LONDON, Kennedy's, King's Road, Sicane Square (01 352 0025), A E Liquid
LONDON, Marquee, Wardour Street (01 437 6603), Shakin' Pyramids
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Dolly Mixture / The Chefs
LONDON, Pembury Tavern, Dalston (01 985 5268), Transit
LONDON, Pits, Green Man, Euston Road (01 387 6977), TV Smith's Explorers
LONDON, Rock Garden, Covent Garden (01 240 3961), Siam / Red Shoes
LONDON, The Roebuck, King's Road, Chelsea, The 45's
LONDON, Royalty, Southgate (01 888 4112), Blue Cats / Zip Guns / Deltas
LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), Motor Boys Motor / Big Table
LONDON, The Venue, Victoria (01 828 9411), National Sout Air-layer
LONDON, White Hart, Acton (01 992 5677), Lairec / Neal Kay's HM Disco
MANCHESTER, Belle Vue (061 223 2927), The Jets
MANCHESTER, Club 1961, Tygers Of Pan Tang / Magnum
NORTHAMPTON, Fanciers Club, Blue Cats
NORTHAMPTON, Rocky, Dealer
NOTTINGHAM, Romany City (412544), The Beat
OXFORD, New Theatre (44544), Stiff Little Fingers
OXFORD, Scamps, Old Grey Friar's Street (45138), Orange Juice
PCCLE, Wessex Hall (852222), Mike Harding
RETFORD, Porterhouse (704961), Zounds / The Astronauts
ST ALBANS, Horn of Plenty (36820), Bram Tchaikovsky
ST AUGUSTINE, Cornwall, Coliseum (4261), The Kinks
SCUNTHORPE, Priory Hotel (4493), Still Earth
SHEFFIELD, Marples, Fitzallem Square, Exploited / Injector
SHIFNAL, Star Hotel (Telford 451517), Dinner At The Ritz
SOUTHALL, White Hart, High Street, Long Tall Shorly
SOUTHAMPTON, Guildhall (32601), G-Tips / Dub Allup
SOUTHAMPTON, Victory (37617), The Skavengers / Cava Cava

PAISLEY, Bungalow Bar, (041-889 8667), The Cheaters
ST ALBANS, City Hall, (84511), Alberto Y Lost Trios Paranoias
SHEFFIELD, Polytechnic, (738934), Whipps
SOUTHALL, Hambrough Tavern, Uxbridge Road, Answer/The Heartbeats
SOUTHAMPTON, Joiner's Arms, (25612), Truffie
WORTHING, Assembly Hall, (202221), Mike Harding



ABERDEEN, Capitol Theatre (23141), Patti Boulaye
ABERDEEN, Vilhalla's, Regent Quay, The Cheaters
BELFAST, Ulster Hall, (21341), Matchbox
BIRKENHEAD, Sir James Club, (051 647 8282), Export
BIRMINGHAM, Coach And Horses, West Bromwich, Innovation League
BRADFORD, University, (33466), Pauline Murray And The Invisible Girls
BRIGHTON, Top Rank, (25895), Echo And The Bunnymen / Blue Orchids
CAERPHILLY, Double Diamond, (867616), The Drifters
CARDIFF, Top Rank (26538), Freeze
CASTLEFORD, Youth Club, Whammer Jammer
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road, (01 599 1533), Method Actors / Felt
CHESHAM, Elgiva Hall, Elgiva Lane, (74759), Black Widow
COVENTRY, General Wolfe, (88402), Wild Boys
DERBY, Assembly Rooms, (31111), The Cure
EDINBURGH, Playhouse Nite Club, (031 865 2064), Ruts DC / Deaf Aids
FOLKESTONE, Springfields, Record Players
GREENOCK, Victorian Carriage, (25456), Frenchways
HUDDERSFIELD, Eros Club, Eros Centre, Tygers Of Pan Tang / Magnum / Alcatraz
KEELE, University, (625411), Discipline
LEEDS, Warehouse, Somers Street, (46267), Holly And The Italians
LEICESTER, De Montfort Hall, (27632), The Kinks
LONDON, Apollo, Victoria, (01 828 6491), Leo Sayer

LONDON, Cafe Des Artists, Fulham Road, (01 352 6200), Berlin Blondes
LONDON, Dingwalls, Camden Lock, (01 267 4967), Nightdoctor
LONDON, Gossips, Dean Steet, (01 437 4484), Cuddly Toys / Panache
LONDON, Green Man, Stratford, (01 534 1637), Jazz Sluts
LONDON, Greyhound, Fulham Palace Road, Hammersmith, (01 385 0526), Snips / Arrogant
LONDON, Hog's Grunt, Production Village, Cricklewood, (01 450 8969), Blitz
LONDON, Hope And Anchor, Islington, (01 359 4510), A Bigger Splash
LONDON, 101 Club, St John's Hall, Clapham, (01 223 8309), Bram Tchaikovsky
LONDON, Marquee, Wardour Street, (01 437 6603), Wasted Youth
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Blurt / Method Actors
LONDON, The Pits, Green Man, Euston Road, (01 387 6977), The Monsters
LONDON, Rock Garden, Covent Garden, (01 240 3961), Birthday Party
LONDON, The Roebuck, King's Road, Chelsea, The 45's
LONDON, Starlight, Railway Hotel, West Hampstead, (01 624 7611), Picture Movement / The Three Laws
LONDON, Sundown, Charing Cross Road, (01 734 6963), The Bollock Brothers / Naked Lunch
LONDON, Two Brewers, Clapham (01 622 3821), The Spoliers
LONDON, The Venue, Victoria, (01 828 9411), Paul Brady And His Band
MANCHESTER, Lamplight Club, Chorlton, Alberto Y Lost Trios Paranoias
MANCHESTER, Ozits, Beach Club, Notsensibles
MARGATE, Ship Inn, (Thanet 20694), Spider
MIDDLESBROUGH, Teeside Polytechnic, (210423), The Astros / Monoconics
NORWICH, University Of East Anglia, (56161), Stiff Little Fingers
NUNEATON, 77 Club, (386323), The Exploited
RUNCORN, Cherry Tree, (7471), Whipps
SEVENOAKS, Blighs Hotel, Fruit Eating Bears
SHEFFIELD, Marples, Prisoner
SOUTHAMPTON, Gaumont, (29772), Mike Harding
SOUTHAMPTON, Joiner's Arms, (25612), Yona Zerox
STIRLING, University, (3171), Gary Glitter
STOCKPORT, Out Of Town Club, Warren Bulkeley Cellar, (061 480 3164), Images / Revue
WOMBWELL, High School, (Barnsley 58024), Further Experiments
WORTHING, Balmoral, (38232), Mean Street
YORK, University, (412328), Au Pairs



CROSS BLADES with Tenpole Tudor in Scarborough, Glasgow or Sheffield



ABERDEEN, Capitol Theatre, (23141), Patti Boulaye
BIRMINGHAM, Railway Club, (021-359 3491), Chevy
BOLTON, The Railway, Bromley Cross, JG Spools
BRISTOL, Locarno, (26193), Freeze
BRISTOL, Polytechnic, St Matthias Site, (656100), Holly And The Italians
BURY, Derby Hall, Market Street, (061-761 7107), Geddes Axe
CAMBRIDGE, Raffles, (69933), The Breed
CARDIFF, Top Rank, (26538), Echo And The Bunnymen/Blue Orchids
CHADWELL HEATH, The Greyhound, High Road, (01-599 1533), Shattered Dolls/The Chevrone
CHESTERFIELD, Technical College, 728
COLWYN BAY, Pier Pavilion, (2594), The Bureau
DERBY, Assembly Rooms, (31111), The Undertones
DUBLIN, Stadium, (753371), Glen Campbell
GLASGOW, Tiffany's, (041-332 0992), Gary Glitter
HUDDERSFIELD, Rising Sun, Cartworth Morr, Shader
HULL, City Hall, (20123), Tygers Of Pan Tang/Magnum
LEAMINGTON SPA, Crown Hotel, (26421), The Samples
LONDON, Apollo, Victoria, (01-828 6491), Leo Sayer
LONDON, Bridge House, Canning Town, (01-476 2889), Cruisers
LONDON, Castle, Tooting, (01-672 7108), Hill And Run
LONDON, Dingwalls, Camden Lock, (01-267 4967), Blue Cats
LONDON, Green Man, Stratford, (01-534 1637), Juice On The Loose
LONDON, Greyhound, Fulham Palace Road, Hammersmith, (01-385 0526), Dolly Mixture/Prize
LONDON, Hammersmith Palais, (01-748 2612), Girlschool/AllZ
LONDON, Hope And Anchor, Islington, (01-359 4510), The Outskirts
LONDON, Marquee, Wardour Street, (01-437 6603), Shakin' Pyramids
LONDON, Moonlight, Railway Hotel, West Hampstead, (01-624 7611), The Meteors/Newtown Neurotics
LONDON, Pembury Tavern, Dalston, (01-985 5268), Accelerator
LONDON, Pits, Green Man Euston Road, (01-387 6977), Bram Tchaikovsky
LONDON, Rock Garden, Covent Garden, (01-240 3961), Bob Calvert/Limehouse
LONDON, Star And Garter, Putney, (01-624 7611), The 45's
LONDON, Starlight, Railway Hotel, West Hampstead, (01-624 7611), Burma Bur/Statistics
MANCHESTER, Polytechnic, (061-273 1162), Pauline Murray And The Invisible Girls
OXFORD, New Theatre, (44544), The Kinks

RELEASES

THE JAM release their first single since 'Start' at the end of the month. 'Funeral Pyre' is released in a special picture bag on May 22. The B-side features the Pete Townshend song 'Disguises'. The Jam will be out of the country when the single is released completing an extensive tour of Japan, Canada and the USA.

KEITH EMERSON of Emerson, Lake and Palmer fame releases his first album for more than two years entitled 'Nighthawks'. It's the score to the forthcoming movie thriller of the same name starring Sylvester Stallone and Billy Dee Williams and a single, 'I'm A Man' is to be released shortly.

SPIRIT whose almost legendary album 'Potatoland' entered the charts last week, release a single 'We've Got A Lot To Learn' from the record. Plans are being made for a brief tour within the next month.

PLUMMET AIRLINES, the now defunct west coast styled outfit, have a double album of BBC sessions and live recordings out on the new Hedonics label.

HAZEL O'CONNOR follows up the success of 'D-Days' with 'Will You'

from the soundtrack of the film 'Breaking Glass' on A&M on May 8.

THE MODERATES are the first group to be released on the new Hyped label with the release of 'Yes To The Neutron Bomb'. The label follows this up with Close Rivals 'Short Sharp Kick In The Teeth'.

THE MISUNDERSTOOD, the cult sixties psychedelic band have an LP with their most famous titles 'Children Of The Sun', 'Who Do You Love' and 'I Can Take You To The Sun' released this week. It is



KEITH EMERSON: the ghost of grandeur past?



DURAN DURAN: follow up to 'Planet Earth'

likely that an album of unreleased material will follow.

FIVE OR SIX have just released a single called 'Another Reason' on Cherry Red.

EYELESS IN GAZA have just released a single called 'Invisibility' on Cherry Red.

THE DB'S new single to be released on May 1 is called 'Judy' and was produced by Squeeze, Elvis Costello and the Undertones's Roger Bechirian.

DURAN DURAN follow their 'Planet Earth' hit a new single entitled 'Careless Memories' for release this week.

FOULAWAN AND JOHN SHERRY PRESENT

WISHBONE ASH

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HAMMERSMITH ODEON
 Tuesday 2nd June 7-30pm

RAINBOW THEATRE
 Wednesday 3rd June 7-30pm

TICKETS £4.00, £3.50, £3.00 FROM BOOK OFFICES, LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE & ALL USUAL AGENTS. (SUBJECT TO BOOKING FEES)

NEW FROM
 THE NEW BRITAIN
 MUSIC STORE

TOURS



● **ANGELIC UPSTARTS** have confirmed the following added dates to their current tour: Dundee Marriot Hall May 1, Digbeth Civic Hall 2, Bedford Bunyon Centre 3, Bristol Locarno 5. The band follow these up with a European tour throughout May and an album release in June.

● **THE SHOTS**, who have worked with David Essex, Gary Glitter and the Q-Tips, take off on their first headlining tour this week. Dates as follows: Huddersfield Polytechnic May 1, Plumstead Prince Regent 2, Hammersmith Clarendon 4, London Hope & Anchor 7, Hertford Independent Press Benefit 12, Rayleigh Crocs 14, Chadwell Heath Greyhound 16, Theford Carnegie Room 18, London Windsor Castle 14, Hammersmith Clarendon 26, London Hope & Anchor 28.

● **JAPAN**, who release the popular stage favourite 'Life In Tokyo' on Hansa will be playing a short string of dates in May. The dates are: Nottingham Rock City May 7, Norwich University 8, Manchester Apollo 9, Leeds Tiffans 10, Edinburgh Odeon 12, Liverpool Royal Court 13, Birmingham 14, London Hammersmith Odeon 16 and 17.

● **PLASTICS** (pictured above) the Japanese band who release their debut album 'Welcome Back' this week will be playing a short tour. The dates are Edinburgh Nite Club May 3, Leeds Warehouse 11, Norwich University 13, Sheffield Limit Club 14, Liverpool Brady's 15, Birmingham 16 with a London date on May 18 at a venue to be decided.

● **BRAM TCHIAKOVSKY**: plays a short series of pub dates to coincide with the release of his third album 'Funland' next week. The dates are: Canning Town Bridgehouse May 1, Kingston on Thames Three Tons 2, St Albans Horn Of Plenty 4, London The Pits 5, London 101 Club 6, Birmingham Golden Eagle 8.

● **THEATRE OF HATE**: London University May 1, London Clarendon 6.

● **SAD AMONG STRANGERS**, play a string of London dates to promote their single 'It's So Good It's Incest'. The dates are: Starlight Club May 1, Imperial College 7, Rock Garden 10, North-East London Polytechnic 15, Fulham Greyhound 21 and a Saturday residency at Clapham Two Brewers 2, 9, 16 and 23.

● **DEAF AIDS**: Edinburgh Nite Club May 6, Middlesbrough Rock Garden 7, Scarborough 8.

● **THE SECRET**: Southampton The Victory May 11, Winchester Tower Centre 15, Durrington The Plough 16.

● **THE 4-SKINS**: London Hackney Deuragon May 12, London Canning Town Bridgehouse 13.

● **MORRISSEY-MULLEN BAND**: Leeds University May 1, London Oval Cricketers 3, Aldershot Owls 5, London Putney Half Moon 6, Harrow Clay Pidgeon 7, London Kentish Town Bull and Gate 9, London Oval Cricketers 10, London Putney Half Moon 13, London 100 Club 15, London Kentish Town Bull and Gate 16, London Oval Cricketers 17, London Putney Half Moon 20, London Torrington 21, London Kentish Town Bull and Gate 23, London Oval Cricketers 24, London Putney Half Moon 27, London Kentish Town Bull and Gate 30, London Oval Cricketers 31.

● **WHIZZ KIDS**: have added the following London dates to their 'Whizzmania '81' tour. They are: Hampstead Moonlight May 13, Stockwell Old Queens Head 20, Chadwell Heath Electric Stadium 21, Hackney Sebright Arms 27, Fulham Greyhound 28.

● **EROGENOUS ZONES**: have a series of dates to coincide with the release of their first single 'Say It's Not So'. They are: Sunderland Heros May 5, Birtley William IV 6, Darlington Turks Head 7, Newcastle Casablanca Club 12, Sunderland Alexandra Ballroom 13, Peterlee, Nonsman 14, Anfield Plain Smugglers Arms 21, Darlington Flamingo Club 25, Blyth Golden Eagle 26, Sunderland KU Club 27.

● **PENDING CONFIRMATION OF UK TOUR** — Jody St. are playing the following dates: Islington Pide Ball May 5, 12, Norwich East Anglian College May 13, London 101 Club May 20, Hammersmith Clarendon May 28, Islington Pide Ball June 5.

● **DANCE BAND**: London Fulham Golden Lion May 1, Southend Rascals 2, London Greyhound 15, London Bridge House 16.

RADIO

THURSDAY April 30
BBC RADIO ONE 275/285m
 12.00 - 12.30 Star Wars. Part 11.
 8.00 - 10.00 Richard Skinner live at Lanchester Polytechnic, Coventry with guests The Vapors.

10.00 - 12.00 John Peel
BBC RADIO BLACKBURN 251m 96.4 VHF
 5.00 - 7.00 Spin Off. Steve Barker presents the best of local, national and international rock sounds.

CAPITAL RADIO 194m 95.8 VHF
 9.00 - 11.00 Nicky Horne Show
RADIO CITY 194m 96.7 VHF

5.30 - 10.00 The Great Easton Express. Phil Easton spins Liverpool's love raves.
RADIO CLYDE 261m 95.1 VHF

12.00-2.00 am Billy Sloan Says. 'Expect live reviews of TV 21 and The Dreamboys as well as music from Ronny, Restricted Code and the Psychodelic Furs'
RADIO DEVONAIR 450m 95.8 VHF

6.30 - 9.00 No Nonsense. John Peers selects the best new album cuts.
BBC RADIO NOTTINGHAM 197m 95.4 VHF

5.00 - 7.00 Jaye C's Rockshow with album and singles reviews and the local gig guide.
PICCADILLY RADIO 261m 97 VHF

8.00 - 11.00 The Thursday Rock Show. John Ewington presents some Heavy rock favourites old and new.
RADIO TRENT 301m 96.2 VHF

5.30 - 8.00 Castle Rock. Graham Neale traits George Thorogood's Nottingham appearance with an interview and a tape of the virtuoso slide guitarist live in New York.
RTE RADIO 2 (Eire) 235/253/490m 94.9/95.3 VHF

12.00 - 2.00 am The Dave Fanning Rock Show. For those who can pick it up — one of the best rock radio programmes in the world. Or so a lot of people say.
FRIDAY May 1

BBC RADIO ONE 275/285m
 12.00 - 12.30 Star Wars Part 12.
 5.45 - 7.30 Roundtable. Mike Reid and guest celebrities review the week's single releases.

7.30 - 10.00 Anne Nightingale. An up-to-date selection of the best rock/pop sounds.
 10.00 - 12.00 The Friday Rock Show. Tommy Vance plays tapes by Dederiger as well as the heaviest sounds available on vinyl.

BEACON RADIO 303m 97.2 VHF
 8.00 - 9.00 Newsprint. John Otway lends an ear to the week's new singles.
CAPITAL RADIO 194m 95.8 VHF

6.00 - 7.00 Cruising. Roger Scott's drivetime selection of oldies.
RADIO CLYDE 261m 95.1 VHF

12.00 - 2.00 am Midnight Rock. Album rock introduced by Jeff Cooper.
RADIO DEVONAIR 450m 95 VHF

5.30 - 9.00 No Nonsense. John Peers introduces some pure Funk into the rockstream.
RADIO FORTH 194m 96.4 VHF

12.00 - 2.00 am Coasting. Chris John plays laidback West Coast rock.
BBC RADIO LEICESTER 189m 95.1 VHF

5.30 - 7.30 Live from The Wyvern. Power passes into the hands of the people at local youngsters discuss local issues and play local sounds. This week the forthcoming local elections come under the hammer.
BBC RADIO LONDON 206m 94.9 VHF

8.00 - 11.00 Holiday Fever. Tony Williams presents non-stop reggae, soul and jazz funk sounds and listeners are invited to phone in requests.
RADIO LUXEMBOURG 206m

8.00 - 9.00 Stuart Henry Rockshow.
BBC RADIO MERSEYSIDE 202m 95.8 VHF
 6.30 - 8.00 Rock Around. Phil Ross introduces the two sides of new Liverpool rock: the punkish Attempted Moustache and the more futuristic The Games.

BBC RADIO OXFORD
 6.00 - 7.00 Rock Plus. With Mike Kilbane.
RADIO TRENT 301m 96.2 VHF

6.30 - 8.00 Castle Rock. Graham Neale alternates listeners' requests with tapes by local classical rock shots Skam.
RADIO VICTORY 237m 95 VHF

10.15 - 1.00 am Matt Back On The Rock Trail. Matt Hopper plays the Boosters and runs down the Alternative singles chart.

JOHN OTWAY says what he thinks about the week's singles on Newsprint, Beacon Radio, Friday night.



RTE RADIO 2 (Eire) 235/253/490m 94.9/95.3 VHF
 12.00 - 1.00 The Dave Fanning Rock Show.

SATURDAY 2 May
BBC RADIO ONE 275/285m
 12.00 - 12.30 Star Wars. The Final Episode. May The Force Be With You.

1.00 - 2.00 Twenty Five Years Of Rock.
 5.00 - 6.30 Rock On. Tommy Vance's rock magazine features the Beat and many more.

5.30 - 7.30 In Concert. A whole hour of Canals live at the Hammersmith Odeon.
BEACON RADIO 303m 97.2 VHF

9.00 - 12.00 Rock Hard. Mick Wright and Mike Davies introduce Midlands audiences to Australian raunch merchants Rose Tattoo.
BRMB RADIO 261m 94.8 VHF

10.00 - 2.00 am Heart Of Rock with Robin Valk.
CAPITAL RADIO 194m 95.8 VHF

11.00 - 1.00 am. Roots Rockers. David Rodigan's reggae time.
DOWNTOWN RADIO 263m 96 VHF

5.00 - 7.00 Rockfile. Heavy rock with Louis Edmondson.
BBC RADIO LEICESTER 189m 95.1 VHF

10.30 - 12.00 noon Hot Sounds. Lee McCarthy introduces local favourites The Sinatras.
BBC RADIO LONDON 206m 94.9 VHF

11.00 - 11.30 am Echoes. Stuart Colman presents a Beach Boys special with cognoscenti Mick Grant and Roy Gudge.
RADIO LUXEMBOURG 206m

7.00 - 8.00 Gold Rock 'n' Reggae with Stuart Henry.
 8.00 - 9.00 Street Heat. New Wave rock with Stuart Henry.

METRO RADIO 261m 97 VHF
 10.00 - 12.00 Rock Show. Grant Goddard keeps tabs on the independent scene.
 12.00 - 2.00 am Hot and Heavy. Malcolm Herdman does the same with Heavy Metal.

BBC RADIO NOTTINGHAM 197m 95 VHF
 12.00 - 1.00 pm Jaye C's Jukebox. Pre-Beat Boom oldies.
SEVERN SOUND 388m 95 VHF

7.30 - 8.00 Rock and A Cast of Thousands presented by Alan Roberts.

RADIO SOLENT 221/300m 95.1 VHF
 6.45 - 7.30 Solent Rock. Gethyn Jones boogies to the Bob Pearce Blues Band.
RADIO TEES 257m 95 VHF

6.00 - 10.00 Natural Mass celebrated by Brian Anderson.
SUNDAY May 3
BBC RADIO ONE 275/285m

5.00 - 7.00 Top 30 with Tony Blackburn
BRMB 261m 94.8 VHF
 2.00 - 4.00 Rockola. Heavy Rock with Robin Valk.

CAPITAL RADIO 194m 95.8 VHF
 4.00 - 5.00 Undercurrents. Charlie Gillett talks to Dave Kitson, promoter of alternative London venue the Moonlight Club.
CARDIFF BROADCASTING COMPANY 221m 96 VHF

9.00 - 12.00 The Tiger Bay Rock Show. Dai Shell and Ralph Evans offer an intriguing balance between the local and the national rock scenes.
DOWNTOWN RADIO 263m 96 VHF

6.00 - 7.00 Words and Music. Featuring the sound of Horlups on and off stage.
BBC RADIO LONDON 206m 94.9 VHF

12.00 - 1.30 pm Reggae Rockers with Tony Williams and the London Reggae Chart rundown.
 3.00 - 5.00 Breakthrough. Mike Sparrow interviews John Cale.

BBC RADIO MEDWAY 230m 96.7 VHF
 5.00 - 7.30 Recorded Delivery. Mike Brill hopes to be talking to Gillan's keyboard player Colin Tully.
METRO RADIO 261m 97 VHF

11.00 - 1.00 am Bridges. Late night esoteric rock from John Goulson.
BBC RADIO NEWCASTLE 206m 95.4 VHF

3.15 - 5.00 Bedrock. Local music from the Extras introduced by Ian Penman and Evening Chronicle journalist Barbara Day.
BBC RADIO NOTTINGHAM 197m 95.4 VHF

3.00 - 4.00 Back 'A' Yard. Reggae with Leroy Wallace.
 4.00 - 5.00 Rock Cake. Experimental sounds with Jaye C.

PLYMOUTH SOUND 261m 96 VHF
 10.00 - 12.00 Rock 81. The engineers' rock show.
RADIO 210 210m 97 VHF

9.00 - 1.00 Golden Days. Mike Quinn's guest is Tommy Steele.
RADIO TRENT 301m 96.2 VHF

2.00 - 5.00 Graham Neale's Music Review features Allan Clarke of The Hollies.
MONDAY May 4
BBC RADIO ONE 275/285m

8.10 - 10.00 Richard Skinner.
BEACON RADIO, 303m 97.2 VHF
 11.16 - 12.15 Rockstage. Madness and the Modettes in concert at the Theatre Royal Nottingham.

BRMB RADIO 261m 94.8 VHF
 11.15 - 12.15 Rockstage. Madness and the Modettes.
CAPITAL RADIO 194m 95.8 VHF

8.30 - 10.30 Alan Freeman. Capital's weekly Heavy Metal bonanza.
CARDIFF BROADCASTING COMPANY 221m 96 VHF

9.30 - 10.30 Souled Out and Roots Rocker. Dan Damon's Welsh angle on black music.
RADIO CITY 194m 96.7 VHF

6.30 - 10.00 The Great Easton Express. Phil Easton's lowdown on Liverpool rock includes the further adventures of radio space pioneer Captain Kremmen.
RADIO DEVONAIR 450m 95.8 VHF

6.30 - 9.00 No Nonsense. John Peers jets into Heavy Rock.
DOWNTOWN RADIO 263m 96 VHF

9.00 - 11.30 Making Tracks. Ivan Martin takes the wraps off Belfast's latest 'rock' adventurers.
RADIO FORTH 194m 96.4 VHF

10.00 - 12.00 Forth Bridges. Chris John plays rock requests.
RADIO HALLAM 194m 95.2/95.9 VHF

8.00 - 10.00 Hallam Rock with Colin Slade and the best cuts from the best new albums.
 10.00 - 2.00 The Late Martin Keiner Show. A mixture of offbeat sounds and offbeat humour.



Echoes of the Beach Boys on BBC Radio London, Saturday morning.

TV.

HEREWARD RADIO 225m 95.7 VHF
9.00 - 10.00 Hereward Rock. With John Bradley.

BBC RADIO NOTTINGHAM 197m 95.4 VHF
6.00 - 7.00 Album Chart Show. Charlie Partridge plays the Nottinghamshire Top Twenty.

RADIO MERCIA 225m 95.3 VHF
11.15 - 12.15 Rockstage. Madness and the Modettes in concert.

RADIO TRENT 301m 96.2 VHF
8.30 - 8.00 Castle Rock. Graham Neale interviews Madness and plays tracks from this week's 'Choice Band' concert.

TUESDAY May 5
BBC RADIO ONE 275/285m
5.10 - 10.00 Richard Skinner.
10.00 - 12.00 John Peel.

BBC RADIO BLACKBURN 351m 96.4 VHF
6.00 - 6.30 Spin Off. Steve Barker reviews the pick of the latest single releases.

BBC RADIO BRIGHTON 202m 96.3 VHF
7.02 - 7.32 The Tuesday Show. Vince Geddes and Altrix Records' Stuart Jones play the best South Coast sounds.

CAPITAL RADIO 194m 95.8 VHF
8.30 - 10.30 Nicky Horne.

RADIO CITY 194m 96.7 VHF
6.30 - 10.00 The Great Easton Express with Phil Easton.

RADIO CLYDE 251m 95.1 VHF
8.00 - 10.00 Stick It In Your Ear. New presenter Rennie Griffiths talks to the Who's Roger Daltrey and members of the Bureau and TV Smith's Explorers.

RADIO DEVONAIR 450m 95.8 VHF
6.30 - 9.00 No Nonsense. John Peers gets into American - styled album rock.

RADIO FORTH 194m 96.8 VHF
8.00 - 10.00 Edinburgh Rock. Jay Crawford satisfies the Scots' demands for Heavy Metal.

RADIO HERTS 12.00 Hot Tracks. Chris John plays more listeners rock requests.

BBC RADIO HUMBERSIDE 202m 96.3 VHF
7.30 - 10.00 Paul Hunley Electric Wireless Show. Tim Jibson plays Grimsby rockers issue 3 and the panel review some of the week's new singles.

RADIO MERCIA 225m 95.3 VHF
7.00 - 9.30 Shock Waves. Andy Lloyd covers the independent spectrum.

BBC RADIO NOTTINGHAM 197m 95.4 VHF
6.00 - 7.00 Jaye C's Rock Review.



MADNESS get a grilling from Radio Trent's Graham Neale on 'Castle Rock', Monday evening.

RADIO ORWELL 257m 97.1 VHF
7.30 - 10.00 Rocket. Patrick Eade offers Ipswich's perspective on modern rock.

PICCADILLY RADIO 261m 97 VHF
8.00 - 11.00 Transmission. Mark Radcliffe hopes to introduce studio guests Echo and the Bunnymen.

RADIO TRENT 301m 96.2 VHF
6.30 - 8.00 Castle Rock. Former Thin Lizzy guitarist Eric Bell talks and plays live in the studio with Graham Neale.

WEDNESDAY May 6
BBC RADIO ONE 275/285m
8.10 - 10.00 Richard Skinner.
10.00 - 12.00 John Peel.

SEAON RADIO 303m 97.2 VHF
7.00 - 9.00 Paint It Black. Reggae and Soul sounds on 12in chosen by Barry Curtis.

CAPITAL RADIO 194m 95.8 VHF
8.30 - 10.30 Nicky Horne.

BBC RADIO CARLISLE 206/207m 95.6 VHF
5.30 - 7.00 Turn It Up with Grant Leyton.

RADIO CITY 194m 96.7 VHF
6.30 - 10.00 The Great Easton Express. With Phil Easton.

RADIO CLYDE 251m 95.1 VHF
8.00 - 10.00 Street Sounds. Glasgow's punks well catered for by Brian Ford?

RADIO DEVONAIR 450m 95.8 VHF
6.30 - 9.00 No Nonsense. John Peers' night for New Wave.

RADIO FORTH 194m 96.8 VHF
8.00 - 10.00 Rock Report. Chris John and Colin Somerville present the Edinburgh gig guide and interviews with Japan and the Bureau.

BBC RADIO LEEDS 388m 92.4 VHF
6.30 - 7.15 MetroGnome. Claire Hansborough and Mark Jones introduce the sounds of Clock DVA, The Cure and Japan while local hotshots Middle 8 and Freestate make their radio debuts.

RADIO MERCIA 225m 95.3 VHF
7.00 - 9.00 The Rock Show. Andy Lloyd adopts a strictly Heavy Metal format.

BBC RADIO NOTTINGHAM 197m 95.4 VHF
6.00 - 7.00 Jaye C's Rockshow.

PENNINE RADIO 235m 96 VHF
7.00 - 9.00 Pennine Rock. Bob Preedy is joined by James Hill and his definitive collection of Trust albums!

PICCADILLY RADIO 261m 97 VHF
8.00 - 11.00 Rock Relay. With John Evington.

RADIO TRENT 301m 96.2 VHF
8.30 - 8.00 Castle Rock. Graham Neale plays listeners' favourite Genesis tracks and introduces local Heavy Metal 'supergroup' Nightwing led by ex-Strife and Nutz-schnell.

RTE RADIO 2 (Eire) 235/233/490m 94.9/95.3 VHF
12.00 - 2.00 am The Dave Fanning Rock Show. Real excitement if you can get it.

THURSDAY
BBC 1 7.20-8.00 Top Of The Pops with Jimmy Saville.
2 8.30-9.35 Battlefront: Paths Of Glory. Starring Kirk Douglas in a Stanley Kubrick production First World War drama.

ITV Network
7.30-8.00 Kenny Everett's Video Cassette with Ariene Phillips' Hot Gossip and Hot Chocolate.
8.00-8.30 Morecambe and Wise Show.
HTV 10.30-12.00 noon 'Mr Perrin and Mr Traill' starring Marius Goring and Raymond Huntley.

SOUTHERN TV 10.35-11.00 'Acme Acting' The small theatre troupe who perform in people's front rooms.
11.15-12.15 The New Avengers.
THAMES 11.10-12.10 The New Avengers.

FRIDAY
BBC 1 11.50-1.35 The Late Film 'Lovers and Other Strangers' starring Gig Young and Bonnie Bedelia.
2 11.30-12.25 The Outer Limits: Invisible Enemy. Starring Adam Baldwin West.
ATV 11.05-1.10 'The Gunfighters: "Chuka"' starring Roy Taylor, John Mills and Ernest Borgnine.

GRANADA 11.40-1.30 'Pendulum' starring George Peppard and Jean Seberg.
LWT 5.00-10.00 'The Clive James Paris Fashion Show'

SCOTTISH TV 11.10-12.35 'The Moonlighters' starring Barbra Stanwyck and Fred MacMurray.

SOUTHERN 10.20am-12.00 noon 'Carry On Admiral' starring David Tomlinson and Peggy Cummings.
11.05-11.35 SOAP
11.35-1.00 The Late, Late Premiere. 'Flamingo Hearts' Small town German shopkeeper let loose in New York City.

YORKSHIRE 9.55-11.00 am 'Hopalong Cassidy' starring William Boyd.

SATURDAY
BBC 1 11.00am-12.30 'Dentist On The Job' with Bob Monkhouse, Kenneth Connor, Shirley Eaton and Eric Barker.
1 6.50-8.20 'Rodeo Girl' starring Katherine Ross and Bo Hopkins.
1 10.10-11.00 'Diana Ross' a concert recording with guests Michael Jackson, Larry Hagman and Mohammed Ali.
2 3.20-5.00 'Sombbrero' starring Ricardo Montalban and Pier Angeli.
2 5.00-6.25 'The Man Who Loved Redheads' starring Mora Shearer and John Justin.
2 9.05-10.25 'A Nous La Liberté' starring Raymond Cordy and Henri Marchand.
2 11.10-12.30 'I Married A Witch' starring Frederic March and Veronica Lake.
ATV 10.30-12.30 'Scaramouche' starring Steve Grant.
8.05-10.00 'Fear Is The Key' starring Barry Newman and Suzy Kendall.

GRANADA 10.40am-12.30 'Pulnstuff' starring Jack Wild, Billy Hayes and Mamma Cass Elliott.
8.05-10.00 'The Southern Star' starring Ursula Andress, George Segal and Orson Welles.
HTV 8.05-10.00 'The Hot Rock' comedy thriller starring Robert Redford and George Segal.
LWT 8.05-10.00 'Betrayed' starring Clark Gable, Victor Mature, Lana Turner.

SCOTTISH 8.05-10.00 'Murphy's Law' starring Peter Onorati and Michael O'Keefe.

YORKSHIRE 10.50-12.30 'The Good Guys and the Bad Guys' starring Robert Mitchum and George Kennedy.

SUNDAY
BBC 1 1.55-4.10 'Gypsy' starring Rosalind Russell, Natalie Wood and Karl Malden.
1 7.15-9.30 'The Magnificent Showman' starring John Wayne, Claudia Cardinale and Rita Hayworth.
2 10.50-12.55 'A Street Car Named Desire' Tennessee Williams season continues with this classic starring Marlon Brando and Vivien Leigh.

ITV Network
5.30-6.00 The Muppet Show with guest Don DeLuise.
ATV 9.05-4.00 'Three Coins In The Fountain' starring Clifton Webb.
GRANADA 2.15-4.00 'Summer Madness' starring Katherine Hepburn.
11.30-12.00 'Dragnet'
12.00-12.30 'Twilight Zone'
HTV 2.15-4.00 'Living Free' starring Susan Hampshire and Nigel Davenport.
11.30-12.30 New Avengers.



Bank Holiday Rock. The Pretenders (pictured) join Roxy Music, The Stray Cats, Adam and the Ants and more on the Multi Coloured Music Show, Monday afternoon, BBC 1.

MOVIES



MICHAEL JACKSON guests on the 'Diana Ross Concert' on BBC 1 on Saturday evening.

LWT 2.45-4.00 'Law and Disorder' starring Michael Redgrave and Robert Morley.
11.30-12.50 'Sign II Death' starring Francesca Annis.
YORKSHIRE 2.15-4.00 'Overboard' starring Angie Dickinson and Cliff Robertson.

MONDAY
BBC 1 11.00am-12.30 'Who's Minding The Store?' Jerry Lewis, Jill St John.
1 5.55-6.45 'Multi Coloured Music Show' Noel Edmonds introduces a Bank Holiday special featuring Roxy Music, Stray Cats, Adam and the Ants, Police, Status Quo, Dire Straits and the Pretenders.
1 9.00-11.00 'The Getaway' starring Steve McQueen, Ali McGraw and Ben Johnson.
2 3.25-4.50 'Fra Diavolo' starring Laurel and Hardy.
2 4.50-6.15 'A Night In Casablanca' starring the Marx Brothers.
2 6.45-9.15 'Road To Bali' starring Bob Hope, Bing Crosby and Dorothy Lamour.
2 9.50-10.40 'The Making Of Mankind' The beginning of a seven part series tracing the origin of our species introduced by Michael Leakey.
2 11.00-11.40 'The Nolans' Part II of the singing sisters New London Theatre concert.

ITV Network
8.00-10.00 'Diamonds' starring Robert Shaw and Richard Rowntree.
ATV 11.15-12.15 Rockstage. Featuring Madness and the Modettes in concert at the Theatre Royal, Nottingham. (This billing should also affect Border, Yorkshire, HTV, STV, Anglia, Westward, Southern and Grampian TVs but readers are advised to check their local press before tuning in).

GRANADA 11.45-12.10 'Alfred Hitchcock presents 'Horselaap'.
HTV 0.20-12.00 noon 'Very Important Person'. Starring Stanley Baxter, Eric Sykes, James Robertson Justice, Richard Wattis.

SOUTHERN 10.20am-12.00 noon 'Peter Lundy and the Medicine Show Stallion' starring Leif Garrett and Mitchell Ryan.

THAMES 10.20-12.00 noon 'Journey To The Centre Of The Earth' starring Pat Boone and James Mason.

YORKSHIRE 10.20, 12.00, 12.00 noon 'Scaramouche' starring Stewart Granger.

TUESDAY
BBC 1 7.50-9.00 'Death Among Friends' starring Kate Reid and Martin Balsam.
2 9.00-9.45 'Crystal Galle' in concert at the New London Theatre with guest star Donovan.
2 9.45-10.15 'Boom, Boom ... Out Go The Lights' Comics from the Comedy Store and the like share the screen with Dexys Midnight Runners.
2 11.35-12.15 Old Grey Whistle Test. Anne Nightingale introduces Paul Brady and Jim Capaldi and the Contenders.

ITV Network
4.15-4.45 Moondogs Mañéne with guest Andy Fairweather Lowe and a video of the Police.
HTV 11.05-12.00 'Melvin Purvis - G Man'.
THAMES 11.05-12.25 'Do Not Fold, Spindle or Mutilate' starring Helen Hayes, Myrna Loy and Sylvia Sydney.

WEDNESDAY
BBC 1 9.35-10.10 'The Risk Business' The Tomorrow's World team look at the future of the video disc.
2 9.35-10.25 'Private Schulz' Beginning of a 5-part drama series about a Nazi plot to flood the world with fake money.
ATV 9.10-10.15 'Heroes: A Report by John Pilger'. Star TV journalists' documentary on Vietnam war veterans.



JODIE FOSTER: pin-up for the nutters

GOSH! I'M still reeling from the news that Sheena Easton has secured herself a position in The Non-Event Hall Of Fame, alongside the likes of Shirley Bassey, Wings and Matt Monroe, by being granted the profound honour of recording the title song of the next James Bond film, **For Your Eyes Only**. Another sure-fire hit, eh Sheena?

Dazed and confused, my sensibilities suffer another shattering blow with the revelation that not only might Superman III never take off but that Star Wars XXIII is also in jeopardy. While the producers of Superman I and II (the wonderful Salkind brothers) are locked in legal conflict with just about everyone concerned — including Marlon Brando, Richard Donner (known as Ricadonna to his friends), Margot Kidder and Christopher Reeve — over the division of spoils to the beleaguered production team of **Revenge Of The Jedi** have put back the start of the movie till January '82. Is there a director in the house? comes the anguished cry, though fear of typecasting among the Star Wars repertory company might be a more plausible reason for the delay.

James Caan's new movie **Thief** has had its title changed to **Violent Streets** for no good reason that I can fathom unless it be to cash in on the **Mean Streets** Robert De Niro stance that Caan painfully parodies throughout the movie. Image-wise, our James is also sticking to his heterosexual guns as, having been offered the choice of roles between a gay and a straight cop in **Partners** he chose the latter though he was tempted by the 'flamboyance' of the homosexual role. Not only that, but it looks suspiciously like he's had a hair transplant. Aha!

FORTHCOMING movie, **Circle Of Two**, stars Richard Burton and Tatum O'Neal in one of the yuckiest lurve stories ever to contaminate celluloid. Director Jules Dassin made the rather good **Rififi** and **Night And Day** so I can only assume he needed the money. And while we're on the subject of ghostly films **Foxes** rears its ugly head this week after a year gathering dust on the shelves of Wardour Street. Jodie Foster's new found fame as number one pin-up for nutters can be the only reason for its release but age hasn't improved it and now looks incredibly dated. Sad to see decent actors like Randy Quaid and Adam Faith mixed up in this mess. Back on the shelf.

MOST of the pre-release film bump being shoved through my door at the moment concerns the epic **Clash Of The Titans**, which looks like a kind of **Jason And The Argonauts** of Mount Olympus featuring winged horses, sea monsters and Laurence Olivier as Zeus. You'll have to watch the typecasting Larry. Monster maestro Ray Harryhausen has done all the animated effects so the result ought to be watchable at the very least.



RICHARD BURTON and Tatum O'Neal: yuk

Small Ads

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Wanted

DAVID CASSIDY anything wanted please send details - Box No 3009.
PENPAL - MUST BE Wings fan! Female aged about 25-35 years to exchange info. - Box No 3015.
SEX PISTOLS, Strangers, punk, mod, everything wanted rare records, tapes, cuttings. - 86 Hampthwaite Road, Harrogate.
BARRY MANILOW photos, pictures, souvenirs. Write to Sandie Clements, Leahome, Globe Crescent, Washington, Tyne & Wear.
WANTED URGENTLY LP Rock On Through the Sixties - various artists. - Contact Hall 941 422 1001 after 17.30 pm.
VIDEOS OF 'Born to Boogie' film, Marc TV shows and other Bolan appearances. Good prices paid. VHS only. - Details to: 4 Cotswold Road, Strelley, Nottingham.

Records For Sale

T REX / BOLAN - imports + rarities - Spanish Boogie - New Zealand hits - US Tanx, Slider, Warrior - and many more SAE: Paul, 75 Canute Road, Deal, Kent.
RINGO STARR Rotogravure album, new, £2.00 - 4 Alderney Road, Dewsbury, Yorkshire.
BROMLEY RECORD Fair May 2nd, 15 Narvic Hall, corner Bromley Common Magpie Hall Lane, doors open 12am, 30 stall holders early entry 10.30, enquiries - Maidstone, 87512.
UNBEATABLE PRICES ex-charge overstocks 15p SAE D+E Records, 27a Eversleigh Road, London N3 1HY.
FREE CATALOGUE of oldies, Large SAE to Lee Carey, 34 Derby Road, Heaton Moor, Stockport, Cheshire.
CAN'T FIND IT Send us your wants lists, we'll shorten them Rock Revelations, PO Box 151, Kingston, Surrey.
DELETED, CURRENT chart LPs cheap prices video large SAE lists - 15 Gladstone Terrace, Sunnyside, Bishop Auckland, Co Durham.
ABBA RARITIES - BASE - H. To - 50 Bedford Road, Aberdeen.

AMAZING SET SALE / auction including T Rex 'Light of Magical Moon' US promo, Jam 'Sound Effects' US test pressing, 2000 'A' copies, 100 double acetate, Queen 'Killer Queen' UK white label + many UK, US, Spanish, Italian, German promos, white labels, test pressings, acetates, 100 sleeves by Bowie, Jam, Skids, Undertones, Lovich, Blondie, Police, Visage, Strangers, Pili, Pistols, Gon X, New York Dolls, T Rex, Queen, Lennon, Genesis, Gabriel, Talking Heads, Dylan, Plink Floyd, Hawkwind, Yes, VDDG. For incredible list send SAE to: 39 Leonard Road, Forest Gate, London E7.

400 ASSORTED records from middle 60s to present day £200, bargain. - Tel Almond-bury (Bristol) 612 2222.
PART OF dealers collection for sale, Elvis - early singles, albums Beatles - red Parlophone gold 'Please Me' (picture disc), 1961, 1962, Roxanne 12", Outlandos blue, plus many other rare oldies and new stuff, Jam, Undertones, autographed singles, etc. etc. Send SAE + 20p for list to Rockit Records, 29 Howard Avenue, Aylesbury, Bucks.

RARE 45s, Pops, state interest, 2 Woodlands Street, Heywood, Lancs.
SHAUN CASSIDY!! Ultrarare deleted LP (unplayed), That Rock 'n' Roll £5 + Hard Lovor (picture disc) limited edition, £3. Limited offer. Cheques / P.O.s, RS Records, Ivy House, North Street, Milverton, Somerset.
DELETIONS!! RARITIES!! Ultrarare deletions, Japanese books, concert photographs, Queen, Kiss, Hendrix, Kate Bush, T Rex, Genesis, Gillan, Deep Purple, Suzi Quatro, Blondie, Stones, Alice Cooper, Slade, Roxy, Rainbow - Yes - Abba to Zapp!! Collectors don't miss this!! Very limited copies of all deletions. Send blank 50p PO, large SAE, Dept RM Deletions, Ivy House, North Street, Milverton, Somerset.

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NEW SEEKERS!! Ultrarare deleted LPs (unplayed) Farewell Album £8, New Colours £8, Now £8, Teach The World To Sing £8, Together For Ever £8, Never Ending Song Of Love £8, Perfect Harmony £8. Limited offer. Cheques / P.O.s, RS Records, Ivy House, North Street, Milverton, Somerset.

JOHN LENNON!! Ultrarare Apple LPs! The Wedding Album (deluxe boxed) £20, Live With The Lions £15, Limited offer. Cheques / P.O.s, RS Records, Ivy House, North Street, Milverton, Somerset.
GENESIS!! Ultrarare 12in Spot The Pigeon (EP) £8 + Queen 12in Another One Bites The Dust (colour sleeve) £5. Limited offer. Cheques / P.O.s, RS Records, Ivy House, North Street, Milverton, Somerset.

SWEET! DELUXE LP rarities! (unplayed) Live In England £8, Strung Up £8, Deleted singles, Sixteens £3, Blockbuster £3, Ballroom Blitz £3. Limited offer. Cheques / P.O.s, RS Records, Ivy House, North Street, Milverton, Somerset.
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OLDIES, 56-81. Large SAE + 50p for bumper size lists. R'n'R, punk, ex chart, collectors items, singles, LPs. SAE to: 24 Uppermill Park, Berkhamstead, Herts.

DAVID CASSIDY!! Ultrarare deleted LPs (unplayed) Getting In The Streets, £8, Cassidy Live (free poster), £8, Rock Me Baby, £3. Deleted single! Could It Be Forever (picture sleeve), £3, Cherish, £2, I Think I Love You (Partridge Family), £2. Please Please Me, £2. Limited Offer. Cheques / P.O.s, RS Records, Ivy House, North Street, Milverton, Somerset.

DAVID ESSEX!! Ultrarare deleted LPs (unplayed), On Tour (double), £3, Rock On, £3, Out On The Streets, £5, Gold & Ivory, £8, All Fun Of The Fair, £8, Imperial Wizard (blue vinyl), £8, Deleted single! Grave New World (picture sleeve), £3, Rock On, £3, Gonna Make You A Star, £3, Cool As Tonight, £3, Cui Bhat, £3, Circus, £3, Striffling, £3. Limited offer. Cheques / P.O.s, RS Records, Ivy House, North Street, Milverton, Somerset.

SUZI QUATRO!! Ultrarare Deluxe LPs (unplayed), Live 'n' Kicking (recorded live in Japan), £20, The Suzi Quatro Story £15, Deleted singles, The Race Is On (rare German picture sleeve), £15, Stay Be Too Young £5, Tear Me Apart £5, Daytona Demon £5, 48 Craah £5, Devil Gate Drive £5. Limited Offer. RS Records, Ivy House, North Street, Milverton, Somerset.

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Is there no Cure?

BEING A passive kind of person it's rare an album or gig review raises any sort of anger in me. That is, until I read Nicholl's review of the Cure album. There's nothing wrong with criticism if it's correct, but he spends almost the whole piece complaining the album is "miserable, hackneyed doom-mongering" etc. If he'd listened to Tommy Vance interviewing the Cure (11.4.81) he'd have heard them explaining that the mood of the album was set because they were feeling morbid at the time. Surely a person writes as he feels at the time, not how other people think he should write. And apart from that, since when was everything in the garden bright and green. Try showing Nicholls into the 2½ million queue we all know about and perhaps we will get reviewers who think before they review.

Yours, N Woodhouse, (a very angry Cure fan), Huddersfield.

THE CURE'S new album 'Faith' though very similar to '17 Seconds' is still an extremely good album and certainly does not deserve to be described as "hollow, shallow or pretentious" as it was by Mike Nicholls. Like '17 Seconds' it has immense depth and creates an unnerving haunting atmosphere which neither Pili nor Joy Division have ever achieved. Does Mike Nicholls not understand that music like this which is sincere and, because of the sincerity involved, does have depth.

The Cure have managed to make two albums both of which have had superb lyrics and which have had great depth. '17 Seconds' brought the band an enormous following and 'Faith' will enhance this following and make it much bigger. I and several others are travelling 200 miles to see them in Edinburgh: if they manage to achieve a tiny amount of the depth in their performance as the depth on their albums it will be worth the trip.

Ian Clawver, By Conon-Bridge, Ross-shire.



Pic by Mike Lape

THE CURE (Mike Nicholls is the one with the wings).

But, if they are younger, as I'm fairly certain they are, I'll win myself a £3 bet... and I promise to send my winnings on a couple of copies of 'Jungle Rock' by Shakin' Stevens & The Sunsets - or, better still, a pair of fishnet stockings and a new suspender belt.

In closing, let us say that RM is a great source of entertainment to us strippers, even if we do see John Shearlaw and Mike Nicholls at nearly every performance!

Must split 'cos we're using the office - typewriter and the boss might come back.

Loisa love, Sexy Sue and Leapin' Linda, Greek Street, London.

● I don't believe it. The lengths these press officers will go to get their products noticed. Oh, they are all over 60 by the way.

Gormless

DEAR LESLEY Mason, Crosby, Liverpool, (Letters April 18).

I just had to say that I, too, am absolutely infuriated that 'Sunie' called David Coverdale ugly. Ugly is not the word to describe it: it is the most repulsively gormless git I have ever seen in my entire lifetime.

His hair reminds me of what one would undoubtedly find up Ian Gillan's nasal passages if one searched high enough. The overall impression he gives is one of a piece of camel lurd that has been swallowed, passed, swallowed, puked up amid the remnants of a mixed grid and tomato ketchup, ground underfoot, scraped off the floor, mixed with a Bradford Curry and eaten before being passed (rather quickly) again.

Yours, the Laughing Gnome of Zurich, PS The Nolans??

● How unpleasant. Vivid use of simile, should do well. A minus.

Insulted

A COUPLE of weeks ago I took the trouble to write and say thanks for being the only music paper to keep up my interest in the rapidly declining art of music journalism. OK maybe I did go over the top a little in my praise, although I did add a couple of suggestions to improve further, but what do I get as thanks. My letter printed under the heading "Mega Grovel" (grovel meaning to humiliate oneself), and a sarcastic remark underlined.

Maybe it was your idea of a joke and my sense of humour isn't in working order this morning, but either way you can keep your LP, and in future I'll send my "groveling letters" to the wonderful Mike Nicholls and not to you.

Yours sincerely, and with hurt feelings, Laura Watson, Horsforth, Leeds.

● I'm sorry if you didn't see the funny side of it, Laura. But if we can't laugh at ourselves we may all turn into Australians.

Dead loss

WHY HAS DK'S single 'Holiday In Cambodia' been deleted? Please tell me. My mate wants it so badly he keeps crying.

From Andy, Notts.

● Don't we all?

Bigged

I WOULD just like to say, "Welcome Back, Buggles." I'm sure that a lot of other people would like to share this with me.

David Lloyd, Birkenhead.

● Somehow, I doubt it.

Ace

I THOUGHT I'd write and let you know that Paula Yates is one of the main reasons I buy Record Mirror. I think she's ace. So all I can say about the two people who wrote to your page this week is that they

can't have much taste. And also if they don't like things in your paper why the hell do they buy it?

Cliff, Bristol.

● They buy it because they like to abuse themselves.

Blouse

COULD I just say that Kevin Link is the biggest girl's blouse in Hereford? Thanks.

Much love, The Hooded Claw, A secret hideaway, Somewhere in Darkest Herefordshire.

● Yes you may.

Strip-teaser

MY FRIEND Sue and I are strip club dancers in Soho. Would any of your RM gentlemen be so kind as to answer the following questions for us?

Sue says that the Sunsets - Shakin' Stevens' former backing group - are all over 30, while I contend that they are much younger. If they are as old as Sue claims, my black lace bra (size 38) is off and on it's way to you.

The Impressionists

IN REPLY to Stuart Fern's letter (11th April issue), I'd like to say that I watched 'The Impressionists' on April 9th and was astounded by the authenticity of the stars' impersonations. The show opened with David Grant of Linx impersonating not one, but TWO people - first, he did his usual Michael Jackson, and then he pranced about the stage with a toy sax in imitation of Madness' Lee Thompson. A little later on, we were treated to Biff Byford of Saxon pretending to be Robert Plant of Led Zeppelin, followed by ex - Hello man Keith Marshall trying to be several teen idols rolled into one - perhaps most of all Graham Bilbrough from Child (who?). Interesting to note, too, that the keyboard player in Marshall's band was playing harmonica riff similar to that played by Marshall himself at the beginning of Hello's last hit, 'New York Groove'.

Next, who should we see but Legs & Co. impersonating a tribe of squaws whilst dancing to a Bowie hit. Then we had Graham Bonnet pretending to be Judas Priest's Rob Halford, followed by THREE impressionists for the price of one - John Lydon playing the part of some sort of deranged bishop, Keith Levine dressed as a decorator and sporting a new Roger Daltrey haircut, and Jeanette Lee looking like a disorganised Chrissie Hynde as she sat hunched over her cello. Eddy Grant did a magnificent impersonation of Bob Marley, whilst his two backing singers didn't make a bad job of imitating the I - Threes (or should that be I - Twos?) Gillan's Bernie Torme looked more like Adam Ant than Rod Stewart in his pirate outfit, although the eye - patch made him (Torme) resemble Dr Hook's Ray Sawyer. We even saw a film of The Whispers doing a great impression of Tavares (remember them?), and Hazel O'Connor sounded like Lene Lovich but looked like The Plasmatics' Wendy O Williams with Ziggy Stardust's head, whilst each member of Megahype jumped about like Richard Jobson and guitarist Neil O'Connor (Hazel's brother) also sported a Phil Oakley haircut.

In fact, the only act with a shred of originality was the underrated Bucks Fizz, even if there were two boys and two girls (NOT four girls, please note in the group, as in Abba. Pity the boys didn't rip off the girls' skirts that night though.) Still, who cares as long as the music's good?

Teresa Bevan (An Undertones and Abba / Piranhas / Moondogs fan), Crosby, Liverpool.

● Good game, this. We should have a regular spot for this show.

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UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	SONG	ARTIST
1	1	(8)	MAKING YOUR MIND UP	Bucks Fizz, RCA
2	2	(4)	CHI MAI	Ennio Morricone, BBC
3	17	(3)	STARS ON 45	Star Sound, CBS
4	4	(8)	GOOD THING GOING	Sugar Minott, RCA
5	29	(1)	GREY DAY	Madness, Siff
6	7	(19)	CAN YOU FEEL IT	Jacksons, Epic
7	3	(19)	THIS OLE HOUSE	Shakin' Stevens, Epic
8	8	(19)	NIGHT GAMES	Graham Bonnet, Vertigo
9	5	(19)	EINSTEIN A GO-GO	Landscap, RCA
10	5	(4)	LATELY	Stevie Wonder, Motown
11	9	(4)	IT'S A LOVE THING	Whispers, Solar
12	38	(4)	ATTENTION TO ME	Nolans, Epic
13	15	(5)	MUSCLE SOUND/GLOW	Spandau Ballet, Reformation/Chrysalis
14	21	(5)	ONLY CRYING	Keith Marshall, Arrival
15	12	(4)	AND THE BANDS PLAYED ON	Saxon, Carrere
16	13	(6)	JUST A FEELING	Bad Manners, Magnet
17	18	(7)	NEW ORLEANS	Gillan, Virgin
18	22	(5)	CAN'T GET ENOUGH OF YOU	Eddy Grant, Ice/Ensign
19	11	(9)	INTUITION	Lina, Chrysalis
20	15	(7)	D-DAYS	Hazel O'Connor, Abino
21	19	(8)	WHAT BECOMES OF THE BROKEN HEARTED	Dave Stewart/Collin Stonstone, Siff
22	28	(3)	DROWNING-ALL OUT TO GET YOU	The Beat, Go Feet
23	14	(11)	KIDS IN AMERICA	Kim Wilde, Rak
24	26	(3)	FLOWERS OF ROMANCE	Public Image Ltd., Virgin
25	25	(4)	DON'T BREAK MY HEART AGAIN	Whitnasek, Liberty
26	23	(4)	BERMUDA TRIANGLE	Barry Manilow, Arista
27	29	(4)	AI NO CORRIDO	Quincy Jones, A&M
28	30	(5)	IS VIC THERE	Department S, Demon
29	39	(4)	KEEP ON LOVING YOU	Reo Speedwagon, Epic
30	33	(6)	MAKE THAT MOVE	Shalamar, Solar
31	66	(1)	STRAY CAT STRUT	Stray Cats, Arista
32	35	(4)	HIT & RUN	Ghislei, Bronze
33	27	(12)	FOUR FROM TOYAH	Toyah, Safari
34	45	(1)	THE MAGNIFICENT SEVEN	Clash, CBS
35	54	(3)	FLYING HIGH	Freeze, Beggars Banquet
36	36	(4)	HUMPIN'	Gap Band, Mercury
37	72	(1)	SWORDS OF A THOUSAND MEN	Tenpole Tudor, Siff
38	48	(3)	LOVE GAMES	Level 42, Polydor
39	—	—	YOU DRIVE ME CRAZY	Shakin' Stevens, Epic
40	38	(11)	KINGS OF THE WILD FRONTIER	Adam & The Ants, CBS
41	34	(5)	WATCHING THE WHEELS	John Lennon, Geffen
42	—	—	WHEN HE SHINES	Sheena Easton, EMI
43	41	(3)	KEEP ON RUNNING (TIL YOU BURN)	UK Subs, Gem
44	37	(3)	CROCODILES	Echo & The Bunnymen, Korova
45	24	(7)	CAPSTICK COMES HOME	Tony Capstick, Dingles
46	—	—	BAD REPUTATION	Thin Lizzy, Vertigo
47	40	(11)	PLANET EARTH	Duran Duran, EMI
48	31	(14)	DO THE HUCKLEBUCK	Coast To Coast, Polydor
49	55	(3)	FUTURE MANAGEMENT	Roger Taylor, EMI
50	49	(5)	BABES IN THE WIND	Matchbox, Magnet
51	43	(5)	PRIMARY	Cure, Fiction
52	32	(8)	MIND OF A TOY	Visage, Polydor
53	—	—	THE SOUND OF THE CROWD	Human League, Virgin
54	47	(11)	JEALOUS GUY	Roxy Music, Epic/Polydor
55	30	(3)	LOVING ARMS	Olivia Presley, RCA
56	—	—	TREASON IT'S JUST A STORY	Teardrop Explodes, Mercury
57	71	(1)	HALEY'S GODDEN MEDLEY	Bill Haley, MCA
58	72	(1)	CANDIDATE FOR LOVE	T.S. Monk, Mirage
59	70	(1)	DON'T SAY THAT'S JUST FOR WHITE BOYS	Way Of The West, Mercury
60	44	(5)	I'M SO HAPPY/TIME (REMIX)	Light Of The World, Mercury/Ensign
61	—	—	IT'S GOING TO HAPPEN	Undertones, Ardeck
62	60	(1)	HOT ROCKIN'	Judas Priest, CBS
63	66	(3)	SMALL ADS	Small Ads, Bronze
64	46	(5)	SKATEAWAY	Dina Stratts, Vertigo
65	51	(3)	REMEMBRANCE DAY	B. Movie, German
66	42	(8)	UP THE HILL BACKWARDS	David Bowie, RCA
67	52	(11)	JONES VS. JONES	Kool & The Gang, De-Lite
68	—	—	THE THIRD MAN	Shadows, Polydor
69	56	(7)	JITTERBUGGIN'	Heatwave, GTO
70	62	(4)	JUST BETWEEN YOU & ME	April Wine, Capitol
71	65	(3)	DOGS OF WAR	Exploited, Secret
72	—	—	DUMB WAITERS	Psychedelic Furs, CBS
73	58	(3)	KICK IN THE EYE	Bauhaus, Beggars Banquet
74	56	(3)	BABY LOVE	Honey Bane, Zonophone
75	69	(5)	JUST FADE AWAY	SHIH Little Fingers, Chrysalis
76	—	—	ANGEL OF THE MORNING	Juice Newton, Capitol

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UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM	ARTIST
1	1	(24)	KINGS OF THE WILD FRONTIER	Adam & The Ants, CBS
2	2	(1)	FUTURE SHOCK	Gillan, Virgin
3	27	(1)	CHART BLASTERS '81	Various, K-Tel
4	—	—	LIVING ORNAMENTS 1979-1980	Gary Numan, Beggars Banquet
5	4	(3)	COME AND GET IT	Whitnasek, Liberty
6	3	(24)	HOTTER THAN JULY	Stevie Wonder, Motown
7	7	(1)	HIT 'N' RUN	Ginochow, Bronze
8	7	(27)	MAKIN' MOVIES	Dina Stratts, Vertigo
9	8	(23)	JAZZ SINGER	Nell Diamond, Capitol
10	5	(5)	THIS OLE HOUSE	Shakin' Stevens, Epic
11	12	(8)	JOURNEY TO GLORY	Spandau Ballet, Reformation/Chrysalis
12	10	(11)	FACE VALUE	Phil Collins, Virgin
13	13	(9)	SKY 2	Sky, Arista
14	18	(1)	GO FOR IT	SHIH Little Fingers, Chrysalis
15	23	(11)	CHRISTOPHER CROSS	Christopher Cross, Warner Brothers
16	21	(5)	VIENNA	Ultravox, Chrysalis
17	17	(23)	DOUBLE FANTASY	John Lennon, Geffen
18	14	(1)	FAITH	The Cure, Fiction
19	9	(30)	MANLOW MAGIC	Barry Manilow, Arista
20	15	(5)	INTUITION	Lina, Chrysalis
21	11	(3)	FLOWERS OF ROMANCE	Public Image Ltd, Virgin
22	43	(1)	HINFIDELITY	Reo Speedwagon, Epic
23	32	(3)	THE DUDE	Quincy Jones, A&M
24	22	(8)	NEVER TOO LATE	Status Quo, Vertigo
25	19	(20)	BARRY	Barry Manilow, Arista
26	20	(4)	THE ADVENTURES OF THIN LIZZY	Thin Lizzy, Vertigo
27	38	(5)	ROLL ON	Various, Polystar
28	32	(3)	CHARIOTS OF FIRE	Vangelis, Polydor
29	30	(4)	MAKING WAVES	Nolans, Epic
30	24	(8)	FACE DANCES	The Who, Polydor
31	18	(7)	FROM THE TEARROOMS	Landscap, RCA
32	26	(3)	FUN IN SPACE	Roger Taylor, EMI
33	—	—	TAKE MY TIME	Sheena Easton, EMI
34	33	(3)	ZEBOP	Santana, CBS
35	—	—	AXE ATTACK 2	Various, K-Tel
36	34	(11)	BAT OUT OF HELL	Meatloaf, Epic/Cleveland
37	38	(15)	VISSAGE	Visage, Polydor
38	46	(3)	JAZZ FUNK	Incognito, Ensign
39	—	—	LIVING ORNAMENT 1980	Gary Numan, Beggars Banquet
40	21	(12)	DANCE CRAZE	Soundtrack, Two-Tone
41	37	(23)	SUPER TROUPE	Abba, Epic
42	—	—	THIS IS . . .	Ennio Morricone, EMI
43	—	—	GUILTY	Barbra Streisand, Epic
44	57	(1)	NOW	Vic Damone, RCA
45	40	(10)	DIRK WEARS WHITE SOX	Adam & The Ants, De It
46	25	(7)	THE ROGER WHITTAKER ALBUM	Roger Whittaker, K-Tel
47	—	—	LIVING ORNAMENT 1979	Gary Numan, Beggars Banquet
48	48	(29)	ARC OF A DIVER	Steve Winwood, A&M
49	41	(11)	DIFFICULT TO CURE	Rainbow, Polydor
50	30	(3)	TWANGIN'	Dave Edmunds, Swan Song
51	47	(27)	THE RIVER	Bruce Springsteen, CBS
52	49	(9)	TOYAH TOYAH TOYAH	Toyah, Safari
53	29	(8)	VERY BEST OF . . .	Rita Coolidge, A&M
54	—	—	STRAY CATS	Stray Cats, Arista
55	53	(20)	FLESH & BLOOD	Roxy Music, Polydor
56	47	(13)	SOUTHERN FREEZE	Freeze, Beggars Banquet
57	35	(8)	TO LOVE AGAIN	Diana Ross, Motown
58	72	(5)	REMIXTURE	Various, Champagne
59	44	(3)	ACE OF SPADES	Motorhead, Bronze
60	—	—	ONE STEP BEYOND	Madness, Siff
61	56	(11)	MOVING PICTURES	Rush, Mercury
62	39	(3)	SPELLBOUND	Tygers Of Pan Tang, MCA
63	51	(30)	ABSOLUTELY	Madness, Siff
64	40	(3)	THIEF	Tangerine Dream, Virgin
65	38	(8)	GREATEST HITS VOL. 3 (LIVE & LOUD)	Cockney Rejects, Zonophone
66	53	(24)	SIGNING OFF	USA3, Graduate
67	70	(3)	AUTHOR AUTHOR	Scars, Pre
68	48	(29)	ZENYATTA MONDATTI	Police, A&M
69	—	—	TRIUMPH	Jacksons, Epic
70	60	(14)	DIRE STRAITS	Dire Straits, Vertigo
71	68	(1)	NUMBER THE BRAVE	Wishbone Ash, MCA
72	54	(4)	SCARY MONSTERS & SUPER CREEPS	David Bowie, RCA
73	—	—	IF YOU WANT BLOOD YOU'VE GOT IT	AC/DC, Atlantic
74	38	(17)	THE VERY BEST OF DAVID BOWIE	David Bowie, K-Tel
75	66	(12)	REMAIN IN LIGHT	Talking Heads, Sire

NEXT WEEK

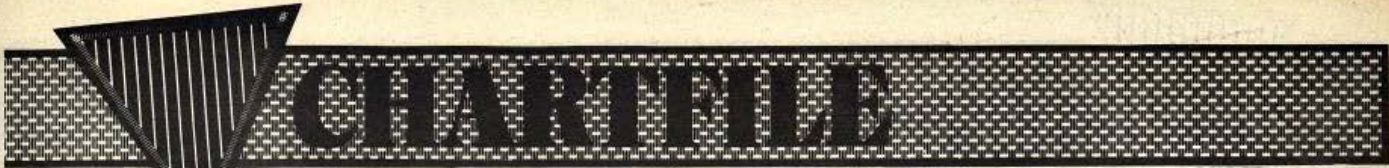
IT'S BROOOCE!

THE MAN HIMSELF IS BACK IN TOWN AND WE'VE GOT BRUCE SPRINGSTEEN IN COLOUR

PLUS! THE CLASH (AKA THE MAGNIFICENT FOUR) TREAT RM'S MIKE NICHOLLS TO A GUIDED TOUR OF SPAIN — ANOTHER RECORD MIRROR EXCLUSIVE!

PLUS! . . . News . . . Gossip . . . Five pages of charts . . . Gigs . . . Albums . . . All in next week





INDEPENDENT

SINGLES

- 1 DREAMING OF ME, Depeche Mode, Mute
- 2 DOGS OF WAR, Exploited, Secret
- 3 REBEL WITHOUT A BRAIN, Theatre Of Hate, Burning Rome
- 4 FOUR FROM TOYAH (AP), Toyah, Safari
- 5 D-DAYS, Hazel O'Connor, Albion
- 6 POOR OLD SOUL, Orange Juice, Postcard
- 7 NAGASAKI NIGHTMARE, Crass, Crass
- 8 ALL SYSTEMS GO!, Poison Girls, Crass
- 9 WHY, Discharge, Clay
- 10 SING ME A SONG, Marc Bolan, Barn
- 11 CEREMONY, New Order, Factory
- 12 ONLY CRYING, Keith Marshall, Arrival
- 13 CANDYSKIN, Fire Engines, Pop Aural
- 14 JUST LIKE GOLD, Aztec Camera, Postcard
- 15 OBSESSED, 999, Albion
- 16 ORIGINAL SIN, Theatre Of Hate, SS
- 17 TESTCARD EP, Young Marble Giants, Rough Trade
- 18 UNEXPECTED GUEST, UK Decay, Fresh
- 19 CAPSTICK COMES HOME, Tony Capstick & The Carlton Main/Frickley Colliery Band, Dingle's
- 20 TELL ME EASTER'S ON FRIDAY, Associates, Situation 2
- 21 WORK, Blue Orchids, Rough Trade
- 22 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder
- 23 FOUR SORE POINTS (EP), Anti-Pasti, Rondelet
- 24 MAKE ROOM, Fad Gadget, Mute
- 25 LET THEM FREE (EP), Anti-Pasti, Rondelet
- 26 CARTROUBLE, Adam & The Ants, Do It
- 27 FEEDING OF THE 5,000 (SECOND SIGHTING), Crass, Crass
- 28 BULLSHIT DETECTOR, Various, Crass
- 29 ATMOSPHERE, Joy Division, Factory

- 20 26 BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls, Crass
- 31 22 TRANSMISSION, Joy Division, Factory
- 32 37 DECONTROL, Discharge, Clay
- 33 21 LOVE WILL TEAR US APART, Joy Division, Factory
- 34 30 EXPLOITED BARMY ARMY, Exploited, Secret
- 35 31 SIMPLY THRILLED MONEY, Orange Juice, Postcard
- 36 43 THE BLACK CAT (EP), UK Decay, Fresh
- 37 36 BLUE BOY, Orange Juice, Postcard
- 38 32 REALITY ASYLUM, Crass, Crass
- 39 35 I'M FALLING, Dead Or Alive, Inevitable
- 40 49 ARMY LIFE, Exploited, Secret
- 41 34 ZEROX, Adam & The Ants, Do It
- 42 — REALTIEU DX WAR, Discharge, Clay
- 43 45 TEMPORARY MUSIC 7, Material, Red
- 44 — I'LL KEEP HOLDING ON, Action, Egeal
- 45 42 IT'S OBVIOUS/DIET, Au Pairs, Human
- 46 44 ANTI-POLICE, Demob, Round Ear
- 47 — 24 HOURS, Distractions, That
- 48 — THE ABW EP, Abrasive Wheels, Abrasive
- 49 38 GET UP AND USE ME, Fire Engines, Codex Communications
- 50 — MY WHOLE WORLD, Sugar Minott, Black Roots

- 7 5 UNKNOWN PLEASURES, Joy Division, Factory
- 8 4 STATIONS OF THE CRASS, Crass, Crass
- 9 6 TOYAH! TOYAH!, Toyah, Safari
- 10 20 MESH AND LACE, Modern English, 4AD
- 11 11 IN THE FLAT FIELD, Bauhaus, 4AD
- 12 7 SINGING OFF, Ubu, Graduate
- 13 8 LUBRICATE YOUR LIVING ROOM, Fire Engines, Accessory
- 14 13 SONS AND LOVERS, Hazel O'Connor, Albion
- 15 12 THIRST, Clock DVA, Fetish
- 16 14 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
- 17 22 AFRICAN GIRL, Sugar Minott, Black Roots
- 18 16 CHAPPAQUIDICK BRIDGE, Poison Girls, Crass
- 19 17 LIVE AT THE COUNTER EUROVISION 79, Misty In Roots, People Unite
- 20 18 SCIENTIST MEETS THE SPACE INVADERS, Scientist, Greensteeves
- 21 15 GROTESQUE (AFTER THE GRAMME), Fall, Rough Trade
- 22 19 COLOSSAL YOUTH, Young Marble Giants, Rough Trade
- 23 21 IN BERLIN, Blurt, Armageddon
- 24 25 PHOTOGRAPHS AS MEMORIES, Eyeless In Gaza, Cherry Red
- 25 16 DUB LANDING, Scientist, Starlight
- 26 23 THE BLUE MEANING, Toyah, Safari
- 27 27 DOME 2, Dome, Dome
- 28 24 INFLAMMABLE MATERIAL, Stiff Little Fingers, Rough Trade
- 29 — INDIVIDUELLOS, La Düsseldorf, Albion
- 30 29 SHEEP FARMING IN BARNET, Toyah, Safari

ALBUMS

- 1 1 HE WHO DARES WINS, Theatre Of Hate, SS
- 2 3 DIRK WEARS WHITE SOX, Adam & The Ants, Do It
- 3 — TO EACH . . . A Certain Ratio, Factory
- 4 9 PRAYERS ON FIRE, Birthday Party, 4AD
- 5 2 CLOSER, Joy Division, Factory
- 6 10 30 DEGREES OF SIMULATED STEREO — UBU LIVE, Pure Ubu, Rough Trade

COMPILED BY ALAN JONES FOR RB RESEARCH FROM A NATIONWIDE PANEL OF 49 SPECIALIST SHOPS. ONLY INDEPENDENTLY DISTRIBUTED RECORDS ARE ELIGIBLE.

ROCK 'N' ROLL

SINGLES

- 1 1 VOLVO '89, Vernon Green and The Medallions, Duttio
 - 2 8 SEVENTEEN/HEARTS OF STONE, Fontayne Sisters, Revival
 - 3 — LONG BLOND HAIR, Johnny Vonus, Olympic
 - 4 7 WILD NIGHT, Blue Cats, Chazzy
 - 5 9 METEOR MADNESS EP, The Meteors, Ace
 - 6 4 PLEASE DON'T LEAVE ME, Johnny Burnette, Revival
 - 7 2 ROCKET BL, Billy Mayus and the Saddlemen, Thumbs Up
 - 8 — ROCKABILLY BABY EP, The Jets, Light
 - 9 — HENRYETTA OAKLA, Marvin Rainwater, Sonet
 - 10 — WILD CAT TAMER, Tarhall Slim, Charly
- PICK TO CLICK: CITY LIGHTS, Rockin' Johnny Austin, Nervous
- ALBUMS
- 1 — THE JOHNNY HAUGHTON COLLECTION, Juke Box
 - 2 2 COLLECTOR'S ITEMS, Boyd Bennett, King
 - 3 1 CAN YOU BOP, Various, Rockstar
 - 4 — RARE ROCKABILLY, Various, MCA
 - 5 3 THE SINGLES ALBUM, Fats Domino, Liberty
 - 6 9 ROLL (Double Album — 'Roll Hot Rod Roll'), Oscar McLothie, Ace
 - 7 — STARDAY-DIXIE ROCKABILLY VOL 1 + 2, Starday
 - 8 — SHAKIN' STEVENS AT THE ROCKHOUSE, Magnum
 - 9 — KING OF THE STROLL, Chuck Willis, Atlantic
 - 10 — THE FIVE SATINS GREATEST HITS, Ember
- PICK TO CLICK: THE JUKE BOX AT ERIC'S, Various, Eric's
Compiled by: SMOKEY JOE'S RECORDS, Elm Road, New Malden.

HEAVY METAL

- 1 THE BAND PLAYED ON, Saxon, 45, Carrere
 - 2 ROCK 'N' ROLL OUTLAWS, Rose Tattoo from 'Rock 'N' Roll Outlaws' LP, Carrere
 - 3 MONEY GRABBER, Vardis from 'Promo EP', 45, Logo
 - 4 ROLLER COASTER, Bastian, Dome Tape
 - 5 STRANGE PLACE TO BE, Heritage, Dome Tape
 - 6 THE BUTCHER AND FAST EDDY, Rose Tattoo from 'Rock 'N' Roll Outlaws' LP, Carrere
 - 7 VITAL SIGNS, Rush, 16' 45, Mercury
 - 8 HIT AND RUN, Girlschool, 45, Bronze
 - 9 IN THE MOOD, Rush, from 'Rush' LP, Mercury
 - 10 IT'S ELECTRIC, Diamond Head, from 'Brute Force' LP, MCA
 - 11 DON'T BREAK MY HEART, Whitesnake, 45, Liberty
 - 12 BEDSIDE RADIO, Krokus, 45, Ariola
 - 13 THE HUNTER, Free, Studio Version, 45, Island
 - 14 HOLE IN THE SKY, Black Sabbath, 45, Vertigo
 - 15 TRAMP, Rose Tattoo, from 'Rock 'N' Roll Outlaws' LP, Carrere
 - 16 THE AIIZ EP, AIIZ, 12' 45, Polydor
 - 17 DANCE TO THE MUSIC, Last Flight, 45, HM Records
 - 18 ROADHOUSE BLUES, The Doors 45, Elektra
 - 19 NEW ORLEANS, Jan Gillan Band, 45, Virgin
 - 20 WOMEN OF THE NIGHT, Buffalo 45, HM Records
- Compiled By: Mick & Geoff, The Tynesider, Monday Rock Club, (Formerly Stirring House), Salfwall Road, Gateshead, Tyne & Wear

READER'S CHART

WE ASKED for your chart suggestions and this week it's a personal Marc Bolan Top Ten

TOP TEN MARC BOLAN COVER VERSIONS

- 1 Department 5 'Solid Gold Easy Action'
- 2 Shoukrie and the Benabos 'Twentieth Century Boy'
- 3 The Sonags 'Mambo Sun'
- 4 Protex 'Jaspiter'
- 5 Witchqueen 'Get It On'
- 6 The Fast Set 'King Of The Rumbling Spires'
- 7 The Fast Set 'Children Of The Revolution'
- 8 Bauhaus 'Telegram Sam'
- 9 The VIPs 'Hot Love' (stage number)
- 10 Cuddly Toys 'Madman'

All songs written by Marc Bolan, except 'Madman', co-written with David Bowie. Chart suggested and compiled by Amanda Nicholls, London, E4. Send your chart suggestions to: 'Reader's Charts', RECORD MIRROR, 40 Long Acre, London, WC2A. A £3 record token for each suggestion used.

VIDEO

- 1 THE ROSE, Magnetic Video
 - 2 BREAKING GLASS, VCL
 - 3 CAN'T STOP THE MUSIC, EMI
 - 4 ABBA VOL 2, Intervention
 - 5 WOODSTOCK, Various, Warner Brothers
 - 6 EAT TO THE BEAT, Blondie, Brent Walker
 - 7 STARDUST, EMI
 - 8 SATURDAY NIGHT FEVER, CIC
 - 9 SYMPATHY OF THE DEVIL, Rolling Stones, Ivar
 - 10 ROD STEWART LIVE AT THE LA FORUM, Warner Brothers
 - 11 THE TOURING PRINCIPLE '79, Gary Numan, Warner Brothers
 - 12 ELVIS PRESLEY LIVE IN HAWAII
 - 13 SECRET POLICEMAN'S BALL, Hokushin
 - 14 GREASE, CIC
 - 15 THE YOUNG ONES, EMI
 - 16 ABBA VOL 1, Intervention
 - 17 BUDDY HOLLY STORY, Hokushin
 - 18 THIN LIZZY LIVE AND DANGEROUS, VCL
 - 19 LIVE AT HAMBURG, Amanda Lear, VCL
 - 20 NEVER SAY DIE, Black Sabbath
- Compiled by: HMV Oxford Street, London W1.

FUTURIST

- 1 JACK THE RIPPER/I'M A HOG FOR YOU BABY, Screamin Lord Sutch, Charly
 - 2 DRAC'S BACK/THE PRINCE & THE SHOWGIRL, Bollock Bros, 12', White Label
 - 3 POCKET CALCULATOR, Kraftwerk, 12', EMI
 - 4 YOU MAKE ME FEEL MIGHTY REAL, Sylvester
 - 5 COULD IT BE FOREVER, David Cassidy, 7", Bell
 - 6 THE SOUND OF THE CROWD, Human League, Red/Virgin
 - 7 A MAN COULD GET LOST, Soft Cell, 7", Some Bizzare
 - 8 DON'T STOP, Kid, 12', Groove
 - 9 NUTBUSH CITY LIMITS (Import Electronic Version), Ike and Tina Turner, United Artists
 - 10 16 TEARS FROM 'Stowaway' LP, David Bowie/Iggy Pop, Bootleg
 - 11 BIMBO from 'Solid Pleasure' yelbow LP, Do It
 - 12 ZORBA'S DANCE, Marcelllo Milnerbi, 7", Big Three Music
 - 13 THE ART OF PARTIES, Japan, 12', Virgin
 - 14 SLUGGIN' FOR JESUS (Part One), Cabaret Voltaire, 12', Crepuscule
 - 15 ITSY BITSY TEENIE WEEENIE YELLOW POLKADOT BIKINI, As worn by Phillip Sutton/Dick/George at the Sea Side
- Compiled By: Dave Archer, The Datsy, 74 Charlotte Street (Fridays) and Studio 21, 21 Oxford Street, London W1 (Saturdays)

REGGAE

- 1 YOUNG LOVER, Binky Bunny
 - 2 ENTRANCE OF JOE WORLD, Horace Reed
 - 3 LYING AWAKE IN A DREAM, Barry Biggs
 - 4 WORLD OF CANNIBALS, Rod Taylor
 - 5 HIM AND NATTY DREAD, Small World
 - 6 SINGING SWEET HARMONY, Jewells
 - 7 WOMAN YOUR HOUSE, Joe Walton
 - 8 GIRLFRIEND, Hopton and James
 - 9 I DID YOU BABY, Aton Ellis
 - 10 FOUL PLAY, Dennis Brown
 - 11 REGGAE MAGIC, Jackie Mytel
 - 12 RHYTHM OF REGGAE, Freddie McGregor
 - 13 LOVE BUMP, Lance Ranger
 - 14 MR WALKER, Johnny Osbourne
 - 15 ETHIOPIA, Carole Cole
- Compiled by DADDY KOOL RECORDS, 94 Dean Street, London W1.

YES!RYEAR

ONE YEAR AGO (April 26, 1990)	FIVE YEARS AGO (May 1, 1976)	TEN YEARS AGO (May 1, 1971)	FIFTEEN YEARS AGO (April 30, 1966)	TWENTY YEARS AGO (April 29, 1961)	TWENTY FIVE YEARS AGO (April 26, 1956)
1 CALL ME, Blondie	1 SAVE YOUR KISSES FOR ME, Brotherhood of Man	1 HOT LOVE, T. Rex	1 YOU DON'T HAVE TO SAY YOU LOVE ME, Dusty	1 WOODEN HEART, Elvis Presley	1 POOR PEOPLE OF PARIS, Wilfried Azevedo
2 GENO, Boxers Midnight Runners	2 FERNANDO, Abba	2 DOUBLE BARREL, Dave and Ansil Collins	2 PRETTY FLAMINGO, Manfred Mann	2 YOU'RE DRIVING ME CRAZY, The Temptance Savers	2 IT'S ALMOST TOMORROW, The Dram Weavers
3 WORKING MY WAY BACK TO YOU, FORGIVE ME GIRL, Detroit Spinners	3 JUNGLE ROCK, Hank Mizell	3 BRIDGET THE MIDGET, Ray Stevens	3 SOMEBODY HELP ME, The Spencer David Group	3 BLUE MOON, The Marcells	3 ONLY YOU, The Hilltoppers
4 I BEGIN/FOOD FOR THOUGHT, UB40	4 LOVE ME LIKE I LOVE YOU, The Bay City Rollers	4 WHERE DO I KISS (LOVE STORY), Andy Williams	4 BANG, BANG, Cher	4 ARE YOU SURE?, The Allisons	4 NO OTHER LOVE, Ronnie Hilton
5 SEXY EYES, Dr Hook	5 S.S.S. Single Bad, Fox	5 ROSE GARDEN, Lynn Anderson	5 SOMEbody HELP ME, The Spencer David Group	5 LAZY RIVER, Bobby Darin	5 ROCK AND ROLL WALTZ, Kay Starr
6 SILVER DREAM MACHINE, David Essex	6 DO YOU KNOW WHERE YOU'RE GOING TO, Diana Ross	6 MOZART 02, Waldo de Los Rios	6 DAY DREAM, The Lovin' Spoonful	6 THEME FROM DIXIE, Duane Eddy	6 A TEAR FELL, Teresa Brewer
7 COMING UP, Paul McCartney	7 GIRLS GIRLS GIRLS, Sailor	7 IF NOT FOR YOU, Olivia Newton-John	7 SOUND OF SILENCE, The Beatles	7 WAPPAINT, The Brook Brothers	7 MEMORIES ARE MADE OF THIS, Dave King
8 DANCE YOURSELF DIZZY, Liquid Gold	8 GET UP AND BOOGIE, Silver Convention	8 WALKIN' ON C.S. 9 SOMETHING OLD	8 PIED PIPER, Crispian St. Peters	8 GEE WHIZ IT'S YOU, Cliff Richard	8 MY SEPTEMBER LOVE, David Whitfield
9 TALK OF THE TOWN, Prefectures	9 DISCO CONNECTION, Isaac Hayes Movement	9 JACK IN A BOX, Clodagh Rodgers	9 I PUT A SPELL ON YOU, Alan Price	9 DON'T TREAT ME LIKE A CHILD, Helen Shapiro	9 MEMORIES ARE MADE OF THIS, Dean Martin
10 NIGHT BOAT TO CAIRO, Madness			10 ALFIE, Cilla Black	10 ON THE REBOUND, Floyd Cramer	10 ZAMBESI, Lou Busch

UK DISCO

- 1 1 IT'S A LOVE THING, Whispers, Solar 12in
- 2 2 INTUITION, Lina, Chrysalis 12in
- 3 3 TIME (REMIX)/I'M SO HAPPY, Light Of The World, Mercury 12in
- 4 8 FLYING HIGH/REMIX, Freeze, Beggars Banquet 12in
- 5 10 MAKE THAT MOVE, Shalamar, Solar 12in
- 6 7 CAN YOU FEEL IT, Jacksons, Epic 12in
- 7 4 CAN YOU HANDLE IT, Sharon Redd, Epic 12in
- 8 18 HIT 'N RUN LOVER, Carol Jinn, Champagne 12in
- 9 14 HUMPIN', Gap Band, Mercury 12in
- 10 21 GOOD THING GOING, Sugar Minott, RCA 12in
- 11 6 GET TOUGH/DE KLEER TING, Kleeser, US Atlantic LP
- 12 9 JITTERBUGGIN', Heatwave, GTO 12in
- 13 12 LOVE GAMES, Level 42, Polydor 12in
- 14 13 BY ALL MEANS, Alphonse Mouzon, Excalibur 12in
- 15 16 RAZZAMATAZZ/THE DUDE/BETCHA WOULDN'T HURT ME/TURN ON THE ACTION, Quincy Jones, A&M LP
- 16 5 SOUTHERN FREEZE/VERSION, Freeze, Beggars Banquet 12in
- 17 15 LET ME BE THE ONE/KEMO-KIMO/EL BOBO/YOU ARE MY LIFE/BOU THE LOVE/FLYING HIGH, Webster Lewis, US Epic LP
- 18 23 AI NO CORRIDA/STUFF LIKE THAT, Quincy Jones, A&M 12in
- 19 26 SHINE ON/SUNBURN/INTERFERENCE/CHASE THE CLOUDS AWAY/WALKING ON WHEELS, Incognito, Ensign LP
- 20 19 LOVE (IS GONNA BE ON YOUR SIDE), Frelty, Excalibur 12in
- 21 11 (SOMEBODY) HELP ME OUT, Beggan And Co, Ensign 12in
- 22 17 LOC-IT-UP, Leprechaun, Excalibur 12in
- 23 24 LATELY, Stevie Wonder, Motown
- 24 25 EINSTEIN A GO-GO, Landscape, RCA 12in
- 25 28 GLOW/MUSCLE BOUND, Spandau Ballet, Reformation 12in
- 26 40 CAN'T GET ENOUGH OF YOU, Eddy Grant, Ensign 12in
- 27 59 IF YOU FEEL IT, Thelma Houston, US RCA 12in
- 28 27 BODY MUSIC, Sirkiners, US Prelude 12in
- 29 58 STARS ON 45, Star Sound, CBS 12in
- 30 46 GIVE IT TO ME BABY, Rick James, Motown/US 12in promo remits
- 31 22 JONES VS. JONES, Kool & The Gang, De-Lite 12in
- 32 20 ALL AMERICAN GIRLS, Sister Sledge, Atlantic 12in
- 33 35 SPUR OF THE MOMENT/MONSTER MAN/MAGIC LADY, Jeff Lorber Fusion, Arista 12in
- 34 30 SWAN LAKE/SPIRIT'S SAMBA, Dave Pike, US Muse LP
- 35 29 JUST CHILLIN' OUT/BREAD SANDWICHES/FIREBOLT HUSTLE/MASTER ROCKER, Bernard Wright, US Arista GRP LP
- 36 34 LOVE MONEY/DOUBLE JOURNEY/MR MACK/FRIENDS AGAIN, Funk Masters/Powerline/Inversions/Not James Player, Champagne LP
- 37 48 GRAND PRIX/DOUBLE STEAL, Fuse, CTI 12in
- 38 49 HOW 'BOUT US, Champagne, CBS 12in
- 39 54 BODY TALK, Imagination, R&B 12in
- 40 38 GROOVE CONTROL, Dynasty, Solar 12in
- 41 45 FEEL IT, Revelation, Handshake 12in
- 42 32 PERFECT FIT, Jerry Knight, A&M/LP
- 43 43 SEARCHING TO FIND THE ONE/CARRY ON, Unlimited Touch, US Prelude LP
- 44 33 YOUR PLACE OR MINE? (INSTRUMENTAL), Scratch Band, EMI 12in
- 45 47 STILL IN THE GROOVE/IT'S YOUR NIGHT/A WOMAN NEEDS LOVE/OLD PRO/SO INTO YOU, Raydio, Arista LP
- 46 61 AIN'T NOT STOPPING — DISCO MIX 1981, Various, Skratz 12in
- 47 31 LIVING IN THE UK, Shakata, Polydor 12in
- 48 41 DON'T STOP, K.I.D., Groove/EMI 12in
- 49 52 TONIGHT IS THE NIGHT/WHO SAID?, Isley Brothers, Epic/LP
- 50 75 REVEREND LIBRA, Jay Hammond, US Contemporary LP
- 51 42 FANTASTIC VOYAGE, Lakeside, Solar 12in
- 52 72 BURUNDI BLACK, Burundi Black, Barclay 12in
- 53 — THE MAGNIFICENT SEVEN/THE MAGNIFICENT DANCE, The Clash, US Epic 12in/CBS/12in promo
- 54 66 HOW DOES IT FEEL/GOING THROUGH THE MOTIONS/ON AND ON/WE CAN START TONIGHT, Harvey Mason, Arista LP
- 55 37 GET YOURSELF TOGETHER, Mystic Touch, Champagne 12in
- 56 56 ZULU, The Quicks, Epic 12in promo
- 57 64 THE WHOLE TOWN'S LAUGHING AT ME/LOVE T.K.O., Teddy Pendergrass, Phil Int/12in promo
- 58 58 JAMMIN' IN BRAZIL/REACTION SATISFACTION/ON MY RADIO, Sun, US Capitol LP
- 59 35 TARANTULA WALK, Ray Caruso, Ensign 12in
- 60 63 HAVE YOU SEEN HER?, Chi-Lites, 20th Century-Fox 12in
- 61 55 IMAGINATION/I CAN MAKE IT BETTER/CONTINENTAL SHUFFLE, Whispers, Solar LP
- 62 53 THE NEW KILLER JOE (R&P/ODYSSEY/FIRST LOVE, Benny Golson/Johnny Harris/Richard Tee, CBS LP
- 63 44 CAN I TAKE YOU HOME/LOVE MAKING LOVE TO YOU, Mel Sheppard, US TSOB 12in
- 64 62 BITS & PIECES III (STARS ON 45), Original Artists, Canadian Special Disco Mixer 12in
- 65 70 NASTY DISPOSITION/KEEP DOIN' IT/PARTY TIME, Auria, US Salsoul LP
- 66 60 HIGH TIME, Adrian Baker, Polo 12in
- 67 — PLANET EARTH (RIGHT VERSION), Duran Duran, EMI 12in
- 68 — IS SOMETHING WRONG WITH YOU/MAIN ATTRACTION/KEEP IT GOING/VERY LAST DROP, Bobby Thurston, US Prelude LP
- 69 57 DANCE DANCE DANCE/THE JAZZY DANCER, Second Image, Polydor 12in
- 70 36 UNDERWATER, Harry Thumann, Decca 12in
- 71 — TOO MUCH TOO SOON, Midas Touch, Masw 12in
- 72 66 POWER/I SEE THE LIGHT, Passage, A&M LP
- 73 73 CALL IT WHAT YOU WANT, Bill Summers, MCA 12in
- 74 78 L.R.J. POP/GET DOWN ATTACK/SHAKE/JUNGLE MUSIC, General Caine II, US Groove Time LP
- 75 — I'LL BE YOUR PLEASURE, Esther Williams, US RCA 12in
- 76 — FREE TONIGHT/INTERPLAY/INVASION/RETURN OF LB/OUENDE/FUNK THE ROCK, Atmosfear, MCA LP
- 77 30 CHILL-OUT, Free Expression, Vanguard 12in
- 78 51 PRAISE, Marvin Gaye, Motown 12in
- 79 32 HAPPY BIRTHDAY, Stevie Wonder, Motown LP/12in promo
- 80 78 IT'S JUST THE WAY I FEEL/LOVE DANCIN', Gene Dunlap, Capitol 12in
- 81 — DOWNSIDE UP, Rah Band, DJM 12in
- 82 76 WHEN LOVE CALLS, Atlantic Starr, US A&M/LP
- 83 67 GIVE ME YOUR LOVE, Sylvia Striplin, Champagne 12in
- 84 71 IT'S MINE AND YOU DON'T OWN IT, Jerome, DJM 12in promo
- 85 89 YOU'RE SO RIGHT FOR ME, Eastside Connection, US Rampart 12in
- 86 53 WIND CHANT, Harris Simon Group, Japanese Overseas LP
- 87 84 SAY SUMPIN' NICE/KISSES/PRIMAVERA/NASTY, Jack McDuff, US Sugarhill LP
- 88 — ANGEL FACE/R.E.R.B., Shock, RCA 12in
- 89 81 I'M WALKING ALONE, Jason Black, Beggars Banquet
- 90 74 GORO CITY/HAPPY FEELING, Manu Dibango, Island 12in

CHART FILE

"THE hottest record in the world". Paul Gambaccini called it recently, and he's right. I'm talking about Star Sound's 'Stars On 45' which, following its domination of Europe's charts, is now taking Britain and America by storm. World sales of the unrelenting 124bpm medley are already well over 1½ million and increasing rapidly.

The man behind the record is Jaap Eggermont, one-time sticksman with Golden Earring and now carving out a career as one of Holland's top producers. Towards the end of last year, Eggermont came across 'Bits And Pieces III', an illicit Canadian record featuring original snippets from a host of records set to a specially recorded handclapping track. The most effective and popular segment of the record heavily featured the Beatles. Eggermont immediately recognised the potential of a legitimate re-make of 'Bits & Pieces III' and set about tracing a young Dutch group he'd previously rejected a demo tape from some 18 months previously as being 'too much like the Beatles' — the very quality he now needed so badly if he was to effectively reproduce the sound of 'BAP!!!'.

Having located the startled group, Eggermont wasted no time getting them into the studio together with the cream of Holland's session musicians. There, 'Stars On 45' started to take shape. Eggermont first of all left out excess and unfamiliar ingredients of 'BAP!!!' from the likes of the JB's and Ringo Starr and wrapped the remainder of the medley in the distinctive, specially written 'Stars On 45' theme. The result was released in Holland a few days later and a monster hit was born.

FOOTNOTE: 'Stars On 45' is not the first hit to feature a Beatles medley. In 1977 an ill-conceived German studio combo trading as DBM recorded 'Disco Beatlemania' which reached No 1 in several countries but thankfully fizzled out after reaching No 45 in Britain. Grover Washington Junior's 'Winglike' LP has racked up 20 consecutive weeks at the head of Billboard's Jazz Album Chart. Current Swedish chart sensation is a group called Gyllene

Tider. Last week the band's second album 'Moderna Tider' debuted at No 1 in the country's LP chart after recording advance orders of 160,000 (UK equivalent 1.1 mill). A cut from the album, 'Nar Vi Tva Blir En', simultaneously climbed to the top of the singles chart. EMI has great hopes of an Abba type international breakthrough from the group and has renamed it Modern Times for the rest of the world. An English version of 'Nar Vi Tva Blir En' entitled 'Beating Heart' will be released here shortly. The group's predecessor atop both the singles and album chart was one 'Mikael Rickfors' who was briefly elevated to international fame in 1971 after replacing Alan Clarke as lead singer of the Hollies. Rickfors is featured on the 1972 hit 'The Baby' but his spell with the Hollies was considered less than successful and the belated American success of the Clarke-fronted 'Long Cool Woman (In A Black Dress)' led to the Manchester-born vocalist returning to the band while Rickfors returned to Sweden.

A tremendous week for the girl from Belshill, Sheena Easton. On Monday Sheena was 22 and on the same day Billboard showed 'Morning Train (9 to 5)' ascending to the summit of the US singles chart.

In the 41-year history of the chart only four other British girl soloists have reached No 1. In 1952, Vera Lynn became the first British act of any sort to top the list with her version of 'Auf Wiederseh'n Sweetheart', which powered its way to a nine week occupancy. In 1965, Petula Clark took the Tony Hatch penned 'Downtown' to pole position and the following year repeated the feat with 'My Love'. Just over a year later Marie McDonald McLaughlin Lawrie — better known as Lulu — surged to the top with the theme from the movie 'To Sir, With Love'. Seven years later Olivia Newton-John, born in Cambridge but raised in Australia, hoisted 'I Honestly Love You' to the top and has since added 'Have You Never Been Licked' (1975) and 'Magic' to her list of chart-toppers. (Olivia also reached No 1 in 1978 duetting with John Travolta on 'You're The One That I Want')... ALAN JONES

Songwords

HIT 'N' RUN

I was out in the cold,
Alone in the night.
How could I carry on,
Felt so empty inside.
All you gave me were promises,
Nothing better than lies.

Hit N Run (repeat four times)

Told me how it could be,
Showed me how to believe.
But I just didn't realise,
It was all in my dreams.
All you gave me were promises,
Nothing better than lies.

Hit N Run (repeat four times)

GIRLSCHOOL

But I know better now,
Found another way.
One thing I know for sure,
I'm gonna live for today.
Say goodbye to the bad times,
Now I'm free on my own.
Said goodbye to the bad times,
Now I'm free on my own.

Hit N Run

Words & Music KELLY JOHNSON / KIM McAULIFFE
c. 1981 ACTON GREEN MUSIC LIMITED for all countries

ON BRONZE



GREY DAY

When I get home it's late at night,
I'm black and bloody from my life.
I haven't time to clean my hands,
Cuts will only sting me through my dreams.

It's well past midnight as I lie,
In a semi-conscious state.
I dream of people fighting me,
Without any reason I can see.

In the morning I awake,
My arms my legs, my body aches.
The sky outside is wet and grey
So begins another weary d-a-a-y,
So begins another weary day.

After eating I go out,
People passing by me shout,
I can't stand this agony,
Why don't they talk to me.

In the park I have to rest,
I lie down and I do my best.
The rain is falling on my face,
I wish I could sink without a trace.

In the morning I awake,
My arms my legs my body aches.
The sky outside is wet and grey.
So begins another weary d-a-a-y
So begins another weary day

In the park I have to rest,
I lie down and I do my best.
The rain is falling on my face,
I wish I could sink without a trace.

In the morning I awake,
My arms my legs my body aches.
The sky outside is wet and grey.
So begins another weary d-a-a-y,
So begins another weary day

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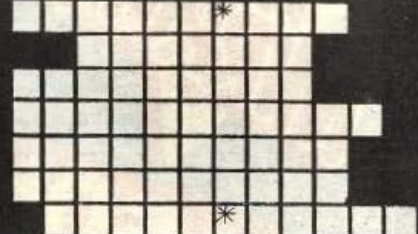
MADNESS



ON STIFF

PUZZLES

X-WORD AND POPAGRAM... and your chance to win an album
POP-A-GRAM



SOLUTION (in order of puzzle) TO LAST WEEK'S POPAGRAM: Shaved Fish, Marmalade, Billy Ocean, Einstein, Ultravox, Small Faces, Candles, Rexy Music, Yesterday
DOWN COLUMN: Face Value

Solve the seven cryptic clues and write the answers across the puzzle so that the starred-down column spells out the name of a wild west frontiersman. Remember the plus sign in the 'next order'. You have to decide what the right order is.

- Could the cat's plane ever take off for Einstein? (8)
- Eddie Kiki is really a disguised star (4, 3)
- The M.D. saved Gino from his change, but it was almost Saturday (4, 7)
- Tea the plain to breads for Duran Duran (5, 5)
- The man's gig became a big hit for Graham (5, 5)
- Do tiny foam burst into a strange hit (4, 2, 1, 2)
- The under-rider put out a white flag for Rainbow (4, 5)

X-WORD



CLUES

- ACROSS:**
- 1 David Byrne will never be in the dark (5, 2, 5)
 - 4 What Status Quo have just released (5, 3, 4)
 - 8 Stranglers single (4, 1, 4)
 - 9 An exact copy made by Gary Numan (8)
 - 11 Queen's favourite month (3)
 - 13 No. 1 single from American Gigolo, film (4, 2)
 - 14 Wreckless Eric label (5)
 - 15 Just like Mr. Cochran (5)
 - 17 Star singer (3)
 - 18 Rexy 45 (4, 3)
 - 20 Hit Chocolate label (3)
 - 21 The Specials' race (3)
 - 22 Mr. Harley (3)
 - 24 Crazy group (7)
- DOWN:**
- 1 She was vocalist on The Crusaders Street Life hit (4, 8)
 - 2 Recent Rush LP (6, 8)
 - 3 A command from Elvis (2, 5)
 - 5 She told us that Chuck E.'s In Love (4, 3, 5)
 - 6 Kinks hit (2)
 - 7 U.S. 45 (2, 3, 2, 8)
 - 10 Kate Bush hit, inspired by the film Yanks perhaps (4, 8)
 - 12 For the men take (5)
 - 14 1980, Dr. Hook hit (4, 4)
 - 16 Sham's command to Harry (5, 2)
 - 19 Part of a circle described by a diver (2)
 - 22 Refreshment for Cats Tillerkin (3)

ANSWERS TO LAST WEEK'S CROSSWORD

ACROSS: 1 Plant Earth, 2 Screem, 3 Anita, 4 Average White Band, 5 Tom Hark, 6 I Had You, 7 Cider, 8 The Four, 9 Strummer, 10 Lou, 11 Smedley, 12 Photos, 13 Night Owl.

DOWN: 1 Phil Collins, 2 Automanic, 3 Eric On Main Street, 4 Ron, 5 Harsham Boys, 6 Start, 7 Against The Wind, 8 Always Yours, 9 Baker Street, 10 Trust, 11 Do Nothing, 12 Need, 22 Stamp, 24 New, 25 Jan, 26 P. I. x.

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, WC2R 9JY.

Name: _____
Address: _____

LAST WEEK'S WINNER: S. A. CROSS, 16 Wenderow Road, Bromley, Kent.

US ALBUMS

US SINGLES

Due to last week's Bank Holiday we were unable to publish the UK Singles and Albums charts. Here are the charts you missed.

- 1 HI INFIDELITY, Roo Speedwagon, Epic
- 2 PARADISE THEATRE, Styx, A&M
- 3 ARC OF A DIVER, Steve Winwood, Island
- 4 FACE DANCES, The Who, Warner Bros
- 5 WINKLIGHT, Grover Washington Jr, Elektra
- 6 MOVING PICTURES, Rush, Mercury
- 7 ANOTHER TICKET, Eric Clapton, RSO
- 8 ZENYATTA MONDATTI, The Police, A&M
- 9 DOUBLE FANTASY, John Lennon/Yoko Ono, Geffen
- 10 THE JAZZ SINGER, Neil Diamond, Capitol
- 11 DAD LOVES HIS WORK, James Taylor, Columbia
- 12 AUTOAMERICAN, Blondie, Chrysalis
- 13 CRIMES OF PASSION, Pat Benatar, Chrysalis
- 14 GREATEST HITS, Kenny Rogers, Liberty
- 15 SUCKING IN THE SEVENTIES, The Rolling Stones, Rolling Stones
- 16 DIRTY DEEDS DONE DIRTY CHEAP, AC/DC, Atlantic
- 17 BEING WITH YOU, Smokey Robinson, Tamla
- 18 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- 19 GUILTY, Barbara Streisand, Columbia
- 20 LOVERBOY, Loverboy, Columbia
- 21 FACE VALUE, Phil Collins, Atlantic
- 22 THE DUDE, Quincy Jones, A&M
- 23 BACK IN BLACK, AC/DC, Atlantic
- 24 III, The Gap Band, Mercury
- 25 WILD EYED SOUTHERN BOYS, J&B Special, A&M
- 26 CAPTURED, Journey, Columbia
- 27 I TO SAND ODD JOBS, Dolly Parton, RCA
- 28 GRAND SLAM, The Isley Brothers, T-Neck
- 29 THE NATURE OF THE BEAST, April Wine, Capitol
- 30 VOICES, Daryl Hall & John Oates, RCA
- 31 SOMEWHERE OVER THE RAINBOW, Willie Nelson, Columbia
- 32 CELEBRATE, Kool & The Gang, De-Lite
- 33 CHAIN LIGHTNING, Don McLean, Millenium
- 34 IMAGINATION, The Whispers, Solar
- 35 NIGHTWALKER, Gino Vanelli, Arista
- 36 THE TWO OF US, Yarbrough and Peoples, Mercury
- 37 RADIO ACTIVE, Pat Travers, Polydor
- 38 S.L.T., Robin Trower With Jack Bruce and Bill London, Chrysalis
- 39 JUICE, Juice Newton, Capitol
- 40 EVANGELINE, Emmylou Harris, Warner Bros
- 41 FEELS SO RIGHT, Alabama, RCA
- 42 ZEPH, Santana, Columbia
- 43 LEATHER AND LACE, Wrayton & Jeast, RCA
- 44 POINT OF ENTRY, Judas Priest, Columbia
- 45 SHEENA EASTON, Sheena Easton, EMI-America
- 46 CONCERTS FOR THE PEOPLE OF KAMPUCHEA, Various Artists, Atlantic
- 47 HOTTER THAN JULY, Stevie Wonder, Tamla
- 48 EXTENDED PLAY, Pretenders, Sire Mini
- 49 TO LOVE AGAIN, Diana Ross, Motown
- 50 DIFFICULT TO CURE, Rainbow, Polydor
- 51 NOTHIN' MATTERS AND WHAT IF I DID, John Cougar, Riva
- 52 THE TURN OF A FRIENDLY CARD, The Alan Parsons Project, Arista
- 53 SOMEBODY'S KNOCKIN', Terri Gibbs, MCA
- 54 SUPER TROUPER, Abba, Atlantic
- 55 THREE FOR LOVE, Shalamar, Solar
- 56 GAUCHO, Steely Dan, MCA
- 57 MAGIC, Tom Brown, Arista
- 58 FANTASTIC VOYAGE, Lakeside, Solar
- 59 TWICE AS SWEET, A Taste of Honey, Capitol
- 60 MODERN TIMES, Jefferson Starship, Grunt
- 61 ESCAPE ARTIST, Garland Jeffreys, Epic
- 62 RECKONING, Grateful Dead, Arista
- 63 DEVO-LIVE, Devo, Warner Bros
- 64 HOW 'BOUT US, Champaign, Columbia
- 65 RADIANT, Atlantic Starr, A&M
- 66 MY LIFE IN THE BUSH OF GHOSTS, Brian Eno & David Byrne, Sire
- 67 A WOMAN NEEDS LOVE, Ray Parker Jr & Raydio, Arista
- 68 SEVEN YEAR ACHE, Rosanne Cash, Columbia
- 69 DANCERSIZE, Carol Hennad, Vintage
- 70 HORIZON, Eddie Rabbit, Elektra
- 71 INTENSITIES IN 10 CITIES, Ted Nugent, Epic
- 72 GREATEST HITS, The Doon, Elektra
- 73 COCONUT TELEGRAPH, Jimmy Buffett, MCA
- 74 BOY, U-2, Island
- 75 SANDINISTA, The Clash, Epic

- 1 KISS ON MY LIST, Daryl Hall & John Oates, RCA
- 2 MORNING TRAIN, Sheena Easton, EMI-America
- 3 BEING WITH YOU, Smokey Robinson, Tamla
- 4 JUST THE TWO OF US, Grover Washington Jr, Elektra
- 5 ANGEL OF THE MORNING, Juice Newton, Capitol
- 6 RAPTURE, Blondie, Chrysalis
- 7 WHILE YOU SEE A CHANCE, Steve Winwood, Island
- 8 WOMAN, John Lennon, Geffen
- 9 THE BEST OF TIMES, Styx, A&M
- 10 DON'T STAND SO CLOSE TO ME, The Police, A&M
- 11 I CAN'T STAND IT, Eric Clapton and His Band, RSO
- 12 HER TOWN TOO, James Taylor & J.D. Souther, Columbia
- 13 SOMEBODY'S KNOCKIN', Terri Gibbs, MCA
- 14 KEEP ON LOVING YOU, Roo Speedwagon, Epic
- 15 CRYING, Don McLean, Millenium
- 16 LIVING INSIDE MYSELF, Gino Vanelli, Arista
- 17 TAKE IT ON THE RUN, Roo Speedwagon, Epic
- 18 BETTE DAVIS EYES, Kim Carnes, EMI-America
- 19 TOO MUCH TIME ON MY HANDS, Styx, A&M
- 20 AIN'T EVEN DONE WITH THE NIGHT, John Cougar, Riva
- 21 JUST BETWEEN YOU AND ME, April Wine, Capitol
- 22 TIME OUT OF MIND, Steely Dan, MCA
- 23 SWEETHEART, Frankie & The Knockouts, RCA
- 24 YOU BETTER YOU BET, The Who, Warner Bros
- 25 WATCHING THE WHEELS, John Lennon, Geffen
- 26 HOW 'BOUT US, Champaign, Columbia
- 27 I LOVE YOU, Climax Blues Band, Warner Bros
- 28 IT'S A LOVE THING, The Whispers, Solar
- 29 I MISSED AGAIN, Phil Collins, Atlantic
- 30 SUKIYAKI, A Taste Of Honey, Capitol
- 31 DON'T STOP THE MUSIC, Yarbrough and Peoples, Mercury
- 32 LOVE YOU LIKE I NEVER LOVED BEFORE, John O'Brien, Elektra
- 33 HOLD ON LOOSELY, J&B Special, A&M
- 34 THE PARTY'S OVER, Frankie & The Knockouts, Columbia
- 35 TURN ME LOOSE, Loverboy, Columbia
- 36 WHAT ARE WE DOIN' IN LOVE, Dottie West, Liberty
- 37 NISTER SANDMAN, Emmylou Harris, Warner Bros
- 38 A WOMAN NEEDS LOVE, Ray Parker Jr and Radio, Arista
- 39 WASN'T THAT A PARTY, The Rovers, Cleveland International
- 40 SAY YOU'LL BE MINE, Christopher Cross, Warner Bros
- 41 9 TO 5, Dolly Parton, RCA
- 42 FIND YOUR WAY BACK, Jefferson Starship, Grunt
- 43 HELLO AGAIN, Neil Diamond, Capitol
- 44 BLESSED ARE THE BELIEVERS, Anne Murray, Capitol
- 45 WHAT KIND OF FOOL, Barbara Streisand & Barry Gibb, Columbia
- 46 CELEBRATION, Kool & The Gang, De-Lite
- 47 JEGGIC'S GIRL, Rick Springfield, RCA
- 48 61 45, Stars On 45, Radio Records
- 49 SINCE I DON'T HAVE YOU, Don McLean, Millenium
- 50 I LOVED 'EM EVERY ONE, T. G. Sheppard, Warner/Curb
- 51 LOVELY TOGETHER, Barry Manilow, Arista
- 52 THE WINNER TAKES IT ALL, Abba, Atlantic
- 53 I LOVE A RAINY NIGHT, Eddie Rabbit, Elektra
- 54 BUT YOU KNOW I LOVE YOU, Dolly Parton, RCA
- 55 TREAT ME RIGHT, Pat Benatar, Chrysalis
- 56 BE WITHOUT YOU, Arty Gibb, RSO
- 57 SOMEBODY SEND MY BABY HOME, Lenny LeBlanc, Capitol
- 58 I DON'T NEED YOU, Rupert Holmes, MCA
- 59 SUPER TROUPER, Abba, Atlantic
- 60 PRECIOUS TO ME, Phil Seymour, Boardwalk
- 61 AL NO CORRIDA, Quincy Jones, A&M
- 62 A LITTLE IN LOVE, Cliff Richard, EMI-America
- 63 HEARTS ON FIRE, Randy Melane, Epic
- 64 GAMES PEOPLE PLAY, The Alan Parsons Project, Arista
- 65 WINNING, Santana, Columbia
- 66 LATELY, Stevie Wonder, Tamla
- 67 THIS LITTLE GIRL, Gary U.S. Bonds, America
- 68 WINKLIGHT, Rush, Mercury
- 69 THAT DIDN'T HURT TOO BAD, D. Hook, Casablanca
- 70 ONE DAY IN YOUR LIFE, Michael Jackson, Motown
- 71 PLAYING WITH LIGHTNING, Shot In The Dark, RSO
- 72 SEDUCED, Leon Redbone, Emerald City
- 73 TIME, The Alan Parsons Project, Arista
- 74 POOL IN LOVE WITH YOU, Jim Photoglo, 20th Century
- 75 HURRY UP AND WAIT, The Isley Brothers, A&M

US SOUL

US DISCO

- 1 BEING WITH YOU, Smokey Robinson, Tamla
- 2 WINKLIGHT, Grover Washington Jr, Elektra
- 3 GRAND SLAM, The Isley Brothers, T-Neck
- 4 ILL, The Gap Band, Mercury
- 5 MAGIC, Tom Brown, Arista
- 6 THE TWO OF US, Yarbrough & Peoples, Mercury
- 7 THE DUDE, Quincy Jones, A&M
- 8 RADIANT, Atlantic Starr, A&M
- 9 HOTTER THAN JULY, Stevie Wonder, Tamla
- 10 IMAGINATION, The Whispers, Solar
- 11 FANTASTIC VOYAGE, Lakeside, Solar
- 12 STONE JAM, Slave, Cotillion
- 13 THREE FOR LOVE, Shalamar, Solar
- 14 LICENSE TO DREAM, Kleeer, Atlantic
- 15 HOUSE OF MUSIC, T. S. Monk, Mirage
- 16 HOW 'BOUT US, Champaign, Columbia
- 17 ALL AMERICAN GIRLS, Sister Sledge, Atlantic
- 18 IN OUR LIFETIME, Marvin Gaye, Tamla
- 19 TWICE AS SWEET, A Taste Of Honey, Capitol
- 20 A WOMAN NEEDS LOVE, Ray Parker & Raydio, Arista

- 1 YOUR LOVE, Lime, Prism
- 2 LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON AND ON, Abba, Atlantic
- 3 LOVE IS GONNA BE ON YOUR SIDE, Firefly, Emcees
- 4 BREAKING AND ENTERING/EASY MONEY, Dee Dee Sharp, Gamble, PIR
- 5 GET TOUGH/LICENSE TO DREAM/DE KLEER THING, Kleeer, Atlantic
- 6 BODY MUSIC, The Strikers, Prelude
- 7 AL NO CORRIDA, Quincy Jones, A&M
- 8 HEARTBEAT, Teena Gardner, West End
- 9 PARADISE, Change, RSO/Atlantic
- 10 DON'T STOP/DIY AGAIN, K.L.D., Coast
- 11 HIT N' RUN LOVER, Carol Jani, OP
- 12 FEELS LIKE I'M IN LOVE, Kelly Marie, Coast to Coast/CBS
- 13 WALKING ON THIN ICE, Yoko Ono, Geffen
- 14 WON'T YOU LET ME BE THE ONE, Michael McGlothy, Airwave
- 15 RAPTURE/THE TIDE IS HIGH, Blondie, Chrysalis
- 16 TANTRA THE DOUBLE ALBUM, all cuts, Tantra, Imports
- 17 11 ALL AMERICAN GIRLS/HE'S JUST A RUNAWAY, Sister Sledge, Cotillion
- 18 GET UP (Rock Your Body), 202 Machine, Fire Sign
- 19 DOG EAT DOG/ANTMUSIC/KINGS OF THE WILD FRONTIER, Adam And The Aunts, Epic
- 20 PULL UP TO THE BUMPER, Grace Jones, Island

RECORD MIRROR

TEN SONY WALKMAN 2 STEREO CASSETTE PLAYERS TO BE WON

Fancy listening to your favourite cassette in FULL STEREO while you're walking down the street, sitting on a bus or doing anything else for that matter AND knowing that no-one is going to tell you to turn it down (because you're the only one who can hear it). Sounds appealing? Then this competition is for you - we're giving you the chance to win the very latest in personal hi-fi, the Sony Walkman 2 stereo cassette player. The Walkman 2 has just been introduced and it's the smallest, lightest, most advanced player around. In fact it's barely larger than the cassette it plays.

THE SONY WALKMAN 2

The Walkman 2 comes complete with feather-light headphones, batteries, demonstration tape, battery case and a carrying holster. There is also a metal tape selector, to ensure the best possible performance from metal tapes, a muting button, so you can hear external sound without removing the headphones or stopping the tape and a special new feature, front operated touch controls.

Sounds good? Well what are you waiting for. BE ONE OF THE FIRST TO OWN THE NEW WALKMAN 2 - ENTER OUR COMPETITION TODAY!

HOW TO ENTER

By now your head should be buzzing with all the advantages of the Sony Walkman 2. So what we want you to do is study the six advantages to winning a Walkman 2, that we've picked out of thousands, then place them in what you consider to be their correct order of importance for a Record Mirror reader by putting a number in the adjacent box, e.g. if you think that sentence C is the most important advantage put a number 1 in the box next to it and so on with all the other sentences until they are numbered 1 to 6.

Once you've done that send the completed coupon to: **Record Mirror/Walkman 2 Competition, PO Box 16, Harlow, Essex CM17 0HE** to reach us by 22nd May 1981.

RULES AND REGULATIONS

The prizes and competition are exclusive to readers of Record Mirror in the UK only, excluding employees of Spotlight Publications Ltd, Sony UK and any subsidiary or associate company. The closing date for all entries is 22nd May 1981. All entries will be judged by a panel of judges including the editor of Record Mirror. The judges' decision in this and all matters concerning the competition is final and legally binding.



ENTRY FORM

Number the following sentences from 1 to 6 in what you consider to be the correct order of importance. Put number in adjacent boxes.

Winning a Sony Walkman 2 means you can:

- A. pretend you haven't heard the conductor when he asks for your fare.
- B. listen to your favourite music while reading Record Mirror.
- C. forget about forking out a year's salary on hi-fi.
- D. listen to it in your nuclear fall-out shelter.
- E. block out the sounds of extra loud breakfast cereal.
- F. watch Top of Pops all the way through (with the sound off).

Name _____

Address _____

Age _____

Cut out and send to
**Record Mirror/
Walkman 2
Competition,
PO Box 16,
Harlow, Essex CM17 0HE.**

