

SPECIALS

RECORD MIRROR

Part 2
GARY NUMAN

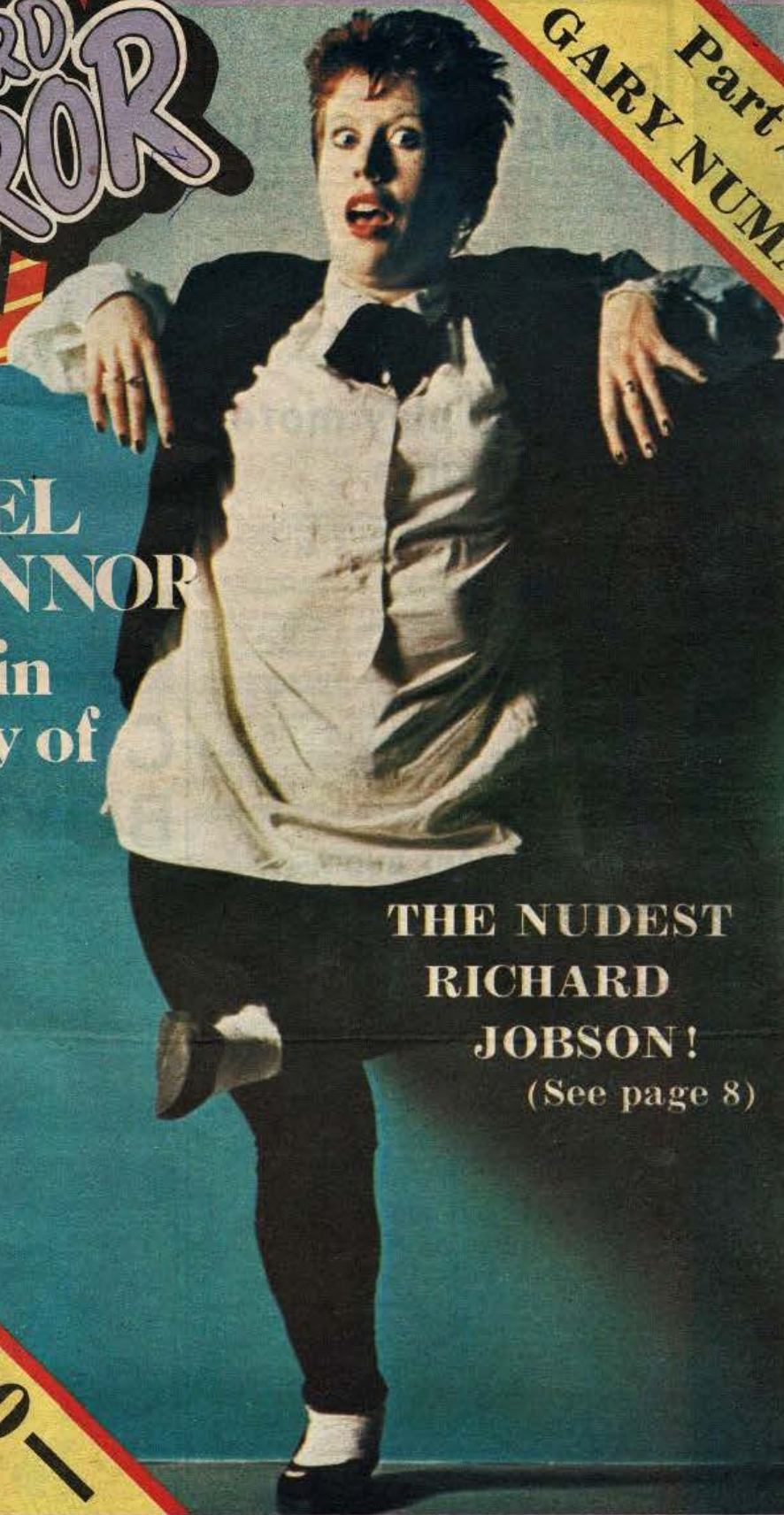
HAZEL O'CONNOR
A life in the day of

THE NUDEST RICHARD JOBSON!
(See page 8)

— UB40 —
In colour

JAM • KRAFT WERK • UK SUBS • TEARDROPS

Pic of HAZEL O'CONNOR by JILL FURMANOVSKY



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Distributed by

Spotlight Distribution Ltd

1 Benwell Road, London N7

TAX

01-807 8411 c1981

Morgan Gramplan Ltd

Calderwood St

London SE18 6QH

Registered as a newspaper at the Post Office.

Published by Spotlight Publications Ltd

48 Long Acre, London

WC2E 9JT

and printed by

South Eastern Newspapers Ltd,

Larkfield, Maidstone,

Kent, ME20 6SG

GARY GLITTER JOINS THE CIRCUS

GARY GLITTER takes his extravagant stage show a step further this summer — when he teams up with circus stars to play dates around the country in Gerry Cottle's big tops.

The ageing seventies glitter star has his name printed on all the tents and circus vans under the banner 'Gary Glitter's Rock 'n' Roll Circus'. Already nine dates have been confirmed for the tour, but it will carry on at circus sites around the country throughout the whole summer.

He kicks off at the regular circus site at Reading on July 3 and 4. Then at sites at: Oxford 6, Swindon 8, Bristol 10 and 11, Gloucester 13, Leeds 20, Dundee 29, Carlisle August 8 and Lancaster 10.

Tickets for all the concerts are £3 and £4 for the extravagant shows and are available from normal circus ticket offices in each town. The big top holds about 2,000 people.

A single is also released to tie in with the dates, appropriately titled 'When I'm Up I'm Up' with the B-side called 'Wild Horses'.

A spokesman said that Glitter has already been rehearsing for the shows, and last week was riding a bicycle on a high wire!

Specials play more outdoor gigs

THE SPECIALS have lined up two more outdoor gigs — following their return to home in Coventry last week where they headlined an anti-racist festival.

On Saturday (June 27) the group play a straightforward gig in Rotherham at the Herring Thorpe Playing Fields. It is a free concert paid for by the local council.

And the following weekend the group headline another anti-racist gig in Leeds promoted by the Anti-Nazi League and Rock Against Racism — also free.

Playing on the same bill are Misty, The Au Pairs and Aswad under the banner 'Northern Carnival Against Racism'. It takes place at Woodhouse Moor and starts at 11 am. The carnival includes a march through Leeds with floats on which other bands including the Mekons, Another Colour and various steel bands will be playing.

Coaches are being sent to the carnival from many cities around the country, giving fans a chance to see the group live. There is no tour planned for the near future.

They leave from Liverpool Pier Head at 10.30 am. Sheffield Sheaf Valley Baths at 9.30, Manchester St Peter Square 9.30, Hull Ferens Way 9.30, Leicester Secular Hall 9.30, Bolton The Albion Moor Lane 10.15, Oxford Transport House 8.00, Huddersfield St Georges Square 10.00, Newcastle Bridge Hotel 9.00, Birmingham Hall of Memory 9.00, London York Way (Kings Cross) 8.30, Edinburgh TG Pigardy Place 6.00 and Leamington Spa Pump Rooms 9.00.

Tickets for coaches vary in price from between £1 and £7, depending on distance. Details for transport can be obtained by ringing 01 351 2623 and 0532 39071, extn 32.

KINKS, HACKETT, BUDGIE CONFIRMED FOR READING

MORE NAMES for Reading Festival, including the Kinks, Steve Hackett and Budgie, were confirmed this week.

The Kinks will be headlining the final night of the festival on Sunday August 30, but slots for all the other bands announced this week haven't as yet been allocated and festival organisers say they will be announcing the main attraction shortly for Friday night.

Apart from the above mentioned bands the roster of acts reads so far: Rose Tattoo, Midnight Oil, Trust, Roy Wood, Nine Below Zero, Lightning Raiders, Reluctant Stereotypes, Andy Allen's Future, Parachutes and Long Tall Shory.

As revealed some weeks ago, guitarist Billy Squier and his band will be appearing on Saturday night and three other American outfits — the Outlaws, Marshall Tucker Band and .38 Special will also be appearing during the three day event.

Three day season tickets for the event priced £14.50 go on sale this week. The price includes camping, car parking and VAT. Tickets are available (enclosing a SAE) from NJF / Reading Festival, PO Box 450, London W1A 4SQ. Postal orders should be made out to NJF / Reading Festival. The organisers say that these tickets will be available by mail only and individual tickets for each day, priced £5.50 for Friday and £7 for Saturday and Sunday, will only be available from the festival sight in Richfield Avenue, Reading.

Undertones out and about, at large and so on

THE UNDERTONES follow up their 'It's Going To Happen' single next week when they release a double A side.

Entitled 'Kiss In The Dark', it is a totally new track while the other side is a re-recorded version of 'Julie Ocean' from their album 'Positive Touch'.

It marks the tie-up with Teardrop Explodes mentor David Balfe who co-produced the single with Hugh Jones. Balfe has worked with both the Explodes and Echo And The Bunnymen.

The band — who have just finished a 39-date British tour — are also confirmed to headline the Macroom Festival in Cork, Ireland on Sunday, June 28 when Wishbone Ash are also playing. The group follow Elvis Costello, who headlines on Saturday.

And they are playing an extra English date at Exeter University on June 28 before going off to Europe in July.

BUNNYMEN MAKE PROMISE

LIVERPOOL BAND Echo And The Bunnymen have a new single out on July 3 entitled 'A Promise'.

The track is taken from their new album 'Heaven Up There', while the B side is a new track called 'Broke My Neck'. It is available on 12-inch which is a limited edition containing a seven-minute version of 'Broke My Neck'.

A tour will probably be scheduled here towards the end of this year.



Chrissie Hynde and Pete Farndon: first UK dates for Pretenders in nine months

CHRISSIE'S BOYS BACK

THE PRETENDERS play their first British dates for nine months next month taking in some venues "slightly off the beaten track".

The group are playing 13 dates — their first appearance here since October last year — mainly in the South of England along with two Scottish gigs.

Dates are: Inverness Ice Rink July 15, Aberdeen Fusion 16, Redcar Goatham Bowl 18, Mansfield Leisure Centre 19, Bath Pavilion 21, Torquay Town Hall 22, St Austell Coliseum 23, Poole Arts Centre 24, Portsmouth Guildhall 25, Aylesbury Friars 27, London Hammersmith Palais 28, Guildford Civic Hall 29 and London Hammersmith Odeon 30.

Tickets for all dates are on sale now and priced at £3.50, Hammersmith Odeon prices are £4, £3.50 and £3.00.

The group have been in the studio for much of this year working on their second album — but no release date has been set.

NEWS EXTRA . . . for all the rest of the week's top news see page 19.

... and Tom Johnston



After the adverts, watch T.V.

Music biz crumbling

THE BRITISH music industry is crumbling... and that's official.

Record industry trade association, the BPI — which represents all the big record companies — has reported mammoth drops in album sales. And singles sales have also gone down, causing executives in the already hard - pushed music industry more headaches.

But people are still buying the same amount of records. The problem is many are manufactured abroad and then imported. Album sales dropped by 18 million last year — about the same amount that were imported from such countries as Portugal and Canada.

BPI chairman also blames people taping more records at home for the 15 per cent drop in sales. Blank cassette sales increased by 18 per cent to over 69 million last year.

Pre-recorded cassette sales went up last year, too, which shows that people are turning away from their record players to cassette recorders.

But that will not make the record industry any happier. Already hundreds of employees in the music business have been made redundant with whole factories closing down.

Now that the cut - backs have reached their limits, companies will now look to ways of signing less bands. Britain, with a world - wide reputation for creating new talent could well lose that title with a vast reduction in the choice of records available.

The music industry will be looking for acts that are "safe", and that can be exported abroad easily. So there will be less new music and more albums and singles from bands that appeal to a wide age band and don't try risky ideas.



IT'S ONLY just over a year since HAZEL O'CONNOR shot to fame as Kate in the movie 'Breaking Glass'. Now she's managed to take over Kate's role in real life, with a string of hit singles under her belt. And with her packed career as singer, actress and author who better to start our occasional series of 'A Life In The Day of...'? Find out about the real Hazel O'Connor on page 4.

CONTENTS

PLUS! Part two of GARY NUMAN's most illuminating interview to date, with the full details about why he quit the stage, what he wants to do with his life and why he considers himself a failure. "I could dig my dog up and stuff it and it would be back but it wouldn't be alive," he says. "It would be exactly the same if I did concerts again. It just isn't real." Read the rest of Numan's unique thoughts on page 13.

PLUS! Sit in with the wives and the girlfriends, the anarchy and the home comforts, the big thoughts and the even bigger ideals... and who else could that be with but UB40? Sunie brews the onslaught, and finds that living in Walsall (or even in Birmingham) isn't nearly as bad as it seems. The future starts IN COLOUR on page 18.

PLUS! The rest and the BEST of our regular features, with Smokey Robinson, Kirsty MacColl, the unknown Elvis (really!) and the roughest Richard Jobson (we kid you not!) taking over News Beat, page 8. All the singles reviewed by Wade Nicholas, page 10. Your job problems given an airing with a 'Rox Jobs' feature in Help!, page 12. The week's top albums, page 15. The Specialists top the bill of live action, page 16. TURN ON to what's happening with News-Extra, gigs, tours, releases, TV, radio and films, page 19. Check out the disco scene with James Hamilton, page 23. CHARTFILE with all the top charts, Specialist Songwords, Kate Robbins Star Choice, Midge Ure Profile and Chartfile, page 27. And end the week on a high note with Malman, page 31.



Boomtown Rats minus Gerry Cott.

Rat leaves the ship

THE NEW - look Boomtown Rats are now a five - piece as guitarist Gerry Cott has left the band.

The group have made it clear that he will not be replaced, and hinted that the split was amicable when manager Fachtna O'Kelly said that he has been with the band from the beginning and "You can't replace

someone who has been a friend for five years".

In two weeks time the Rats return to the studio to work on a new album to be released later this year — their first as a five - piece. But Cott was not a kingpin of the group, and any new musical departure will probably be down to Geldof and Fingers rather than a depletion of the group.

OMITD AND SONY COMPETITION

The 10 first prize winners who get a signed copy of 'Organisation' and a special OMD sweatshirt are: Jerry Gardner of Southampton, Beverly Maister of Ipswich, Keith Edwards of Marseydale, Andy Humphreys of Bexley, Martin Ling of Enfield, Philip Bugler of Rhondda, Kevin Cawley of

Lanarkshire, Heather Burns of London, Peter Smith of Oxford and Mark Parsons of Feltham.

140 runners - up have been sent a copy of 'Organisation'.

Winners of the Sony Walkman Competition are: Gavin Long of Aylesbury,

Richard Camps of Battersea, M. Barwick of Huddersfield, Richard Rowlands of Birmingham, Steven Stone of Cardiff, Brian Crisp of London, Terry Brassington of Heywood, Roland Summers of Wolverhampton, Annie Hall of Wokingham, K.P. Soh of Barking.

TV Smith's EXPLORERS



'The Last Words Of The Great Explorer' is the debut album from TV Smith, formerly of The Adverts, and it features the current single 'Have Fun'.

'The Last Words Of The Great Explorer' KRL 85087 ... 40-85087

First 10,000 albums include FREE 2 track single



ON TOUR

- JUNE
27 - MIDDLESBROUGH, Rock Garden
- JULY
1 - LONDON, The Venue
2 - SHEFFIELD, Limit
3 - BIRMINGHAM, Cedar Ballroom
4 - MANCHESTER, Apollo
10 - MANCHESTER, De Ville
18 - LIVERPOOL, Bradys

A LIFE IN THE DAY OF Hazel O'Connor



HAZEL O'CONNOR, 26, cemented her stardom with a star role as pop singer Kate in the film 'Breaking Glass'. After the film's success last year Hazel went on to become a chart star in real life. She now lives in London's West Hampstead with her dog, Sam. In September she publishes her autobiography 'Hazel - Uncovered Plus.'

“MY DAY usually begins around 11 o'clock when I get up and drag on my old terry towelling dressing gown which is a remnant of the 'Breaking Glass' film. I'm on this peculiar diet just now which allows me the luxury of strawberries of cream so I'll have a large bowl for breakfast.

It works, you know — I've lost half a stone already and I've only got another stone to lose. I only read newspapers on a Sunday morning, the rest of the time I can't be bothered going out to get them. I manage to drag myself out on Sundays to get the *News of the World*, the *Sunday Mirror*... anything with a good bit of gossip in it I'll buy! I don't bother with all those intellectual ones you're meant to read all day, though I'll look at the colour supplements if I'm at a friend's house.

What do I do once I get up? Um, what does anybody do? Number one I'll take my vitamins, I'm a great believer in that, specially if you're on a diet, and then I'll brush my teeth. I'd probably have a bath and if my dog Sam's about I'll take him for a walk. He isn't just now 'cos he's at my mum's. I'm in the studios all round the clock and it wouldn't be fair on him, so at the moment I call round at my friend Annie's and go out with her and her dog George.

My dog's a dirty little bugger. Anything he sees on four legs he gets on top of. He used to really embarrass me in my old flat 'cos he'd

have all his doggie chums come round and have poofy orgies in the garden.

Anyway, after Sam's had his walk I get on my bike and cycle down the high street. I love shopping. I'm in and out of every shop in the street. Then I pedal back to the flat and get on with my housework. I love polishing! It's so therapeutic, and you don't half feel smug when the room's gleaming.

Last week I got up and painted the whole bloody living room before I even got dressed. I'd been out to a friend's house the night before and it was so clean and white that I had to do mine up. It looks a lot better now.

Sometimes I play on the piano for a bit before coming in to work on the tube. I wear a beret and nobody recognises me; I think of lots of ways to be free. I might look a wally but it works. It's the red hair, you see. They recognise that and nobody gives me a second glance when it's tucked out the way.

Lunch ends up being the rest of my breakfast two hours later, something like egg on toast or cake and a cup of tea when I'm really tired and can't be bothered cooking. I don't like pubs, so I don't go in them at all. I don't know how people can have pub lunches when you've got to sit in a tiny room with a smokey atmosphere. I like drinking champagne and you can't buy that by the glass in pubs, anyway.

What I do in the afternoon depends on where I am. If I've had to come into town for a business lunch I'll be back for about three hours and I don't get too much done. If I'm at home I sit down in my music room and try to write. It takes me quite a while to get things up because I'm not electronically minded.

Otherwise I come into town, maybe go down the studio. I always try to start at one o'clock, apart from when I'm filming when half your bloody day's gone already! I'm working with Chris Langham who was in the first series of 'Not The Nine O'Clock News' and also did the Muppets, we're writing a film for a video-based company on my biography. I'm writing it in book form also and that should be out around the end of August. It'll be about the silly things in my life like being in rubber dinghies being bombed in Beirut.

Both the video and the album I'm doing just now refer back to the book. It's really exciting for me to write with writers I admire. It just works so much better.

I look forward to dinner, which usually consists of something like fish or chicken with a salad, followed by the old strawberries and cream and a cup of tea.

After that's slid down I get on my old Raleigh

Racer again and visit some friends. I bought the bike when my car was nicked. I thought to myself it's summer time, a good time for exercise, and got it. Mind you I only use it for local travel, you wouldn't catch me going near the centre the way people in London drive. No consideration for cyclists.

I like entertaining people so I quite often have chums round for a meal, and then we can watch the video. My record company gave me one not so long ago so I swap cassettes with my friends.

Occasionally I got out to a club because I like dancing. Steve Strange's club is good — no one bothers me there because they're all too bothered with themselves. I also try to see at least one film a week, later movies are such a laugh. The crowd which goes to them are usually so nutty. I don't know why they attract such funny people.

Bed time comes around 2.30am. I normally read a bit before I turn off the light. I'm reading *Life After Life* just now, which is all about what goes on after you're dead, how you pass into a different world. It's a comforting book to

read before you go to sleep because you think, oh well, if I pop off tonight at least I'm going somewhere nice. Night time is the best time to read. You absorb so much more.

I'm also reading a book about how to survive a nuclear war. It's all about how to cope with nuclear fallout. I'm one of life's survivors. I'd want to live anywhere rather than not live at all.

I've just bought myself a flat in West Hampstead. It's got two bedrooms and it's on top of a mansion block, which means I can turn the roof into a garden. I like my home, it's cosy and people always feel at home in it. It's not the sort of place where you're scared to move in case you break or spill anything. I like arranging a nice place for my friends to come.

The only thing I don't like about my flat is it always looks so messy, but that's more my fault. I'm a clutter merchant you see, I just can't put things away. I hide things; I take my clothes off and leave them in a heap, then a few days later I'll hide them behind the wardrobe. It's only when I want to wear them again I'll hunt them out. It's the same all over my flat.

It's funny, my own private life hasn't changed since I've become successful. Obviously my public life has, people recognise me and guys treat me differently. I'm not taken at face value, they look at me and say gosh! that's Hazel O'Connor giving me the eye.

I eat the same, the only measure of my success is now I always have champagne in the fridge.

In a few years I'll be too old to sing. I don't want to be doing that for ever. I'll concentrate on acting after that. I'd like to get a Brechtian cabaret together in about five years, in fact I've started work on that with someone else right now.

I'll end up in Ireland and get the fresh air I need. Most of my family are in Galloway, and I intend settling there in a few years' time. I'll have to learn Gaelic first because few of them speak English.

Did I ever think I'd be successful? Well, I've always been semi-successful at anything I've done but then anyone can be if they apply themselves. I never stepped over the line before and took the chance. I think the reason why I'm successful is my enthusiasm. People like it.

With enthusiasm you can win the world.



In the studio



Getting the veg

EXECUTIVE CLASS

ON TOP is ol' Smokey — Robinson that is — and that's a place that he has become used to in a 24 year career, justifying Bob Dylan's description of him as "America's greatest living poet".

William Robinson was born 41 years ago in the motor city of Detroit. It was in 1957 that he took his Miracles to audition for the manager of Jackie Wilson and caught the eye of songwriter Berry Gordy.

His first single, 'Got A Job', went straight to the top of the r'n'b charts. The ensuing paltry royalty cheque forced Gordy to form his own label — Tamia Motown — and its success is now a legend.

Smokey Robinson and the Miracles were one of the mainstays of the label's meteoric rise, along with Diana Ross and the Supremes, the Temptations, the Four Tops, Marvin Gaye and Gladys Knight and the Pips.

With Robinson's compositional abilities and his immaculately pure falsetto the group piled the hits high with songs like 'Mickey's Monkey', 'Going To A Go Go', 'Tracks Of My Tears' and 'Tears Of A Clown'.

In the absurdly talented Motown organisation Smokey was one of the leading lights, he wrote and produced hits for Marvin Gaye ('Ain't That Peculiar'), Mary Wells ('My Guy') and the Temptations ('My Girl'), and in between touring, recording and writing, Smokey also sat in the Vice-President's chair, administering and guiding the Motown corporation.

In 1971 he left the Miracles to concentrate on his executive pursuits but boredom soon forced him back to creating music and he

released the first of his 10 solo albums in 1973, called simply 'Smokey'.

Acting lessons led him to roles in the popular American TV series 'Police Story' and 'Police Woman' though he now describes his performances as "pitiful, a horrible experience". He also composed the film score to the film 'Big Time' in 1977.

But he's still thrilled at reaching the top slot with 'Being With You', as he nears his silver anniversary as a singer.

He says: "It doesn't matter how many hit records you may have had before... it's always a great feeling. In fact, the older you get, the more appreciative you become!"

By MIKE GARDNER

FAITH AND HOPE

FALLING TICKET sales? Bob Dylan not a sell-out? All true perhaps, since the turore of Dylan's last visit seems to have been replaced by a devastating lack of interest among British punters.

But not that the man is worried. He's actually looking forward to playing in front of British audiences, as he revealed to Capital Radio only last week. The British are more spontaneous, quoth the master. They accept new arrangements of old numbers whereas the Americans accuse me of being new wave or disco.

I'm taken for granted by the Americans, but not in England, were his last words. And since it's likely he won't be playing to full houses (the shock!) we'd better hope he's right.

ONE LINERS...

Wimbledon week weather is with us already, but it didn't do the Specials and Hazel O'Connor much good at their outdoor do in Coventry; they attracted a measly two and a half thousand audience to the five thousand capacity Butts Stadium... still, they could have worse problems, like Blaine Rieganer of US weirdos Tuxedomoon, who was run over in Amsterdam last week and sustained serious injuries... Steve Strange and two lady companions minced down to Ascot and had a bit of bother getting into the Members' Enclosure, until Steve persuaded the official at the gate that his pin-striped gaucho outfit was in fact a South American morning suit, needless to say he was still miles behind Lady Di in the fashion stakes... a recent all-star bash at New York's Savoy Hotel saw Meatloaf, Elton John, Ian Hunter and Rick Derringer together on stage Island Records currently in good spirits (70 proof) after gaining their first ever platinum record with Steve



Strange and friends: gauchos a go go at Ascot

Winwood's 'Arc Of A Diver' in the US... Squeeze, Joan Armatrading, Hazel O. Siam and Jools Holland all sipped cocktails with their paymasters when A&M Records threw a party at the posh Royal Berkshire Hotel the other night... the Scars sold out their recent Dublin gig, only to have the venue's back doors bombed by irate fans unable to get in... Scandinavian cutie Vrina Lindt, who accidentally wandered into this column last week, is back again; this time it's because her London dates at the Embassy, Barracuda and Venue have been postponed — and that's your last plug, sweetie.

Bill Nelson, who has been producing Canuck enigma Nash The Slash, is tipped to be at the controls for the next Orchestral Maneuvres In The Dark waxing... One Liners proudly announces the return of the Notting Hill Norman! yes, ageing Gallic heart-throb (no, not Sacha) Jean-Jacques Burnel is up to his old tricks again; RM features ed Mike 'brave men run in my family' Nicholas found himself on the end of the Strangler's boot when they met in Noo Yoik recently... talking of Nash the Slash, as we were a couple of items back, the Bandaged One has just become the first ever support act to get through an entire European tour with the temperamental Tubes... the latter ran into a spot of bother when they turned up for a personal appearance at the Oxford Street Megastore on Monday; they were on the back of a truck, not a very practical idea, and singer Fee Waybill ended up under arrest for obstruction... Shock have been up to the old in-store appearance lark, too; we spotted them piling out of the back of an old Cortina (in full stage apparel, mind you) on Saturday and making their



Fee Waybill gets his collar felt. Pic by George Bodnar

way past bemused shoppers into Top Shop... famous podgy pianist Mr Elton John played at Prince 'Randy' Andy's birthday beano at the weekend; Eli has his own modest gaff near Windsor, so he didn't have far to go to Andrew's Mum's semi, where the party was thrown... pundit Jonathan King has "exposed" a new type of hype which he claims is being practised by British record companies; the scam is that they ship out faulty records to the shops, and when customers return them and demand new copies, the replacements are notched up as extra sales — sneaky, huh?... finally, a heartwarming tale from beleaguered Port Vale; soon to be the unfortunate site of a heavy metal fest featuring Black Sabbath and Motorhead; a group of old ladies who live near the 'venue' (the local football ground) tried unsuccessfully to have the event banned 'cos of the likely (ahem) disturbance — well, the promoter of the bash has invited the ladies on an all-expenses-paid trip to Blackpool on the day, miles away from the 40,000 de-cemmed subhumans rampaging around their homesteads... doncha love a gossip column with a happy ending?

SPLIT ENZ

LASER-ETCHED SINGLE



STEP AHEAD TOUR

- JUNE
- 25th GUILDFORD Civic Hall
- 26 NOTTINGHAM Rock City
- 27 LIVERPOOL Royal Court Theatre
- 28 MANCHESTER Apollo
- 30 CARDIFF Top Rank
- JULY
- 1st LONDON Hammersmith Odeon
- 2 PORTSMOUTH Guildhall

ONE STEP AHEAD
B/W **IN THE WARS** (previously unreleased)



DEPARTMENT-S



GOING LEFT RIGHT

NEW SINGLE



**ON THE
JOBBO**

WHAT'S ALL this, Jimmy? Old 'Skidmarks' on the Jobson? Well according to Honey Bane — that's the boller doing the backstroke — Scotland's answer to Larry Olivier really does put the willies up her in this "love" scene from their incomprehensible and boring play 'Demonstration Of Affection', currently showing in London. Well I dunno, from where we were sitting in the second row it looked a pretty limp performance. MOTHER PALM.



**There's a girl who
writes good pop songs
swears she's sober**

WITH A title like 'There's A Boy Works Down The Chip Shop Swears He's Elvis' you'd think there'd be a funny story behind it. You couldn't be more wrong.

"Why do artists paint pictures? Why do authors write books?" cries Kirsty MacColl when I ask what motivated her to compose the song. I was beginning to experience how vivid this girl's imagination was, and how she managed to write the above single, even is she wasn't saying so in as many words. The fact that she'd polished off a vast amount of brandy during her day's worth of conveyor-belt interviews didn't aid matters either.

You might recall that this young woman with a penchant for very short skirts (the Ed would give her a job in here any day) had what is termed as an airplay hit with 'They Don't Know' on Stiff roughly 18 months back. What this means is the DJs loved it but no-one bought the darn thing. Anyway, the poor girl didn't get into the charts and shortly after this non-event, parted company with the label.

"I became very prolific after that and spent a lot of time working on new material," she says now. "I had a single called 'Keep Your Hands Off My Baby' at the beginning of this year which didn't do anything either."

"Funny enough that didn't upset me so much because it wasn't one of my songs so it didn't seem like a personal attack on my composing."

Undeterred, Kirsty continued writing and recording material for her forthcoming LP, co-writing with Lu Edmonds (her long standing guitarist), Phil Rambow and Phil Johnson. As 'Elvis' is different from 'They Don't Know', so is the material on the album.

"I'm still kind of jet lagged from recording it, but even I'm astounded by its continuity," she says. "I've used the best of all my stuff and I was a bit worried it wouldn't flow, so it came as a pleasant surprise, even though there are many styles."

"The hardest part is working out the arrangement because I feel too strongly about my songs to let someone else put their ideas over it. It's a very personal thing, and since other people interpret songs differently, they might change the whole aspect of the song."

Kirsty's been writing songs seriously since she was 17, and admits coming from a musical family helps, if only in the fact they didn't try to prevent her from getting into the business. Now, at 20, she has to face the prospect of live gigs.

"I will be going out on the road but I'm terrified at the thought," she moans. "However after seeing Bruce Springsteen (who else?) I've either got to get on with it or slit my throat. Apart from anything else, the on-the-road life doesn't appeal to me at all; it's not my idea of heaven."

Sadly as an interviewee, Ms MacColl is seemingly devoid of revelations. The most interesting thing I learned during our discourse was that her brother is an acupuncturist.

But as a songwriter she is very talented. The moral, I suppose, listen to her music, not her thoughts. DANIELA SOAVE

**TAPE
JAPE**

A NEW blank tape promotion featuring Blondie, AC/DC, Jam and Queen among others has brought condemnation from both record companies and artists. Leading tape manufacturer 3M is now offering two Scotch Ferric C-90 cassettes retailing at £1.95 with "two attractive free pop badges". Other groups featured are Boomtown Rats, Clash, Darts, Sham 69, Stranglers and Showaddywaddy.

Most of the groups are said to be angry that the bands' names are being used without their previous knowledge or permission. Polydor Records — which has both the Jam and Sham 69 signed — have condemned the scheme and have decided that in future all Polydor UK recording contracts will have a non-negotiable clause which will prohibit any association with the sale of blank tapes.

While Chrysalis, which is attempting to buy Blondie out of their Ampex blank tape endorsement ad contract, are not happy to hear that the same band were being used in another blank tape promotion.

Doug D'Arcy, Chrysalis managing director commented: "Anything the blank tape manufacturers do to link blank tape with recorded music is damaging." A survey by the music biz watchdog group, the British Phonographic industry, claimed last year that the companies lost an annual figure of £220m through home taping on blank cassettes.

The new future comes hard on the heels of Island Records controversial '1+1' series which featured an album on one side of a cassette and a blank tape on the reverse. MIKE GARDNER

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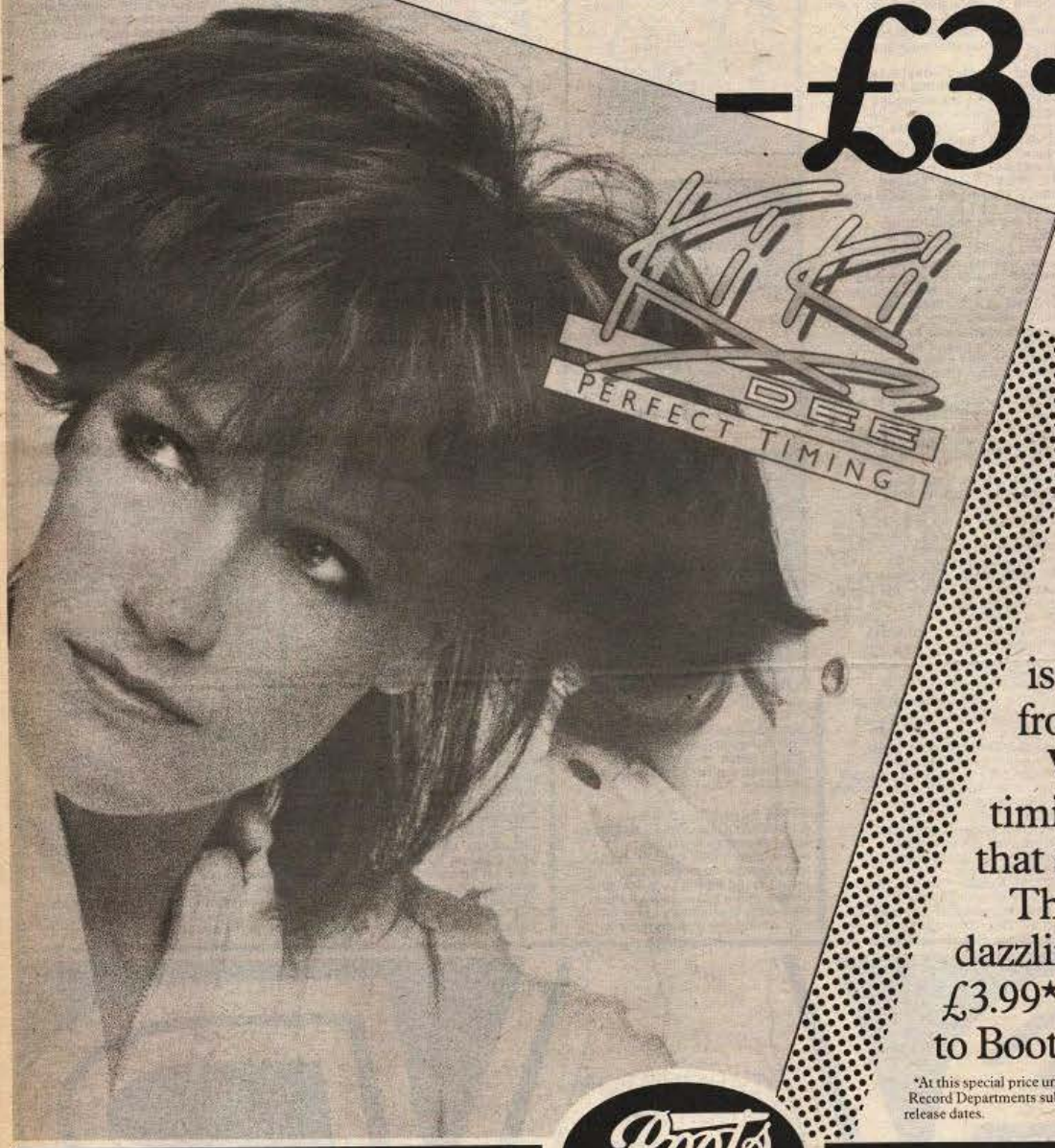


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KIRSTY MacCOLL: 'Where's the brandy?'

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for the Special Touch

BOING!!

THE FRESHIES: 'I Can't Get Bouncing Babies By The Teardrop Explodes'

Another concisely — titled epic from Manchester most modest hero since yours truly but, unlike Megastore (now the truth can be told), this is actually based on a real life situation. See, Chris Sievey has got 1,433 indie singles but couldn't get the aforementioned on the original Zoo label. Soooooo — one, two, free, four — a ludicrous 'Don't Like Monday's' — type piano lament bursting with aching melody, overblown tragedy and the Yizzible (as opposed to J Cooper Clarke's invisible) Girls going 'boing boing' on the wistful hook. Obviously a righteous pop classic but to be honest I don't believe a word. Great story, though and er, Julian does need the publicity, not like Chris who's in the middle of a successful nationwide tour and made an absolutely amazing decision not to play Crystal Palace (continued nearest psychiatric ward).

FINGERPRINTZ: 'Shadowed' (Virgin). Is now the time for Virgin's half-forgotten Jocks? Another fabulous song from the pens of Messrs O'Neill and Burnz right down to the central lump of Bogartian (as in Humphrey) melodrama. Superbly produced, great turn, quasi-Feargal Sharkey vocals, an equally good cut on the B-side, an extra track on the 12 inch, grovel flannel, burp, hic (continue next month's album review).

SHOWADDYADDY: 'Multiplication' (Arista). Hideoous.

TROY TATE: 'Thomas' (Why-Fi). Troy is a Teardrop who didn't play on 'Bouncing Babies' because at the time he was in Shake, the Rezillos off-shoot, that didn't (shake). Anyway, like a lot of boys in groups who can't get their own material aired, he's done a solo deal with the hip new RCA — funded label which recently rustled up that fun boxing match at the Hilton to promote the Sparks album. He's definitely got his head screwed on has young Troy, especially when he can get away with this, a childhood tale that gives some insight into what a junior Springsteen might be writing about had he been born over here.

Unfortunately, there the comparison ends, this being undynamic, over-produced (Phil Chapman and Richard 'Bad Timing' sound track Hartley?) and essentially a rip off without a cause. A disappointment, in case you haven't twigged.

COCKNEY REJECTS: 'On The Streets Again' (EMI). Culture vultures to a fault, these cuddly East enders come up with a little whose originality is surpassed only by the thought provoking nature of the lyrics and the surprise of the inclusion of a football terrace chant. Can't fault the Dylanesque whine and Byrds guitars, though!

THE WANDERERS: 'The Times They Are A-Changin'' (Polydor). Talking of which, here's Stiv and the boys making Jim go punk (remember that?). What with the implied fresh relevance, the piss — takingly

pompous fan fares and the remnants of Sham going the rest, there are more ironic angles here than in a literary critics trigonometry text book.

JIMMY PURSEY: 'Animals Have More Fun' (Epic). Meanwhile, the former leader of Scum 89 now finds himself with Epic, presumably through his connection with Godawful HM froggles Trust. Co-written with fellow SF — styled tortured artist Peter Gabriel this shows Jim The Baptist trying to drop us in the same hole that he's in. The puerile lyrical theme is off set by a grinding 'n' grandiose backing track, the whole shebang rescued by some mock — innocent backing vocals courtesy of the ubiquitous Honey Bane.

4 SKINS: 'I'm Mad' (Beatnote). Contrary to the fact that all their newborn males are supposed to be snipped, it seems America has 4 Skins too. This crowd have longer hair but don't sound much different to our Oil lot. Must be a moral there somewhere.

THE GROSS CLUB: 'Second Chance' (CaveMan). Tasteful week for names, eh? Actually there's a hint of the old shock horror manipulation tactics here since this is just a piddly liddle ditty about a geezer wanting, would you believe, a second chance. Gross? Pshaw! Eight out of ten for effort though.

DEPECHE MODE: 'New Life' (Remix) (Mute). Since this was heinously overlooked by the last reviewer, let's hear it for its 12in brother, blagged from the chief Mode outside Nottingham Gate tube station not half an hour ago. This isn't as commercial as 'Dreaming Of Me' but as with Orchestral Manoeuvres' post — Electricity releases, progression is preferable to over — poppiness. . . . and you can dance to it!

JAMES BROWN: 'I Go Crazy' (Polydor). Eek! Over to Mike Gardner. "Old Elvis song 1962-'63 — not as punchy as the original. Great song though. Ah, Mike, this has got to be simple of the week. . . ." Hang on, he's talking about:

WAS (NOT WAS): 'Out Come The Freaks' (Ze). Indubitably this months name to drop, Detroit duo with a slice of Phillystyle soul bludgeoned up to date by the extraordinary Parliament rhythm section. Irresistible, boppate and every other adjective one tends to associate with hot funk trotters previously only available on import.

EDDIE MAELOV AND SUNSHINE PATESON: 'Lines' (Human) (Extended Dance Mix 133 BPM).

Really delving into Hamiltonian territory here but this is too good to ignore as trendy Club For Heroes and Heaven types will anxiously agree. Humour, charm and personality feature heavily amongst its attributes, not to mention telephones hence the ultimately unambiguous title.

POSITIVE NOISE: 'Charm' (Stalk). Live, they're possibly the worst art — is — pain caterwaulers I've seen all year, but this remb ain't bad at all



featuring a sensibly softer vocal from handsome Rose Middleton and Stax of brass 'n' bleeps that'll doubtless endear it to denizens of the dance floor.

BETTE BRIGHT AND THE ILLUMINATIONS: 'When You Were Mine' (Korova). Presently resembling a Modette, our Bette's been around for a while too but hasn't made nearly as much moolah. Maybe that's because the former Deaf School pupil has never been into writing her own material though

she's a dab hand at poking others' especially if it's stuff from the sixties. This time round it's an opportunist pinch from Prince, whose overrated original is effortlessly improved upon here. Maybe to the extent of changing the kid's luck.

BIM: 'Romance' (Swerve). Musically BIM are as diverse as the bands they've supported these past six months — Beefheart, Gen X and yes, Prince again, to name but three. With the disco / funk thang heavily in vogue, that's what they've gone for this time round with a remade / remodelled edition of their previously unsuccessful release.

BILL WYMAN: 'Gross Ice Theme' (Polydor). Now 'ere's a geezer still worth his studio time — and using it, evidently since this is another installment of the silent Stone's five discs — on — four — labels seasonal assault. Meanwhile, like the rest of the LP the Green Ice theme is a great piece of film music — synths, saxes, the lot. Rather too up market for the movie, in fact, but that's a different story.

NASH THE SLASH: 'Novel Romance' (DinDisc). After the patchy album the man in the bandages slows down with a well planned package of shallow nostalgia, mellow technology and dreamy repetition marking a somewhat cynical transition from sonic assault to high grade aural wallpaper.

NAKED LUNCH: 'Rabies' (Rankup). A pulse beat as persistent as the anti — rockabilly yet pro — rockist futurists responsible for the drum machined morsel that bridges the gap between early Foxy and Depeche Mode and has already been banned by the Beeb. Recommendations can't come much higher than that.

HELEN WATSON / PERMANENT WAVE: (Joint EP) (Davenport). The Permanents purvey old fashioned introspective pop rock, taking a different angle from fellow Northerners like The Cheaters and Any Trouble but nonetheless bracketable in the same bag. Must be something they put in the water up there, but you'd never guess singer — songwriter Helen was from Stockport. More sub — Airplane, I'd say, and not too well done I boot.

THE SWIM: 'Can You See Me?' (ZimZam). Fairly run of the mill pop fare that falls to live up to early promise by crashing on a reef of limp — wristed harmonies on the hook.

THE OUTPATIENTS: 'New Japanese Hair Styles' (Albion). Ah! This is more like it. Nicky Tasso's boys and the memorable Member has also jimmied in on the production of this rumbly rock work out, repeated plays of which renders it almost as passable as its sleeve.

THE ASSOCIATES: 'Q Quarters' (Situation). Biding their time these erratic young fellows take an ethereal turn which goes on far too long and convinces not a lot.

TV SMITH'S EXPLORERS: 'Have Fun' (KRL). Tim was great with The Adverts and has moved musically

with the times. His voice is as versatile as ever and an admirable sentiment too. A pleasant surprise particularly after their disastrous Gristle Pest performance.

JEAN MICHEL JARRE: 'Magnet Fields Part II' (Polydor). More infuriating over — melodiousness from the guy responsible for a goodly amount of the little big beats today's synth kids go for. He's got a lovely wife though.

ROGER TAYLOR: 'My Country' (EMI). Well, Queen aren't exactly my fave rave but there's no doubting their drummer's multi — instrumental and vocal prowess. A worthy bit of barrier breaking but hardly top 40 material.

BUSH TETRAS: 'Boom' (Fetish). Big Apple girls at their best going boom in the night on a London label that will hopefully consolidate the success they had when gigging around town in the winter.

BAUHAUS: 'The Passion Of Lovers' (Beggars Banquet). Unlike alternative cult combos Killing Joke and Theatre Of Hate, I've never sussed the appeal of Bauhaus and this piece of unpassionate tedium is no exception. However, one understands that it will sell in fairly prodigious quantities.

VARDIS: 'All You'll Ever Need' (Logo). Yes, well there had to be some brain damage in here somewhere and this has the added cheek of suddenly taking over the volume control prior to the penultimate guitar solo. Either that or there's been a monumental production cock-up. Whatever, it ain't up to much even by their inconsiderable standards.

SAMSON: 'Riding With The Angels' (Gem). Slightly better. Nice axe break breaks up the powerchording but this ain't exactly original and may well have to rely on its picture disc status in order to chart.

JOHN MAYALL: 'John Lee Boogie' (J&M). Got to review this if only to justify wearing his '79 Brain Damage Club T-shirt all week. However, on the evidence of this, he still hasn't recovered from losing the largest private porn collection when forest fires demolished his LA pad the other autumn.

DEAD OR ALIVE: 'Number Eleven' (Inevitable). Green contact — lensed Pete Burns might be the ultimate clothes horse (Steve Strange doesn't come close) but his band play OK — if you like superficially impressive Classix Nouveau style Gothic rock, that is.

THE LAUGHING APPLE: 'Particulate' (Autonomy). Apart from their lovely name, their main claim to fame so far has to be almost getting a round of drinks out of me at one of Pissbag's leaving do's. This effervescent modern pop opus could well rectify the situation.

ROY WOOD: 'Down To Zero' (EMI). The old More Wizard might have abandoned his helicopter but certainly not his talent. An unshamed stab at the charts where Roy could find himself after a lengthy absence.

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Help



Dave Wakeling gets a mouthful.

Too many cooks . . .

CAULDRON CATERING set up in business because a roachie friend asked Susie and her partner Valerie to do meals for the crew, so they had inside help as a starter. But there are many other companies doing the same thing. Some are good, others turn out food that resembles school dinners.

If there are any budding cooks amongst you thinking of following Cauldron's example, my advice to you is think again. If you're out for a romance with the stars let me squash such notions because you won't have the time. And if you can't cope under pressure and come up with decent menus you won't last a week. The group expects you to provide them with something tasty and interesting, and are not interested in your whining excuses about burnt offerings.

Susie and Karen might not think what they do for a living is any hard sweat, but they're used to it. To someone not used to it, even if they do enjoy working in a kitchen, it's one hard slog.

If you've thought about this and you still feel confident, well good luck. You've got to start organising your kitchen. First of all you'll need a cooker. Gas ones which run from canisters are best for this and you can be set up anywhere. Then you'll need the flight case to cart it around in. Pots, pans, cutlery, cooking utensils, crockery, kettles, percolators . . . you'll have to work out how much you'll need of each, how you're going to store it easily and efficiently, then cost it.

All this comes to a tidy little sum, and it might be worthwhile making a visit to your bank manager.

It could also be worth your while making an appointment at your local citizen's advice bureau, who will instruct you if you need to apply for special licences, and could also tell you whether you're eligible for a grant.

Next of all you'll have to spread your good name around. Start by asking for the contract to cater at local gigs — provided the group hasn't brought their own caterer that is. This way, groups will get to know about you, and you'll gain valuable experience.

Once you feel confident about venturing out into the big unknown, write a press release about yourselves, giving examples of menus and prices. These you should send to record companies and managers . . . and then sit back and wait.

Easy? No. Costly? Yes. Worthwhile? Yes, it could be, but it's a big gamble which might not pay off. However it IS a satisfying career, and if any of you do try it, we'd like to hear how you got on.

pancakes, trifle made with vegetarian jelly, and stoshings of sherry — all varied and nutritious meals.

The kitchen is always a haven, even when it turned out to be a little orange outhouse in St Austell. One thing you immediately notice is how Susie and Karen manage to conceal the amount of organisation they put into their work, so that there is a relaxed home - from-home atmosphere.

Once breakfast was finished — about 2.30 pm — and I'd washed up, we set to work on preparing the evening meal. The Beat usually prefer to have finished eating a few hours prior to their performance, so we had to get our skates on. While Susie put the roast into the oven and started on the Yorkshire puddings, Karen chopped vegetables for her soup and I landed the job of peeling a mountain of potatoes, after which I was rewarded by the more soothing task of decorating the trifle.

During this welcome lull, Karen told me that a lot of thought and preparation goes into catering on the road. "You've got to have a clear idea well in advance of what your menus are going to consist of so there are no similarities. You've also got to be well stocked because if you forget a certain ingredient it's not as though you can just nip round the shops and get it."

"And if you think you're going to look glamorous, forget it. There's hardly any time to stand about and watch the group. After you've finished serving dinner you've got to set the buffet in the dressing room for when the gig is over, then wash up and pack everything away again!"

EVER FANCIED working in the music business? Ever wanted to be part of the wecky, upside-down world which escapes convention? You don't have to be tied down to being a roadie or a member of a band (good when you're not musical!) to be part of the big family — there are hundreds of little cogs that turn the big wheel.

So starting this week, we'll be taking a look at the many and various jobs connected with the record industry.

And we begin with a peek into an unlikely place . . . the kitchen. Record Mirror joins Cauldron Cookery on the road for the most unglamorous rock job of all.

Eat with the beat

"GO ON, ask me how I feel, I've peeled 20 pounds of spuds, cooked breakfast for a never-ending stream of ravenous roadies, whipped gallons of cream and decorated two mammoth trifles with it — carved my way through 20 pounds of roast beef, made sandwiches, helped dish up dinner to the multitude and in between all that, been elbow deep in dishwater at the kitchen sink. Go on, ask me how I feel.

Shattered!

But there's a reason for this venture into the world of haute cuisine; I decided to investigate less orthodox jobs connected with the music industry and on the — road catering was top of the list. So I volunteered as an extra kitchen skivvy to Susie and Karen of Cauldron Catering and joined them on the last few days of the Beat tour.

The fact that the Beat are still alive at the last count means as a cook I'm not too bad, but I nearly killed myself with the effort. It sounds really romantic bringing a bit of friendly home cooking to road-weary musicians, but . . . it's bloody hard work!

Apart from the show at the Rainbow where the numbers swelled considerably, we were cooking for roughly 35 people. That's not 35 people at one sitting though . . . there were droves of band members and roadies drifting in and out all day. So instead of one organised synchronised sit-down, you were serving a main course to one person and a snack to another.

Organisation seems to be the key to banishing frayed nerves. It would be bad enough cooking for such an amount under normal conditions, but considering that Cauldron lug their cooker round with them in a flight case and other utensils in an array of cardboard boxes and shopping trolleys, setting the whole lot up them dismantling it every day, it's easy to see things can get lost.

Complicated, what?

Immediately the road crew discovers the kitchen is in operation, they usually follow the smell of fresh coffee the way the Bisto Kids so on TV. So while Susie got to work on whipping several gallons of pancake mixture and Karen started churning out thousands of sandwiches I was set to work frying up bacon, eggs and toast for what seemed like five million people. Fussy buggers they were too — sunny side up, hard yolk, crispy bacon, nice and floppy . . . every which way but the way I served it.

Convenience food is frowned upon, and the Beat were fed good, fresh produce. (Susie was even ashamed using tinned fruit for the trifle!) Some members of the Beat are vegetarian, so Cauldron always provides an interesting alternative. For instance on the few days I witnessed, here were variations on vegetable soups, steak with baked spuds and salad, vegetarian curry (very hot 'cause the Beat like it that way), cheesecake, traditional Sunday lunch, vegetarian savoury



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HUMAN NUMAN

DO you think you'll miss touring? Probably, but there again, I miss my dog but it's gone.

'You can't bring the dog back but you could start touring again.' It'll never be the same. I could dig my dog up and stuff it and it would be back. It wouldn't be alive. I could do concerts again but it would never be the same. That whole side of the career is over. I don't know whether I'm gonna miss the adulation or whether I'm gonna miss that way of life. You're with the people that you like and it's just like a party that rolls around countries. I think that I'm gonna miss that more than... you see if you take notice of all the adulation and all the screaming you're gonna get a bit of an ego problem and to try and avoid that you have to not take any notice and realise that it's very much just for now and that it won't last and that it's just their fantasies and you're the object of them. It's not lasting. I'm like a pregnant woman who has a craving for Mars bars. I'm the Mars bar to the fans. That's all and it won't last. For that reason I don't take much notice of the adulation so I don't get much out of it. You see? If I got a lot out of it, I'd have to sit down and lap it up and love every minute of it and to do that I'd have to start believing that it's going to last and that it's real. It isn't real. Not really.

NUMAN AND HIS RIVALS

'After writing so long on your own, how did you get on with Robert Palmer? Because you've been quoted as saying that you found it impossible to work with other people?'

We didn't actually write a song together. I was only there for three days. There wasn't really a situation where we sat down for days on end and worked out the notes for a song. I did my bit of it, the vocal line, and he did his bit of it. I did the arrangement and he did his part.

'Why can't you work with other people?'

Because I know exactly what I want. If anyone else is there putting in their ideas, the chances are that they will be different. That has its problems because other people's ideas may be fresher and better than mine.

Up until now I've seen no point in working with other people. Maybe I've been so busy trying to establish myself that I haven't wanted anyone else to be interfering with it and now that I am fairly well established maybe I could take that risk. Maybe I'm strong enough now or confident enough in my own ability to be able to work with someone else. I'm not really sure why I've had such a thing about it.

'What do you think of David Bowie considering what happened at The Kenny Everett Video Show? Has your opinion changed?'

No, the man's a genius without a doubt. He's far more ruthless than I thought. No more than I intend to be.

'Did you feel an anger towards him after what he did?'

No, I did at the time. The whole music business is like a Monopoly game in real life. In that situation he got a double six and advanced to go and I didn't. I will next time.

'Why did he want you out of the studio?'

Because he didn't want me to see what he was doing. I had a chat with Queen's Brian May when I was in Japan and he knows Bowie very well. We spoke for about three or four hours and he said that talking to me, if he shut his eyes, is like talking to Bowie. I don't know how true this is but two people have said that. Our outlook and attitude to the business is identical and Bowie must know that I suppose... he can see me as being him 10 years ago.

'Do you think that he's a bit worried?'

Possibly. He knows how quick I can learn. He knows that potentially I can do whatever he can do, and I'm 10 years younger, and I've got him to learn from and everybody else. There's more around now than there was when he started so I can learn even quicker than he did.

'Do you think he's learning from you, like with the black jumpsuit on the Kenny Everett show?'

Undoubtedly. You noticed also that

there was the whole thing about how he was giving up image and make up. Then along came me and his next album he's back into a clown suit, thick make-up and videos. Yeah, he's worried.

THE PERSONAL NUMAN

'Do you find flying a way of escaping from pressures?'

You've got to be joking! Being in an aeroplane is not being free. It doesn't give you a sense of freedom. You're concentrating 100 per cent on what you're doing, where you are, where the other planes are etc; navigation is very difficult. Being in a plane is hard work.

'Do you find it relaxing?'

I wouldn't do it if it was relaxing. I don't agree with relaxing and relaxing doesn't agree with me. Flying isn't an escape, it's an alternative. It doesn't have critics but it has just as much pressure in its own way. The pressure is that of survival. The pressure in this... well, I couldn't really say but it

PART 2

LAST WEEK Gary Numan explained that while he could give up the fame, he couldn't live without the money. This week he talks about his new hero, millionaire recluse Howard Hughes (deceased), explains his attitude to rival stars, to touring and to his personal life. The case history continues

certainly is different from flying. I've a little bit of a problem when it comes to survival in living. That's just my Pisces tendency. They're never satisfied... I despair a lot but being a Pisces, even though I'm not into star signs, I begin to think a little more that you're always searching for something. I know I am. I never ever have any idea what it is and when you get something you never think that that's it. You could get a person or a thing and then find that that's not it. I thought flying was but it isn't.

'Do you think you're looking for a line of freedom? You once said that you wouldn't mind buying an island. Is that to get away from people or what?'

No. On an island I can do what I want. I can have a gun. I can fly a plane at low level if I want; silly little things like that you might not realise mean something to me. I can do anything with an island. I could be on my own or with people. It would be like having my own country. They're not that much money... I don't think a million pounds for an island is a lot of money. I know it's a lot of money, but not for an island. If I could

afford one and a half million pounds in four or five years' time then I will buy an island. I really will.

'In an old interview it said that you had to be in a room with two doors in it to feel safe, so that you could get out. Is that a lie?'

Yes! I mean look at this room, it's only got one door. I like there to be a way out of something. That's true.

There's a few silly things I still worry about like being bugged or spied upon. That's always been in me but the music papers exaggerated it a hell of a lot. I exaggerated it myself and when this happened it bothered me quite a lot. I think now I'm getting slightly more used to it. I'm getting a more realistic view.

'Do you feel that you've achieved your ambitions because you said that there was always something else to get?'

What I said was that I never quite get what I'm looking for because when I get it, it's no longer what I'm looking for. I wanted to be famous, got it, and then I realised that it wasn't what I wanted at all. The only thing that I'm worried about is that I really want to get married and one of my biggest fears is that when I get married it isn't going to be what I wanted or not what I thought it would be. That worries me a lot, that the constant search for something is going to apply to my private life as well as my business.

'It's been said that when it comes to record sales that you're successful, but when it comes to yourself, you're not. Do you agree with this?'

I think in my personal life and in my character, I'm useless. I'm very bad at relationships. I tend to be cynical and distrusting of everyone else except my family, so in terms of social success, I'm very very successful. People often say to me when I get fed up. 'Why should you get fed up? You've got everything you could want, you could get anything you want with the money.' And I try to explain to them that I've got virtually nothing of what I want. I would like to be married with two kids, to love somebody, to trust somebody, and that to me is much more important than any of this. If I could have one or the other, there'd be no hesitation and it wouldn't be this.

'Nowadays do you think more about what you're doing and about what you're going to do next?'

I think about what I'm doing a lot. I don't know about more. It's more serious now, in terms of it I make a wrong move, I've got more to lose. I worry about it now because they're an awful lot of people that rely on it other than me. My family doesn't depend on it totally but it's certainly an advantage to them that I stay around. In terms of what I want to achieve, I have to stay in the money. I mean I want to make films and that takes a lot of money. You see, in terms of fame, I don't get that much out of it, but I need it.

It's like a paradox. I don't like being recognised when I'm out but I've got a white Corvette. I don't want to die but I fly aeroplanes and I've got a powerboat that takes off at the slightest wave and I've got a hovercraft that I crash all the time and I drive fast. Everything I do has equal and opposite feeling. I'm very very shy and yet I can go on stage. I'm emotionally unstable almost to the point of treatment and yet I can handle the whole business with a precision that is almost mechanical.

* Taken from an interview by Derek Fisher, Michael Traszko and Lucy Hill. The whole interview, plus features on Ultravox, Nash The Slash, Visage and Berlin Bombers appears in issue one of SYN - ROCK, available by sending a 99p postal order only to Michael Traszko, 64 Weymouth Avenue, Ealing, London, W5 4SB.

NEXT WEEK

Nothing could be worse, and sometimes nothing could be better, so we've brought you a giant dose of **BAD MANNERS** to grace (or should that be disgrace?) next week's fun-filled issue. Ever wondered if they could do the Can Can in Finland? Or whether Buster Bloodvessel's weight would cause problems on the cross channel ferry? Wait no longer... and watch out for Bad Manners' pictorial adventures **IN COLOUR**.

PLUS!

THE SPECIALS return to their own ghost town for an exclusive interview; and can you afford to miss that?



MAGAZINE.

magic, murder, and *the weather*

the new album



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'play'
V2184 december 80



'magic, murder and the weather'
V2200 june 81



Virgin

Jumpin' Joe! What's this?

JOE JACKSON'S JUMPIN' JIVE 'Jumpin' Jive' (A&M AMLH 68530)
By Chas de Whalley

BROTHER beware! Sister take care! If you're not looking for the old Joe Jackson you'd better look out elsewhere! Joe's gone jazz, you see. Tossed his beatcrazy rhythm 'n' reggae aside in favour of another roots music — the Swing sounds of the late 1940s.

A dozen tunes lovingly dusted down from the attic and then lovingly recreated with an ear for authenticity and arrangement that would do Roy Cooder proud. That's what you'll hear on 'Jumpin' Jive'. A dozen classics from the Age of Austerity, culled from the collections of legends living and dead like Cab Calloway, Lester Young and Louis Jordan.

But hold hard if you think that means JJ's gone cabaret and deserves to be confined to Radio 2 with the rest of the Forces' Favourites. With the possible exception of Glenn Miller's 'Tuxedo Junction', all these call combo croons like 'Jack You Dead', 'We the Cats (Will Hep Ya)', 'You're My Meat' and 'You Run Your Mouth (I'll Run My Business)' were the alternative / independent / underground (coin your own phrase) favourites of an era when their negro jive, street-talk and city rhythms were still considered far too lascivious and suggestive for white ears.

This was the stuff the early rock pioneers like Chuck Berry, Lieber and Stoller and Otis Blackwell were listening to under their blankets in their teens. Tribute to the strength of the style must lie in the number of times it has been revitalised by artists as variegated as Manhattan Transfer and Chilli Willi and the Red Hot Peppers.

Now, of course, it's Joe Jackson's turn and I reckon he's done a great job. His six man band of piano, bass, drums and horns play with a flair, feeling and flavour of fun which belies their youth and relative inexperience. The whole album is imbued with a sense of spontaneity and humour but sadly falls short of four star status on two main counts. A couple more tracks with more blatant "idiot appeal" — say 'Caldonia', 'Ain't Nobody Here But Us Chickens' or even 'Choo Choo Cha Boogie' — might constructively have replaced some of the samey 12 bar workouts and upped the album's commercial appeal. While on the moodier material Joe's voice itself lacks a certain emotional range. But for most of 'Jumpin' Jive' Joe rules the righteous riff and gives George Melly a real run for his money. Check this out. ++ + ½



George Melly gets a run for his money from Joe Jackson.

THOMPSON TWINS: 'A Product Of' (T-Records TSLP1)

By Mark Cooper

THE THOMPSON Twins change faster than most bands, discarding ideas on which other bands would make a whole career. While live they rely on percussive power and the presence of Tom Bailey, he of the scary hair, on record they've never been sure where to turn. Their early singles have been disappointments with the exception of the most recent, 'Politics' and 'The Perfect Game' produced by Mike Howlett, both included here.

Sadly these are the only tracks on which Howlett works here. Denis Bovell had an early hand in the production but the majority of the work was done by the band itself. As a consequence, the old Thompson Twin problem remains, a richness of ideas, and a thin production. A multitude of ideas and a lack of an overriding focus. The main thrust of the record is towards an African sound in which rich pop protest songs are dressed in a whooping percussive cloth. The problem is that the suit doesn't always fit and that the tremendous potential of the band remains exactly that, potential that is never satisfyingly realised.

Bailey's songs are excellent in the main, featuring a strong moral vein that includes the listener without preaching to him or her. So 'Could Be Here . . . Could Be You' tackles the problem of sexism in romance without preaching. At its best the Thompson Twins combine an insight of anything from mental health to 'Politics', with a powerful drive towards dance pleasure and celebration.

On much of the production this potential fusion fails to leave the drawing board and find the dance floor. What might be a powerful rush of percussion whoopla remains the bones of a song with scratchy drumming mixed thinly in the background. The use of the African ideas and Bailey's singing and songwriting bodes well for the future.

'A Product Of' is only a rattling where it might be a storm, a shower instead of a tornado. But don't let that detract from signs here that this band's potential is enormous. Who else could transform a Gregorian chant into music that moves the body as much as the mind? What's needed now is the strength that comes from focus; Africa and the Thompsons can be twins. Wait and see. ++ + +

MANU DIBANGO: 'Ambassador' (Island ILPS 9558)

By Paul Sexton

IF YOU really are serious about this tribal, drums - along - the - hit - parade routine, might I direct your attention this way? Alternatively, cop a load of this, guv nor.

A new recruit by an ambassador is of all things ethnically danceable.

Manu Dibango's been at it a while but there's more chance of you taking notice if you've still got that 'Wild Frontier' bongo business in your bounce. Here's six tracks of delightfully eclectic dance pastiches, Dibango heavy on saxophones of all sorts and a good deal of African mumbling too which only adds to the effect.

Dibango was the man who adorned dance houses a couple of years ago with 'Big Blow', an irresistible sax jiggle, and since has sounded just a shade yawnsome to me. It was worth it, though, because 'Ambassador' is not just a return to form, it rises above the form and becomes one of the most interesting "instrumental" albums of the year. In quotes, because there are chicks walling off and on and Manu humming along as I mentioned. But lots else as well; it's a happenings record, with so much going on, bridging so many styles, and never easy to pinpoint.

'Happy Feeling' throbs along, suddenly goes into a cheeky swingtime bridge, with trumpet and trombone, then back to the mainstream for some saxophone from the man. 'Cava Chouia' features steel drums, xylophone, sax again and goes rum - bum - bum a lot. 'Bona Sango' has a compulsive regular reggae theme but never becomes formulaised — neither does the LP.

I could go on throwing in all the items Manu has but this is one to hear for yourself, if you're broad-minded enough to take in all these styles at once. They're all on it too — Robbie Shakespeare, Sketch (from Linx), Sly Dunbar, Randy Brecker, 'Crusher' Bennett. Altogether the biggest blow Dibango's ever made. ++ +

CLIFF RICHARD: 'Love Songs' (EMI EMTV 27)

By Paul Sexton

THE SORT of thing a record company could always do if the balliffs were going to be sent round. Steve off extinction! Think of your most popular family artist. Sellotape together a compilation album, advertise it on the box with your last two bob, and then bob will be your uncle. It hasn't quite got to that stage at EMI, but in any case Cliff's 'Love Songs' can't miss.

Even the theme is not very important, it's more a question of packaging (very tasteful sleeves) and timing (Cliff is in between studio albums, so now's their chance). Compilation albums invite cynicism of this sort but in the long term they're hard to knock, because they'll only be bought by those who really want to buy them, and those people are certainly getting a good deal. Viz: 20 household ballads, spanning his earliest ballads in 1960 ('A Voice In The Wilderness' and 'Fall In Love With You') and last year's top 10 stroll, 'A Little In Love'. By which you'll see that the 'Love Songs' title has been loosely applied, and 'We Don't Talk Anymore' is there to emphasise that.

But ultra - stylish slowies like 'Miss You Nights', 'When Two Worlds Drift Apart' and 'Can't Take The Hurt Anymore' are in attendance as well and a retrospective like this won't inflate his ego, it'll just make it clearer than ever that Cliff's been doing it for a long time and he's still doing it now. Picking the hits, that is. ++ + +

INNER CITY UNIT: 'Maximum Effect' (Avatar AALP 5004)

By Malcolm Dome

NO ONE promotes eccentricity like the British. And 'Maximum Effect' is pure music hall eccentricity laced with modern rock idioms.

If you can imagine a cross between the Goons, Max Miller,

early Stranglers' fury and Hawkwind - style phrasing then you'll get a basic idea of what makes ICU tick.

The result, at best, is sharply cynical and bitingly effective — witness the nicely built 'Bones of Elvis' starting out as a simple eulogy to the Presley legend, it slowly opens into an attack on all those who've jumped onto the 'Elvis is dead but his music lives on' bandwagon and ends up as a sideswipe on society's weaknesses and its 'Beer, Baccy, Bingo & Benidorm' is even more potent. A generic cousin of that famous Monty Python 'Travel Agent' sketch, it deals with the subject of priorities among those on the dole. Hidden in with the humour is a decided strain of desperation that hits home very solidly indeed.

Also worthy of mention are the hilarious 'Remember (Walking In The Sand) Margate Beach', 'What price The Shangri - Las?' and 'Skinheads in Leningrad'. And the guest appearance of Max Wall (on 'Beer, Baccy . . .') plus Captain Sensible (on 'Virgin Love' and 'Epitaph To The Hippies') are well worth checking out.

But, sadly, there is an inconsistency running through 'ME' that at times exasperates. So what promised to be an effective new humourist album end up as adequate but no more. ++ + ½

SHAKATAK: 'Drivin' Hard' (Polydor POLS 1030)

By Paul Sexton

THREE SINGLES down and their jazz-funk reputation on the upswing, the timing of the debut album from Shakatak is spot-on. Nightclubbing people are becoming more aware of their distinctive instrumental style, amplified through 'Steppin' — 'Feels Like The Right Time' and 'Living In The UK' on 45 and now augmented by some more stylish portraits-in-song here.

Of those three singles, the first appears in a live, and if anything improved, version of the stop-start sidestepper; the second, in an admirable pang of conscience about value for money, is omitted, and the third is there as a typical piece by the Shakateers. Those apart, there's more from the pen and the keyboard of Bill Sharpe, working out those tinkly piano and organ motifs on 'Into The Night', 'Late Night Flight' and the rather less interesting 'Covina'.

Variety is there with the slow, drawing funk of 'Toot The Shoot', written by percussionist Roger Odell, the quieter and more sensitive 'Lumiere' and 'Waves', and to round it all up, the spiky, fast funk of 'Brazilian Dawn', a real piece of Dukey Stick, for all George's fans. ++ + ½

HEFTY HEROES

POLECATS: 'Polecats Are Go!' (Mercury 6359 057)

By Mike Nicholls

HEFTY HIGHWAYMEN hats can hardly be the most practical of summer clothes. Ditto floppy funk outfits, Giorgio Armani whistle 'n' flutes or any of the other gear today's young tribals are putting on parade.

Now the young rockabilles have got it made. Sawn off T-shirts and baseball jackets that can be dumped at leisure. So if this is the season of the billies, the Polecats have got it made. They're the only ones with an album out amidst some hot competition — check the Meteors, El Trains and some other Cats in London alone.

A pop one, as it happens, possibly to capture the young market. Popably for (pre)teen billies, hence the nursery rhyme harmonies of 'Little Pig', just one of 14 value-for-money tunes in these recessionary times!

Pop fans will also go for the innocently simple 'We Say Yeah' whilst 'Big Green Car' moves up to date with tribal screams and drums reminiscent of their rivals 'Ubangli Stomp'. Another transparent steal is drummer Neil Rooney's 'All Night Long' which is virtually 'Heartbreak Hotel'.

He also contributes to 'Marie Celeste', the only full group effort on 'Polecats Are Go!' which seems strange since it's the best cut on the album. Hot on its heels, are 'Red Ready Amber' which moves at a pace befitting it's hot rod imagery, and 'Don't Cry Baby', more popably.

Taken on their individual merits, most of the songs have something going for them — a nice blast of sax or guitar here, a good melody or lyric there but as a collection there's something missing. Superficial an excuse as it may sound, perhaps this is because rockabilly is more suited to single than album form, as all the fifties classics show. ++ + ½.

RHYTHM NO BLUES

MODERN EON: 'Fiction Tales' (Dindisc DID 11)

By Mark Total

AN ALBUM for the night time, this record buzzes, hums, and pulsates its way into the listener's dream world — creating a mystical place in your subconscious. This illusion is mainly created by the superb ethereal voice of Ailix Plain. THE TRUE Romantic, no preference of emotions, just pure projected passion. Each song is an act of love which climaxes and envelops itself in the oblivion of ecstasy.

Eon's music compliments, Plain's voice floats and in their detachment they combine, avoiding contradictions in a cohesive melody. Plain is a vocal ballerina. The dance is like a disturbed case. Stealing your attention and craftily entertaining you as he holds you hostage. His lyrics possess an innocence and simple eroticism, uncluttered by over emotion. "Take off your clothes and let me see how much of you I know," sings Ailix.

However 'Fiction Tales' is not a wimpy selection of love songs. It is plain, delicate, descriptive lyrics driven along by the firm powerful backing of the rest of the band. The rhythms are in direct opposition to the lyrics which are harsh and well defined, each one well marked down but distinctively different from the rest. The mixture is potent, entertaining and more importantly unique.

Without doubt, the bands' three singles 'Choreography', 'Euthenics' and 'Child's Play' shine out as the high points on this record. One unashamed ballad, another a dance song and the other a mixture of rhythm, love, observation, and adoration. All of these facets go to make up the complete picture of Modern Eon. Inside this album's monochrome sleeve there's a colourful record waiting to get out. ++ + +

Jam must break free

THE JAM
Rainbow, London
By Mark Cooper

THE JAM are rapidly becoming an institution. Rock at its best is the enemy of institutions which stabilise and reassure. The living torch of rock constantly refreshes, causes the world to whirl on its axis as it is seen through new eyes. But rock is also communal, a coming together of the faithful in celebration of shared goals, shared outlooks.

Nobody knows this better than Weller and co. Last Christmas the Jam at the Music Machine were utterly exhilarating, half individual passion, half joyful singalong. Both elements are present tonight at the Rainbow but somehow the balance has gone. The public's fickle and so am I. It's not a question of fashion so much as a question of the new. I love being reassured by the Jam but it's the last sensation I expect from one of their gigs.

The Rainbow is packed with Jam fans, familiar with their heroes, knowing every word by heart, expecting 'Eton Rifles' as a celebratory encore. This gig confirms that the Jam are currently the most loved band in England. They have their standard audience and it is relatively massive, enough to ensure that a standard Jam thrash like 'Funeral Pyre' (standard except for the imaginative drum patterns provided by Rick Buckler) go straight to the upper reaches of the Top 10.

If the Jam become predictable it will be as a result of the predictable expectations of their fans, because of the limitations of the three piece format and lastly because of the limitations of Paul Weller's imagination. Tonight all the classic Jam songs are on display, most of 'Sound Affects', recent singles like 'The Butterfly Collector' and 'Strange Town', and all are performed with absolute conviction and characteristic anger. The Jam aren't vaguely in danger of going soft; the danger is that they become the victims of their own trademarks, that they rely on their anger and English grit for self-recrimination and class warfare at the expense of subjecting their musical style and values to a constant critique.

The Jam at the Rainbow are as loveable as Quo at Wembley. This is not completely their fault. More, it's a consequence of the business in which they operate. This gig is part of a holding action, a thank you to the fans and a taking pleasure in being the Jam. Now it's time for the Jam to betray their heritage — creatively. They're more than capable.



WELLER demonstrates the anger but is the creativity missing?

KRAFTWERK
City Hall, Sheffield
By Mark Total

WITHOUT BEING patronising there seems to be a sense of occasion at provincial concerts that their London counterparts sadly lack.

Fampered audiences in the capital are surrounded by a dearth of concerts — so much so that when a magnificent musical force like Kraftwerk comes to town, people scarcely notice. All I can say is that those that failed to see the group at this time around may regret it for a long while. Kraftwerk put together a stunning show that encapsulated their ideal of a robotic future, but was more of a statement of fact than a futuristic manifesto.

Curtains are drawn across the stage to create an aura of mystery, suspense and expectation with Kraftwerk synthesised sound track starting long before they open. The parted curtains then reveal a masterpiece (or so it seems) of modern technology — a set that looks like the interior of a modern railway signal box with four video screens suspended above it. Lights flash, the music starts and then the men walk on.

They open with 'Computer World' (the sound track and the reality) and follow it with selections from their latest LP, including the coldly erotic 'Computer Love'. Voices quiver at the end of phrases in case justification is needed that they are not miming. The show moves into gear and Kraftwerk begin to provide a two-hour feast for both the ears and the eyes.

Cheers greet the start of every song, the biggest reserved for 'Trans-Europe Express' and 'Autobahn' (at the climax of their set. But Kraftwerk, I'm sure, are out to humanise their image and the curtains open again to reveal the four at the front of the stage — pocket calculators in hand playing the song of the same name. This was followed by 'The Robot', which again revealed Kraftwerk's humour as they presented the robotic replicas as seen on their latest album's cover. An experience this enjoyable is hard to describe — it's up to you to see it for yourself.

999:
The Ritz, New York
By Mike Nicholls

WHAT THIS boy needs is a good night's sleep. No sooner having scribbled last week's 'Sine Of The Times' IN COLOUR centre spread (okay Tebbett did Duran Duran and neither of us plead guilty to the title) and it's across the great divide to a check yet another successful British export.

999 are half-way through a 60 date Stateside saunter, their fifth US tour in less than two years. Yes, you could say the US has taken to them in a big way — but for the right reasons? On the credit side they play straight-down-the-line play unpretentious 12 bar whilst Nick Cash's songs and energetic delivery show they also remain faithful to their '77 roots.

Like their UK following, the Americans see them as personifying the original spirit of punk, treading the middle ground between the greatness of The Clash and the grossness of the Dead Kennedys. So the band attract a mixture of hard rock fans and weekend spikey toops not averse to a little 'action'.

At least this seems to be the impression from tonight's gig, what I see of it, anyway. Because what with the combination of jet lag, New

York shows not starting till 2am and a natural disposition to fall asleep at gigs anyway, I must confess to being oblivious to chunks of the set.

Timely prods from anxious record company personnel and the manager partly alleviated the situation and one remembers enjoying 'Obsessed', the band's last single whose popular Spaghetti Western guitar style hints at a broader horizon for 999.

Unfortunately, it seems to have been a flash in the pan, with most of the material restricted to the more basic format indicated by numbers like 'Break It Up', 'Public Enemy No1' and the banal 'Little Red Riding Hood'. Guitarist Guy Days and Jim Watson (bass) join Cash in some fairly effective movements and musically they've all improved a great deal over the past four years.

But at the end of the day there's no getting away from the fact that this is yesterday once more for an audience that missed out first time round. Which only means by the end of the night I'm sound asleep.

THE TUBES/SPANGS
Hammersmith Odeon
By Mike Nicholls

WORTH ARRIVING early for The Spangs despite the appalling

collective dress sense that one might associate with a band featuring several old HM hacks and an Ant producer. A live-piece, they play a well-intentioned hybrid of rock styles old and new, bridged by dominant keyboards.

A sharpening up in the image department is their first priority, an accusation that could hardly be levelled at The Tubes. Long renowned for satirising a variety of American stereotypes, they include several new cameos in their latest extravaganza. These range from the inspired — a jungle scene providing the excuse for introducing numerous grass-skirted nubile — to others in fetchingly bad taste.

Other lampoons followed the most pointed of these being when the singer/conductor impersonates his own President, Waybill's sudden resemblance to Reagan is quite astounding. Not even the good Lady Di escapes his swingeing sarcasm, and Fee's inability to miss a trick is matched only by the show's sharp structure.

The grown-up's pantomime scenes dovetail neatly into the songs, some of which are standard rock fare, others too boorish for their own good. This can be because some of the ideas — for example 'Let's Make Some Noise' — are detrimental to the music. Yet, alongside Waybill's superb spivels sending up the bull shit artists of the American media, these are mere quibbles.

The final part stages the Completion Backward Principle, in which the Tubes promote the contemporary self — motivation / 'grab' attitude of their society. If, as has been suggested, they really mean it, you can hardly blame them for the type of spectacle they put on.

THE BUREAU/HAZEL O'CONNOR/THE SPECIALS
Coventry, Butts Athletic Stadium
By Simon Tebbutt

A BLEAK summers day in Coventry isn't really my idea of fun. Nor, it seems, is it for the locals who stayed away from this anti-racist benefit either because of the threat of the dark skies or the dark threat of the National Front demo which, in fact, never happened.

But the brave few who ventured out didn't seem too disappointed despite the chill and the fact that the gaps were longer than the acts. I missed the Reluctant Stereotypes which was a pity because they sounded pretty hot as they would up their set.

The temperature really shot up though when the Bureau hit the stage with a blistering and blasting intensity which would have blown old Bruce all the way back to Joisey. They played with punchy rhythm and soulful swing and the tightest horn section this side of Dexy's. Even the impending doom laden skies couldn't stop play, and numbers like 'Looking For Excitement' and the single 'Only For Sheep' were simply triumphant. Shame that with so few people they were blaring into a vacuum.

Next up was 'Our Haze' and the Megaphone Band with a new song, 'Not For You' from the recently recorded 'Cover Plus' album.

Therein after the material was about as familiar as the lady's jerky and dramatic stage posture, but the crowd didn't really warm up until the barnstormer 'D-Days' which literally had the amps sparking and threatening to blow. But the highlight was the intimate low tones of 'Will You' — the song that took its part in the heads etc. — with Hazel perched precariously at the edge of the stage.

And then, much later it seemed, the daylight faded and the stage lights came up for the Specials. They played a predictable and pretty faultless bop and bounces set and, for the first time in the day, the excitement in the arena matched the excitement on stage. Even Terry's gloomy attitude in that lament to working class existence, 'Friday Night, Saturday Morning', came over as fun. But that doesn't mean they dropped or lost the political concern and numbers like Dylan's 'Maggies Farm' and the new single 'Ghost Town' went straight to the point of the day.



A Vintage pic of JULIAN COPE from Liverpool first time round.

Teardrops cope

THE TEARDROP EXPLODES LIVERPOOL
By Gary Davey

I SHOULD imagine that Julian Cope is about to become a modestly big pop star, but he probably doesn't need anybody to tell him that. His stage entrance, at his adopted hometown, was reminiscent of a Bryan Ferry entrance, though hardly as blatant. Julian carefully saved his arrival until last, exciting the adolescent females amongst the audience into a screaming frenzy.

A fully charged 'Books' opened the set, Julian's voice blaring as much as the brass section. The newly recruited bassist and guitarist Alfie Aguis and Troy Tate bounded about the pulsating arena. It was obvious they were going to enjoy themselves even if nobody else would. I think that is what is so appealing about Teardrops, their energy is so immense that everybody simply gets swept along including Julian's voice which on a few occasions wavered.

The new line up works well together, radiating energy to one another with Julian obviously having his eyes set on the Ferry-like starring role because it seems when he dreams he dreams about himself.

Sub - standard

UK SUBS / BRIAN BRAIN
Lyceum, London

By Mark Total

PUNK MAY not be dead but tonight confirmed that it is approaching death fast and the final nail in the coffin will probably be put there by its own fans. If the attitudes prevalent at this gig persist that is.

The morbid spikey headed piss artists who greeted Brian Brain with immediate derision, because he wasn't wearing a leather jacket and Dr Martins, deserved the showering of their received from his fans, Mr Brain's set was the high point of the evening, a merry satirical romp through other peoples classics such as 'Careering' and 'At Home He Feels Like A Tourist', as well as his

own mini masterpieces 'Unexpected Noises' and 'Mutated Dance Parody'.

The UK Subs have always thrived on vinyl but live, thanks mainly to their obnoxious fans, they make me wince with embarrassment. The nearest they ever got to filling me with adrenalin - charged excitement was with the opening number 'You Don't Belong'. By the end of this song bouncers were beginning to drag fighting skin heads and punks from the dance floor and the whole event turned into an ugly fracas, with so-called dancing used to intimidate those who just wanted to watch and bob in their own space. The Subs did nothing to prevent this happening indeed their music was more of a provocation than a cure.

MORE REVIEWS PAGE 25

Turn On

YOUR GUIDE TO WHAT'S ON FOR GIGS, RECORDS, TV, RADIO, FILMS

News
Extra

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

THURS
25

CHRYSLIS RECORDS have fought off fierce competition from several companies to sign leading Australian band Icehouse, and they'll be releasing their album 'Icehouse' which is already certified triple platinum in Australia, this week. The band are a four piece fronted by singer Ira Davies and they are hoping to tour Britain in July but nothing has been finalised yet.

THE TEARDROP Explodes have been forced to cancel their date at St Albans City Hall June 28 but they've added a concert at Dunstable Queensway Hall June 29.

KIKI DEE will be making a personal appearance at the Oxford Street branch of Our Price Records on June 25 at midday. She will be signing copies of her latest album 'Perfect Timing' and smiling at everybody.

DUE TO illness, Judy Tzuke was forced to cancel her appearance at Newcastle City Hall and the Glastonbury Festival last week. She'll be doing another night at Newcastle City Hall on July 3.

JODY STREET the band fronted by vocalist Roel McCalla will be supporting the Kinks on their tour which starts at Ipswich Gaumont June 25.

THE ASSOCIATES have formed their own label Double Hip Records, which will be distributed by Beggar's Banquet. The band are going into the studio this week to record a new album.

BUMBLE AND THE BEEZ and **ONE SHINEY** are two of the acts who will be appearing at the Thames Polytechnic on June 27. The college say that since Lewisham Odeon has closed and Woolwich Tramshed is still under the threat of demolition there aren't many venues for gigs in their part of the world, so they're hoping to put on some more shows.

NOTHING SHAKING Records a Beckenham based label are promoting a series of gigs at the Old Queen's Head in Brixton, to promote local talent. The Heartbeats and The Flips will be in action on June 26 followed by Calling Hearts and Spoon Fazer 27, and Big Combo and Greenfield Leisure 28. Nothing Shaking will be bringing out an album, East of Croydon, featuring these bands and many others on July 6. This album will sell for £2.99.

A MUSICAL festival featuring bands from West Yorkshire will be held at Kelghley Victoria Park July 25. The festival will be in aid of the disabled and will run from 2pm until 9pm. Tickets priced £3 are available from record shops in the area.

ROBE, drummer with Spider, has injured his foot and will not be able to play for six weeks. A heavy speaker fell on Rob's foot as the band were packing up after a session for the Tommy Vance show and he broke two bones in his foot. Their current tour has been cancelled but the band will be playing hard when Rob recovers.

ABERDEEN, Victoria Hotel, The Tremeloes

AMERSHAM, Annie's Wine Bar, (22713), Blues Shakers

BALLOCH, Ben Lomond Hotel, Fine Lines

BIRMINGHAM, Fighting Cocks, Mosely, (021 449 2554) The Quads

BIRMINGHAM, Railway, Curzon Street, (021 359 3491), The Last Detail

BOLTON, The Galety, Bradshawgate, The Offbeats

BRIGHTON, Concorde, Birds With Ears

BRIZNORTON, RAF, Chris Smithier

CARDIFF, Cardiff University, (396421), Beat Roots

CHADWELL HEATH, Electric Stadium, The Greyhound, High Road, (01-599 1533), Chemical A/C / The Cardiacs

COVENTRY, General Wolfe, (88402), More

DUNSTABLE, Queensway Hall, (803326), Judie Tzuke / Maestro

DURINGTON, Plough, The Secret

EASTCOTE, Clay Pigeon, Field End Road, (01 866 5353), Cruise

EDINBURGH, Playhouse Nite Club, (031 665 2064), Samson

ETON, The Christopher, (Windsor 65949), Telemacque

FOLKESTONE, Springfield Hotel, (55514), Naughty Thoughts

GUILDFORD, Civic Hall, (67314), Split Enz

GUILDFORD, Wooden Bridge, (72708), Dolly Mixture

IPSWICH, Gaumont, (53641), The Kinks

LEEDS, Charles Morris Hall, Darts

LEEDS, Royal Park, Queen's Road, (785078), Really

LEICESTER, De Montfort Hall, (27632), The Tubes / The Spangs

LIVERPOOL, Brady's, Mathew Street, (051 236 7881), It Must Be Love

LIVERPOOL, Masonic, Body

LONDON, All My Eye & Betty Martin, Chelsea Wharf, (01 352 6015), SJ And Her Gem

LONDON, Barns Court Tavern, 45's

LONDON, Castle, Tooting Broadway, Kleen Heels

LONDON, Dingwalls, Camden Lock (01 267 4967), The Inmates

LONDON, Hog's Grunt, Production Village, Cricklewood, (01 450 8969), Limehouse

LONDON, Hope And Anchor, Islington, (01 359 4510), Black Music Co-Op

LONDON, The Horseshoe, Tottenham Court Road, Fraxinatra

LONDON, 100 Club, Oxford Street, (01 636 0933), Black Roots / Blackheart

LONDON, 101 Club, St John's Hill, Clapham, (01 223 8309), Brian Knight

LONDON, The Penguins

LONDON, Jubilee Gardens, Johnny Coppin

LONDON, The Strand (01 836 3715), Bauhaus / Vic Godard And Subway Sect / The Birthday Party

LONDON, Moonlight Club, Railway Hotel, West Hamstead, (01 624 7611), This Heat / The Room

LONDON, New Golden Lion, Fulham Road, (01 385 3942), Johnny Storm

LONDON, Prince Rupert, Plumstead, A Bigger Splash

LONDON, Rock Garden, Covent Garden, (01 240 3961), A Flock Of Seagulls / The Reflectors

LONDON, Royalty, Winchmore Hill Road, Southgate, (01 886 4112), Shades

LONDON, Star And Garter, Putney Pier, (01 788 0345), Ricky Cool And The Rialtos

LONDON, Starlight, Railway Hotel, West Hamstead, (01 624 7611), Tich Turner's Escalator / Red Star Belgrade

IT'S THE second coming in three years for born again Bob Dylan, who will thrill middle-aged mystics with his new vision for six nights running. Slush on your patchouli and mosey along to Earl's Court, where the Big Zee can be seen on June 26, 27, 28, 29, 30 and July 1.

Joe Jackson's out on the road with his Jumping Jive. He'll be playing Forties' swing music at Nottingham Rock City 26, Liverpool Royal Court Theatre 28, Leeds Tiffany's 28, London Venue 29, 30.

For reggae enthusiasts, don't forget that Peter Tosh will be playing the London Rainbow Theatre on June 29, while the Teardrop Explodes continues its tour at Newcastle Mayfair 25, Coventry New Theatre 26, Dunstable Queensbury Hall 29.

If you want a slice of madness then you can't do better than go see the Tubes, whose crazy antics can be seen at Leicester De Montfort Hall 25, Birmingham Odeon 26, Bristol Colston Hall 28.

And finally, for all our readers in the Emerald Isle, don't forget about the Macroom festival on June 27, when the bill includes Elvis Costello, the Undertones, the Blues Band, the Moondogs and the Rhythm Kings.



Bob Dylan, born again at Earl's Court on June 26, 27, 28, 29, 30. Ticket demand has not been as great as on his last visit, so you're still in with a chance.

LONDON, Thomas A Beckett, Old Kent Road, The Masked Orchestra

LONDON, The Tramshed, Woolwich, (01 855 3371), Cimarons

LONDON, The Venue, Victoria, (01 828 9441), Dalek I Love You / Godot

MANCHESTER, Apollo, Ardwick, (01 273 1112), Marvin Gaye

MANCHESTER, Grey Horse, Romiley, Walter Mitty's Little White Lies

MANCHESTER, Manchester Polytechnic, (061 273 1162), The Cheaters

MANCHESTER, Pips Disco, Fennel Street, Modern Romance

NEWCASTLE UNDER LYME, Syd's Bar, Shadr

NEWCASTLE UPON TYNE, City Hall, (20007), Sky

NEWCASTLE UPON TYNE, Cooperage (28286), Arthur 2 Stroke And The Chart Commandos

NEWCASTLE UPON TYNE, Mayfair, (23109), The Teardrop Explodes / Delmontes

NEWCASTLE UPON TYNE, Spectro Arts Workshop, Hibernation Through Stills

NOTTINGHAM, Ad Lib Club, (753225), The Howdy Boys

NOTTINGHAM, Rock City, (412544), Joe Jackson's Jumpin' Jive

PETERBOROUGH, Bull And Dolphin, (53763), Energy

PETERLEE, Norseman, Spider

PORTSMOUTH, Rock Garden, (2192), Lionheart

PORTSMOUTH, South Parade Pavilion, Misty In Roots

READING, Target, (585887), High Risk

ST AUSTELL, Coliseum, (4004), The Jam

SHEFFIELD Limit Club, (730940), Way Of The West

SHIFNAL, Star Hotel, (Telford 451517), The Mob / Null And Void / Basic Rate

SOUTHALL, The Cavern, Hambrough Tavern, (01 574 6254), Mephisto Waltz / Dal's Car

SOUTHAMPTON, Club Manhattan, St Mary's, The Press

STAFFORD, RAF Stafford, Hot Shot

STOKE HANLEY, Victoria Hall, (24641), Diamond Head

SUTTON ON BONNINGTON, School Of Agriculture, Any Trouble

WOLVERHAMPTON, Lafayette, (26285), Modern English

WORKINGTON, Slypt Disc, Praying Mantis

FRI
26

ABERDEEN, Victoria Hotel, The Tremeloes

ALDENHAM, The Walford (29208), Stop Band

ALFRETON, George Hotel (2015), Race Against Time

BERKSHIRE, Summer Festival, Matthews Brothers

BEVERLEY, Memorial Hall, Head Hunter

BIRMINGHAM, Odeon (021 643 6101), The Tubes / The Spangs

BISHOPS STORTFORD, Triad (58333), Charlie Smithers

BLACKPOOL, JRs, Seafrost, Spider

BOGNOR REGIS, West Sussex College, The Cheaters

BRADFORD, University (33466), Modern Eon

BRAMPTON, RAF Brampton, Jeep

BRIGHTON, Polytechnic, Eastbourne (681286), Rich Turner's Escalator

BRIGHTON, The Northern (602519), Hunsbreak

BURTON ON TRENT, Drill Hall, The Quads

CANTERBURY, Christchurch College (63759), Joe Stead

CARDIFF, Grassroots (31700), X-Effect / The Overlords

CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533), Lighthouse / Megaton

HELMSFORD, YMCA, The Orange Cardigans

CHESTERFIELD, Brimington Tavern (32344), Whammer Jammer

CONTINUED PAGE 20

RELEASES

NASH THE Slash, the mysterious masked man of pop, releases his new single 'Novel Romances' on June 26. Nash has just returned from supporting the Tubes in Europe and he's contemplating recording a new album.

THE POINTER SISTERS will be releasing their new album 'Black And White' this week followed by a new single 'Slow Hand' July 10.

RICKIE LEE JONES releases her eagerly awaited second album 'Pirates' on August 7. Her first album boasted the hit single 'Chuck E's In Love' and this album contains eight new tracks, most of which have been written by the lady herself.

A RARE Marc Bolan track 'Scare Me To Death' is released by Cherry Red Records shortly. The man behind the release is Japan's manager Simon Napier Bell who is also planning to bring out an album of Marc Material for the same label.

BOB DYLAN'S new single 'Heart Of Mine' is being rush released this week. It's taken from his forthcoming as yet untitled album, and musicians featured are Ringo Starr and Ron Wood.

THE ORIGINAL Mirrors release their new single '20,000 Dreamers' this week. The single was written by Steve Allen and a limited edition 12in version will be released on the same date.

THE SAX Maniax release their new single 'Things I Do For You' shortly. The Maniax are also playing a few dates to coincide with the release and these are: Luton Atomic Rally Benefit June 30, London Cock Tavern July 4, London Starlite 21.

FRANKIE MILLER has signed to Goddard Records and his first single for the label will be 'Standing On The Other Side' out this week. Millers also planning an album for the label.

MANCHESTER BASED band The Out have signed to Cargo Records and they will be releasing their new single 'Better The Devil' on June 26.



DARTS: getting jumpy

ROCKET RECORDS release Johnny Warman's debut album 'Walking Into Mirrors' this week. The album also features contributions from leading musicians including Phil Collins.

CARRERE RECORDS release a special limited edition Rose Tattoo picture disc on June 26. The disc features lead singer Angry Anderson in action and tracks featured are 'Rock 'N' Roll Outlaw' and 'Remedy'.

DARTS release their first single for over six months 'Jump Children Jump' on June 26. The single will be available in a special picture bag.

GIG GUIDE: compiled by SUSANNE GARRETT. Tours and Releases: ROBIN SMITH. Movies: JO DIETRICH. TV and Radio: CHAS de WHALLEY.

Turn On

CHICHESTER, West Sussex College, The Cheaters
 COLCHESTER, Institute of Higher Education (72462), The Revillos
 COVENTRY, General Wolfe (88402), The Dts
 COVENTRY, New Theatre (23141), The Teardrop Explodes
 EDINBURGH, Playhouse Nite Club (031 665 2064), Restricted Code
 ETON, The Christopher, (65949), Ian Campbell Band / Travelling Shoes
 EXETER, University, Great Hall (7791), Chas and Dave
 GLENGARNOCK, Kilburnie Lakeside, Heroes
 GLOUCESTER, Leisure Centre (35498), Judie Tzuke / Maestros
 GREENHAM COMMON, RAF Base, Spoonoch
 HAILSHAM, The Crown, High Street (840041), Nicky Moore Band / 4 AM
 HIGH WYCOMBE, Nag's Head (21758), Blues Shakers
 HILLINGDON, Bricklayer's Arms, Uxbridge Road (01 574 2055), Takeaway
 KIRKLEINGTON, Country Club (Eaglescliffe 780093), Way Of The West
 LEEDS, Devonshire Hall, Q-Tips
 LIVERPOOL, Brady's, Mathew Street (051 236 7881), Discharge
 LIVERPOOL, Royal Court Theatre (051 798 7411), Joe Jackson's Jumpin' Jive
 LIVERPOOL, Warehouse, Fleet Street, Praying Mantis
 LONDON, All My Eye, Chelsea Wharf (01 352 6015), Philip Jap
 LONDON, Americas, Southall, Purple Hearts
 LONDON, Blitz, Great Queen Street, Experiments With Ice
 LONDON, Bricklayer's Arms, Uxbridge Road, Takeaway
 LONDON, Bridge House, Canning Town (01 476 2889), Hank Wangford
 LONDON, Cartoon, Croydon, London Apaches
 LONDON, Clarendon Hotel, Hammersmith Broadway (01 748 1454), TF Much / Alan Goff's Heavy Metal Sounds
 LONDON, College of Printing, Elephant and Castle, Those Wayward Boys
 LONDON, Dingwalls, Camden Lock (01 267 4967), BIM
 LONDON, Earls Court (01 381 4255), Bob Dylan
 LONDON, Half Moon, Herne Hill (01 737 4580), Dolly Mixture
 LONDON, Hog's Grunt, Production Village, Cricklewood (01 450 8989), Rio And The Robots
 LONDON, Hope and Anchor, Islington (01 359 4510), Johnny Mars' 7th Sun
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Bop Natives / 24 Hours
 LONDON, Marquee, Wardour Street (01 437 8603), Lightning Raiders
 LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), The Flying Club / Furniture
 LONDON, Rainbow, Finsbury Park (01 263 3148), The Kinks
 LONDON, Red Lion, Brentford (01 560 6181), Chuck Farley
 LONDON, Royalty, Winchmore Hill Road, Southgate (01 886 4112), Frank Ifield / Barbary Coast
 LONDON, St Bart's, College Hall Darts
 LONDON, New Golden Lion, Fulham (01 385 3942), Brian Knight
 LONDON, Rock Garden, Covent Garden (01 240 3961), CB Blues
 LONDON, South Bank, Polytechnic, Rotary Street (01 261 1525), Jimmy Lindsay / African Star
 LONDON, Spender Arms, Lower Richmond Road, Putney, The Flood
 LONDON, Star and Garter, Putney Pier (01 788 0345), Jazz Sluts
 LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), The Flying Padovanis / Amy
 LONDON, Three Rabbits, Manor Park, Naughty Thoughts
 LONDON, University of London Union, Malet Street (01 637 8241), Wasted Youth / Manufactured Romance / Dead Or Alive
 LONDON, Putney, White Lion, 45s
 LONDON, Wimbledon Theatre (01 946 5211/5212), Vardis / Lionheart
 LONDON, Windsor Castle, Harrow Road (01 286 8403), Zip Code
 MALVERN, Nag's Head (4373), Shader
 MANCHESTER, The Miracle Club, Dantzig Street (061 835 8421), The Office / Blank Verse
 MANCHESTER, Pips, Fennel Street (061 834 7155), Modern Romance
 MANCHESTER, Willows, Terry Webster



Kraftwerk will be bringing their particular brand of wackiness to Southampton Gaumont on Friday.

MIDDLESBROUGH, Rock Garden (241995), More
 NEATH, Talk Of The Abbey, English Rogues
 NEWCASTLE, Balmbras Music Hall, Rival Savages
 NEWCASTLE UNDER LYME, Bridge Street Arts Centre, Grace
 NORTHAMPTON, Black Lion, Energy
 NOTTINGHAM, Cavendish Hall, The Freshies
 NOTTINGHAM, Rock City (412544), Split Enz / Department S
 OXEN, MCV Club, Janine
 OXFORD, Corpus Christi College, The Dance Band
 OXFORD, Pennyfarthing, St Ebbs Street (46007), Sunlighter
 PERSHORE, College of Agriculture, The Dealers
 PRESTON, Warehouse (53216), Sans Cullottes
 READING, St Andrew's Hall, Any Trouble
 READING, Top Rank (57262), Angel Witch
 RETFORD, Porterhouse (704981), Rose Tattoo
 SEAFORD, Great Dane (892445), Rock Contest Final
 SHIFNAL, The Star, The Cloaks
 SOUTHAMPTON, Gaumont (29772), Kraftwerk
 STREET, Crispin Hall, The Review / Bikini Mutants / Fractured Entertainment / The System
 WOLVERHAMPTON, Gifford Arms, Kraken
 TAUNTON, Odeon (72283), Diamond Head
 YORK, The Winning Post, Cool In The Shade



AYLESBURY, Friar's (88948), The Teardrop Explodes
 BATTLE, The Battle Field, Arizona Smoke Review
 BUDE, Headiand Club (2555) Forty Big Fingers
 BABURGY, The Milk, Kraken
 BIRMINGHAM, Cedar Ballroom, Constitution Hill (021 236 2694) Modern Eon
 BIRMINGHAM, Mercat Cross (021 622 3281) Shader
 BIRMINGHAM, West Hill College (021 472 7245) The Quads
 BISHOPS STORTFORD, Railway Hotel (54010) Axe Band
 BISHOPS STORTFORD, Triad Leisure Centre (56333) Hotshot
 BOREHAM WOOD, Civic Hall, After The Fire
 BRADFORD, Queen's Hall, Misty In Roots
 BRIGHTON, Dome, (682127) Kraftwerk
 BRISTOL, Colston Hall (291768) The Kinks
 CARSHALTON, St Helier (01 648 3266) Back Beats
 CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533) Dolly Mixture / Stolen Pets
 CAERPHILLY, Checkmate, Beat Roots
 COVENTRY, Dog and Trumpet (466175) Zorkie Twins
 COVENTRY, General Wolfe (88402) The Scars
 DERBY, Great Hall, Anti - Pasti / Culture Shock / Canker Opera
 DORKING, Peasmarch Social Club, English Rogues
 EDWARE, The Sparrowhawk, Who's George / The Chiefs (CND Benefit) - EDINBURGH, Playhouse Nite Club (031 665 2064) Way Of The West
 GILLINGHAM, Technical College, Naughty Thoughts

GRAVESEND, Red Lion (66127) Deep Machine
 GREENOCK, Victoria Carriage (25456) Heroes
 HEREFORD, Woolpack, Acid Queen
 INVERNESS, Ice Rink, More
 IPSWICH, Corn Exchange (55851) Rose Tattoo
 KEIGHLEY, Victoria Hotel, Rockability Rebs
 KNIGHTON, Norton Arms (321) The Accelerators
 LEEDS, University (39071) Joe Jackson's Jumpin' Jive
 LEICESTER, University (26681) The Revillos
 LINCOLN, RAF Waddington, Strange Days
 LIVERPOOL, Brady's, Mathew Street (051 236 7881) Positive Noise
 LIVERPOOL, Royal Court Theatre (051 798 7411) Split Enz
 LONDON, All My Eye, Chelsea Wharf (01 352 6015) Joy Spring
 LONDON, Bridge House, Canning Town (01 476 2889) Chris Thompson / The Islands
 LONDON, Dingwalls, Camden Lock (01 267 4967) Paul Kennerley Band / Combe Passe
 LONDON, Earls Court (01 381 4255) Bob Dylan
 LONDON, Half Moon, Herne Hill, BIM / The Act
 LONDON, Hope and Anchor, Islington (01 359 4510) The Blue Cats
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309) Victims of Pleasure / Tokyo
 LONDON, Star and Garter, Putney Pier (01 788 0345) Bert Jansch / Martin Jenkins
 LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611) Eyeless in Gaza / Felt
 LONDON, New Golden Lion, Fulham (01 385 3942) Jackie Lynton Band
 LONDON, East Acton, The Oak Tree, 45's
 LONDON, Old Queen's Head, Stockwell Road, Brixton, Calling Hearts
 LONDON, Pits, Green Man, Euston Road (01 889 9615) Ian Mitchell Band
 LONDON, Holborn, Princess Louise Club, The Adlers
 LONDON, Rock Garden (01 240 3961) Release De Beat / Alan Gee Band
 LONDON, Ruskin Arms, Neal Kay's I-M Roadshow
 LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611) The Directions / Eat At Joe's
 LONDON, Thames Polytechnic, Woolwich (01 855 0618) Bumble and The Beez
 LONDON, Thurlow Arms, Norwood, Wreckless Eric / Heartbeats
 LONDON, White Lion, High Street SW15 (01 788 1540) Cobras
 LUTON, Arts Centre, Guildford Street, Blazing Red / The Nervous Surgeons
 MACROOM, Macroon Festival, Elvis Costello / The Undertones / The Blues Band / The Moondogs / The Rhythm Kings
 MANCHESTER, Gray Horse, Romley, Images
 MANCHESTER, Lamplight, Chorlton (061 881 9856) The Memos
 MIDDLESBROUGH, Rock Garden (241995) TV Smith's Explorers
 NEWCASTLE UPON TYNE, Havelock Hall, The Cheaters
 NEWCASTLE UPON TYNE, University (28402) The Comsat Angels
 NOTTINGHAM, Rock City (412544) Judie Tzuke / Maestros
 NOTTINGHAM, Gregory Hotel, Breakdown
 OLD WOKING, The Cricketers, T.C.
 OXFORD, The Caribbean Club (44544) Havana Let's Go
 OXFORD, Pennyfarthing, St Ebbs Street (46007) Spoilers
 PASSFIELD, Royal Oak, Truffie

while, up in Glasgow Billy Sloan will be watching Simon Bates on Top Of The Pops from his hospital bed, musing a broken leg. Serves him right playing football against Pink Floyd fans!

FRIDAY offers quite a variety of rock styles on the TV. ITV's 'GET It Together' features XTC, After The Fire and Modern Romance while Gillan appears 'in Concert' at midnight on Yorkshire TV. Radiowise, Ray Davies of The Kinks mouths off on Roundtable (Radio 1) followed by Dedringer and Hatfield and the North on The Friday Rock Show. Samson and Rick Wakeman listen to the new singles on Radio Beacon: NZ

RADIO/TV

DO YOU know what you're going to be doing in ten days time? That's the question TURN ON poses. rocknew DJs nationwide every week and, surprise, surprise, most of them don't have the faintest idea! So many records drop through the letter box at the last minute, so many touring stars suddenly decide they can drop in for a chat after all, it's a superhuman task to schedule a radio show any more than three days ahead of time. But some people can always work miracles.

Like the boys behind 'Castle Rock' (Radio Trent), consistently well-organised their quest for THURSDAY is Fee Waybill of The Tubes whose Backwards Completion Theory is worth explaining. Futurist Isazers Landscape star after midnight on Radio Beacon.



The Belle Stars in concert on Radio One (Saturday).

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rockers Split Enz drop into Radio Trent and, on Merseyside, This Final Frame make their radio debut on Rock Around 'Deliverance' is the big ITV movie on Saturday night, but Wah Heat's Pete Wylie won't see it cos he'll be at Piccadilly in Manchester talking to Mark Radcliffe ('Transmission'). He might just tune in to Radio 1 for Roy Sundholm and the Belle Stars ('in Concert') but if he can pick up Close Shave on BBC Radio Solent's 'Solent Rock' he must have a very powerful wireless set indeed.

All students of style will be glued to the box again on SUNDAY evening as Robert Redford and Mia Farrow star in F. Scott Fitzgerald's classic 'The Great Gatsby'. During the afternoon The Pussycats and the Reluctant Stereotypes play Radio Medway's 'Recorded Delivery' and Fassbender Russell and Hellanbach join Ian Penman on BBC Newcastle ('Bedrock'). Yorkshire's rock 'n' roll fans are best served on MONDAY at 5.15 when Sha Na Na introduce Dion 'The Wanderer' DiMucci but with 'Cheggers Plays Pop' postponed because of Wimbledon the only other item of interest is Downtown Radio's 'Soundcheck' with guests Albania and The Diplomats.

Rick Wakeman fairly monopolises TUESDAY. If the Whistle Test were on he'd probably be chatting with Anne Nightingale. Instead he has to make do with ITV's 'Razzmatazz' with Toyah Wilcox and 'Stick It In Your Ear' on Radio Clyde. Bread fans can see David Gates on 'It's A Musical World' (Granada TV) while TV Smith's Explorers beat the adverts on Radio Trent any time.

Which only leaves WEDNESDAY and Motorhead and Girlschool on 'Rockage' (Granada) and Barbara Dickson on 'It's A Musical World' (ATV). As for rock on the radio, Robert Palmer and FK9 visit Radio Forth for 'Rock Report' and Midland's millionaires Duran Duran are Graham Neale and John Shaw's guests for 'Castle Rock' (Radio Trent). And with that TURN ON turns off for another week.



Peter Tosh leads the charge at the Rainbow on Monday.

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CONTINUED FROM PAGE 20

PRESTON, Warehouse (53216) Spider
 RAWTENSTALL, Rossendale Col-
 lege, Praying Mantis
 REDCAR, Dolphin, The Revs
 RICHMOND, Cellar Club, Bull and
 Bush, The MGs
 ST AUSTELL, Coliseum (4004) The
 Tubes / The Spangs
 SALFORD, Moonrakers (061 872 5644)
 A Formal Sign
 SEAFORD, The Great Dane (892445)
 Fruit Eating Bears
 SHEFFIELD, University (24076)
 Thompson Twins
 SHIFNAL, The Star (Telford 451517)
 Lazars
 SHAPE, The Maltings, Roaring Jelly
 STAFFORD, Bingley Hall (50060) The
 Jam
 STOCKPORT, Warren Bulkely (061 480
 3614) Belgian Bitch / Predators
 STROUD, Leisure Centre, Ski Patrol
 SWINDON, Oasis (33404) Diamond
 Head
 WEST BROMWICH, Coach and
 Horses, Victorian Parents
 WOLLASTON, Nag's Head (664204)
 Energy



Bastions of post-blow wave punk, Kiwi band Split Enz are at Liverpool's Royal Court Theatre on Saturday.

LONDON, The Tramshed, Woolwich
 (01-855 3371), Georgie Fame And
 The Blue Fames
 LONDON, The Venue, Victoria (01-828
 9441), Joe Jackson's Jumpin' Jive
 LONDON, Windsor Castle, Harrow
 Road (01-286 8403), A Bigger Splash
 MIDDLESBROUGH, Rock Garden,
 Rose Tattoo
 NEWCASTLE UPON TYNE, The
 Lonsdale, Micro
 OXFORD, Scamps, Westgate Centre
 (45136), Black Roots
 PETERBOROUGH, Gladstone Arms
 (44388), Shadr
 ROEHAMPTON, Garnet College, The
 Dance Band
 STOCKPORT, Smugglers, Fourteen
 Band
 STRATFORD, Green Man, London
 Apaches
 WINCHESTER, King Alfred's College
 (62281), The Revillos



ABERDEEN, Victoria Hotel, More
 BERKSHIRE, Summer Festival,
 Doonan And Wilson
 BRISTOL, Colston Hall (291768), The
 Tubes / The Spangs
 BRISTOL, Patchway Labour Club,
 Darts
 BLACKBURN, Bay Horse New Inn
 (48443), Confessor
 BRIGHTON, Jenkinson's, Ski Patrol
 CARLISLE, Border Terrier (22725),
 Spider
 CHADWELL HEATH, Electric
 Stadium, The Greyhound, High
 Road (01-599 1533), Tora Tora
 CHELTENHAM, Victory Club, Chris
 Smither
 COVENTRY, New Theatre (23141),
 The Kinks
 CROYDON, The Star, London Road
 (01 684 1380), English Rogues
 DURHAM CITY, Big Jug Folk Club,
 Jim Sharp
 EGREMONT, Rugby Club, The
 Cheaters
 HILLSHAM, The Crown, High Street
 (840041), Midnight And The Lemon
 Boys / Emma Sharpe
 HILLINGDON, Bricklayer's Arms, Ux-
 bridge Road (01 574 2055), Room 101
 HORNSEA, Ocean Club, Head Hunter
 HUDDERSFIELD, Eros Club,
 Abrasive Wheels
 HUDDERSFIELD, Cleopatra Interna-
 tional (24510), Misty In Roots
 HULL, Shapes Bar, Fault
 IRVINE, Magnum Leisure Centre
 (73381), The Jam
 LIVERPOOL, Brady's, Mathew Street
 (051 236 7881), Futurist / New
 Romantics Night
 LIVERPOOL, Warehouse, Fleet
 Street, Walter Mitty's Little White
 Lies
 LONDON, All My Eye, Chelsea Wharf
 (01 352 8015), The New Mahogany
 Hall Stompers
 LONDON, Bricklayer's Arms, Ux-
 bridge Road, Room 101
 LONDON, Bridge House, Canning
 Town (01-476 2889), Chickenshack /
 The Kicks
 LONDON, Clarendon, Hammersmith
 Broadway (01 748 1454), The Bailey
 Bros (Heavy Metal DJs)
 LONDON, The Eagle, Holly Bush Hill,
 Roaring Jelly
 LONDON, Earls Court (01 381 4255),
 Bob Dylan
 LONDON, Embassy Club, Old Bond
 Street, Havana Let's Go
 LONDON, Hammersmith Palais (01
 748 2812), Kraftwerk
 LONDON, Hog's Grunt, Production
 Village, Cricklewood (01 450 8969),
 Bac Band
 LONDON, Hope And Anchor, Isl-
 ington (01 359 4510), Tymon Dogg
 LONDON, 101 Club, St John's Hill,
 Clapham (01 223 8309), Skid Marx
 Killers / Things In Bags
 LONDON, Moonlight Club, Railway
 Hotel, West Hampstead (01 624
 7611), Purple Hearts / The Wild
 Boys
 LONDON, New Golden Lion, Fulham
 (01 385 3942), The Snax
 LONDON, Princess Louise Club, 208
 High Holborn, Fast Eddie
 LONDON, Pegasus, London Apaches
 LONDON, Rock Garden, Covent
 Garden (01 240 3961), Parachutes /
 The Edukators / Lots Of Zebras
 LONDON, Royal Albert, New Cross
 Road, Deptford, A Bigger Splash

LONDON, Ruskin Arms, Minus 2 Trith
 LONDON, Starlight, Railway Hotel,
 West Hampstead (01 624 7611), Lee
 Kosmin / The Uprights
 LONDON, The Torrington, Lodge
 Lane (01 445 4710), Hank Wangford
 LONDON, The Venue, Victoria (01 828
 9441), The Slits
 LONDON, The Windsor Castle, Har-
 row Road (01 286 8403), The
 Chocolate Frogs
 MACROOM, Macroom Festival, Q-
 Tips / Sniff 'N' The Tears / Paul
 Brady Band / Scullion
 MAIDSTONE, Medway Inn (678010),
 Nice Boys
 MANCHESTER, Apollo, Ardwick (061
 2731112), Split Enz
 MANCHESTER, Cyprus Tavern (061
 236 3766), Iron Truss
 MANCHESTER, Free Trade Hall (061
 834 0943), Diamond Head
 MANCHESTER, The Squat, Sans
 Culottes
 MIDDLESBROUGH, Empire, Cold
 Kidney / Amazing Jon Band /
 Tinker Dick
 PORTSMOUTH, Locarno (25491),
 Rose Tattoo
 REDHILL, Lakers Hotel (61043), 45s /
 Rods And Canes
 REDCAR, The Zeland, The Astros /
 Partners In Crime
 ST ALBANS, City Hall (64511), The
 Teardrop Explodes
 SOUTHAMPTON, Canute Hotel, The
 Britz
 SOUTHPORT, Southport Theatre
 (40404), UK Players
 TILBURY, Railwaymen's Club, The
 Dixie Rebels



BIRMINGHAM, Romeo And Juliet's
 (021 643 6696), Kraken
 BIRMINGHAM, University, Deb Hall,
 Vision Collision
 BRIGHTON, Richmond (21713),
 Modern English / Birds With Ears
 CARLISLE, Twisted Wheel (20335),
 The Astros
 CARDIFF, Chapter (31194), Beat
 Roots
 COLWYN BAY, Pier Pavillon, Praying
 Mantis
 DUNSTABLE, Queensway Hall
 (603326), The Teardrop Explodes /
 The Delmontes
 HARLOW, Benny's Night Club, Pre-
 Set / Easy Action / De-Fex
 LONDON, Apples And Pears,
 Rotherhithe New Road, A Bigger
 Splash
 LONDON, Battersea, The Cricketers
 (01 735 3059), 45s
 LONDON, Bridge House, Canning
 Town (01 476 2889), Modern
 Romance / The Mad Shadows
 LONDON, Earls Court (01 381 4255),
 Bob Dylan
 LONDON, Gossips, Dean Street,
 Night Porter / Panache
 LONDON, Greyhound, Fulham-
 Palace Road (01 385 0526), The Step
 LONDON, Hammersmith Palais (01
 748 2812), Kraftwerk
 LONDON, Heaven, under The Ar-
 ches, Charing Cross, The Birthday
 Party
 LONDON, Hog's Grunt, Cricklewood,
 Production Village (01 450 8969), Idle
 Flowers
 LONDON, Hope And Anchor, Isl-
 ington (01 359 4510), Outer Arts
 LONDON, 101 Club, St John's Hill,
 Clapham (01 223 8309), Masked Or-

chestra / On The Beach
 LONDON, Moonlight Club, Railway
 Hotel, West Hampstead (01 624
 7611), The Almost Brothers / Bum-
 ble And The Bees
 LONDON, New Golden Lion, Fulham
 (01 385 3942), Elgin Marbles
 LONDON, Princess Louise Club, 208
 High Holborn, Perfect Idiot
 LONDON, Rainbow, Finsbury Park
 (01 283 3148), Peter Tosh
 LONDON, Royal College Of Art,
 Richard Strange And The Party
 LONDON, Rock Garden, Covent
 Garden (01 240 3061), Speedos /
 Calling Hearts / Intros
 LONDON, Ruskin Arms, Blind Wolf
 LONDON, Starlight, Railway Hotel,
 West Hampstead (01 624 7611), Dol-
 ly Mixture
 LONDON, Two Brewers, Clapham (01
 622 3621), Killer Whales
 LONDON, The Venue, Victoria (01 828
 9441), Joe Jackson's Jumpin' Jive
 PORTSMOUTH, South Parade Pier,
 Southsea, Licks 'N' Vixen
 SHEFFIELD, Penguin (385817), Sans
 Culottes
 SOUTHEND, Zero 6, Aviation Way
 (548344), Hank Wangford
 STOCKTON, The Talbot, Cold Kidney
 / Amazing Jon Band / Tinker Dick
 STOKE HANLEY, Gaumont, Rose
 Tatro
 STOKE HANLEY, The Vine, Vine
 Street, Out After Dark
 THETFORD, Carnegie Room (3110),
 Thumpa / Black Mamba
 TYNE MOUTH, Royal National
 Lifeboat Institute, The Scars
 WALLASEY, The Dale (051 639 9847),
 Walter Mitty's Little White Lies
 WARRINGTON, Parr Hall, Diamond
 Head
 YEOWIL, Duke of York, Forty Blue
 Fingers
 YORK, Jaspers (59421), More



ANGLESEY, Plas Coch, The Pumps /
 A Silly Tree / The Ferrets /
 Ghost Rider (Gwynedd MU benefit)

AYLESBURY, Britannia (25848),
 English Rogues
 BIRMINGHAM, The Holte, Aston, The
 Psikix
 BLACKBURN, Bay Horse New Inns
 (484430), Whitefire
 BRECON, Nythfa House Hotel, Chris
 Smither
 BRENTWOOD, Hermit, Johnny Cop-
 pin Band
 BRISTOL, Locarno (26193), Kraftwerk
 CARDIFF, Top Rank (26538), Split Enz
 CHADWELL HEATH, Electric
 Stadium, The Greyhound, High
 Road (01-599 1533), Black Market
 COLWYN BAY, Dixieland Showbar
 (2594), Spider
 DARLINGTON, Arts Centre (460158),
 The Astros
 DURHAM, University (64466), Thomp-
 son Twins
 GUILDFORD, Wooden Bridge (72708),
 The Sleep / White Colours
 HOLMFIRTH, Rising Sun, Whips
 LINCOLN, Drill Hall (24393), Diamond
 Head
 LIVERPOOL, Masonic (355 5803), The
 Chase
 LONDON, Bridge House, Canning
 Town (01-476 2889), Snax / The
 Parachutes
 LONDON, Dingwalls, Camden Lock
 (01-267 4967), Slam
 LONDON, Earls Court (01-381 4255),
 Bob Dylan
 LONDON, Hope And Anchor, Isl-
 ington (01-359 4510), The Temper
 LONDON, 100 Club, Oxford Street (01-
 636 0933), The Chords
 LONDON, 101 Club, St John's Hill,
 Clapham (01-223 8309), Dan Russell
 Band / Tonix
 LONDON, Moonlight Club, Railway
 Hotel, West Hampstead (01-624
 7611), OK Jive / The Rhythm
 Method
 LONDON, New Golden Lion, Fulham
 (01-385 3942), Crying Shames
 LONDON, Rainbow, Finsbury Park
 (01-283 3148), Peter Tosh
 LONDON, Rock Garden, Covent
 Garden (01-240 3961), Volcanoes /
 Obsession / Kleen Heels
 LONDON, Star And Garter, Putney
 Pier (01-788 0345), 45s
 LONDON, Starlight, Railway Hotel,
 West Hampstead (01-624 7611), The
 V Babies / The Fallen Heroes



BRIGHTON, The New Regent, Truffe
 BURTON ON TRENT, Top Rank
 (68720) More
 CARLISLE, Mick's Club, The
 Cheaters
 CHADWELL HEATH, Electric
 Stadium, The Greyhound, High
 Road (01 599 1533), The Chords / The
 Stripes
 CIPPENHAM, Alexandra's, Bath
 Road, Cair Paravel
 DUNSTABLE, Queensway Hall
 (603326), The Revillos
 EDINBURGH, Odeon (031 667 3805)
 - Diamond Head
 GLASGOW, Waterfront, Fine Lines
 GUILDFORD, Guildford College,
 Stolen Pets
 HEREFORD, Rotters (65725) Kraken
 LEEDS, Amnesia, Free State
 LIVERPOOL, Mayflower, The Chase
 LONDON, Amersham Arms SE14,
 Chris Smither
 LONDON, City of London
 Polytechnic, Sploodegessabounds
 / 4 Skins / The Business
 LONDON, Dingwalls, Camden Lock
 (01 267 4967) Alan Price
 LONDON, Earls Court (01 381 4255)
 Bob Dylan
 LONDON, Hammersmith Odeon (01
 748 4681) Split Enz / Slam
 LONDON, The Horse Shoe, Tot-
 tenham Court Road, Killer
 LONDON, Moonlight Club, Railway
 Hotel, West Hampstead (01 624
 7611) Pigbag / Maximum Joy
 LONDON, 208 High Holborn,
 Princess Louise Club, Phil Taylor
 and Friends
 LONDON, Starlight Club, Hampstead
 (01 624 7611) Panache
 LONDON, The Venue, Victoria (01 828
 9441) Twinkle Brothers
 LUTON, Sands (32483) Stop Band
 NEVERN ARMS, Trewrn Arms, Bill
 Zorn
 NOTTINGHAM Rock City (412544)
 Duran Duran
 OXFORD, New Theatre (44544)
 Kraftwerk
 STOKE HANLEY, Vine Inn, Vine
 Street, Saturnalia
 WORTHING, Balmoral (36232)
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24 Record Mirror

UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST	RECORD LABEL
2	(8)	1	ONE DAY IN YOUR LIFE	Michael Jackson	Motown
3	(8)	1	BEING WITH YOU	Smokay Robinson	Motown
4	(4)	2	MORE THAN IN LOVE	Kate Robbins	RCA
5	(2)	4	TEDDY BEAR	Red Sovine	Starday
6	(4)	4	GOING BACK TO OUR ROOTS	Odyssey	RCA
7	(1)	21	GHOST TOWN	Specials	2-Tone
8	(8)	1	HOW 'BOUT US	Champaign	CBS
9	(3)	5	ALL STOOD STILL	Ultravox	Chrysalis
10	(3)	5	MEMORY	Elna Peige	Polydor
11	(8)	6	WILL YOU	Hazel O'Connor	A&M
12	(7)	7	BODY TALK	Imagination	R&B
13	(3)	17	PIECE OF THE ACTION	Bucks Fizz	RCA
14	(8)	7	STAND AND DELIVER	Adam And The Ants	CBS
15	(7)	11	I WANT TO BE FREE	Toyah	Safari
16	(1)	22	TAKE IT TO THE TOP	Kool And The Gang	2-Tone
17	(9)	10	YOU DRIVE ME CRAZY	Shakin' Stevens	Epic
18	(4)	27	IF LEAVING ME IS EASY	Phil Collins	Virgin
19	(8)	13	CAN CAN	Bad Manners	Magnet
20	(2)	38	AIN'T NO STOPPING	Enigma	Creole
21	(2)	38	NO WOMAN NO CRY	Bob Marley	Island
22	(8)	14	CHARIOTS OF FIRE	Vangelis	Polydor
23	(4)	23	SPELLBOUND	Slouze & The Banshees	Polydor
24	(2)	32	THROW AWAY THE KEY	Linx	Chrysalis
25	(3)	12	FUNERAL PYRE	Jam	Polydor
26	(6)	18	DON'T LET IT PASS YOU BY	UB40	Dep Int
27	(1)	56	RAZAMATAZZ	Quincy Jones	A&M
28	(7)	31	DANCING ON THE FLOOR	Third World	CBS
29	(4)	34	YOU MIGHT NEED SOMEBODY	Randy Crawford	Warner Bros
30	(1)	41	CAN'T HAPPEN HERE	Rainbow	Polydor
31	(1)	66	(YOU DON'T STOP) WORDY RAPPINGHOOD	Tom Tom Club	Island
32	(1)	35	WIKKA WRAP	Evsions	Groove
33	(1)	45	NO LAUGHING IN HEAVEN	Gillan	Virgin
34	(8)	52	DOORS OF YOUR HEART	Beat	Go Feet
35	(2)	43	THE RACE IS ON	Edmunds/Stray Cats	Swan Song
36	(2)	43	THE RIVER	Bruce Springsteen	CBS
37	(1)	24	STARS ON 45	Star Sounds	CBS
38	(6)	20	ALL THOSE YEARS AGO	George Harrison	Dark Horse
39	(10)	16	WORDS OF A THOUSAND MEN	Tempo Tudor	Shiff
40	(8)	26	LET'S JUMP THE BROOMSTICK	Coast To Coast	Polydor
41	(2)	47	THERE'S A GUY WORKS	Kirsty MacColl	Polydor
42	(2)	48	ME NO POP I	Kid Creole/Coati Mundi	ZE/Island
43	(2)	42	MULTIPLICATION	Showaddywaddy	Arista
44	(2)	54	NEW LIFE	Depeche Mode	Mute
45	(8)	26	CHEQUERED LOVE	Kim Wilde	Rak
46	(8)	25	BETTE DAVIS EYES	Kim Carnes	EMI-America
47	(8)	48	NORMAN BAYES	Landscape	RCA
48	(7)	36	IS THAT LOVE	Squeeze	A&M
49	(3)	37	WOULPH LIE TO YOU	Whitesnake	Liberty
50	(4)	44	I CAN MAKE IT BETTER	Whispers	Solar
51	(4)	48	THIS LITTLE GIRL	Gary US Bonds	EMI-America
52	(9)	29	KEEP ON LOVING YOU	Reo Speedwagon	Epic
53	(9)	32	THE SOUND OF THE CROWD	Human League	Virgin
54	(1)	73	PULL TO THE BUMPER	Grace Jones	Island
55	(1)	68	WIDE AWAKE IN A DREAM	Barry Biggs	Dynamic
56	(2)	51	LIAR	Graham Bonnet	Vertigo
57	(4)	42	PRETTY IN PINK	Psychadelic Furs	CBS
58	(1)	81	TOO DRUNK TO	Dead Kennedys	Cherry Red
59	(2)	47	CRYIN' MY HEART OUT FOR YOU	Diana Ross	Motown
60	(4)	58	YOU LIKE ME DON'T YOU	Jermine Jackson	Motown
61	(3)	51	FOR YOUR EYES ONLY	Sheena Easton	EMI
62	(3)	51	BODY MUSIC	Strikers	Epic
63	(1)	—	PURGATORY	Iron Maiden	EMI
64	(1)	—	YEARNING FOR YOU LOVE	Gap Band	Mercury
65	(10)	63	BETTER THINGS	Kinks	Arista
66	(10)	63	GREY DAYS	Madness	Shiff
67	(10)	63	STRAY CAT STRUT	Stray Cats	Arista
68	(1)	—	I'M IN LOVE	Evelyn King	RCA
69	(8)	50	IF YOU FEEL IT	Thelma Houston	RCA
70	(8)	50	OSSIE'S DREAM (WAY TO WEMBLEY)	Spurs FA Cup Final Squad	Shiff
71	(12)	62	CHI MAI THEME TUNE LIFE & TIMES OF LLOYD GEORGE	Ennio Moricono	BBC
72	(9)	57	IT'S GOING TO HAPPEN	The Underlones	Ardeek
73	(9)	60	JUST THE TWO OF US	Grover Washington Jr.	Elektra
74	(12)	74	YOUTH OF NATION ON FIRE	Bill Nelson	Mercury
75	(1)	—	ON THE RUN	Reo Speedwagon	Epic
76	(1)	—	LET SOMEBODY LOVE YOU	Keni Burke	RCA

RECORD MIRROR



IRON MAIDEN: Hell is a new entry at 60.



MOTORHEAD: Heaven means straight to No.1

25 FAST MOVERS

⊗ Platinum (One million sales)

◇ GOLD (500,000 sales)

⊗ SILVER (250,000 sales)

Charts as supplied by BMRB/Music and Video Week and used by BBC.

UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST	RECORD LABEL
1	(7)	1	NO SLEEP, TIL HAMMERSMITH	Motorhead	Bronze
2	(8)	2	STARS ON 45	Star Sound	CBS
3	(4)	3	DISCO DAZE & DISCO NITES	Various	Ronco
4	(4)	4	PRESENT ARMS	UB 40	Dap International
5	(4)	4	ANTHEM	Toyah	Safari
6	(8)	6	THEMES	Various	K-Tel
7	(3)	5	JU-JU, Slouze & The Banshees	Polydor	
8	(32)	3	KINGS OF THE WILD FRONTIER	Adam & The Ants	CBS
9	(1)	—	DURR DURRAN	Duran Duran	EMI
10	(19)	10	FACE VALUE	Phil Collins	Virgin
11	(3)	8	MAGNETIC FIELDS	Jean Michel Jarre	Polydor
12	(12)	10	HI INFIDELITY	Reo Speedwagon	Epic
13	(15)	8	CHARIOTS OF FIRE	Vangelis	Polydor
14	(7)	14	SECRET COMBINATION	Randy Crawford	Warner Bros
15	(13)	15	VIENNA	Ultravox	Chrysalis
16	(7)	16	THIS OLE HOUSE	Shakin' Stevens	Epic
17	(1)	17	BEING WITH YOU	Smokay Robinson	Motown
18	(1)	18	BAD FOR GOOD	Jim Steinman	Epic
19	(4)	19	HOTTER THAN JULY	Stevie Wonder	Motown
20	(6)	26	LONG DISTANCE VOYAGER	Moody Blues	Threshold
21	(31)	21	JAZZ SINGER	Nell Diamond	Capitol
22	(35)	22	MAKIN' MOVIES	Diva Stratts	Vertigo
23	(13)	22	THE RIVER	Bruce Springsteen	CBS
24	(8)	24	KILIMANJARO	Teardrop Explodes	Mercury
25	(20)	25	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland
26	(14)	26	SKY 3	Sky	Arista
27	(28)	27	BARRY	Barry Manilow	Arista
28	(1)	—	MADE IN AMERICA	Carpenters	A&M
29	(7)	29	WHA'PPEN	The Beat	Go-Feel
30	(1)	—	1984	Rick Wakeman	Charisma
31	(3)	31	BREAKING GLASS	Hazel O'Connor	A&M
32	(42)	32	2,000,000	Angelic Upstarts	Zonophone
33	(42)	33	SIGNING OFF	UB 40	Graduate
34	(11)	34	COME & GET IT	Whitesnake	Liberty
35	(1)	35	HEAVEN UP HERE	Echo & The Bunnymen	Koreva
36	(1)	36	MISTAKEN IDENTITY	Kim Carnes	EMI-America
37	(9)	37	BEATLES 1962-1966	Beatles	Parlophone
38	(6)	38	EAST SIDE STORY	Squeeze	A&M
39	(5)	39	MAGIC, MURDER & THE WEATHER	Magazine	Virgin
40	(5)	40	WINEIGHT	Grover Washington Jr.	Elektra
41	(58)	41	MANLOW MAGIC	Barry Manilow	Arista
42	(2)	42	SOMEWHERE IN ENGLAND	George Harrison	Dark Horse
43	(19)	43	CHRISTOPHER CROSS	Christopher Cross	Warner Bros
44	(4)	44	THE FOX	Elton John	Rocket
45	(1)	45	WHAT'S THIS FOR	Killing Joke	Mellicious Damage
46	(11)	46	THE DUDE	Quincy Jones	A&M
47	(1)	47	SEASON OF GLASS	Yoko Ono	Geffan
48	(9)	48	GUILTY	Barbra Streisand	EMI
49	(5)	49	COMPUTER WORLD	Kraftwerk	EMI
50	(13)	50	ROLL ON	Various	Polystar
51	(1)	—	HOW 'BOUT US	Champaign	CBS
52	(12)	52	THE ADVENTURES OF THIN LIZZY	Thin Lizzy	Vertigo
53	(7)	53	I AM PHOENIX	Judie Tzuke	Rocket
54	(1)	54	OFF THE WALL	Michael Jackson	Epic
55	(3)	55	PRAYING WITH A DIFFERENT SEX	The Au Pairs	Human
56	(5)	56	RED	Black Uhuru	Parlophone
57	(6)	57	NIGHTCLUBBING	Grace Jones	Island
58	(1)	—	NEVER TOO LATE	Status Quo	Vertigo
59	(1)	—	INTUITION	Linx	Chrysalis
60	(24)	60	DIRK WEARS WHITE SOX	Adam & The Ants	Do It
61	(28)	61	ABSOLUTELY	Madness	Shiff
62	(3)	62	RUMOURS	Fleetwood Mac	Warner Brothers
63	(1)	—	TALK TALK TALK	Psychadelic Furs	CBS
64	(1)	—	GIVE ME THE NIGHT	George Benson	Warner Brothers
65	(18)	65	STRAY CATS	Stray Cats	Arista
66	(7)	66	PUNK'S NOT DEAD	Exploited	Secret
67	(10)	67	FUTURE SHOCK	Gillan	Virgin
68	(6)	68	BORN TO RUN	Bruce Springsteen	CBS
69	(12)	69	MAKING WAVES	Nolans	Epic
70	(38)	70	SEEING THROUGH IT	Various	CBS
71	(6)	71	QUIT DREAMING AND GET ON THE BEAM	Bill Nelson	Mercury
72	(8)	72	AUX ATTACK II	Various	K-Tel
73	(8)	73	TAKE MY TIME	Sheena Easton	EMI
74	(35)	74	EDDIE OLD BOB DICK AND GARY	Tempo Tudor	Shiff
75	(16)	75	JOURNEY TO GLORY	Spandau Ballet	Reformation/Chrysalis

STAR CHOICE



KATE ROBBINS

I HEAR YOU NOW — Jon and Vangelis. Good synthesizers, very moving. It makes me cry.

I'LL BE BACK — The Beatles. It's a very sad tune and also because it's one of their lesser known ones. I like the changes from minor to major.

TURN IT ON AGAIN — Genesis. Good vibrant song. I like the instruments. It also has a strange line signature.

POP MUSIK — M. I think everybody likes this one. Nice and daff, it makes you dance.

CELEBRATION — Kool and the Gang. Reminds me of all the good parties at home.

STAND AND DELIVER — Adam and the Ants. Makes me laugh and the drum sound is good as usual.

BEST OF MY LOVE — The Emotions. I like the lead vocalist, she's a good soul singer.

ONE DAY IN YOUR LIFE — Michael Jackson. Lyrically and musically very moving and very well performed.

LINES — Planets. Very clever lyrics and slightly white reggae sound.

MIDNIGHT AT THE OASIS — Maria Muldaur. Very clever lyrics, interesting chords and a lovely tune.

Profile

MIDGE URE

FULL NAME: James Ure.
DATE OF BIRTH: 10/10/55.
EDUCATED: Rutherglen Academy.
FIRST LOVE: Old movies.
FIRST DISAPPOINTMENT: Realising I would never appear in them.
FIRST PERFORMANCE: Cambanslang Scout Hall 1964.
MUSICAL INFLUENCES: Small Faces.
HEROES: Rusty Egan.
VICES: Female.
HOBBIES: Female and photography.
MOST FRIGHTENING EXPERIENCE: Reading my accounts.

WORST EXPERIENCE: Paying my accounts.
FUNNIEST EXPERIENCE: Accountants cheque bouncing.
IDEAL HOME: Anywhere I'm happy.
IDEAL HOLIDAY: A tour of the world's most romantic cities with a beautiful girl.
FAVOURITE FOOD: Japanese and Italian.
FAVOURITE CLOTHES: Old 30's to 50's.
FAVOURITE DRINK: Jack Daniels and Coke.
MOST HATED CHORE: Rehearsing.
AMBITION: To always do what I want.



PUZZLES

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

US ALBUMS

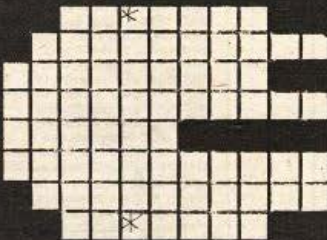
- 1 2 MISTAKEN IDENTITY, Kim Carnes, EMI-America
- 2 1 HI INFIDELITY, Reo Speedwagon, Epic
- 3 4 DIRTY DEEDS DONE DIRT CHEAP, AC/DC, Atlantic
- 4 4 PARADISE THEATRE, Styx, A&M
- 5 5 FAIR WARNING, Van Halen, Warner Bros
- 6 6 HARD PROMISES, Tom Petty & The Heartbreakers, Backstreet
- 7 16 LONG DISTANCE VOYAGER, Moody Blues, Threshold
- 8 8 FACE VALUE, Phil Collins, Atlantic
- 9 9 ZEBOP, Santana, Columbia
- 10 10 MOVING PICTURES, Rush, Mercury
- 11 7 ARC OF A DIVER, Steve Winwood, Island
- 12 11 BEING WITH YOU, Smokey Robinson, Tama
- 13 3 A WOMAN NEEDS LOVE, Ray Parker Jr & Raydio, Arista
- 14 25 STARS ON LONG PLAY, Stars On Long Play, Radio Records
- 15 24 STREET SONGS, Rick James, Gordy
- 16 23 SOMEWHERE IN ENGLAND, George Harrison, Dark Horse
- 17 17 WHAT CHA' GONNA DO FOR ME, Chaka Khan, Warner Bros
- 18 18 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- 19 12 WINELIGHT, Grover Washington Jr, Elektra
- 20 20 WILD EYED SOUTHERN BOYS, 38 Special, A&M
- 21 23 THE FOX, Elton John, Geffen
- 22 21 LOVERBOY, Loverboy, Columbia
- 23 15 NIGHTWALKER, Gino Vannelli, Arista
- 24 14 FACE DANCES, The Who, Warner Bros
- 25 46 WORKING CLASS DOG, Rick Springfield, RCA
- 26 19 THE DUDE, Quincey Jones, A&M
- 27 24 THERE GOES THE NEIGHBORHOOD, Joe Walsh, Asylum
- 28 28 BLIZZARD OF OZZ, Oz, Columbia, Jet
- 29 30 RIT, Lee Ritenour, Elektra
- 30 32 STEPHANIE, Stephanie Mills, 20th Century
- 31 22 THE JAZZ SINGER, Neil Diamond, Capitol
- 32 34 FEELS SO RIGHT, Alabama, RCA
- 33 33 SEVEN YEAR ACHE, Rosanne Cash, Columbia
- 34 26 THE CLARKE/DUKE PROJECT, Stanley Clarke/George Duke, Epic
- 35 37 DON'T SAY NO, Billy Squier, Capitol
- 36 28 MODERN TIMES, Jefferson Starship, Grunt
- 37 27 DEDICATION, Gary US Bonds, EMI-America
- 38 32 THE ONE THAT YOU LOVE, Air Supply, Arista
- 39 31 FRANKIE & THE KNOCKOUTS, Frankie & The Knockouts, Millennium
- 40 38 VOICES, Daryl Hall & John Oates, RCA
- 41 41 BACK IN BLACK, AC/DC, Atlantic
- 42 43 JUICE, Juice Newton, Capitol
- 43 40 SHEENA EASTON, Sheena Easton, EMI-America
- 44 42 DOUBLE FANTASY, John Lennon/Yoko Ono, Geffen
- 45 45 WAHATA, Split Enz, A&M
- 46 34 NIGHT CLUBBING, Grace Jones, Island
- 47 47 THE NATURE OF THE CAT, April Wine, Capitol
- 48 48 TWANGIN', Dave Edmunds, Swan Song
- 49 49 VOYEUR, David Sanborn, Warner Bros
- 50 39 GREATEST HITS, Kenny Rogers, Liberty
- 51 57 THE COMPLETION BACKWARD PRINCIPLE, The Tubes, Capitol
- 52 59 FANCY FREE, Oak Ridge Boys, MCA
- 53 44 KINGS OF THE WILD FRONTIER, Adam And The Ants, Epic
- 54 50 KNIGHTS OF THE SOUND TABLE, Cameo, Chocolate City
- 55 52 TWICE AS SWEET, A Taste of Honey, Capitol
- 56 56 DAD LOVES HIS WORK, James Taylor, Columbia
- 57 51 POINT OF ENTRY, Judas Priest, Columbia
- 58 59 BREAKING ALL THE RULES, Peter Frampton, A&M
- 59 61 THREE FOR LOVE, Shalamar, Solar
- 60 96 MECCA FOR MODERNS, Manhattan Transfer, Atlantic
- 61 53 ANOTHER TICKET, Eric Clapton, RSO
- 62 62 ROCKIN'ROLL, Greg Kihn, Bessiekey
- 63 74 SOMETIMES LATE AT NIGHT, Carole Bayer Sager, Boardwalk
- 64 64 MIRACLES, Change, Atlantic
- 65 66 BAD FOR GOOD, Jim Steinman, Epic/Cleveland International
- 66 58 ILL, The Gap Band, Mercury
- 67 67 DANCERSIZE, Carol Hensel, Vintage
- 68 55 WHERE DO YOU GO WHEN YOU DREAM, Anne Murray, Capitol
- 69 63 NOTHIN' MATTERS AND WHAT IF IT DID, John Cougar, Row
- 70 70 HOW 'BOUT US, Champaign, Columbia
- 71 79 TINSEL TOWN REBELLION, Frank Zappa, Barking Pumpkin
- 72 73 THE TURN OF A FRIENDLY CARD, The Alan Parsons Project, Arista
- 73 73 ZENYATTA MONDITA, The Police, A&M
- 74 65 CELEBRATE, Kool & The Gang, De-Lite
- 75 — EXPOSED/A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK, Various Artists, CBS

US SINGLES

- 1 2 BETTE DAVIS EYES, Kim Carnes, EMI-America
- 2 1 MEDLEY 45, Stars On 45, Radio Records
- 3 3 SUKIYAKI, A Taste Of Honey, Capitol
- 4 4 A WOMAN NEEDS LOVE, Ray Parker Jr. & Raydio, Arista
- 5 5 ALL THOSE YEARS AGO, George Harrison, Dark Horse
- 6 7 THE ONE THAT YOU LOVE, Air Supply, Arista
- 7 9 YOU MAKE MY DREAMS, Daryl Hall & John Oates, RCA
- 8 8 AMERICA, Neil Diamond, Capitol
- 9 10 JESSIE'S GIRL, Rick Springfield, RCA
- 10 23 ELVIRA, The Oak Ridge Boys, MCA
- 11 11 THIS LITTLE GIRL, Gary US Bonds, EMI-America
- 12 20 THE THEME FROM THE "GREATEST AMERICAN HERO", Joey Scarbury, Elektra
- 13 22 I DON'T NEED YOU, Kenny Rogers, Liberty
- 14 15 WHAT ARE WE DOIN' IN LOVE, Dottie West, Liberty
- 15 17 IS IT YOU, Lee Ritenour, Elektra
- 16 18 HEARTS, Marly Bain, EMI-America
- 17 6 BEING WITH YOU, Smokey Robinson Jr, Tama
- 18 13 LIVING INSIDE MYSELF, Gino Vannelli, Arista
- 19 14 TAKE IT ON THE RUN, REO Speedwagon, Epic
- 20 26 GEMINI DREAM, The Moody Blues, Threshold
- 21 21 NOBODY WINS, Elton John, Warner Bros
- 22 24 WINNING, Santana, Columbia
- 23 25 MODERN GIRL, Sheena Easton, EMI-America
- 24 27 BOY FROM NEW YORK CITY, Manhattan Transfer, Atlantic
- 25 20 TIME, The Alan Parsons Project, Arista
- 26 33 FOOLE OF HEARTS, Juice Newton, Capitol
- 27 29 QUEEN IN LOVE WITH YOU, Jim Photoglo, 20th Century
- 28 28 STILL RIGHT HERE IN MY HEART, Pure Prairie League, Casablanca
- 29 31 SEVEN YEAR ACHE, Rosanne Cash, Columbia
- 30 24 SWEET BABY, Stanley Clarke & George Duke, Epic
- 31 12 I LOVE YOU, Climax Blues Band, Warner Bros
- 32 44 SLOW HAND, Pointer Sisters, Planet
- 33 16 SWEETHEART, Frankie & The Knockouts, Millennium
- 34 36 STRONGER THAN BEFORE, Carole Bayer Sager, Boardwalk
- 35 19 THE WAITING, Tom Petty & The Heartbreakers, Backstreet
- 36 48 THE STROKE, Billy Squier, Capitol
- 37 32 SAY WHAT, Jesse Winchester, Bearsville
- 38 42 A LIFE OF ILLUSION, Joe Walsh, Asylum
- 39 43 JONES VS. JONES, Kool & The Gang, De-Lite
- 40 45 IT'S NOW OR NEVER, John Schneider, Scotti Bros
- 41 51 DON'T LET HIM GO, REO Speedwagon, Epic
- 42 46 TWO HEARTS, Stephanie Mills, 20th Century
- 43 47 DOUBLE DUTCH BUS, Frankie Smith, WMOT
- 44 35 JUST THE TWO OF US, Grover Washington Jr/Bill Withers, Elektra
- 45 37 TOO MUCH TIME ON MY HANDS, Styx, A&M
- 46 52 THE BREAKUP SONG, Greg Kihn Band, Bessiekey
- 47 38 ANGEL OF THE MORNING, Juice Newton, Capitol
- 48 48 PROMISES, Barbra Streisand, Columbia 11
- 49 56 ROCK 'N' ROLL DREAMS COME THROUGH, Jim Steinman, Epic/Cleveland
- 50 58 GIVE IT TO ME BABY, Rick James, Gordy
- 51 61 IN THE AIR TONIGHT, Phil Collins, Atlantic
- 52 62 IT DIDN'T TAKE LONG, Spider, Dreamland/RSO
- 53 63 FANTASY GIRL, 38 Special, A&M
- 54 39 HOW 'BOUT US, Champaign, Columbia
- 55 37 SHADDUP YOUR FACE, Joe Dolce, MCA
- 56 41 WATCHING THE WHEELS, John Lennon, Geffen
- 57 59 SIGN OF THE GYPSY QUEEN, April Wine, Capitol
- 58 67 FEELS SO RIGHT, Alabama, RCA
- 59 45 LOVIN' THE NIGHT AWAY, The Dillman Band, RCA
- 60 70 TOM SAWYER, Rush, Mercury
- 61 76 TOUCH ME WHEN WE'RE DANCING, Carpenters, A&M
- 62 49 I CAN TAKE CARE OF MYSELF, Billy & The Beaters, A&M
- 63 50 SINCE I DON'T HAVE YOU, Don McLean, Millennium
- 64 53 WHAT CHA' GONNA DO FOR ME, Chaka Khan, Warner Bros
- 65 75 WHAT SHE DOES TO ME, The Producers, Portrait
- 66 84 LADY YOU BRING ME UP, Commodores, Motown
- 67 77 SOME DAYS ARE DIAMONDS, John Denver, RCA
- 68 79 YOU ARE FOREVER, Smokey Robinson, Tama
- 69 71 SHE DID IT, Michael Dainek, Leg
- 70 83 SUZI, Randy Vanwarmer, Bearsville
- 71 61 THE KID IS HOT TONITE, Loveboy, Columbia
- 72 72 HARD TIMES, James Taylor, Columbia
- 73 83 SOME CHANGES ARE FOR GOOD, Dionne Warwick, Arista
- 74 85 LOVE ON A TWO WAY STREET, Stacy Lattisaw, Cotillion
- 75 — NO GETTIN' OVER ME, Ronnie Milsap, RCA

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POP-A-GRAM



SOLVE the eight cryptic clues and write the answers across the puzzle so that the starred down column spells out the name of a band who are all stood still. Remember the clues aren't in the correct order. You have to decide what the right order is.

- A shaky voice trail led straight to Kelly (4,5)
 Bot's box hides a band who wrote a classical letter in the 80's (3,4)
 Would a traffic warden like to burn this band? (3,4)
 Mr. John might rearrange no windy soo (6,4)
 They fell a story on one side of the compass (7)
 With good old Len on bells, he might just get on the beam (4,5)
 If you're more than in love, I'll rob steak (in) (4,7)
 Give ten cents to the mixer. You'll come up with a be-bopping old rocker (4,7)

X-WORD



ACROSS

- 1 Beat hit (8)
- 7 Ms Maudslaur who spent Midnight At The Oasis (5)
- 9 1979 Beach Boys hit (4,5)
- 10 Regal sounding Stranglers (5,7)
- 12 Garry Numan LP (7)
- 13 She had 1979 hit with It I Can't Have You, from Saturday Night Fever (6,7)
- 15 Fleetwood Mac classic (6)
- 19 Recently recruited Moody Blue (7,5)
- 20 Family Stone leader (3)
- 21 Phil Collins's P (4,5)
- 24 Tom Hark hitsters (8)
- 25 Group that may need developing (8)

DOWN

- 1 Talking Heads leader (5,5)
- 2 Keith Marshall hit (4,6)
- 3 Nasty who couldn't live Without You (7)
- 4 Size of the Faces (5)
- 5 Ruth L O (5)
- 6 Recent Eric Clapton L P (7,6)
- 8 Price or Parsons (4)
- 11 Her mother was proud of her (5,3)
- 14 He's Living In A Fantasy (3)
- 16 Ms. Dickson (7)
- 18 Status Quo frontman (5)
- 22 MisRobbie Irene (5)
- 23 A friend of I Down (3)

SOLUTION TO LAST WEEK'S X-WORD

ACROSS
 1 Bette Davis Eyes & Poison, 8 Sea, 10 Wave, 12 Real Life, 13 Brass, 16 Messages, 18 Lodger, 19 After, 20 Colin Blunstone
 DOWN
 1 Boba Republic, 2 This Year's Model, 3 Empty Glass, 4 Amigo, 5 Sunday, 6 Yesterday, 7 Seaside Shuffle, 11 Bed, 14 Jam, 15 Geffen, 17 Fro

SOLUTIONS TO LAST WEEK'S POPAGRAM (in order of puzzle): Penny Lane Abbey Road Yesterday Day-Tripper Something Paperback Rubber Soul DOWN COLUMN Let It Be

LAST WEEK'S WINNER: Gary Boast, 22-24 South Parade, Whitley Bay, Tyne and Wear.

US SOUL

- 1 1 GIVE IT TO ME BABY, Rick James, Gordy
- 2 5 DOUBLE DUTCH BUS, Frankie Smith, WMOT
- 3 2 TWO HEARTS, Stephanie Mills, 20th Century
- 4 2 WHAT CHA' GONNA DO FOR ME, Chaka Khan, Warner Bros
- 5 8 FREAKY DANCIN', Cameo, Chocolate City
- 6 11 PULL UP TO THE BUMPER, Grace Jones, Island
- 7 4 A WOMAN NEEDS LOVE, Ray Parker Jr & Raydio, Arista
- 8 10 RUNNING AWAY, Maze Featuring Frankie Beverly, Capitol
- 9 9 SWEET BABY, Stanley Clarke/George Duke, Epic
- 10 7 PARADISE, Change, Atlantic
- 11 16 NIGHT, Billy Ocean, Epic
- 12 14 HEARTBEAT, Taana Gardner, West End
- 13 20 LOVE ON A TWO WAY STREET, Stacy Lattisaw, Cotillion
- 14 16 PUSH, One Way, MCA
- 15 16 MAKE THAT MOVE, Shalamar, Solar
- 16 12 YEARNING FOR YOUR LOVE, Gap Band, Mercury
- 17 24 VERY SPECIAL, Debra Laws, Elektra
- 18 23 ARE YOU SINGLE, Aura, Salsoul
- 19 22 TAKE IT ANY WAY YOU WANT IT, Fatback, Spring
- 20 25 SHAKE IT UP TONIGHT, Cheryl Lynn, Columbia

US DISCO

- 1 1 TRY IT OUT, Gino Soccio, RFC/Atlantic
- 2 3 PULL UP TO THE BUMPER, Grace Jones, Island
- 3 2 PARADISE/HOLD TIGHT/HEAVEN IN MY LIFE, Change, RFC/Atlantic
- 4 4 NIGHT (Feel Like Getting Down)/STAY THE NIGHT, Billy Ocean, Epic
- 5 7 GIVE IT TO ME BABY, Rick James, Gordy
- 6 8 IF YOU FEEL IT, Thelma Houston, RCA
- 7 5 HIT 'N' RUN LOWER, Carol Jani, Arista
- 8 8 REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS, Boystown Gang, Moby Dick Records
- 9 9 FUNKY SONG/YOU CANT LOSE . . . /YOU MUCH TOO SOON, Fantasy, Pavilion
- 10 15 SET ME FREE/LOVE ME TONIGHT, Karen Silver, RFC/Quality
- 11 30 IF YOU WANT ME, Barbara Roy And Ecstasy, Passion And Pain, Roy B
- 12 25 SHAKE IT UP TONIGHT, Cheryl Lynn, Columbia
- 13 14 SEARCHING TO FIND THE ONE, Unlimited Touch, Prelude
- 14 26 DANGLIN' THE NIGHT AWAY, Vogue, Celisul
- 15 13 FEELS LIKE I'M IN LOVE, Kelly Marie, Coast to Coast/CBS
- 16 11 AI NO CORRIDO/RAZZAMATAZZ/BETCHA' WOULD'N'T HURT ME, Quincey Jones, A&M
- 17 47 I'LL DO ANYTHING FOR YOU, Danroy Morgan, Bocket
- 18 28 LOVE NO LONGER HAS A HOLD ON ME, Johnny Bristol, Handshake
- 19 54 I'M IN LOVE, Evelyn King, RCA
- 20 21 NEW TOY, Lene Lovich, Silt

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

Name

Address

UK DISCO

- 1 2 GOING BACK TO MY ROOTS, Odyssey, RCA 12in
- 2 1 IF YOU FEEL IT, Thelma Houston, RCA 12in
- 4 3 BEING WITH YOU, Smokey Robinson, Motown/12in promo
- 4 3 GIVE IT TO ME BABY/GHETTO LIFE/FIRE AND DESIRE/MR POLICEMAN/SUPER FREAK, Rick James, Motown LP/US 12in promo remix
- 5 6 STARS ON 45, Star Sound, CBS 12in/LP
- 5 3 WIKKA WRAP, Evasions, Groove Production 12in
- 7 7 AIN'T NO STOPPING — DISCO MIX 1981, Enigma, Creole 12in
- 8 12 QUE PASA — ME NO POP I, Coati Mundi, Ze 12in
- 9 8 BODY MUSIC, Strikers, Epic 12in/Dutch Rame Horn 12in remix
- 10 13 HOW 'BOUT US, Champaign, CBS 12in
- 11 15 I CAN MAKE IT BETTER/SAY YOU, Whispers, Solar 12in
- 12 10 TRY IT OUT/CLOSER, Gino Soccio, Atlantic 12in
- 13 24 DANCING ON THE FLOOR, Third World, CBS 12in
- 14 23 TAKE IT TO THE TOP/CELEBREMOS, Kool & The Gang, De-Lite 12in
- 15 22 LET SOMEBODY LOVE YOU, Keni Burke, RCA 12in
- 16 19 I'LL BE YOUR PLEASURE, Esther Williams, RCA 12in
- 17 6 AI NO CORIDA, Quincy Jones, A&M 12in
- 18 11 NASTY DISPOSITION/ARE YOU SINGLE, Aurra, Salsoul 12in
- 19 18 BODY TALK, Imagination, R&B 12in
- 20 17 CAN YOU FEEL IT, Jacksons, Epic 12in
- 21 20 PULL UP TO THE BUMPER, Grace Jones, Island 12in/US Disconet remix
- 22 35 RAZZAMATAZZ, Quincy Jones, A&M 12in
- 23 14 MAKE THAT MOVE, Shalamar, Solar 12in
- 24 21 THE SOUND OF THE CROWD, Human League, Virgin 12in
- 25 16 IT'S A LOVE THING, Whispers, Solar 12in
- 26 20 HIT 'N' RUN LOVER, Carol Jiani, Champaign 12in
- 27 25 ZULU, The Quicks, Epic 12in
- 28 34 THROW AWAY THE KEY, Linx, Chrysalis 12in
- 29 36 PIMPPOINT THE FEELING, Second Image, Polydor 12in
- 30 45 ONE DAY IN YOUR LIFE, Michael Jackson, Motown
- 31 52 WIDE AWAKE IN A DREAM, Barry Bligs, Dynamic 12in
- 32 26 CAN'T GET ENOUGH OF YOU, Eddy Grant, Ensign 12in
- 33 47 GOING BACK TO MY ROOTS, Lamont Dozier, Warner Bros 12in/LP
- 34 33 HOW'S IT FEEL, Harvey Mason, Arista 12in
- 35 59 I'M IN LOVE, Evelyn King, RCA 12in
- 36 84 ON THE BEAT, BB&Q Band, Capitol 12in
- 37 27 LOVE FANTASY/LOVE ATTACK/LOVE FUZZ, Mighty Fire, US Elektra LP
- 38 44 IF YOU WANT ME, Barbara Roy, US Roy B 12in
- 39 27 THE MAGNIFICENT SEVEN, The Clash, CBS 12in
- 40 — YOU'RE THE ONE/HIGH ON THE BOOCHIE/BACK TO THE FUNK/IT'S YOUR LOVE THAT I'M MISSIN', Stargard, US Warner Bros LP
- 41 31 INTUITION, Linx, Chrysalis 12in
- 42 49 66 THRILLS A MINUTE, Myetic Merlin, Capitol 12in
- 43 38 INVASION/INTERPLAY/FREE TONIGHT, Atmosfear, MCA LP/12in promo
- 44 62 FREAKY DANCIN'/THE SOUND TABLE/DON'T BE SO COOL/KNIGHTS BY NIGHTS, Cameo, US Chocolate City LP/12in promo
- 45 58 VERY LAST DROP, Bobby Thurston, Epic 12in
- 46 71 IT MUST BE MAGIC/SQUARE BIZ, Teens Marie, US Gordy LP
- 47 57 YOU'LL NEVER KNOW/I'M TOTALLY YOURS/I WANT YOUR LOVE TO LAST, Hi-globe, US Prelude LP
- 48 30 TWO HEARTS, Mills/Pandergrass, 20th Century-Fox 12in
- 49 32 ON MY OWN, Debra Laws, Elektra 12in
- 50 54 HOLD TIGHT, Gino Soccio, Atlantic LP
- 51 39 GET ON UP NOW, Players Association, Vanguard 12in
- 52 79 INCOGNITO (REMIX)/SHINE ON (LIVE), Incognito, Ensign 12in
- 53 42 BITS & PIECES III, Canadian Special Disco Mixer 12in
- 54 41 DON'T YOU WANT MY LOVIN'/IT'S GONE NOW, Wanda Walden, Elektra 12in
- 55 69 NICE AND SOFT, Wish, US Perspective 12in
- 56 72 BETCHA WOULDN'T HURT ME/THE DUDE/JUST ONCE, Quincy Jones, A&M LP
- 57 82 WHEEL ME OUT, Wes (Not Was), Ze LP/US Antilles 12in
- 58 56 DANCING SHOES/WALK THE PROUD LAND, Bunny Wailer, Island 12in
- 59 89 BUSTIN' OUT/OVER AND OVER, Material, Ze 12in
- 60 63 CALIFORNIA STYLE/I LOVE YOU YES I LOVE YOU/GIVE YOURSELF TO ME/TIME TO LET GO, Eddy Grant, Ice LP
- 61 50 SHE'S A LADY/MUSIC TAKES ME HIGHER, Freddie James, Canadian Black Sun LP
- 62 — YOU LIKE ME DON'T YOU, Jermaine Jackson, Motown 12in
- 63 86 EASE YOUR MIND, Touchdown, Record Shack 12in
- 64 43 JUST THE TWO OF US, Grover Washington Jr, Elektra 12in
- 65 — EXPANSIONS/LAKESHORE COWBOY/ROMANCE ME, Ramsey Lewis, CBS LP
- 66 — PAY UP, Proton Plus, UK Champaign 12in
- 67 — SHAKE IT UP TONIGHT, Cheryl Lynn, US Columbia 12in
- 68 30 POSIN' 'TIL CLOSIN', Heatwave, GTO 12in
- 69 — WHAT CHA' GONNA DO FOR ME/I'M EVERY WOMAN, Chaka Khan, Warner Bros 12in
- 70 49 TURNED ON TO YOU, Eighties Ladies, US Uno Melodic 12in
- 71 53 DREAMIN'/USE IT (DON'T ABUSE IT), Heath Bros, US Columbia LP
- 72 86 RAINY NIGHT IN GEORGIA, Randy Crawford, Warner Bros LP
- 73 55 POSSESSED (REMIX), LAX, US Prelude 12in
- 74 — YOU MIGHT NEED SOMEBODY, Randy Crawford, Warner Bros 12in
- 75 — GONNA GET OVER YOU, France Joli, US Prelude 12in
- 76 70 IT'S GOT TO BE LOVE/MAKE YOU MINE, Slide Effect, US Elektra LP
- 77 84 DANCIN' THE NIGHT AWAY, Yvonne, Canadian Ceteisus 12in
- 78 54 YOU'RE THE BEST/NIGHT RIDERS/LOVE IS THE ANSWER, Keni Burke, US RCA LP
- 79 — CAN YOU HANDLE IT (REMIX), Sharon Redd, US Prelude 12in
- 80 — UNCLE SLAM WANTS YOU, Mastermind, US Half Moon 12in
- 81 61 NATURAL HIGH, Claudia Fontaine, Decca 12in
- 82 — I REALLY LOVE YOU/KICK IT OUT/HE DON'T REALLY LOVE YOU, Heaven & Earth, US WMOT LP
- 83 — I WANNA DO IT/LOVE EITHER GROWS OR GOES, Scandal, US SAM 12in
- 84 — YOU'RE HOT, Times Square, US New York City Records 12in
- 85 73 I JUST WANT TO BE YOUR LOVER, Stargard, Casablanca 12in
- 86 FAN THE FIRE, Impressions, US 20th Century-Fox LP
- 87 — (WANTED) DEAD OR ALIVE/ON THE BOULEVARD/SPIES IN THE NIGHT/(THE WORD OF) CONFIRMATION, Manhattan Transfer, Atlantic LP
- 88 77 LOVE IS GONNA GET YA/IT'S A LIE, Sharon Redd, Epic 12in
- 89 76 HUMMINGBIRD BAY/HUSH/LET'S MAKE LOVE, John Klemmer, Elektra LP
- 90 — DO ME, Mona Raye, US Park Place 12in

INDEPENDENT

SINGLES

- 1 1 TOO DRUNK, Dead Kennedys, Cherry Red
- 2 10 TEDDY BEAR, Red Sovine, Starday
- 3 4 NEW LIFE/SHOUT!, Depeche Mode, Mute
- 4 3 I WANT TO BE FREE, Toyah, Safari
- 5 2 DON'T LET IT PASS YOU BY/DON'T SLOW DOWN, UB40, DEP International
- 6 7 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
- 7 5 THE RESURRECTION EP, Vice Squad, Riot City
- 8 6 GO FOR GOLD, Girls At Out Best!, Happy Birthday
- 9 11 WIKKA WRAP, Evasions, Groove
- 10 32 FORGET THE DOWN!, Wahl, Eternal
- 11 9 WHY, Discharge, Clay
- 12 3 CHARM, Positive Noise, Statik
- 13 13 OUR SWIMMER, Wire, Rough Trade
- 14 16 NAGASAKI NIGHTMARE, Crass, Crass
- 15 17 REBEL WITHOUT A BRAIN, Theatre Of Hate, Burning Rome
- 16 42 HOBBO FOR A DAY, Wall, Fresh
- 17 15 REBECCA'S ROOM, Wasted Youth, Fresh/Bridge House
- 18 33 DOLE AGE/FREE SPEECH, Talisman, Recreational
- 19 14 DOGS OF WAR, Exploited, Secret
- 20 24 YOU, Au Pairs, 821
- 21 12 SLATES (EP), Fall, Rough Trade
- 22 27 DREAMING OF ME, Depeche Mode, Mute
- 23 28 ORIGINAL SIN, Theatre Of Hate, SS
- 24 18 FOUR SORE POINTS (EP), Anti-Pasti, Rondelet
- 25 19 FOUR FROM TOYAH (EP), Toyah, Safari
- 26 23 CHANCE MEETING, Josef K, Postcard
- 27 38 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder
- 28 — DEMYSTIFICATION, Zounds, Rough Trade
- 29 29 LOVE WILL TEAR US APART, Joy Division, Factory
- 30 20 CEREMONY, New Order, Factory
- 31 — NUMBER ELEVEN, Dead Or Alive, Inevitable
- 32 40 4 HOURS, Clock DVA, Fetish
- 33 21 LET THEM FREE (EP), Anti-Pasti, Rondelet
- 34 24 CANDYSKIN, Fire Engines, Accessory
- 35 35 ZEROX, Ada & The Ants, Do It
- 36 22 SING ME A SONG, Marc Bolan, RnR
- 37 31 OBSESSED, 399, Albion
- 38 30 CARTROUBLE, Ada & The Ants, Do It
- 39 — IT'S OBVIOUS, Au Pairs, Human
- 40 25 ALL SYSTEMS GO, Poison Girls, Crass
- 41 28 CHILDREN OF THE SUN, Misunderstood, Cherry Red
- 42 37 DECONTROL, Discharge, Clay
- 43 50 TRANSMISSION, Joy Division, Factory

- 44 38 BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls, Crass
- 45 47 TALKING, A Flock Of Seagulls, Cocteau
- 46 — FANFARE IN THE GARDEN, Essential Logic, Rough Trade
- 47 — TEMPORARY MUSIC 2, Material, Red
- 48 — LINES, Eddie Maalov & Sunshine/Patterson, Human
- 49 48 ATMOSPHERE, Joy Division, Factory
- 50 41 POOR OLD SOUL, Orange Juice, Postcard

ALBUMS

- 1 1 PRESENT ARMS, UB40, DEP International
- 2 2 ANTHEM, Toyah, Safari
- 3 3 PLAYING WITH A DIFFERENT SEX, Au Pairs, Human
- 4 8 PUNKS NOT DEAD, Exploited, Secret
- 5 5 HE WHO DARES WINS, Theatre Of Hate, SSSSS
- 6 — ODYSHAPE, Raincoats, Rough Trade
- 7 4 HEART OF DARKNESS, Positive Noise, Statik
- 8 10 SIGNING OFF, UB40, Graduate
- 9 9 TO EACH . . . A Certain Ratio, Factory
- 10 11 STATIONS OF THE CRASS, Crass, Crass
- 11 7 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
- 12 13 CLOSER, Joy Division, Factory
- 13 6 DIRK WEARS WHITE SOX, Adam & The Ants, Do It
- 14 5 UNKNOWN PLEASURES, Joy Division, Factory
- 15 12 TOYAH! TOYAH! TOYAH!, Toyah, Safari
- 16 30 PROVISIONALLY ENTITLED THE SINGING FISH, Colin Newman, 4AD
- 17 21 LIVE AT THE COUNTER EUROVISION 79, Misty In Roots, People Unite
- 18 MESH AND LACE, Modern English, 4AD
- 19 14 LUBRICATE YOUR LIVING ROOM, Fire Engines, Accessory
- 20 25 IN THE FLAT FIELD, Bauhaus, 4AD
- 21 23 THE BLUE MEANING, Toyah, Safari
- 22 22 KANGAROO?, Red Crayola with Art & Language, Rough Trade
- 23 16 HOW THE WEST WAS WON, Ranking Toyan, Greensteves
- 24 20 PRAYERS ON FIRE, Birthday Party, 4AD
- 25 19 ME NO YOU, Twinkie Brothers, Twinkle
- 26 17 CONCRETE, 999, Albion
- 27 — C-81, Various, Rough Tapes
- 28 24 THIRST, Clock DVA, Fetish
- 29 — LIVE AT THE LYCEUM, Cabaret Voltaire, Rough Tapes
- 30 25 SHEEP FARMING IN BARNET, Toyah, Safari

Compiled by Alan Jones for RB Research from a nationwide panel of 49 specialist shops. Only independently distributed records are eligible.

GHOST TOWN Songwords

Specials On Chrysalis

This town is coming like a ghost town
All the clubs have been closed down
Bands won't play no more
Too much fighting on the dance floor
Do you remember the good old days
Before the ghost town
We danced and sang as the music
Played in a de boomtown

This town is coming like a ghost town
Why must the youth fight against themselves.
Government leaving the youth on the shelf
This town is coming like a ghost town
No job to be found in this country
Can't go on no more, people getting angry
This town is coming like a ghost town
This town is coming like a ghost town
This town is coming like a ghost town
This town is coming like a ghost town

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Words and music Jerry Dammers.



ROCK N' ROLL

SINGLES:

- 3 NEVER, Shakin' Stevens, Track
- LOTTA LOVIN', Gene Vincent, Capitol
- ALL I COULD DO WAS CRY, Etta James, Chess
- 1 THE BIG BOUNCE, Shirley Caddell, Lesley
- 1 I'S DONT WANT NO OTHER BABY, Shakin' Stevens, Epic
- 5 ROCK ROCK, Johnny Powers, Olympic
- 7 CAT ALL NIGHT, Lee Finn, Rolling Rock
- 8 MESS AROUND, Ray Charles, Atlantic
- 7 CATERPILLAR, Ray Campi, Spade
- DORN'TH BOOGIE, Ray Neale and the All Stars, Duke-Boy

PICK TO CLICK:

- THE NIGHT SWEET HEART, Spanielles, Charly
- ALBUMS:
- 1 GENE VINCENT'S SINGLES ALBUM, Capitol
 - CLIFF, Cliff Richard, EMI Import
 - 4 ROCKIN' ROLLIN, Bill Haley, Bear Family
 - 5 ROCKIN' WITH RED, Piano Red, RCA
 - 5 LOUISIANA MAN, Rusty and Doug Kershaw, DJM
 - ROCK THE JOINT, Bill Haley, Rolfeaster
 - 7 DORE ROCK & ROLL, Various, Rock & Country
 - BOOGIE ROCKABILLY, Roy Hall, Rock & Country
 - COME ON MEMPHIS, Shakin' Stevens, Rock & Country
 - 10 SHAKIN' STEVENS AT THE ROCKHOUSE, Magnum

PICK TO CLICK: KEEPIN' BOOGIN', Rosco Gordon, Mr R & V

Compiled by: ROLLERCOASTER RECORDS, PO Box 18F, Chessington, Surrey.

HEAVY METAL

- 1 ROCK BRINGER, Dark Star, from 'Dark Star' LP, Avatar
- 2 SWEET THANG, Jimi Hendrix, from 'The Genius of Jimi' LP, US Import
- 3 AIR RAID, Air Raid, from 'The Air Raid' LP, 20th Century Fox
- 4 WHAT'S YOUR POISON, Ted Nugent, from 'Weekend Warriors' LP, Epic
- 5 LOVE THE WAY, Air Raid, from 'Air Raid' LP, 20th Century Fox
- 6 ALL THOSE YEARS AGO, George Harrison, Dark Horse
- 7 HOLD ON LOOSELY, 38 Special, 45, US Import, A&M
- 8 BIG APPLE, Molly Hatchet, from 'Molly Hatchet', CBS
- 9 20,000 FT. Saxon, from 'Strong Arm of the Law', Carrere
- 10 BEHIND THE WALL OF SLEEP, Sabbath, from import LP, WWA
- 11 THE LOWER EAST SIDE, David Peel, from 'The American Revolution' LP, Elektra
- 12 BACK STREET KILLER, Dark Star, from 'Dark Star' LP, Avatar
- 13 RED HOUSE, Jimi Hendrix, from 'The Genius of Jimi' LP, Import
- 14 CHILDREN OF THE EARTH, Led Zeppelin, 45, Atlantic Import, Arista
- 15 D'ER MAKER, Led Zeppelin, 45, Atlantic Import, Arista
- 16 ELECTED, Alice Cooper, 45, Warner Bros
- 17 LOVE WAVE, Motorhead, from 'Motorhead' LP, Chiswick
- 18 IRON HORSE, Motorhead, from 'Motorhead' LP, Chiswick
- 19 YOU REALLY GOT ME, Van Halen, 45, Warner Bros
- 20 NEVER BEFORE, Deep Purple, from 'Machine Head', Purple Records

Compiled by: Mick & Geoff, The Timesider, Tuesday Rock Club, Saltwell Road, Gateshead, Tyne & Wear. 78199

CHART FILE

MUCH HAS been made in the popular press of Richard Carpenter's return to songwriting after a three-and-a-half year dry spell. The song which inspired the media coverage is 'Because We Are In Love', the B-side of the current Carpenters' single 'Touch Me When We're Dancing' and a song specially written to celebrate sister Karen's recent marriage.

Though Carpenter was responsible for most of the fillers which litter Carpenters albums only six of the duo's 17 hit singles credit the lispng songsmith as composer. 'Yesterday Once More', 'Goodbye To Love', 'Top Of The World', 'Only Yesterday' and 'I Need To Be In Love' were all co-authored by long-time collaborator John Bettis. Briton Albert Hammond also contributing to 'I Need To Be In Love', 'Merry Christmas Darling', a one-week hit at the beginning of 1972, has words written by Frank Pooler in 1945, and a melody penned by Richard in 1966, the connection being that Pooler was choral instructor at Richard's former school in Cal County.

Of the rest, 'Close to You', a Dionne Warwick album cut from 1963, was recommended by composer Burt Bacharach; 'We've Only Just Begun' began life as a TV jingle and was written by engaging blond midget Paul Williams and cohort Roger Nichols as was 'I Won't Last A Day Without You'. 'Superstar' was a Leon Russell album track and 'Jambalaya (On The Bayou)' was a big hit for its composer, legendary country star Hank Williams in 1952.

'Please Mr Postman' was a hit for the Marvlettes in 1961 and 'Solitaire' made its first appearance as a Neil Sedaka album track in 1972. 'Santa Claus Is Coming To Town' was written by Haven Gillespie and J Fred Coots in 1934 and has graced countless Christmas albums since then. 'There's A Kind Of Hush', written by British pair Les Reed and Geoff Stephens, first saw chart action in 1967 with Herman's Hermits.

FUTURIST

- 1 NEW LIFE, Depeche Mode, 7", Mute
- 2 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, 7", Y
- 3 DREAM SOLDIERS, The Fallout Club, 7", Happy Birthday
- 4 THE ACT BECAME REAL, Bollock Brothers, 12", Lydon/McDonald
- 5 THE FOUR HORSEMEN OF THE APOCALYPSE, Rudolf Valentino, LP, Decca
- 6 CENTRAL PROPOSITION — HERE & THERE — NOW & THEN, New Asia, Situation
- 7 CAN'T HELP MYSELF, from 'Ice House' LP, Chrysalis
- 8 WOSHIZORA NO PANASIST, Panasist, 7", Epic (Japan)
- 9 VENUS IN FURS, The Velvet Underground, 12", Arista
- 10 LES CHANTS MAGNETIQUES, Part II, Jean Michel Jarre, 12", Polydor
- 11 GIRLS ON FILM, Duran Duran from the LP, EMI
- 12 COULD IT BE FOREVER, David Cassidy, 7", Bell
- 13 BUSTIN' OUT, Material, 12", ZE
- 14 CHANT NO. 1, Spandau Ballet, 12", White Label/Reformation
- 15 LINES, Eddie Maelor and Sunshine Patterson, 12" (Dance Mix), Human

Compiled by: DAVE ARCHER, Studio 21 (temporarily closed), now operating from Charlottes, 74 Charlotte Street, London W1.

READER'S CHART

WE ASKED for your chart suggestions and this week (snigger, snigger!) it's a Top 10 "rampant" chart for all you dirty minded folk out there!

RAMPANT TOP 15

- 1 SUCKING MY LOVE, Diamond Head
- 2 BIG BALLS, AC/DC
- 3 UP WITH THE COCK, Judge Dread
- 4 LET IT ALL HANG OUT, Jonathan King
- 5 BE STIFF, Devo
- 6 GOOD VIBRATIONS, Beach Boys (oh? — ED)
- 7 TOO BIG, Suzi Quatro
- 8 IF IT DON'T FIT, DON'T FORCE IT, Kellie Patterson
- 9 CREAM (ALWAYS RISES TO THE TOP), Greg Diamond Bionic Boogie
- 10 BLOCKBUSTER, Sweet
- 11 ONE INCH ROCK, T Rex
- 12 SEXY CREAM, Silk
- 13 I'M IN YOU, Peter Frampton
- 14 FRIGGIN' IN THE RIGGIN', Sex Pistols
- 15 DING DONG, George Harrison

Chart thought "up" by Pete Cole, Hanley-on-Thames, Oxon, and a £5 record token (though we're sure it should be something else!) goes to him. Send your chart suggestions to: 'Reader's Chart', RECORD MIRROR, 43 Long Acre, London, WC2. (Postcards only please).

REGGAE

- 1 WIDE AWAKE IN A DREAM, Barry Biggs, Dynamic
- 2 WHY DON'T YOU SPEND A NIGHT, Shirley James & Danny Ray, Black Jack
- 3 YES I'M READY, Freddie McGregor, African Museum
- 4 LET ME LOVE YOU, Blood Sisters, Sound City
- 5 HOLD ON TO LOVE, Al Campbell, Art & Craft
- 6 ANOTHER ONE BITES THE DUST, Clint Eastwood & General Saint, Greenleeves
- 7 REASONS, Black Harmony, Cool Rockers
- 8 TO THE FOUNDATION, Dennis Brown, Music Work
- 9 I WILL ALWAYS LOVE YOU, Heather, Mass Media Music
- 10 LOVE A DUB, Ranking Dread, Greenleeves
- 11 LET ME GO, Norman Star Collins, Venture
- 12 IT'S TRUE, Donna Roden, Frantic
- 13 HOPELESSLY, Carol Thompson, SNG
- 14 LOVE IS WHAT YOU MAKE IT, investigators, Inner City
- 15 SPELL, Sylvia Tella, Sarge
- 16 DANCING SHOES, Bunny Waller, Island
- 17 CAN'T LET YOU GO, Love & Unity, Studio Sixteen
- 18 WITHOUT YOU, Jennifer, S & G Music
- 19 IN THE MIDDLE OF THE NIGHT, Yvonne Douglas, S & G Records
- 20 ALL NIGHT JAMMIN', Sowladicka, Dread At The Control

Compiled by: INNER CITY RECORDS, Battersea Rise, London SW11.

VIDEO

- 1 2 THE ROSE, Magnetic Video
- 3 BREAKING GLASS, VCL
- CABARET, Rank
- 1 CAN'T STOP THE MUSIC, EMI
- 5 IRON MAIDEN, EMI
- 6 12 ABBA VOLUME 2, Intervention
- 7 10 ABBA VOLUME 1, Intervention
- 8 14 GARY NUMAN: THE TOURING PRINCIPLE '79, Warner Bros.
- 9 9 A STRANGE CASE OF ALICE COOPER IN CONCERT, Magnetic Video
- 10 8 ROD STEWART LIVE IN LA, Warner Bros.
- 11 6 SATURDAY NIGHT FEVER, CIC
- 12 13 SYMPATHY FOR THE DEVIL, Ivar
- 13 7 ELVIS PRESLEY IN HAWAII, Mountain Video
- 14 4 BLONDIE: EAT TO THE BEAT, Brent Walker
- LIVE AT THE FILLMORE EAST, Mountain Video
- 16 19 STAMPING GROUND (Pink Floyd/Various Artists), Intervention
- 17 — TINA TURNER LIVE AT THE APOLLO, VCL
- 18 11 LIVE IN HAMBURG — AMANDA LEAR, VCL
- 19 18 WOODSTOCK, Warner Bros.
- 20 — THE YOUNG ONES, EMI

Compiled by: HMV, Oxford Street, London W1.



The faces behind Enigma.

Prior to Star Sound's one-week tenancy at the top of Billboard's singles chart, the only other Dutch act to reach No 1 in America was Shocking Blue in 1970. The song which took them there was 'Venus', which by an amazing coincidence is one of the songs featured on 'Stars On 45'.

Former US country No 1 'Elvira' by the Oak Ridge Boys is one of the biggest crossover hits in America this year. Taken from the country gospel quartet's latest album 'Fancy Free' it sprouts into the US top 10 this week and has created a wave of interest in the group which has carried four of its albums to gold status in the last few weeks. 'Elvira' was written by Dallas Frazier in 1966 and provided him with his only pop hit, reaching No 72 in Billboard's hot 100.

After their debut hit 'Native New Yorker' in 1977/78, Odyssey released six further singles without success and seemed destined to become yet another of the one-hit wonders which the disco genre throws up so frequently. But exactly one year ago 'Use It Up And Wear It Out' crashed into the chart at No 36. Five weeks later it was number one. Odyssey haven't looked back since. 'If You're Looking For A Way Out', 'Hang Together' and now 'Going Back To My Roots' have taken their tally of hits to five.

Sisters Lillian and Louise Lopez formed Odyssey in 1977 with bassist Tony Reynolds. According to Lillian they chose the name Odyssey "because we take our audiences on a musical journey to many countries including as many different forms of music as possible. It's a trip, an odyssey!"

The Lopez sisters were born in Stamford, Connecticut and were proudly proclaiming their African roots long before Alex Haley's epic TV series made it fashionable. Both girls have worn African-style braided hair for at least a decade and Louise designs flowing kaftans in the traditional Ethiopian style. She also designs Zulu necklaces and Egyptian collars for their stage act.

With such an intense awareness of their African origins the girls were thrilled skinny when 'Use It Up and Wear It Out' topped the Kenyan charts (yes, they do exist) and are planning to tour Africa in the near future.

Lead vocals on Odyssey's superior version of the tune are handled by Billy McEachern who replaced Tony Reynolds as the group's token male after 'Native New Yorker'. McEachern's role is usually confined to harmony vocals but his competent performance on 'Going Back To My Roots' should persuade the girls to give him a free hand!

A native of Fayetteville, North Carolina, McEachern has been singing professionally since childhood and was one of New York's top session singers before joining Odyssey. . . . ALAN JONES

YESTERYEAR

ONE YEAR AGO (June 21, 1980)

- 1 CRYING, Don McLean
- 1 THEME FROM MASH, The Mash
- 3 FUNNY TOWN, Lipps Inc
- 4 BACK TO BACK, The Doobie Brothers
- 5 NO DOUBT ABOUT IT, Hot Chocolate
- 6 EVERYBODY'S GOT TO LEARN SOMETIME, Korgis
- 7 BEHIND THE GROOVE, Teens
- 8 LET'S GET SERIOUS, Jermaine Jackson
- 9 OVER YOU, Roxy Music
- 10 YOU GAVE ME LOVE, Crown Heights Affair

FIVE YEARS AGO (June 25, 1975)

- 1 YOU TO ME ARE EVERYTHING, The Real Thing
- 2 COMBINE HARVESTER (Brand New Key), The Wurzels
- 3 SIBLY LOVE SONGS, Wings
- 4 YOU JUST MIGHT SEE ME CRY, Our Kid
- 5 TONIGHT'S THE NIGHT, Rod Stewart
- 6 YOUNG HEARTS RUN FREE, Candy Station
- 7 LET'S STICK TOGETHER, Bryan Ferry
- 8 HEART ON MY SLEEVE, Gallagher and Lytle
- 9 JOLENE, Dolly Parton
- 10 THE BOYS ARE BACK IN TOWN, Thin Lizzy

TEN YEARS AGO (June 25, 1971)

- 1 CHIRPY CHIRPY CHEEP CHEEP, Middle of the Road
- 2 I DID WHAT I DID FOR MARIA, Tony Christie
- 3 THE BANNER MAN, Blue Mink
- 4 I'M GONNA RUN AWAY FROM YOU, Tammi Lynn
- 5 LAZY SUNDAY Jerry
- 6 HE'S GONNA STEP ON YOU AGAIN, John Kongos
- 7 KNOCK THREE TIMES, Dawn
- 8 DOWNTOWN, Hurricane Smith
- 9 CO CO, The Sweet
- 10 I AM . . . I SAID, Neil Diamond

FIFTEEN YEARS AGO (June 25, 1965)

- 1 PAPERBACK WRITER, The Beatles
- 2 STRANGERS IN THE NIGHT, Frank Sinatra
- 3 MONDAY, MONDAY, The Mamas and the Pappas
- 4 WHEN A MAN LOVES A WOMAN, Percy Sledge
- 5 SUNNY AFTERNOON, The Kinks
- 6 DON'T BRING ME DOWN, The Animals
- 7 DON'T ANSWER ME, Cilla Black
- 8 RIVER DEEP, MOUNTAIN HIGH, Ike and Tina Turner
- 9 SORROW, The Markeys
- 10 UNDER OVER SIDEWAYS DOWN, The Yardbirds

TWENTY YEARS AGO (June 17, 1961)

- 1 SURRENDER, Elvis Presley
- 2 RUNAWAY, Del Shannon
- 3 THE FRIGHTENED CHILD, The Shadows
- 4 HELLO MARY LOU/TRAVELLIN' BARK, Rick Nelson
- 5 BUT I DO, Clarence Frogman
- 6 MORE THAN I CAN SAY, Bobby Darin
- 7 PASADENA, The Temperance Seven
- 8 YOU'LL NEVER KNOW, Shirley Bassey
- 9 I TOLD EVERY LITTLE STAR, Linda Scott
- 10 HALFWAY TO PARADISE, Billy Fury

TWENTY FIVE YEARS AGO (June 23, 1956)

- 1 I'LL BE HOME, Pat Boone
- 2 LOST JOHN, Lonnie Donegan
- 3 SATS ROCK AND ROLL, Bill Haley
- 4 HEARTBREAK HOTEL, Elvis Presley
- 5 NO OTHER LOVE, Ronnie Hilton
- 6 HOT GIGGITY, Perry Como
- 7 A TEAR FELL, Teresa Brewer
- 8 MY SEPTEMBER LOVE, David Whitely
- 9 MOONGLow AND THEME FROM THE PICNIC, Morris Costello
- 10 BLUE SUEDE SHOES, Elvis Presley

Low standard

ON THE 17th June 1981 the 'New Standard' printed a small extract of the Gary Numan interview which has just been published in Record Mirror, but which was originally published in full in issue one of Syn-Rock.

This extract is edited out from the Record Mirror transcript which in turn was edited from Syn-Rock and consequently taken out of context, gives a completely fake impression of Gary Numan's attitudes towards his fans. If John Blake of the New Standard had read the whole interview properly, as he should have done before giving his own opinions on anything relating to the interview, he would have realised that Gary feels anything but "contempt" for his fans. As the interview was done before the Wembley concerts, and not on the 17th June as John Blake says, I'm sure Gary would not have done the concert if he felt any contempt towards his fans. Of all the people in his position Gary is probably one of the most caring towards his fans, and we know that for certain after talking to him for several hours. If there are any doubts in the minds of his fans having read the article in the New Standard, forget them. We would also like to say sorry to Gary and his parents if we have upset them in any way.

Derek, Michael and Lucy — Syn-Rock.

● Some people are never satisfied. If I'd been quoted in the splendid Standard (which is anything but by the way, chaps) I'd be grovelling right under their front door. By the way, can I have my fiver early this week, John?

Had to happen

COULD I be the first to start the Bruce Springsteen backlash? The game is up as far as I'm concerned, and my advice to him is to ask Martin Scorsese for a part in his next film. Even Robert de Niro would have been proud of Springsteen's "act".

I would like to point out that I have been a fan of Bruce's for years. 'Born To Run' being my all-time favourite album, but listening to one of his albums, and watching three hours of live renditions of these songs proved to be a different kettle of fish. A lot of them sounded very alike with Clarence's predictable sax breaks sounding very limited, compared with, for example, Bob Seger's sax player who used his range of instruments to the full, from subtle flute to piercing soprano sax, all done with a sense of fun, where as with Clarence you got the feeling it was just an enormous ego trip for him. (I don't believe this. — Ed.)

Mike Nicholls said in his very objective down-to-earth review of the Manchester gig that the opening rap to 'Independence Day' was moving. Well, it made my flesh creep, it was overacting at its worst, and there were numerous shouts of "get on with it" around us.

We were led to believe that Bruce was a very spontaneous performer, but the fact is it was very well rehearsed and contrived, right down to his invitation to a young nubile to join him onstage for a dance. Knee-sliding across the stage at the end of one of his epics, jaunts into the audience ad nauseam. It was so artificial, and everything seemed forced, and most of the times his voice was just a rasping scream. My advice



Photo by Andy Phillips

is to crop the first set altogether, Bruce. As far as the people near us were concerned, the show only got started at 10 o'clock when he returned to the stage after nearly one hour's break and the powerful dance music from sides two or three of 'The River' finally won most of the audience over.

No over-the-top reviews of his gigs will ever change my mind. We've been conned long enough.

From a disappointed Springsteen fan from Bradford.

● Total baloney, but I admire your spunk. Now about this Lennon fella, what a charlatan... totally untalented... blather, blah, blah.

Tzuke suits

SHE WALKED on stage full of grace and beauty. Performing her brilliant songs with feeling and conviction. We were stunned by her presence, and overwhelmed by the total innocence of her voice, her incredible voice. The English rose was in full blossom on Thursday 11 June at the Birmingham Odeon. Thank you Judie Tzuke, you were superb. I think I'm in love... Keith Bridgewater, Birmingham 32.

● Know what you mean. I too share your unhealthy obsession with the delightful Ms Tzuke and the remedial therapy seems to be having little effect.

Two faced

I BUY all the national music rags weekly and I think yours is one of the most informative. But it's also got the biggest two-faced staff of all. I'm referring to the fact that Alf Martin and other members of his team have been less than polite about Gary Numan. Then as soon as Numan retires you're in like a shot.

"Oh Mr Numan can we interview you about your decision to retire etc. as we've followed your career with interest" (creep, creep). Y'know if I were Numan I'd tell you to get lost. You don't deserve exclusive interviews with people like him. So I'll

Whitesnake reply

WHITESNAKE HAVE asked me to write to you in response to Mr Wally McHeadband's letter printed under the heading "Head McBangor".

The size of the Whitesnake production for the current European Tour prohibits the band from playing smaller venues. Whitesnake are very conscious of their obligation to their Scots fans and with this in mind will be playing Castle Donington on August 22nd with AC/DC, and are investigating the possibility of undertaking a major out-door festival in Scotland shortly afterwards. If we are able to finalise the negotiations for such a festival then full services, ie buses, coaches, trains etc will be available to take fans to and from the show.

Rod MacSween, International Talent Booking as agent for Whitesnake.
● There you go, Wally. How's that for a direct response from the band? Well, almost.

leave you to distort all the faces and throw a few snide remarks in as well. From Gary Numan's No 1 Male Fan, Grant.

● So we found two fans to do the job instead. Subtle, eh? If you missed last week's first part, turn to Page 13 for part two. By the way, due to a fairly impressive blunder on behalf of our printer, the words were a bit on the illegible side last week. Sorry.

Bitch

I WRITE in protest of Mike Nicholls' vitriolic attack on Shakin' Stevens. First, if Mike Nicholls had received

any education at all (and if he has, it doesn't show) he would know that the use of "one" in the first person singular is quite grammatically correct. Does it require a Welshman to teach you the Queen's English Mr Nicholls?

Secondly, Mr Nicholls has the egotistical nerve to refer to himself as a "journalistic presence" and I feel that his article only served to show a severe lack of any journalistic qualities whatsoever. If Mr Nicholls had done any research, he would have discovered that Shaky was born on 4th March 1951 — that makes him 30 years old — not 31 or perhaps Mr Nicholls' arithmetic calculations are at fault.

So, Mr Nicholls, it is said that sarcasm is the lowest form of wit but I don't think it would be possible to sink any lower than you. Your article was badly written, misinformed, immature, sarcastic and, in two words — downright bitchy!
An irate Ex-reader of RM.
● Very well put.

Baggy

I THINK Mike Nicholl's write up on Shakin' Stevens was very insulting. I was lucky getting a ticket to see him at City Hall, Newcastle, and did not notice any so called baggy eyes and greased hair. I thought he was a very handsome young man working very hard at a job he knows best. I hope he comes back to Newcastle soon. We people in the backwoods of Northeast don't get the chance to meet stars like Shakin' Stevens. Mr Nicholls is lucky and should not be so critical.

N Bland, South Shields, Tyne & Wear.
● Nicholls is extromo chuffed you think he's insulting. It's a technique he's trying to perfect. By the way, what's this "young" business?

Gas mask

I WAS glad to see that you had some sense in your massive brain (creep, creep) by printing the letters defending Hazel O'Connor. Damn right, she is a bloody talented person. Who does G Woods think he is anyway? But wait, I reckon I can answer that — a piece of rotting cow's dung. Poor Leicester — hope they've got some gas masks!

Now, here's my nice side — Thanks Toyah, for a marvellous concert in Southampton — now there's talent, and you can tell Mike Read and the other creeps on Radio One to stick their feeble impersonations of her up their bums — cos I reckon that's where their brains are anyway. Keep up the good stuff Toyah and Haz. Jan, Millbrook, Southampton.
● Gosh, what a sharp tongue. Cooper. Gulp. Yikes.



Q QUARTERS THE ASSOCIATES

SIT 4
FACE UP
Q QUARTERS
FACE DOWN
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7
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How could you?

I REFER to your gossip on Abba last week concerning their very private lives.

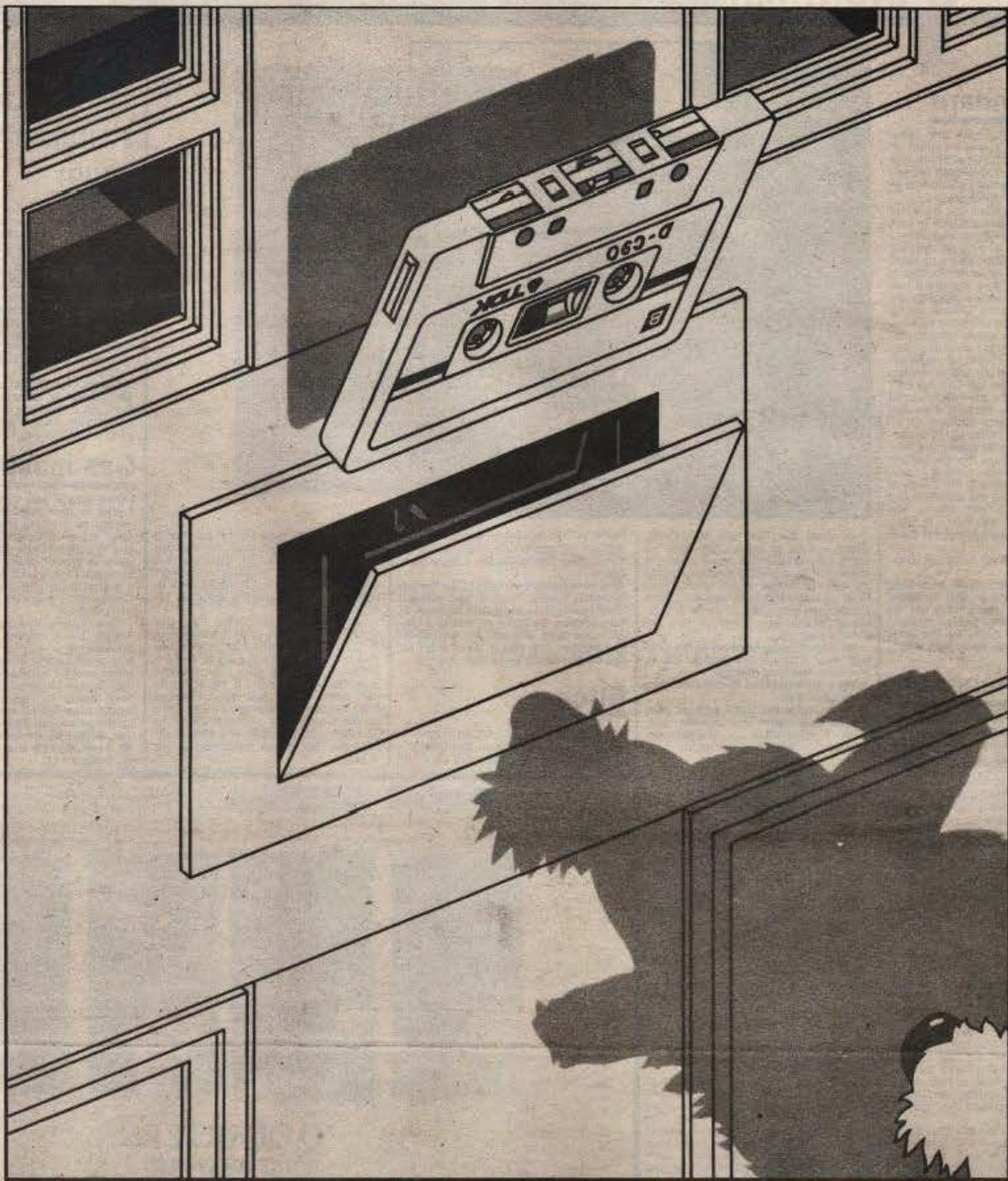
OK, so knowing how much they earn is nothing and makes interesting reading but Mr Shearlaw really has upset me by printing their home addresses! Can't anyone leave the fab four in peace? For heavens sake man, now they never will. There will be reporters and fans alike writing and calling on them. All four members are divorced but still work very hard and it's all for us.

When I met Benny recently he said that he enjoyed meeting fans, but Anna needs her privacy more than any other member 'cos of the children. Yes Record Mirror I am ashamed that you printed what you did (gasp, shudder — Ed) and so I would imagine, are many more Abba fans but I should point out that you got some of the addresses wrong!

I'll bet you don't print this as you probably don't like to be put down.


Mike Roberts, The biggest Abba fan this side of the Mersey.

● Blame the computer, not us. I would tentatively suggest, with the greatest respect to your good self, that the might of Scandinavia's finest little IBM might be a little more up to date.



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