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RECORD MIRROR

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BOB MARLEY
EXCLUSIVE PICTURES



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TELEX

299485

Music G

Distributed by

Distribution Ltd

1 Benwell Road, London N7

7AX

01-607 6411 c1981

Morgan Grampian Ltd

Calderwood St

London SE18 6QH

Registered as a newspaper at

the Post Office.

Published by Spotlight

Publications Ltd

40 Long Acre, London WC2E

9JT

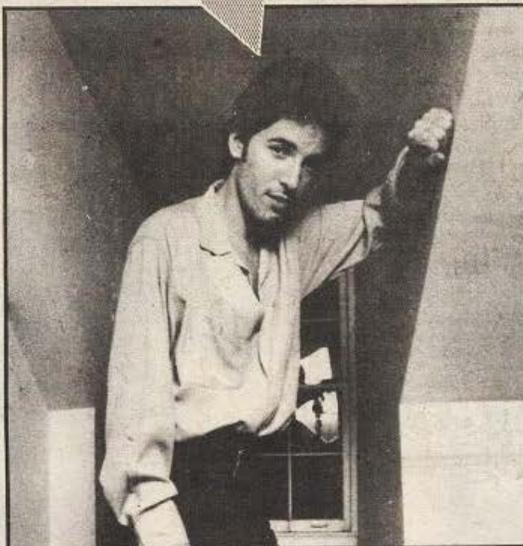
and printed by

South Eastern Newspapers

Ltd,

Larkfield, Maidstone, Kent,

ME20 6SG



Bruce contemplates the task ahead

Benefit benefit

THE SPECIALS are to headline an unemployment benefit gig at London's Rainbow on May 1. All the proceeds will go to the unemployed march from Liverpool to London which sets off on the same day.

Other bands playing at the event are Dambala, Pigbag and ex-Selector Charlie Anderson and Desmond Brown's new outfit, The People. Tickets priced at £3 and £3.50 are available from the Rainbow, Rough Trade, the usual agencies and the Morning Star who are sponsoring the event.

* And those other midland reggae stars UB40 are set to headline a special show in aid of the Autonomy Club at the Woolwich Odeon on April 11. Support band are Nervous Kind.

UB40 are currently in the studio recording a follow up to their 'Signing On' album which topped the independent charts last year.

Bureau vision

THE BUREAU — the phoenix which rose from the ashes of Dexy's Midnight Runners — kick off their first ever UK and Irish tour towards the end of April.

The tour starts at London Kentish Town Forum on April 16 followed by dates at County Mayo Kitimach Ballroom April 20, Dublin Liberty Hall 21, Belfast Queens University 22, Huddersfield Ivanhoe's Club 24, Dundee University 25, St Andrews University 26, Glasgow University 27, Leeds Warehouse 28, Keel University 29, Cleethorpes Peppers Club 30, Sheffield Polytechnic May 1, Brighton Jenkinsons 3, Abberystwyth Town Hall 4, Colwin Bay Pier Pavilion Dixieland Showboat 5, Newcastle Mayfair 8, Durham University 10, Edinburgh Tiffanys 11, Shrewsbury Music Hall 13, Manchester Polytechnic 14, Nottingham University 15, Leicester Polytechnic 16.

The Bureau are currently recording their debut album with producer Pete Wingfield... and news of the new line-up is featured in an exclusive interview in next week's RECORD MIRROR.

But don't expect them to whine about Kevin Rowland and Dexy's. "We want to talk about what's happening NOW, not old history," say the band.

Brits win

BUCKS FIZZ scored a narrow victory at the Eurovision Song Contest in Dublin on Saturday.

'Making Your Mind Up' was the first win in Eurovision for a British entry since Brotherhood Of Man won with 'Save Your Kisses For Me' in 1976. And the victory margin, with Britain beating Germany by only 4 votes, was one of the narrowest ever.

The Buck's Fizz single, Number Five in the chart last week after only two weeks, this week reached Number Two.

See News Beat, page 8.

Dexy's split with EM

DEXY'S MIDNIGHT Runners have left EM and are currently negotiating a new deal with "several other major companies".

And the split has led to a drastic curtailment of their extensive UK tour itinerary — which was to have been the multi-date 'Projected Passion Revue' starting last week.

They'll now only be playing two dates from the original schedule at Chelmsford (April 16) and in London (April 17). All ticket money for the cancelled shows will be refunded at the point of purchase.

The group's spokesman told RECORD MIRROR: "We're very upset about the situation, which is due to contractual problems beyond our control. We hope to reschedule all the shows as soon as possible."

Bruce bounces back: extra gigs

BRUCE SPRINGSTEEN, apparently now recovered from the bout of exhaustion that caused him to postpone this month's UK appearances, has added a further THREE DATES to his itinerary in May and June. They are Stafford Bingley Hall May 20, Brighton Centre 27 and Wembley Arena June 5. A fourth date in Edinburgh is already sold out.

HOW TO BOOK: Seats for the Bingley Hall show are priced at £8.00 and £8.50 (plus booking fee) available April 11 by personal application from: Stafford Bingley Hall and Lotus Records; Birmingham Cyclops Sounds; Derby HMV Records; Liverpool HMV Records; Nottingham HMV Records; Leeds HMV Records; Wolverhampton Sundown Records; Leicester Town Hall Box Office; Coventry Theatre; Manchester Piccadilly Records; Hanley Mike Lloyd Records; Newcastle-Under-Lyme Mike Lloyd Records. Also by post NOW from Bruce Springsteen (Stafford), GP Productions, PO Box 4TL, London W1A 4TL. Postal orders only and please include 30p per ticket booking fee and a SAE. Allow four weeks for delivery.

For Brighton tickets priced at £8.50, £8.00 and £5.00 (plus booking fee) are available by personal application from: Brighton Centre Box Office on April 11 from 10 am.

Wembley tickets are £6.00 and £5.00 (plus booking fee) and available by postal application from Bruce Springsteen (Wembley), GP Productions, PO Box 4TL, London, W1A 4TL. Postal orders only and please include 30p per ticket booking fee and a SAE. Allow four weeks for delivery.

All shows start at 7.30pm.

And CBS have taken the title track of 'The River' album for release as a single on April 16.

Heatwave for this summer

HEATWAVE ARE planning to make a return to live performances this summer... and their first gigs will be a series of British concert hall dates.

The group haven't played any live dates for over two years — since lead singer and group mentor Johnnie Wilder was involved in a near-fatal car crash which left him paralysed from the neck down.

Now the group are back in action, with a single and album in the charts. And Wilder, who uses a specially designed wheelchair, plans to lead them on a tour which will have "more special effects and more surprises than ever".

Full dates for the tour should be announced within the next few weeks.

See exclusive interview with Johnnie Wilder, page 30.

Numan releases Limited Lives

GARY NUMAN is to release a limited series of live albums to coincide with his farewell concerts on April 26, 27 and 28 at Wembley Arena. The albums will be available for only a month before being deleted in May.

The three different collections include 'Living Ornaments 79', 'Living Ornaments 80' and the boxed set 'Living Ornaments 79 and 80'.

Nine hours of solid HM

FANCY NINE hours solid of heavy metal?

That's what's on the bill at the Hammersmith Palais on April 19 when the venue runs a heavy metal all dayer lasting from 2pm to 11pm. Top DJ's will be in action and there will be a selection of films on show. Admission price is a mere £3... and don't forget to take your cardboard guitar.





Mick Jones celebrates their reunion with Bernie with canned peas all round.

Making up is hard

THE CLASH have re-united with their former manager Bernard Rhodes... and the first result has been that British fans won't be able to see the group until October at the earliest.

For, now that Rhodes — who parted with the group amidst a storm of controversy some 18 months ago — is back at the helm the Clash have announced a series of European dates, starting next week and lasting well into the summer.

But there are surprises promised when the group do return. Rhodes told RECORD MIRROR: "Now I'm back managing the unmanageable, and we're working on some new ideas to spring on Britain after October."

Meanwhile the only British activity will be the release of a new single, a remix of 'Magnificent Seven' from the 'Sandinista' album; available on 7" and 12" later this week.

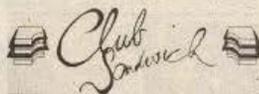
Adam wins battle

ADAM ANT has won his battle to stop his former record company Decca releasing his old material.

In court last week he was granted an order preventing Decca from releasing any more of the material he recorded for them before he went to CBS where he has been infinitely more successful.

Adam told the judge that he did not want his old songs released because his style had now changed and he had an agreement with Decca whereby his demo discs for the company were not to be released as proper singles. The song 'Young Parisians' was different because it had already been made into a master tape.

● Adam and the Ants former adviser Falcon Stewart has issued a writ against the band claiming 20 per cent of the group's earnings up to January 1981 plus payment and expenses. In the writ he states that he was the band's former manager.



JOHN



PAUL and Linda have dedicated this issue of Club Sandwich, Wings' bi-monthly fanclub magazine, to 41 black and white and colour photos of John Lennon. The pictures are from the 'Let It Be' period and are typical of Linda's photography in that they catch John and Yoko in quiet moments of intimacy, unaware of the camera. The photos are accompanied by a brief message from Paul and the magazine will be distributed to over 50,000 fans around the world. Club Sandwich is not available commercially and these pictures have never been published before.

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JOHN I'M ONLY DANCING - BIG GREEN CAR



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POLE 1

PRANCING THE NIGHT AWAY



PIC BY BRIAN COOKE

"How far is it to the shops?"



"If they don't come back for me, I'll starve to death."

SPANDAU BALLET aren't just working class flash with disco rhythms and a European folk tradition. And they aren't just about enjoying themselves and looking good either. "We're the centre of attraction," they tell **MIKE NICHOLLS**. "Just like thousands of kids all over the country who're doing the same thing . . ."

TAKE A uniformly unpopular band like Spandau Ballet. Er, unpopular with "the press", that is, because they certainly don't seem to have many problems selling out gigs or records. What exactly is it that they've done wrong? How come they've wound us up so bad? Is it the gladrags 'n' glamour? Nah — we've already resigned ourselves to the importance of image in rock 'n' roll. In any case, Bowie and Roxy were getting away with it years ago and nobody seems too uppity about the Gary Glitter comeback.

No, plainly and simply they got our backs up by treading on our toes. Spandau crossed from cultdom to the charts without replying on media patronage. To cut a long story short they proved how irrelevant we ultimately are. And that, daddio, hurts more than anything.

Cop an earful of what Gary Kemp, songwriter, guitarist and synthesiser player with the band has to say about the matter: "I wasn't even buying the music papers two years ago. I only do so now to read the latest reports on us! So I never went to them, either."

"London Weekend Television actually came to us," he points out, referring to a 15-month-old '20th Century Box' Sunday afternoon documentary on the group. "They were reporting on contemporary London and wanted to do something on the music scene."

"I don't see how they could have done any other band," he adds modestly.

Gary, as you might have observed, is not backwards in coming forwards. The press might not have done their best for them but that sure ain't gonna stop him talking to us. Articulate without being a bullshitter, he's learnt to play the game with shrewd speed. A Geldof / Nugent / Pursey (etc, etc) with subtly sharp teeth, you might say.

For example, Spandau Ballet have not taken umbrage at the comprehensive slugging their debut album received. Two writers went as far as to accuse them of promoting fascism. The band's response is almost disgustingly reasonable.

"I think everyone in the band is a socialist and a couple are even

members of the Labour Party," Kemp asserts, ensconced in the tranquil confines of a Chrysalis Records hospitality room.

THE gent who wrote the offending 'Musclebound' continues: "It's very narrow-minded to think that beautiful imagery is monopolised by fascists and it's very patronising for them to say: 'Do these young men know what they're handling?' But do they know what they're on about for a start?"

"Do they know about the Russian Constructivist Movement? That was very heroic. People standing on top of mountains, hands held high! Was that so fascist?"

"Anyway," he adds, "it's not even as if we're about making political statements. Our music is about enjoying yourself, looking good and having a laugh."

At this moment an assistant of sorts arrives with a tray of steaming coffees. Being a true Englishman, yours faithfully asks for a cup of tea. A strong, white tea, I elaborate — somewhat provocatively.

"We don't actually describe ourselves as playing white European disco any more," announces Gary, picking up on it. People had no sooner heard the expression than go on about us being racist. Of course, they'll go on about black music, right? So how come you can say black but not white music? That's racist."

"Totally racist," agrees John, making a rare inroad into the conversation.

What the band really mean by the phrase is that whereas their rhythms are buried deep in American disco music, the words and melodies belong to the European folk tradition. It is this, the group believes, which gives their sound a powerfully emotive flavour. But nightlife remains the main priority.

"We might be a successful band now, yet that's only incidental in relation to the whole scene we've grown out of," Gary reckons. "Like we were never part of that whole rock 'n' roll thing — going out to a gig, sitting through a support group and then having to leave early after

an incomplete evening after pay a fortune to see the supposedly main attraction. That's just passive consumerism and certainly nothing that I was ever into."

"Where we come from participation is the name of the game. I was going into clubs and being the centre of attraction, being my own form of entertainment and there are thousands of kids all over the country doing the same thing."

When Spandau Ballet started out, the idea was to represent those that enjoyed a similar lifestyle by presenting a cross — over between a disco, a club and a live show. The dressing up was something they could encourage their audience to do as a means of relating visually both with the band and one another.

"Whereas most cults are based round a certain band or style of music, this is based round an attitude towards entertainment," Gary explains. "On a superficial level that concerns clothes, ideas and looking good, so don't expect us to represent any new musical movement 'cos we're not."

"We're merely reflecting what's going on in our audience because we are that audience. The music is just a means to the end of putting ourselves onstage," he admits.

CLEARLY this is an unusual situation, but only from the not entirely unreactive rock 'n' roll standpoint. For years England has danced the night away in underground clubs and cellars all over the country. What began in the early sixties with the Mods and Tamla Motown has never really disappeared, whether it has metamorphosed into Northern Soul, disco, or the kind of evenings being laid on by Steve Strange and Rusty Egan in the original days of Billy's and Blitz.

Right now the real deal is funk, whether that means disco, soul or jazz variations. What are the names to drop this week, Gary?

"I don't know really — I haven't got a big record collection myself and usually just go out and dance to whatever's being played. What's

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PRANCING THE NIGHT AWAY

FROM PAGE 4

annoying me now is all these middle class pseudo - socialists (Like A Certain Ratio) are calling themselves funk bands.

"Since 1975 the rock press had hated disco and anything to do with funk. Probably because it was too honest - to - goodness working class for them," he adds bitterly. "Basically because it didn't fit in with their views of what the working classes were like, i.e. they should love punk because to them it was for the archetypal working class kid - 'I'm ignorant, let's play ignorant and do ourselves down!'"

"But," he continues, "if you live in a council house on an estate of thousands of people, when you open the door you want to prove that you are an individual, that you are something. So the fact that we were all working class kids meant we didn't want to fade into the background. When we go down to the discos we care what we look like."

"I mean that's inherent," he continues. "My parents brought me up that way. The rock press ignored that for ages, the same way as they

have with all other black music in the past. Reggae in the late sixties is a classic example. Five years later it suddenly became safe and hip and that's exactly what's happening now with funk.

"What they don't understand is that the soul scene working class kids are involved in is not solely based around music. Emotion and danceability are the main things but what's most vital is the self - importance of the individual participant. It's a whole way of life - promoting yourself, looking good, the whole feeling of 'I'm young, I'm bold, I know what I'm doing.'"

"I saw my older cousins riding round on scooters when I was four. My dad was a Ted and so on. Our attitude is just a progression on that, catering for the instigators and innovators."

BUT what about the punk scene? Didn't that inject fresh blood into clubland?

"It was just another phase," Gary replies confidently. "We went down there at the beginning. All the kids did. It was a change, the opposite to what was going on and that's all it should have been - something to progress from. But what happened was, as I see it, it got exploited, sucked into the rock 'n' roll mainstream by the entrepreneurs and when other things came along, forgotten about."

"That's why we've been cagey about playing the standard rock circuit. I mean it could happen to us. But by not advertising our gigs and continuing to attract the relevant people, it won't. Most of the kids who were relevant to the punk scene in '77 got out then."

Where did they go afterwards, I wonder, warming to this enlightening information.

"A lot got back to the soul clubs and some stayed in limbo for a while until Billy's came into its own. That was a very avant garde club which progressed from the punk thing to



"You wanna buy feethy pictures, mister?"

the roots of what's happening now. It was innovative inasmuch as people were interested in the clothes as well as the music."

What about the people who like your music but aren't into the dressing up side? Aren't you worried about losing a potential following?

"No, that's the whole point. The whole lifestyle can be done on the cheap. Like when we first started the whole of the band was on the dole but we still got out to the clubs. Only two quid to get in and a night bus home. Getting drunk? Why bother?"

"As for clothes, you can modify old ones from jumble sales. I mean you don't have to explain to the right kids about looking good. They've got a natural flair. I've had it ever since I reached puberty and I reckon the same applies to any working class kid in London or the whole of Britain, for that matter."

It's appropriate that we're talking about clothes because who should arrive at this moment but Spandau vocalist Tony Hadley. He's only two hours late and apologises profusely for his sins.

"A rush getting up, was it?"

chides John as the singer makes a couple of feeble excuses. A year younger than Gary, he's evidently spent some time getting ready since he looks almost as outrageous as he does onstage - mediaeval leather jerkin, baggy sleeves, flowing bandannas, the lot. Just the job for early afternoon Oxford Circus.

DESPITE it all, Tony proves quite an amenable chap, sharing the same healthy contempt for rock 'n' roll as - we - know - it as his colleagues.

"No, I was never into Elvis or any of that stuff. Mind you, I had singing lessons as a kid so have always appreciated a good voice. I'll tell you who I like best of all - Frank Sinatra. Then stuff like George Gershwin and soundtrack albums to films such as 'Cabaret' and 'West Side Story'."

You'd get on well with my mother! "I get on well with mine," he replies, before revealing that - like the rest of the band - he lives at home with his parents. All of Spandau Ballet come from working class backgrounds and get rightly miffed by those who criticise them for trying to better themselves.

"Yeah - you should have heard the stick we copped for doing that residency in St. Tropez." Tony says ruefully, "that we were trying to emulate the rich and all that. All that happened was we were approached by an agent who offered us two weeks in the South of France, free booze, free accommodation, we could bring all our mates . . . I mean who in their right mind would have said 'No'?"

"I'm sorry if we're not portraying the tortured artist image that some people love."

"It's alright for people who have probably had a good education and object to us having the material things in life but when your mum and dad have had to fight for everything you've got, it's a different situation."



"I joined the Foreign Legion too. . ."

"I mean I can remember my mother crying when she couldn't afford to buy me a new pair of shoes and I was limping because I'd grown out of my last ones. When you've come from that sort of background, when you do have money, you spend it. You blow your first wage packet on a sovereign ring or something just to prove that you're worth something. The alternative is the dole queue which the press patronise, of course, but it's f---ing 'orrible being on the dole."

"Unless you're going to live like a hermit in the hills in a mud hut, everything's based around materialist things so you might as well get as much as you can."

Which pretty much takes us back to where we started. I've got to admit I came away liking Spandau Ballet, having found them both entertaining people to talk to and primed with interesting information about the sub - culture which has spawned their success.

Or to quote a former RECORD MIRROR man who appeared on the original London Weekend Television breakthrough for the band: "They can pirouette past my place any time."

WILD HORSES

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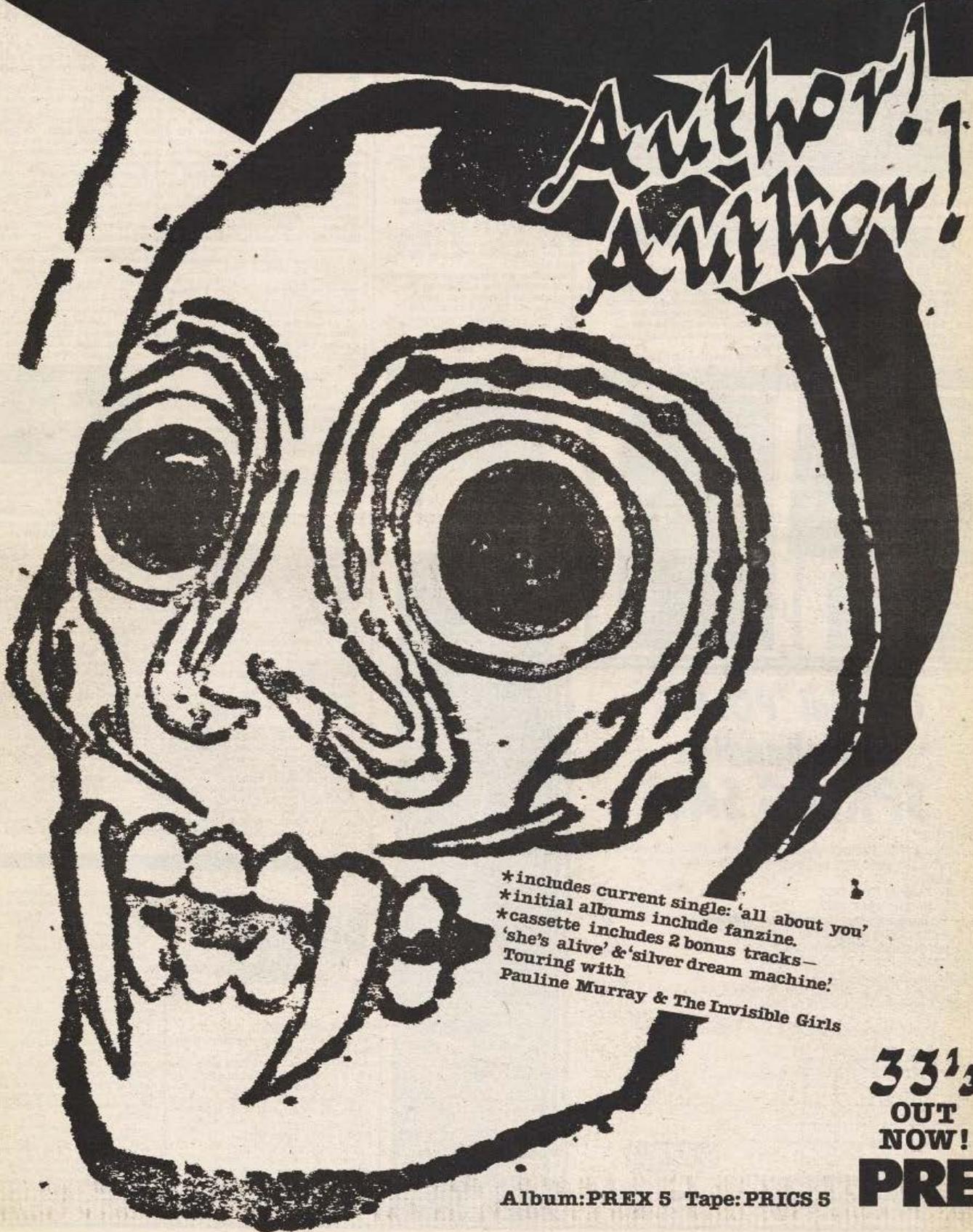
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PHOTO BY ANDY ROSEN

STREET-GANGSTERETTE JENNY marshals her troops for the opening on Rainbow 2.

RAINBOW SMARTENS UP

IMAGINE A KEY-HOLE twisted round into an L-shape and you've got a fair idea of the capital's latest gig. Situated in the over-sized art deco foyer of Finsbury Park's Rainbow Theatre, Rainbow 2 looks set to become North London's answer to The Venue. Lavish carpets cosset the entrants'

feet and numerous chairs and tables surround the elaborate fountain 'neath the twinkling lights of an obligatory ball-room globe. Without wishing to go too over the top the whole effect is not unlike Van Gogh's 'Street Cafe At Night' plus ceiling. With the stage being a good 100

yard sprint away, two colour videos have been installed to assist with viewing. On the opening night these came in particularly handy for the hordes that turned up to clock the Belle Stars.

In case you've only just come out of hibernation, the Belles comprise a goodly percentage of last year's *Bodysnatchers* plus a new bass player and vocalist. The latter is the effervescent Jenny, a lovely lady whose irrepressible personality is matched by the touch of sophistication she symbolises in the group's progression from ska to classy, jazz-influenced commercial reggae.

Guitarist Sarah Jane has been enjoying the company of *Stray Cat Slim Jim Phantom* recently, which explains his presence at the show with his fellow New Yorkers. Also to be seen were members of *Girlschool*, *Madness*, the *Gang of Four* and the *Modettes*, who, incidentally, were headlining.

The following night saw the return of *John Cooper Clarke*, his coiffure as outrageous as the speed with which he saw fit to deliver some of his more familiar material as well as modern classics like 'The Day My Pad Went Mad'.

Altogether an auspicious couple of nights befitting the opening of the kind of venue London has been crying out for for God knows how long. May the carpet remain bereft of cigarette burns and all concerned live happily ever after.

MIKE NICHOLLS

ACCIDENTS WILL HAPPEN

MOST ACCIDENTS land you in it, one way or another. But it was no banana skin that sent 'What Becomes Of The Broken

Hearted' slipping up the charts and established Dave Stewart as an artist in his own right after 13 years in other people's bands.

"It was a happy accident getting Colin Blunstone to do the vocals," says the keyboard player who's enjoying the sweet taste of success at the age of 30. "I'd tried about six or seven singers and was getting pretty desperate when a friend suggested Colin, which was great as he's got a nice English voice. I didn't want an American sound."

Briefly, the story of this nice English version of the old Jimmy Ruffin hit goes a



bit like this: Dave recorded the number last year — "on a whim" — and played it to friends who saw its commercial potential. After Stewart persuaded Blunstone to sing the vocal track for half the profits, and set about trying to find a deal. He was turned down by every major company and eventually ended up on Rough Trade.

Massive air play resulted and the big boys came back sniffing around, but the enterprising organ player — feeling a hit was imminent — signed to Stiff because he prefers their informality and efficiency. 'What Becomes Of The Broken Hearted' has now sold 150,000 copies.

As a kid in a soul band Dave used to play the song regularly. But singles faith depends on more than whims and nostalgia, so why did he choose it in the first place? "Well, it'd be very hard to do a bad version of it," he muses reflectively. "It's very strong and harmonically well written with an interesting chord sequence."

Here Dave is drawing on his extensive experience with bands like Egg, Hatfield and the North, National Health and finally drummer Bill Bruford's band, who he was with until last year.

And the future? Dave looks around the tatty west London pub at the gathered ensemble. "These chaps are my group called Rapid Eye Movement," he grins, "and we're gonna play a British tour soon. I'm also thinking of doing another single with Colin and I'm working towards a Dave Stewart album with Colin as guest on a couple of tracks. Basically I just want to use the success of the single to get the things out of the business I need."

ONE LINERS...

HUGE EXCITEMENT on Saturday night as the Abba lookalikes won the Eurovision Stay Awake If You Can Contest. Our TV correspondent, in at the death, commented: "zzzzzzBucks Fizz actuallyzzzzzz... speaking of songwriters, motormouth Bob Geldof appeared on America's Merv Griffin Show and was acclaimed as 'a latter-day Irving Berlin' — that whirring sound you hear is Mr Berlin rotating in his pine box... out on the town last week were Midge Ure (heart-throb of the month, under 5 foot section winner) and a haggard-looking Billy Currie; they ligged about like spare parts at Cabaret Futura then scurried off to the opening of Rusty Egan's first night at Ficks club in Dartford... the Spandau Ballet set, meanwhile, continue to favour the old Beat Route (geddit); they were camping out there on Friday along with Steve Strange, Rusty, Biddy and Eve and the delicious George... speaking of whom, is the pirates' sweetheart going to appear with Bow Wow Wow at the Lyceum? Yes say the posters, advertising 'Lieutenant Lush' (aka George) — no says the boy himself, having rowed with Malcy... support at the Lyceum will be Vic Godard & Subway Sect, incidentally, while at Birmingham on Friday the openers will be Scotland's finest — and shortest — the Fire Engines, who also play London's most expensive cattle market, the Embassy Club, this week: culture clash a go go, eh boys? ... Echo and his Fabulous Lapin Boys were gigging in Washington on the day Hopalong Reagan nearly met his maker he's on such good terms with — it wasn't one of their rotten publicity stunts, they promise... didn't you love the way the newflashes said that the motive for the shooting was 'as yet unknown'? Strewth!... next Brits to play WDC are, we kid you not, the Hitmen... Scars' singer Robert King stepped in to help a lady in distress while the band were in Amsterdam, only to be punched out — by her pimp... meanwhile, back in our own dear banana republic, the Rainbow opened its own 'club' with a performance by the Mo-dettes and the Belle Stars, represented; to say nothing of every ligger in town who wasn't getting 'drunk on funk' at Stimulin's Sundown gig — sorry, jig that's an in joke for all you anti-rockists out there)... the Cure had to put in 100 hours' extra work on their support act (a movie) when they discovered that they'd forgotten to take the lens cap off the cine camera, or something — anyway, the film's called 'Carnage Visors'; good unpretentious title, that... the soundtrack of said film will come free with the cassette version of the boys' new LP 'Faith', so if you ain't got a tape facility in your Dansette it's tough titty, kids...

Max Splodge squabbling with spooky hippies Doll By Doll in a Maida Vale pub the other night; fistcuffs were avoided, but soda syphons were called into use... the Beat put their money where their mou' is by selling a limited number of tickets for their latest tour dates at a quid off to fans on the dole...



500 turned away from a gig by Bauhaus (you're joking) at Heaven; the night was only soured by the lunthead who punched a glass collector on the grounds that 'you must be a queer' — congratulations thicko, you just won a month's holiday in the Mike Nicholls dirty laundry basket... at same event, dance troupe Torso won an encore, the rest of the audience obviously special attention to the current Levi commercial, 'pon which the man singeth (as if you hadn't guessed)... the rest of us will be content to snicker at the Murjani ad featuring Deborah Harry and a pair of specially shortened Gloria Vanderbilt jeans... Jim Kerr of Simple Minds somewhat bemused by being recognised in the streets while on tour in America — it doesn't even happen at home in Piccadilly, quoth the modest wee laddie... Michael Schenker group bassist Chris Glenn overslept and missed their recent recording session, so drummer Cozy Powell phoned his chum Macca and asked him to drop in and lay down a line (as they say) — astonished at his cheek, the baby-faced one agreed — so McCartney has now compounded his former errors of musical taste by going HM?... Spectres lost their drummer (careless, these pop groups, ah!) when he broke his leg a week before their US tour, so ex-RB man Dolphin is dipping... Julian Cope of the IMMENSE Teardrop Explodes saw his life's ambition realised last week when his 'Godlike Genius of Scott Walker' compilation LP was finally cut... Ramones in the studio with 10 cc's Graham Gouldman... harking back to Heaven for a mo, Teenage Frankster Extraordinaire (see Music Week) Richard Branson is spending an awful lot of time there lately time his darlings, even if he is buying the place... Talking Heads follow-up to Their Hit likely to be re-vamped 'Houses in Motion'... mucho grosso Gal Gitter seen giving his all for his public on Saturday's 'Arena' — so sad to see the fall of a truly great talent... cover stories; hoary old favourites being dug out for new treatments are Simon Dupree and the Big Sound's 'Kites', to be pseudonymously recorded by the Associates, and 'Light My Fire', the Doors' classic, by ex-PR girl Linda Fox... Bradford funseekers after an alternative to Third Division loiter of a 'Sat'day' afternoon are advised to wait their way to Tiffany's, where the Spizzles play a 2.30 matinee this week... oh let's face it, none of this trivia comes close in the excitement stakes to seeing the pretty ones in Bucks Fizz tear the skirts off the other two...

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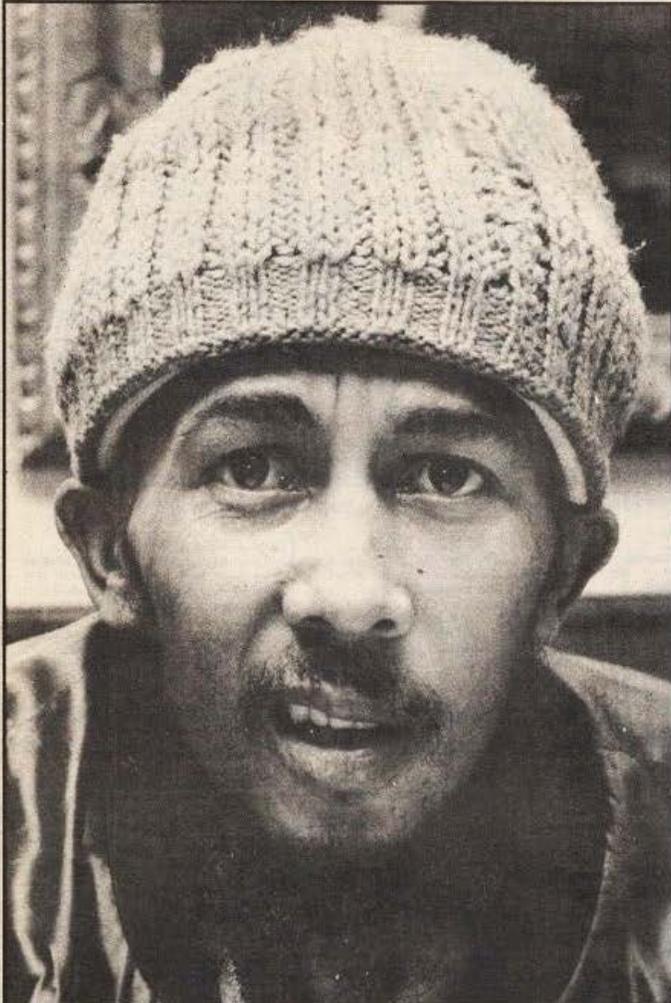
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BRANSON FICKLE

RICHARD BRANSON, boss of Virgin Records and the man often dubbed 'the teenage megalomaniac' by those who know him best (snigger), last week perpetrated a cruel but effective hoax on the staid music business "bible" MUSIC WEEK. But was the grinning millionaire himself mis-informed? MW splashed a front page lead 'exclusive' on Branson's audacious 'pipe to pipe Cable Music (regd trade mark) into every home in Britain, thus doing away with the 'record industry as we know it' (sic).

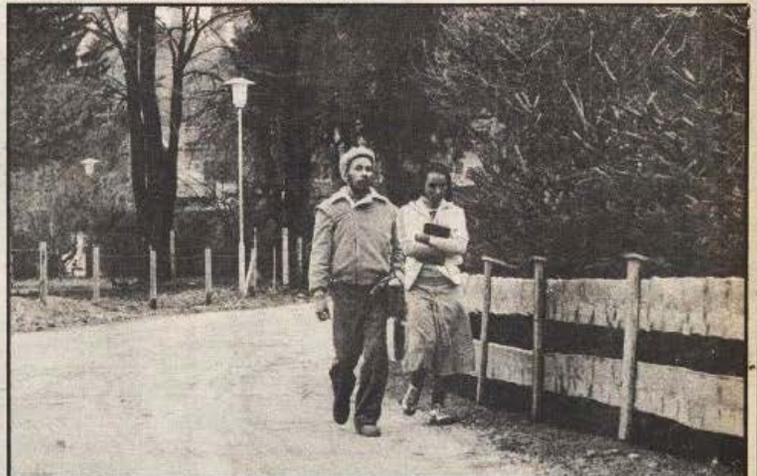
The supposed plan was later described by one observer as being 'about as realistic as a story on a car that runs on water,' yet the story duly appeared... on April 1. It was not until 12 bottles of champagne and a grovelling apology arrived from Branson that MW realised they had been had. The 'bible's' editor, Rodney Burbeck, took it all with public good grace and private loathing... and sent the champagne back (shame!). Yet it now seems that it was Branson himself who may suffer most. For the reason for his 'revenge' was simply that he believed that a MW employee was feeding the odious satirical magazine Private Eye with unpleasant stories about him. In this he was sadly mistaken. The 'mole,' as Branson calls him, lies much nearer to the grinning millionaire than he actually suspects. We're not for a minute suggesting that he is an employee of Virgin Records. But we think we should be told before this powerful man wreaks any further vengeance.



BOB MARLEY: "I know I can live"



DR ISSELS (left) with Bob Marley at the clinic



MARLEY and his friend Diane walk the lonely road back from Dr Issels clinic

EXCLUSIVE Marley's battle

THESSE EXCLUSIVE pictures tell their own harrowing story of superstar Bob Marley's six month long battle against cancer.

They were taken at the clinic run by Dr Josef Issels in the Bavarian Alps, where Marley went for treatment last October after American doctors had diagnosed cancer and given him only months to live.

Now Marley, speaking of his illness for the first time, has said: "Like so many other patients who have come here I was given up by the doctors to die. Now I know I can live. I have proved it."

Marley's faith has helped him through the arduous ordeal of daily 'heat sessions' where ultra violet beams are used to try and break down the cancer tumours.

"I have gone inside myself more," said Marley. "I have had time to explore my beliefs. And I am the stronger because of it."

Marley has also an unswerving belief in Dr Issels. His first words to him were, simply: "We can make it work."

And he said: "I believe he is the best doctor a man could have. He gives me the strength to live."

For Marley, supported by close friends, including his mother, it is a long and lonely battle. But one that he is determined to win.



BOB MARLEY and his mother, Mrs Cendella Booker, study the Bible together

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RECIPE CORNER

This week:

BUCKS FIZZ

IT'S RECIPE time again. And this week I'll be telling you how to concoct a bubbling brew called Buck's Fizz. Low on nutrition but a high return on your initial investment. Oooh, I can feel you all drooling so here come the ingredients for instant sparkle and Eurovision success.

The best blend when mixing a pop group for mass appeal is two couples in their early to mid-twenties and of the opposite sex. The boys should be good fun but responsible and the girls giggly and gushing. All should be inoffensively good looking in a

wholesome and clean-living way, sport permanent inane grins and act like they had a mental age of seven.

First of all, take one Bobby G. He's 27 and, unbelievably, was a self-employed builder until three years ago when, realising there was more money in hamming than hodding, took to the stage. Bobby's married and is a trained sub aqua diver.

Then take a Michael Nolan who, like his namesakes — the Singing Siblings — hails from the land of the Wogan. He's been putting it about the cabarets for over a decade now and once even appeared at that Mecca of schmaltz and sagging bustlines, the London Palladium. Michael talks a lot but just ignore him — everyone else does.

Then add one Cheryl Baker who, at 26, is either very keen or very desperate. She must be because this is the fourth time she's appeared in the Eurovision contest. She even won once before with Co Co and she's done lots and lots of cabaret.

Finally, mix in one Jay Aston. She's only 19 but has been dancing for five years because she comes from a showbiz family and someone has to pay the rent. Jay has worked in cabaret on the sun-soaked paradise of Jersey.

Now you have all the basic



The frothsome foursome bubbling in Dublin (Ugh!!)

ingredients. So grab a mushy, mediocre little number called 'Making Your Mind Up' and shove the whole mixture in the showbiz blender for a couple of months.

As a finishing touch you should sprinkle the concoction with a liberal dose of "Slick Stage Routine" (Ham Cavorting Grade 7) and season with "Dazzling Costumes" (No Expense

Spared). Then place the whole kabosh in a large Eurovision shaped container, with a pinch of wit in the affable shape of Terry Wogan, for consumption by 500,000,000 assorted morons.

And there you have it. If you can swallow that lot you'll probably need a large motion discomfort bag standing by. MRS TEB-BEETON.

ARETHA FRANKLIN



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FASHION

FASHION shows are places for exhibiting new and exciting styles and trends in clothing design. Fashion gigs are places for exhibiting new and exciting styles and trends in modern music.

The vision of founders Dik and Mulligan was that their music should be electronically based, making use of the technical innovations as they occurred, coupled with a feel for rhythm. Not only the tried and tested rhythms but also the new untried Latin, Afro and Asian varieties. This vision was backed by a wish to exercise total control over the Fashion product, from button badge to record sleeve, logo to posters. Everything was Fashion and Fashion was everything. The relevance of their inspired creation has become apparent over the last couple of years with the rise of the futurist / New Romantic movement.

Fashion are now into the fourth phase of their transformation from seed to flower; a fact made very clear to me as we sit in a small, comfortable city centre office above a cafe, listening to the tapes of forthcoming Fashion products. The sound is so much more mature than the first recordings made in late '77, when Dik and Mulligan left their conformist, secure jobs to form the most innovative band seen in Brum since the days of Spencer Davis.

They gained a cult following nationwide even in Europe. Eventually, in 1978 they met and impressed Miles Copeland, which led to a support spot on the Police tour of the US and the UK. Everything seemed bright and rosy but...

A combination of personnel problems (three line ups in two years) and management wrangles (the Miles Copeland connection) meant that others could neatly "borrow" ideas and expand them to good effect. Understandably Dik and Mulligan are reticent to name names but we know who they are, don't we children? However, now in the Spring of '81 Fashion (part four) is ready and waiting to take over at the head of the queue for stardom. Augmenting Dik on drums and Mulligan on synths are Dave "The Bionic Thumb" Harris, late of funk band Ferrari, and Martin Recchia, ex-



Fashionable Fashion

Dance bassist. Once the line up was settled, the former Clash and Dexy's associated Dave Corke entered to give them managerial stability whilst John Rawson at the Holy City Zoo made rehearsal space and the occasional gig available.

"We rehearse at night sometimes at the Zoo and they've put a glass panel in one of the walls so that people can watch us practice," a point Mulligan makes to emphasise the importance of the Zoo tie up. Dik's appreciation goes even deeper.

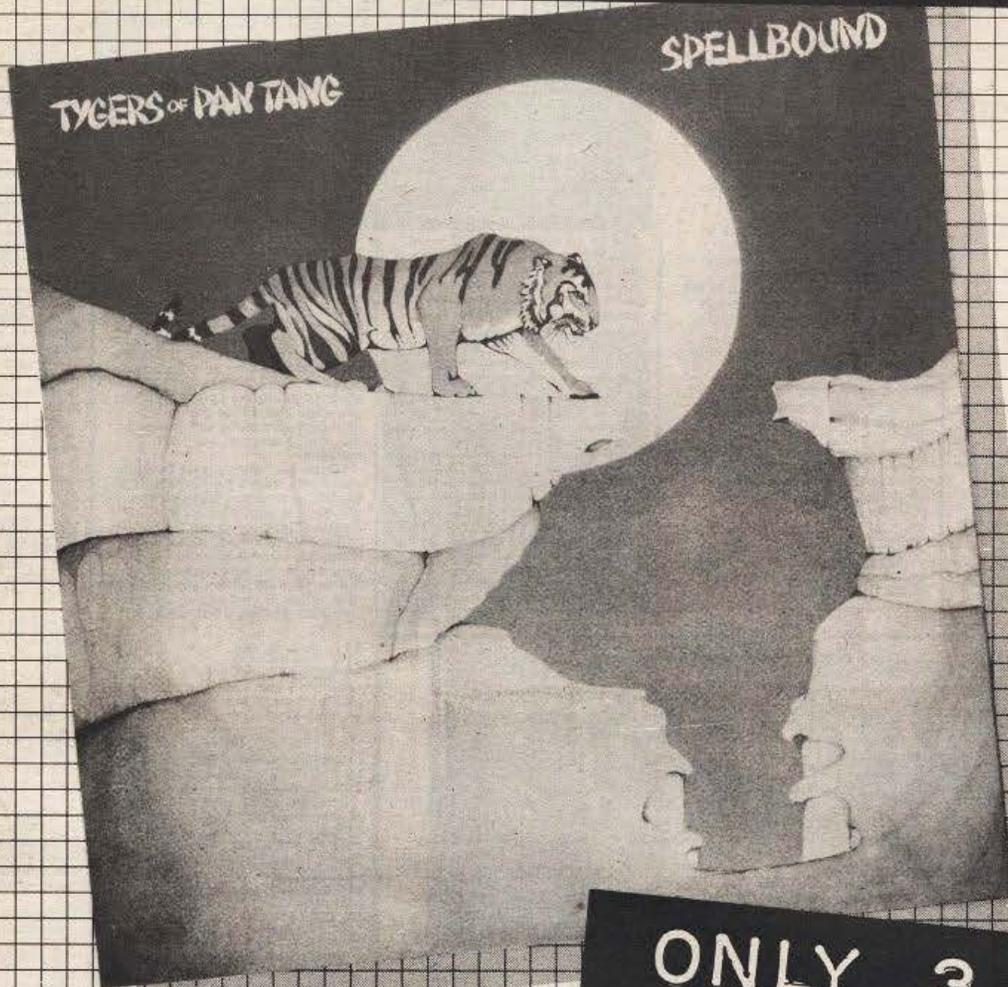
"As a club it's earthier than somewhere like the Rum Runner, more true to life. We owe a lot to the place." The parallel to Duran Duran's relationship with the Runner is obvious, but Fashion have retained total control of the product.

Currently, the band are working on new material and a record deal is imminent. A support spot on the forthcoming Japan tour is a possibility, a mini European tour will take place in April. A tour on their own is doubtful, the one off gig being the preferred way of performing. The current stage show involves lasers, dry ice, pastel lighting and a pretty Oriental lady.

They are poised and full of poise, they bristle with confidence in their new baby, a confidence reinforced by the learning process. The road to the top has been hard but they are safe in the knowledge that they'll be around long after the clones have faded to grey. KEVIN WILSON

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GIBSON BROTHERS Cuba
THE JAGS No Tie Like A Present
GRACE JONES Warm Leatherette
GRACE JONES Night Clubbing
BOB MARLEY Uprising
BOB MARLEY Exodus
BOB MARLEY Natty Dread
BOB MARLEY Live | BOB MARLEY Rastaman
BOB MARLEY Kaya
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Our parents won't let us go

BOTH MY brother, who's nearly 17, nearly two years older, and myself are both into heavy rock and were overjoyed to hear there would be another rock festival at Castle Donnington this year. As my brother is one of the lucky few with a job, we can afford to go too. But my parents have refused to let us.

They refused point blank and wouldn't even talk it over or listen to our point of view and seem to think we'll get into bad company, referring to drugs and so on. We certainly wouldn't be persuaded to buy any drugs, not being that stupid.

My parents have never refused to let us attend any previous concerts, and I can't understand it as they're not usually like this at all. I respect most of their decisions, but feel they're being unfair. Can they stop us going? Any advice on what we can do?

Dave, Manchester

Fortunately, time is on your side. ● Castle Donnington 1981, headlining AC/DC won't be happening until August 22 this year, and although postal applications are currently being processed, it will still be possible to buy a slightly more expensive admission ticket, for £10.00 a throw at the gate on the day of the marathon heavy metal event. So you'll have plenty of opportunity to re-open discussions about your general trustworthiness and ability to look after yourselves without going over the top, in the meantime.

Try to find out the reasons behind your parents' somewhat negative reaction to this particular festival. If you can go to other concerts freely, why not this one? Perhaps your brother or yourself have annoyed or worried them about something completely different recently and this is their way of subtle reproach or revenge. If there is another cause of contention in the air, resolve that one first before you start talking again.

Of course there is always a minority element which tends to create trouble at any massed gathering, but there's no reason to get involved. Back at Castle Donnington, considering the 40,000 strong crowd who turned up last year, the number of drug arrests was minimal.

Copy rights

WE INTEND to produce a fanzine and want to include some old articles from well-known music papers. We're wondering how we stand in relation to copyright. By now I'm sure people will have forgotten them anyway.

D Derbyshire

The music papers you're interested in, and/or the individual writers of the articles in question own these pieces of published information, and if they suddenly stumbled upon an entire feature reproduced in full would

Valium trap

MY PARENTS are divorced and I live most of the time with my mother, although I visit my father sometimes during school holidays. I'm very worried about my mum though as I've just found out she's been taking Valium tablets for years. When she tried to come off them a couple of months ago on the advice of her latest boyfriend, who I loathe, she was very depressed and upset and made everything unbearable for my sister and me.

Helen, Chester

● Valium is a tranquilliser commonly prescribed by doctors as a speedy anxiety killer, as an aid to sleep or for relief of pain.

But there's a kickback. Although only a small percentage of people who've been taking a regular prescription for a year or more are likely to become physically addicted, many who've used Valium as an instant panacea for even a short time are psychologically addicted.

A special project based at London's Maudsley Hospital, to research Valium dependence and actively help those who want to break the habit has proved successful. For details your mother can write to the Research Unit, De Creapigny Park, Denmark Hill, London SE5 8AF. (Tel: 01 703 5411).

take an extremely heavy attitude. They'd probably try to sue. Even if you're not worth suing because you don't have any money anyway, going through this experience would be scary to say the least

S-s-stammering

PEOPLE who stammer and want to take some positive action are welcome to contact The Association For Stammerers, 86 Blackfriars Road, London SE1. A quarterly magazine 'Speaking Out' covers new speech therapy developments and keeps members who may be feeling a bit isolated in touch with each other, and the Association can put you in touch with a speech therapist or self-help group in your area if you want. Thanks to reader Malcolm Stewart of Morden for the information.

If you want to reproduce an article in full, or even a reasonable amount of a previous published feature, always write to the Editor of the magazine and ask permission. That way you're safe. Most publications will be happy to give you the go-ahead on part if not all of a feature, provided you credit them and give your sources a plug. Mention the fact that you're a shoestring fanzine operation when you write and stress that any material reproduced will mention the source where it was first published.

Maybe you merely want to quote comments from a past article. If so, there's no problem provided you do use copy in quotes and don't just lift it and take the credit for having written it yourselves. If you're an up'n coming fanzine why not concentrate on what's current on the music front, nationally or locally now, rather than dredging-up the archives? Bet you'll sell more.

No friends

I AM a 14-year-old boy with many problems. First of all, I'm just ignored by my family. They never tell me anything and act as if I don't exist. Secondly, I have no close friends and some of the kids make me feel inadequate by teasing me. This upsets me a lot of the time.

I can get on OK with some people at school, but when I'm not at school I'm very bored because I have no one to see. Sometimes I've tried socialising with people but end up feeling very left out. I feel very sad, and don't know if I can cope any more.

S Heris

Maybe you're taking everything a bit too seriously, and while you're feeling down at the moment you can easily work through these present hassles if you try. Sometimes families do take each other for granted. Have it out with your parents and tell them that you feel ignored. They may not have been doing it intentionally, perhaps they're just busy with their own problems.

As for friends, the simplest way to come out on top when people tease you is to have a good laugh at them in return. When those kids realise they'll get as good as they give, they'll accept you more easily. Try to go out more with the friends you already have at school, meet their friends too, and mix more. There are other people at school who're interested in the same things that you are and that's a good way of getting to know them better. If you're stuck, music is always a good starting point for opening a conversation.

I'm boring

LIKE everyone else, I love having friends, but am no good at making or keeping them. I'm almost out of my mind with fear because I shall be going to university in October and am worried that I won't make any friends. When I was there for an interview people seemed to get bored with me straight away. I expected that, of course, but just wish I could be different.

I know appearance has a lot to do with it, but I do my best and don't dress in an old-fashioned way or anything like that.

What makes it worse is that everyone has their own room where I'm going. I'd wanted to share a

room so I could get to know at least one other person. I don't think I'll be able to make friends through the course I'll be doing either, as there are only places for a small number of students, and the people on the course will be likely to come from other colleges within the university. Can you help?

Gina, Yorkshire

● Don't be so defeatist. You're letting your imagination run riot and imagining the worst without any cause for doing so. Yes, it's a fact of life that some people do find it more difficult than others to strike up and sustain friendships, but even those who enjoy their own company and value their independence are capable of finding and keeping lifelong friends. If you asked the most popular person you know to count his or her true friends, you might be surprised at the response.

If you think friendships have come to nothing in the past, ask yourself why. Is it because you've seemed standoffish and aloof? Have you been lazy and expected someone else to come to you and do all the work? Perhaps you don't have that much in common with the people you know at present and have naturally drifted away from childhood friends as you've changed and grown older. Perhaps you expect too much from other people, are easily hurt, and retreat back into your shell at the slightest provocation.

Whatever the reasons, put them behind you. At university all this will change as long as you're willing to make the effort. You'll be entering a new era of your life — the chance of meeting a variety of new people from different social backgrounds; a range of individuals with widely differing attitudes, experiences and beliefs. Somewhere in the melee of first-years, all feeling equally lost and looking for friends, there'll be people who you can relate to.

Gliding nut

I'M THINKING of taking up hang-gliding and have been trying, without success, to find a national hang-gliding set up for details of beginners courses, and a nearby club. Can you help?

Colin, Coventry

● For full fax on your nearest club and training courses, drop a line to the British Hang-Gliding Association, 167A Cheddons Road, Taunton, Somerset TA2 7AH, enclosing postal orders to the value of 30p to cover the complete information kit. One point — you can't actively participate in flying or hang-gliding until you're 16.

Fancy

I FANCY a girl in my class and have managed to strike-up a friendship with her, but she doesn't seem interested in taking it any further. When I've asked her out, twice so far, she's made feeble excuses, leaving me embarrassed. I just haven't got the courage to ask her out again.

What makes it worse is that she's supposed to be seeing one of the sixth-form guys who I can't stand. He's always boasting about his sexual experiences and the thought of it makes me sick. Should I warn her about him? I've never been any good at chatting-up girls. Once they see me as a friend I'm always stuck as a brother figure.

Dave, Luton

● Hard luck. From what you say, this girl is quite happy to treat you as a friend who she sees at school but isn't interested in you as a potential boyfriend at the moment. It's tough when you fancy someone who doesn't see you in quite the same way, but it happens to a lot of people a lot of the time, and no matter how hurt and jealous you feel now, you will survive the experience.

She's told you where she stands and isn't stalling you along, so you have no reason for being so possessive about her. If she is going out with the guy you dislike so much, that's her business. She's free to choose even though you may have good grounds for thinking she's making a big mistake.

● Problems? Or just need a chat? Ring on 836 1522 during office hours for help and advice in strictest confidence. Or write to: Susanne Garrett, Help, Record Mirror, 48 Long Acre, London WC2.

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Singles

SINGLE OF THE WEEK

WISHBONE ASH: 'Underground' (MCA). Lassoing Police producer Nigel Gray at last, the lonesome cowboys with a thousand slag offs under their belts, still ride proud. You thought they were finished when Martin Turner left the line up? Wrong — John Wetton the bassist who gave Roxy Music a kick up the arse for a while has done the same for Ash. A slick bass style that maintains Turner's style but has a power all of its own. Gray has done for Ash what no producer has done before — managed to capture the essential Wishbone live feel in the studio, injecting the same rub 'n' buff that helped Police on the way to their millions. Wishbone Ash have been lashed too much for their demise on 'Wishbone Four' when they've more than made up for it since then. Always underrated but still one of Britain's most popular bands, to see this a hit would give them the final seal of approval at last.

OTHER SINGLE OF THE WEEK

THE KEYS: 'One Good Reason' (A&M). The Keys are growing from a speck on the horizon into a force to be reckoned with. These boys may be ugly, but they can sing and play with an intensity which the Stray Cats would have difficulty keeping up with. A solid first offering that will unlock your little heart and have the flesh at the bottom of your feet itching immediately. Buy it now. **ELLEN FOLEY: 'Torchtlight' (CBS).** Doe eyed Ellen always looks like Bambi's mum. In just about every picture she's fluttering those big whirlpool eyes coming across like Julie Andrews. Her days with Meatloaf were much better than this pile of splotch, but her love affair with Joe Strummer still guarantees her press. Talking of Strummer, look who's next.

THE CLASH: 'The Magnificent Seven' (CBS). Could the sun be going down on The Clash? After all their last single didn't cut much ice and all the new bright young things are supposed to like those nice Spandau Ballet persons. Dare I say that this sounds like the Police with a hangover. Ooh, those wicked little bass lines. This single holds itself together for a minute and then falls apart.

TEDDY PENDERGRASS: 'The Whole Town's Laughing At Me' (Philadelphia). This slayed me because we don't get too much Philly these days. Ted handles this track with 100 per cent class sounding world weary and with no place to go. Wonderful.

MICKEY JUPP: 'Don't Talk To Me' (Stiff). Stiff's answer to BB King I suppose and infectious as scabies. This comes creeping from the back

line. Mickey (approximate age 204) this just might be your hit single at last.

THE LOOK: 'Three Steps Away' (MCA). No, no, no. Not a patch on 'I Am The Beat' with its ear drum rattling sounds. The hooks on this just aren't allowed to develop and desperate remedies will have to be taken to stop The Look from becoming one hit wonders. **KEN HENSLEY: 'The System' (Bronze).** How long since this man had a medical? Can this nonsense be the result of too many years playing with Uriah Heep? Sit down old boy and take it easy. I didn't know what to make of this as it slips along. Definitely an over adventurous attempt to get away from Heep and establish himself. Graham Bonnet took the best parts out of Rainbow and Ken should have done the same with Heep. **CHRIS AMO: 'This Must Be Love'**

(Precision). What a tuneless twit Chris has become. He used to be a third of Real Thing and now tries to go it alone. Sorry old son, this is Phil Collins' song and his alone. The strings go 'ah' and the bass makes an unusual farting sound.

JOHNNY WARMAN: 'Dance With Me' (Rocket). What's wrong with Elton's record company? They seem to be signing anybody who walks in off the streets, ever since the Lambrettas lost themselves. The cover with a pouting vamp in tight shiny shorts is infinitely better than the single. Johnny, whoever he is, rambles away to a beat of painful synths. 30 seconds is more than enough of this for anybody.

RESTRICTED CODE: 'Love To Meet You' (Pop: Aural). Well, they're Scottish which immediately gives them a funny sort of credibility. First hellish noise of the week, probably

inspired by a tough life in Glasgow, cough yawn.

THE DUANES: 'We Can't Keep Hanging On' (More gruesome than the Nolans, this lot are probably related but the bloke at the back looks like Phil Lynott without a sun tan. Definitely aimed at the 'Little And Large Show' market.

ELAINE PAIGE: 'Falling Down To Earth' (Arista). The woman who should have Manlow appeal but never quite made it. This sounds like an 'Evita' reject and it's grotesquely clumsy.

ZED: 'Energy' (Double D). Double D's answer to Rush are destined for absolutely nothing. Big on production but low on style.

THE FABULOUS THUNDERBIRDS: 'Cherry Pink And Apple Blossom White' (Chrysalis). How I hate old blues merchants kicking shit out of the floor and generally having a whale of a time. The 'Birds are good



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at what they do, but that's all I can say.

THE FRESHIES: 'Wrap Up The Rockets' (MCA). MCA lost their chance with the Freshies when 'I'm In Love etc.' didn't get a foot in the door. Somebody should have been wrapped across the knuckles really hard over that. This isn't the follow up and sounds rather like Eddie and The Hot Rods (Remember them?). Seivey's wacky sense of humour is definitely in need of a Heineken or two.

THE SPIZZLES: 'Dangers Of Living' (A&M). What is the significance of those skulls on the cover and the little girl holding her doll? A&M have been carrying this act for too long and either the Spizzles vocalists has a serious speech impediment or he enjoys singing with a bucket over his head. Utter nonsense.

THE OUTSKIRTS: 'Blue Line' (True Religion). Okay, let's get some more piffle out of the way with the Outskirts. Circa '77 rough old print on the cover and this all sounds like a cassette being played through a recorder which is flat on batteries.

THE COVERS: 'Too Hot To Handle' (Polydor). Boring old duo, boring old song and so over produced that you can't latch on to a damn thing.

SIR DOUGLAS QUINTET: 'Sheila Tequila' (Chrysalis). Some old bores never die, they just carry on when they should be sitting by their firesides. Was there any need for this reformation? One for Musicophiles who can spout off who played what with who and when. Interesting period piece, but nothing else.

THE CHICANES: 'Cry A Little' (Dinosaur). Dat old surfside beat. Catchy quirky little number not half

as bad as I expected. But why aren't these people smiling?

EAT AT JOES: 'Watch Out Brother' (Goldliner). Now come on, this sort of white sweet soul isn't going to get many takers. Big on chorus and shakey piano openings. Lots of ideas but no substance.

THE BLADES: 'Ghost Of A Chance' (Energy). Familiar Joe Jackson regurgitated back beat. How many acts are there doing this sort of thing anyway?

ARETHA FRANKLIN: 'I Can't Turn You Loose' (Arista). Dear old Aretha is like an antique piece of Chippendale. Both turn up now and again and are good value for money. Ah yes, the outpourings of a bleeding heart. She sways, she croons and it'll be a hit.

FIRE ENGINES: 'Candyskin' (Pop: Aural). The trouble with singles like this, is the amount of packaging that comes with it and trying to figure out where the A side is. This is one hell of a row and is Bob Last stone deaf yet? Remember Culloden. Oh shit, don't mention the war.

REVELATION: 'Feel It' (Hansa). Not bad, not bad at all. Everything a disco record should be. The horns blah and the voices sing sweetly. Another hopeful backrunner.

CHEAP THRILLS: 'Despair' (Precision). Hi there Eurovision world. Cheap Thrills are one of those nebulous little bands that it's

hellishly difficult writing anything about. Yet another line up who look like trainee hairdressers.

THE SCROTUM POLES: 'Revelation' (One Tone). Not an A and a B side, but a happy side and a sad side. Being a moggly owner I find the track about being cruel to cats extremely unpleasant.

POLICE 5

MAD JOCKS AND ENGLISHMEN: 'Oh Ronnie' (Precision). Yes that Ronnie, old Biggie. The thug you see every time you open the paper. Still, it makes a change from schoolkids singing about their favourite mum or whatever. Go get 'em Detective Slipper.

RONNIE BIGGS GANG: 'Ronnie Biggs. He Was Only The Teaboy' (Virgin). I foresee a whole Biggs industry, especially if he gets back to Brazil. Biggs cutlery, Biggs underwear, Biggs wallpaper and what about a knighthood for him? Come back Ron all is forgiven. This was recorded by his chums and proceeds will go to looking after Biggs' son. Oh yes, this will have them whistling down the corridors of Parkhurst. Criminal rock's the next big thing.

PEARL HARBOUR: 'Cowboys And Indians' (Warner Bros). What a load of Buffalo crap.

IAN PAGE: 'Dogs In The Yard'

(Mercury). Who let him loose on this? The only decent song to have come out of the 'Fame' movie and Page murders it. Mercury pour some more cash down the drain.

KEN LOCKIE: 'Dance House' (Virgin). That wayward old hippy, Steve Hillage, produced this. I gave it three listens, remembering those wonderful times Hillage and I spent in Aylesbury trying to communicate with stones. The only worse experience than listening to this, would be going up an alley and getting mugged. Thank God for Phil Collins eh Virgin?

THE MIGHTY STRYPES: 'Natural Reaction' (Ape). Pleasant enough reggae I suppose, but nothing that'll lift it out of the average slot.

PARIS 9: '24 Hour Surveillance' (RCA). Aw sod it, one of those ominous tunes about people being watched. Definitely last year's big thing and trust RCA to go and pick it up now.

THE STROKE: 'Silly Mistakes' (CBS). A strange looking duo. The girl has a nauseating reedy voice and I don't know what the bloke does. Is there life in the CBS A&R department?

GINO VANELLI: 'Living Inside Myself' (Arista). Our Gino's the wop equivalent of Bazza Manilow, all open necked frilly shirts and garlic. I'll be bound. Boring old ballad

where the production crew obviously nodded off. Aw shuddup you face.

ELECTRONIC CIRCUS: 'Direct Lines' (Scratch). Nothing other than the dentist's drill pains me as much as electronic disco records, especially with those jews harp noises. Take it off. Take it off.

PAT BENATAR: 'Treat Me Right' (Chrysalis). The Queen of Spandex is back for what must definitely be her last crack at the British charts. Apart from Debbie Harry we don't seem to have taken too kindly to female firebreathers — that sort of style ended with Quatro. So Patsy belts out her usual gutsy song which sounds like the rest of her usual gutsy style.

UK SUBS: 'Keep On Running (Til You Burn)' (Gem). Slightly lower on the pain threshold than the Cockney Rejects, the Subs serve up one hell of a row and why is it out on blue vinyl? Fodder for beer swillers.

WILD HORSES: 'I'll Give You Love' (EMI). What a toothless bunch of old nags the Horses have become and the old Lizzy connection is wearing a bit thin. 'I'll Give You Love' is yer run of the mill wack across the temples. They've been away for too long.

DEDRINGER: 'Maxine' (Dindisc). Two singles for the price of one, so Dindisc must be getting desperate with their token HM band who are biting the dust.

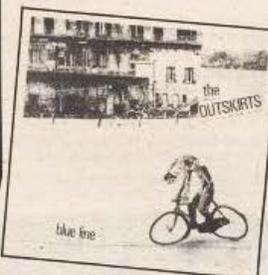
JUDAS PRIEST: 'Hot Rockin' (CBS). Terrible title from a band who were expected to do so much but didn't come up with the goods on their last album. This slides faster than a monkey trying to get up a greasy pole.

JOE ELY: 'Musta Notta Gotta Lotta' (MCA). Make this faster and MCA could have their very own Shakin Stevens. Joe's a bit weather beaten but he's still credible.

THE EXPLOITED: 'Dogs Of War' (Secret). The most horrible experience since the authorised bombing of Vietnam. They shout and scream and I'm appalled. Ah here comes the bottom of the page.

LIQUID GOLD

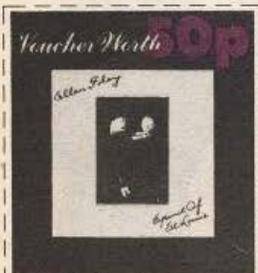
'DON'T PANIC!' Last week's review of Liquid Gold's single may have given readers the wrong impression about a group that has already had considerable success. No malice was intended.



Ellen Foley
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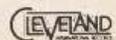
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SPRING COLLECTION **No 3**

In the third part of the series, we talk to some of Britain's top designers.

Interviews by Daniela Soave and Mike Nicholls.



I DEFY anyone not to admire Barbara Hulanicki. Favoured by those with taste, she has been designing since the sixties when she dressed such luminaries as Sandie Shaw and Cathy McGowan.

When her beautiful shop Biba, in Kensington, closed down, Barbara went to Brazil and opened a store there! "I stayed for five years. I've opened so many shops from scratch that it was no problem to do it again," she says. "We did very well there but we were homesick, so when my son turned 13 we came back to Britain.

"I had a very small market in Brazil because you're either very rich or very poor, and the rich are rather boring and limited. I adopted my style to suit Brazilians — more colour — and found that when I came back here it was what people wanted."

Barbara has been back eight months now. "Originally we were planning to export from Brazil but once we were back I decided to stay. I was surprised how fashion in Britain

had opened up: I love the New Romantics. The fashion scene everywhere else is so heavy and serious. It's much lighter here."

In the short time she's been back Barbara has opened a shop in Holland Park, and will shortly be opening two more; one in Regent Street and a kids' shop in King's Road.

"It's called Mini Rock and is for really young girls about 12 to 15. This schoolgirl came to interview me for her school magazine and in the end I was almost interviewing her. She told me there's nothing for them to wear... they're not still children yet they're not adults, so I've opened a shop for them in mind. Young people are so conscious."

Her clothes are made from cottons, jersey etc and are in beautifully bright colours, almost Peruvian in quality. "We try to keep our new ranges as close to the season as possible," she explains. "Usually about six weeks in advance. I try to have everything made here in

Britain, apart from woollens which will be made in Italy.

"It's very difficult for me to start a design. I go from the fabric. It's also very difficult to keep prices down so I don't work on fabrics above a certain price."

Barbara no longer designs for individual customers, "though we do things like Twiggy's stage stuff. We used to do lots of people in the sixties but it's too much work now, and also I just design for people if I like their shape."

Once her two new shops are open, Barbara is going to concentrate on cosmetics next. She believes in a total look, which is why her shops stock a wonderful range of witty accessories.

"I am influenced by the people in my shop, now they put things together. I design an item with one idea in mind, and then I'm amazed and refreshed by the different ways people find to adapt things."

ONE OF London's most popular clothes shops to be frequented by the rock 'n' roll community is Johnson's Outfitters at World's End, Chelsea. Jointly owned by chief designer Lloyd Johnson and production supremo Peter Boutwood, the "family business" style set up is completed by Lloyd's girlfriend, Jill, who designs for the ladies and her old art college pal Steve who manages the shop.

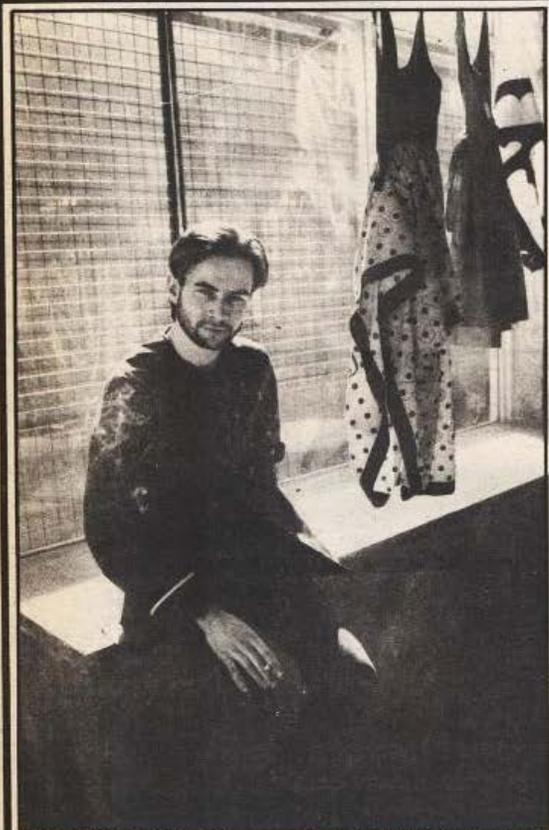
Lloyd's background reads like a Who's Who of the rag trade. After leaving school 16 years ago he walked through 24 jobs in as many months including stints with Cecil Gee "well they were the first company to bring the zoot suit in!", 'Granny Takes A Trip' and 'Hung On You', a seminal boutique run by Lord Harlech's daughter.

"Everyone went there," Lloyd recalls. "The Beatles, Stones, Yardbirds. They were responsible for bringing back the Bonnie & Clyde look and during the summer of love, well...!"

Once he'd acquired a taste for serving the rock elite, Lloyd never looked back and in 1967 he opened his own shop in Kensington Market which remains the second string to his bow today. "Everyone tries to imitate their heroes so if you see Keith Richards wearing something, you want it yourself."

But Johnson's inspiration goes deeper than that. "These shoes are based on the standard engineering boot," he gestures, "except we've missed out the clod-hopping toes and modified the quick-release buckles. It's hard for people to get exactly what they want. A lot of bands like to be hip without being showy. I certainly wouldn't dream of going New Romantic. Right now I could make a fortune out of it, but it'll be dead in a year anyhow."

Instead he concentrates on classic rock 'n' roll styles plus the occasional motorhead-style patches. "Biker gear will always be in" he affirms. "fifties and sixties fabrics like denim and leather. Mind you, take a look at these," he continues. "Flipping through a weighty fashion - through - the - ages type of tome. "This is one of the future directions I've got in mind — the eighteenth century French top look. We'll keep the prices down, too. You can pick up most of our shirts, shoes and trousers from between £15 and £25."



WILLIE BROWN'S Modern Classics has been open just over a year in East London's Rivington Street. It's off the beaten track but Willie insists it hasn't done his business any harm; if people want something they're always prepared to go out of the way for it.

The shop is light and airy, with clothes hung up on a washing line rather than on conventional rails. White items like jodhpurs appear in some number, other lines are in much smaller quantities.

"The clothes are made upstairs and then put on the rails down here," Willie informs me. "Sometimes I get an idea for a particular design, other times I'm inspired by material."

Willie shops in nearby Petticoat Lane and uses simple materials, for instance twill for jodhpurs, cotton for shirts. At the moment he's bringing in his summer collection which surprisingly is navy and white — the 'in' summer colours favoured by those in the know. Willie bemusedly says it's pure coincidence.

Modern Classics first came to a wider attention when it was featured in a TV documentary about Spandau Ballet, but Willie claims that not all his customers are 'new romantics'. "I wouldn't say they are totally representative of everyone who shop here. You've got to remember that the new romantics or whatever you want to call them get most of their stuff from jumble sales and can't afford to shop here all the time."

It must be said though that considering his clothes are all hand made and only manufactured in small lines, his prices aren't all that outrageous. But certainly they cost more than your average chain store clobber.

Willie completed a foundation year at art college with the intention of going on to study fashion design; he never went back for the second year. Instead he stayed at home and made clothes. Ask him where he draws his inspiration and he'll reply from watching lizards grow, a facetious remark written about him in some rag.

Modern Classics is changing its name soon to Life, as Willie didn't think of the implications when he first christened his shop. Anyway, he says, Life is far more indicative of the mood of his clothes.

WILLIE WALTERS, Mel Haberfield, Esmé Young and Judy Dewsbury are Swanky Modes. With their wonderfully zany and refreshingly original clothes, they've been going since the early seventies with fashion which is 10 steps ahead.

There is only one shop — in London's Camden Town — but look at anything out of the ordinary and nine times out of 10 it's been pinched from a Swanky Modes original idea.

"For instance we thought of making macs out of plastic shower curtains back in the early seventies," Willie explains (a girl by the way). "It seemed like a really obvious idea to us but no-one else had thought of it. It was years before anyone else began to copy it."

"The same thing happened with a particular bikini we did," Judy adds. "A well known French designer did an absolute copy of it the following year."

Other ideas which have eventually been copied include trompe d'oeil T-shirts such as muscle men, Queen mother cleavages, and the use of lycra.



"We've always been interested in designing sexy dresses which cling to curves, and there was this fantastic material which came in bright colours and shimmered and was nice and stretchy," Mel says. "Yet all it had been used for previously was swimming costumes, so we did a whole range of dresses in it. Then disco came along and everyone started using it."

BBC-2 featured Swanky Modes in their Arena programme last year, when they launched their fashion show with a difference. A mixture of theatre and modelling, it was an entirely new approach to fashion shows, and made fun of 'the great monolith, fashion.'

"The whole idea was to launch our next collection, but in the end it became a history of everything we'd done since we started," Esmé explains. "There was music and dancing and a lot of humour, and apart from a few professional models we were helped by lots of friends."

"I think our clothes were more outrageous when we first started; someone once told us they shouldn't be worn but seen in art galleries!"

With only four people in the business, a lot of time is spent on production.

"Ideas are no problem, we're very prolific and we always have plenty of inspiration. We design and make up samples, then send our patterns out to workers," Judy says. "Sometimes we even cut out the garments ourselves."

"When we first set up shop we were absolutely hopeless at selling. We really underpriced our clothes. Now we work everything out mathematically, under a set of headings. We take into account things like zips, buttons, thread, fabric cost and labour and then we double it. It's not all profit — there are overheads such as rent, electricity and wages."

Swanky Modes is being redecorated at the moment in a baroque fashion with drapes and chandeliers to tie in with their new collection.

"For a new collection we either think of a theme, or look at the fabric we're going to use," Willie says. "This new one uses lots of lace and tartan, with frilly blouses."

"In the beginning we were thought to be really outrageous," sighs Esmé. "But now fashion's caught up with us."

I'd thought that would have been impossible.



**NEXT WEEK: It's you, the kids.
Plus don't miss our Fashion competition**

SPRING COLLECTION No 3

AUTHENTIC FIFTIES clothes from original fabrics and styles. That, in a nutshell sums up the Robot operation, the Kings Road shop owned by Dave Fortune and Mike McManus.

Many bands have been patronising them since they ran a stall in Beaufort Market four years ago. Since during this time roughly 70 per cent of the fashion trade has "gone under", the fact that they're about to move into bigger premises four doors away speaks for itself.

Dave wonders what kind of state the rock business is in and reckons that the music papers could influence fashion as much as they do the latest sounds around.

"Take the Stray Cats. Sure, they're enjoying peak popularity at the moment but in clothes the fifties thing has always been strong. It's not a revival — all rock 'n' roll is a variation of what was happening in that era and many of our designs are similarly updated."

So are the prices, but by present day (and Antony Price's) standards, Robot gear certainly isn't extortionate. Suits range from £55 to £70, jackets slightly less whilst £30 will buy you one of their medium-priced pair of shoes.



ANTONY PRICE is one of the originals. The brains behind Roxy Music's image and an influential innovator these past 10 years, he reckons that if every one of his hit designs had been a hit record he'd be a millionaire by now.

One of his first major coups was to create the cap-sleeve 'T' shirt. "That was my 'I Feel Love'," he claims, "but what did I get paid? Fuck all. There's no copyright in the fashion industry, you see. Of course, if each had cost £4,000 people wouldn't have forgotten so soon. It took me 10 years to realise that."

The result is that Price's clobber is now exclusively upmarket: men's suits start at £300; ladies gowns can easily approach three times that amount.

Articulate, dapper and rather camp, he now cuts his "losses" by kitting out Mick Jagger, Cliff Richard, Queen and a host of other well-to-do rock 'n' roll luminaries.

"I've started to ask for more and more money," he confesses in the confines of his pastel-shaded Chelsea studio, "because my name has become synonymous with expensive clothes. I see it as society's way of paying me back!"

Very amusing, I'm sure, but the candid Mr Price isn't quite as mercenary as he sounds. He still gets excited by new ideas and image. At the moment these are personified by Ronny, a tall Parisienne chanteuse introduced to him by the ubiquitous Rusty Egan.

"I've been waiting all my career for someone like her to come along," he confides, "she's one of

the first women to realise how a man wants a woman to dress — not in lacy frocks, that's women's taste. But rather in rude leather bondage gear and macho three-piece suits — that's the ultimate male fantasy."

"Mind you, it was so obvious," he continues. "Bowie was doing it ages ago. He had to dress up like a transvestite purely because there were no women around catering for men."

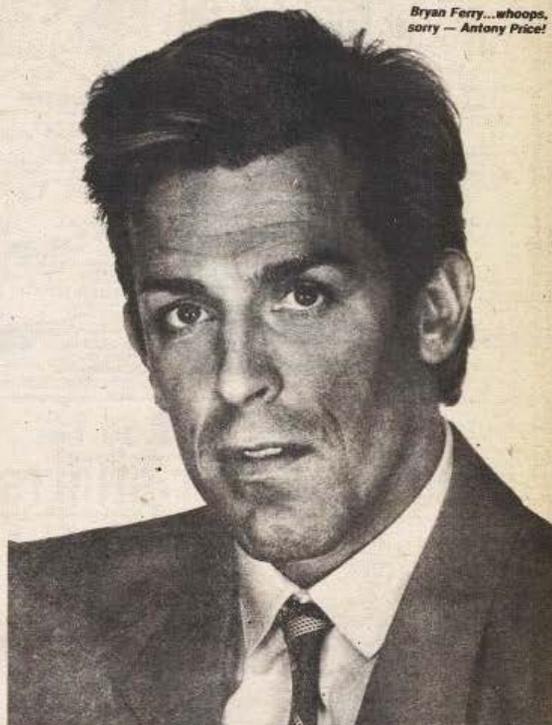
Not surprisingly, leather is amongst Antony's favourite fabrics — "human beings have an obsession with the violence associated with animal skin" — as is silk, satin and lamé. "yes, they are expensive and glamorous," he agrees, "so the customers look as they are — affluent. People like to wear their wallets, you know."

Regarding the connection between fashion and rock 'n' roll, Antony can't help but admire Steve Strange, or Miss Strange as he prefers to call him. "He was the first person to make a living out of dressing up but had to warble into a microphone to keep it going. He's 100% responsible for this whole new nightlife scene. But we're all lucky inasmuch as the rock business has reached the stage where there's so much TV coverage that clothes and make-up have become more vital than ever."

"The designers, hairdressers and make-up artists who have been unappreciated for so long are now coming into their own. They're stars in their own right."

And with that he bids me adieu and goes off to attend to an affluent looking woman.

Bryan Ferry...whoops, sorry — Antony Price!



Vivienne Westwood's fashion show.

'Really, I'd much prefer to be excluded from this series. I don't want to be associated with Antony Price, Barbara Hulanicki, Swanky Modes or Willy Brown. We're just not in the same league, they're not good designers; They come nowhere near my standard'

VIV WESTWOOD

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Gigs

DURAN DURAN Cardiff Top Rank By Gary Hurr

DURAN DURAN are just ripe for a broadside from the press and from those 'inside' the 'movement' who resent a group from out of London stealing their ideas.

Singer Simon Le Bon (great name) is the 'outsider' in the group, coming as he does from the capital with a brassy cockney brogue, telling the lifeless congregation that "if you can't dance to us, you can't dance to anything". He may be right.

David Sylvian lookalike, Nick Rhodes, garnished the funky rhythms with his accomplished synthking, and he held the band together despite being down in the mix.

Cardiff seemed unappreciative although in the cavernous Top Rank about 50 young things writhed to "Faster Than Light", "Girls On Film", and the closing "Is There Anyone Out There?". General consensus was that although a bit glam-ish, they tried hard and were bound to get better.

Despite others reservations, I was convinced that Duran have an important part to play in the current white dance craze, and considering that the average age of the group is only 20 they are still young enough to learn from their mistakes.

As "Planet Earth" amply shows, Duran Duran can 'boogie down' but with such style. Unless I see them again soon, I'll be queuing up for that album.

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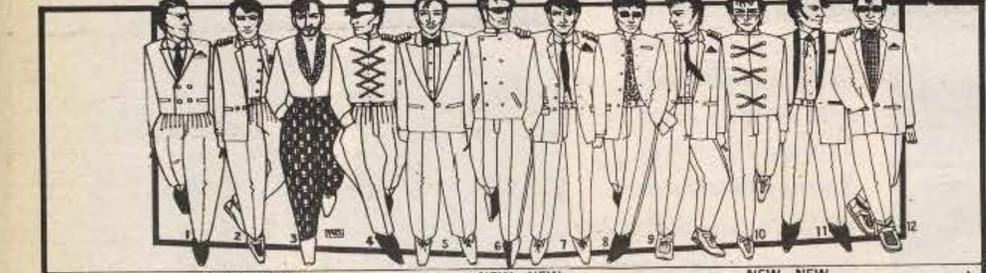
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MANFRED MANN / GRAND PRIX

Dominion Theatre, London
By Robin Smith

THE TURKEYS have grown feathers. Once regarded as a major signing blunder by RCA, Grand Prix have crunched into the right gear at last (arrgh what a line).

No longer the bunch of drongos I saw at last year's Reading escapade they come on American mega band style and sound like a devilish amalgam of Foreigner / Styx / Toto / Rush / Kansas — with maybe even a bit of AC/DC and Quo lurking somewhere.

What a tired old performance from tired old Manfred and friends. Manfred didn't so much play his multi decked equipment as torture it, missing cues and leaving others to cover up for him. Chris Thompson also sounded leaden and the show consisted of some of their bleakest material.

WASTED YOUTH

Marquee, London

By Mark Total

WASTED YOUTH have pretensions. The first, is their appearance. Guitarist Rocco Barker and keyboard-player, Nick Nicole have both donned make-up and greased down their hair especially for the occasion. Their second fault is the way singer Ken Scott moves around the stage. "Rather like a camp Ian Curtis," my friend observed. I couldn't disagree.

However, by the end of their first number 'In Paris' I was convinced that the pretensions were just confined to their appearances. The song motors along nicely until they suddenly throw the chorus in at an unexpected point, which turns it from a Psychedelic Furs-type thruster into a danceable rabble rouser.

The set proceeds in much the same way, the group varying their material between atmospheric ballads through to rollicking pop songs and the mood improves as the band goes on. Their new single 'Rebecca's Room' (which may be released on their own label or on Polydor) has been produced by Martin Hannett, and even in a live situation you can see those Hannettish touches which make this song rise above the others in the set.

The only annoying point was when they butchered the tender ballad 'Jealousy', turning it into a leaden lump of pseudo-funk. 'Gone Midnight' concluded their set and once again showed their emotive strengths.

These youths are certainly not wasted.

THE PEOPLE / NIGHTDOCTOR

South Bank Polytechnic, London

By Simon Tebbutt

THE PEOPLE look and sound the real McCoy — three Jamaican reggae musicians with a token white on drums. All the elements were there, the vocals curling round the chunky rhythms, the ice rink swirl of the keyboards and the plattitudes of peace. This was neither an up-tight nor a tight set and if they lost points on professionalism they scored on enjoyment and unrestrained buoyancy. And the band couldn't keep still either, which sometimes caused problems on the postage stamp stage.

And if four's a bit of a cramped company, then Nightdoctor looked a positively constricted crowd. There seemed to be a new one popping or peeking out from behind the speakers every five minutes.

In reality Nightdoctor are a 10-piece — five black and five white — with an impressive brass section who played a much fuller if less authentic reggae sound. A happy good time jerk and jump with pushy rhythms and strong, punchy melodies. It was solid but pliant with the band jiggling or blowing or strumming or tapping to the ebb and flow of the beat.

Looking like some popular front of urban guerrillas, they presented a united front all the way from the cool down tempo instrumental 'Walls of Jericho, to the sharp and shattering 'Music Like That'.

CLASSIX NOUVEAUX / THEATRE OF HATE

Newcastle Mayfair

By Aidan Cant

"IN THESE times of contention, it's not my intention to make things plain."

Walking through the exit door in the wake of the 2002 review, Shelley's words (the Buzzcock ones) were an ironic reminder of what had just preceded. Futurism had paraded all its pomposity and tartness and left an extremely large space in my brain. The baffling thing was that the whole affair was "unfuturistic", and it was difficult to see any concrete objectives most of the bands were working towards.

In the live music category, it was only Theatre of Hate who bared their chests and chose not to resemble dancing clothes-horses, nor surround themselves in swirling synthesizers.

Their was a basic and raw sound that, while being unpretty in its form, showed the rest up to be nothing more than trivialities. For their total uncompromising and passion, Theatre of Hate stole the show from under Shock's noses.

Admittedly, they didn't possess the sleekness of their various 2002 counterparts, and on the odd occasion the rough edges threatened seriously, but when it was their turn to say it, they carried it off in such a manner that the others simply couldn't match. What the others chose to be used purely for flash and decoration, like fairy lights on a Christmas tree. Theatre of Hate however drove as hard as their commitment with a muscular rhythm section whose drummer was especially outstanding in creatively pulverising his kit. Allied to this are Kirk Brandon's extraordinarily elastic voice — distinctive if nothing else and some hefty sax blowing.

Shock arrived busily onstage through clouds of smoke whereupon two figures, lit by fluorescent lights and resembling mummified petrol-pump attendants, danced an elegant sequence of flowing movements to Landscape's 'Einstein A Go-Go'. Shock were exclusive visual entertainment and resembled an unearthly cross between the Bolshoi Ballet, Devo and Hot Gossip. After the calculated opening that had the maximum desired effect of attaining attention, the mimicry and acting gradually declined into a kind of sub-shocking Hot Gossip — a pity after such a stunning start.

An attempt at a Kate Bush send up ('Breathing') wasn't anywhere near as lush as Pamela Stephenson's, though the sequences where neanderthal man escapes his straight-jacket and butchers the nearest girl with a bone, together with the futuristic dance of the robot eliminating humans to become the master were both amusing and tastefully performed.

Finally, after Theatre of Hate, we had Classix Nouveaux with Sal "Nosferatu" Solo whose amazing voice ranged from sounding as though it had chronic cancer to that of an incredible shrieking ghoul. As with Naked Lunch though, most of the Classix Nouveaux's songs were weak affairs where they strained their utmost to convey the simple things in the most difficult way possible.

The semi-discotified drums and bass were maintained non-stop (most effectively on 'Tokyo') but overplayed their presence and became a drag.

It was difficult to take any part of CN seriously, but then again, it was even more so to actually enjoy them on any level.

Pic by Justin Thomas



Theatre of Hate: chests bared

Space

Oddity

Really. Assuming he ain't teetotal this must be the greatest case of wine, women and song on record.

So Hank and his pals, newly snapped up by WEA, went through some of the archetypal country parodies which Billy Connolly has already taken to absurd extremes. Like the can't-go-on-no-more song and topical slant on the Gospels called, wait for this, 'Jogging With Jesus', Hank smiles little and indeed it isn't all tongue-in-cheek, but it is all lightweight, undemanding and hard to knock.

COLIN NEWMAN / DEPARTMENT S

The Venue, London

By Jim Reid

THE LEAD singer, angst incarnate, prowled the stage, punched the air, screamed and screeched. The Birthday Party trudged on. A companion drew my attention to the singer's feet, now fancy interest focusing on a pair of feet! And the Birthday Party trudged off.

Best to go and see Department S in the Moonlight Club. Sweaty and bawdy with the cheeky stage presence of Vaughn Toulouse can mean a good time band actually delivering the good times.

Tonight that little synth can't fill out those big spaces; Vaughn tries to look cherry in his flat cap, but the playing's slightly out-of-time, and 'Editions of You', sounds more like 'In The City'. They're not serious, so don't seriously expect much.

The lights are dancing on the backcloth, hope is rising in my heart. Hush now: three dark figures stand tense and motionless before an audience attentive but largely unmoved.

Tonight the Venue has the ambience of a cricket ground; appreciative but not over-boisterous. The music chugs along pleasantly enough, but there is little light amongst the dark. Where is that oblique stroke, that lifts out of the dense mass, upsets the listeners steady rhythm, turns the simple into a kaleidoscope of sounds?

The audience is polite. Multi-layered, yet in essence simple, Colin Newman's A-Z, was that one leap on from Wire's last and excellent LP '154'. Yet, like his former group, Newman finds it hard to produce the excellence of his recorded work live. Admittedly some of his songs, simply do not transfer

into a live setting, and tonight he sparingly touches the A-Z set. Yet what we did get was rather two dimensional and flat, scratchy and whiney. Lacking the bold Swings(s) and broad canvas of A-Z, this was rather plain fare.

STIMULIN

Sundown, London

By Mike Nicholls

PERRY HAINES, editor of the hyper-hip I-D magazine and this season's self-publicist extraordinaire phoned up to complain that the "drunk on spunk" headline used for our Spandau Ballet review had been pinched from the not inconsiderable blurb for his own "wicky wacky Stimulin".

But, he'd be prepared to overlook the matter if someone turned up to watch this most fashionable of bands. As it happens, I'd been planning to go along anyway but in the event was not impressed with what was on offer.

Sure, they've tuned into the current funk obsession, but it ain't 'alf contrived, darling. Real play-by-numbers going through the motions stuff. The guitarist / vocalist pulls all the right Adrian Belew facial grimaces and there's even a guy on vibes but as for the rhythm section, forget it. The drummer could have tripped up over a pile of downers on the way as far as the audience were concerned.

Indeed, for a cross-section of the new romantic rent-a-crowd the kids seemed pretty bored. The only folk taking a keen interest were the competition, Spandau manager Steve Dagger correct if not altogether unbiased in his opinion that the band were sticking their necks out playing their second-ever gig in a 1,000 capacity club.

Which is pretty much the bottom line. It's one thing generating a massive vibe around a band but another entirely when it comes to living up to it. See you next year boys, if you're still around. Learn to crawl before you can walk.

CUBAN HEELS / SHAKIN' PYRAMIDS

Marquee, London

By Jim Reid

WITH THE Stray Cats residency at the Lyceum and the Polecats chart entry, the Shakin' Pyramids have timed their assault on London just right. More to do with the Everlys than Gene Vincent, they represented a different end of the rock'n' scale to most of their rivals.

Armed with two acoustic guitars and the occasional harmonica of vocalist Dave Duncan, the Pyramids (when they hit it right) still manage to blow up a storm. Those two guitarists, big and mean enough to be Gorbals' bouncers, succeed in wringing plenty of noise out of their six strings, swapping lead runs and keeping everything watertight. Singer Duncan, looking like some rockabilly Les McKeown, straddles the stage legs akimbo. He handles the vocals well, but throws in a few too many "rebel" yells for comfort.

Tonight they're plagued with sound problems, they're distracted and that Big Noise only comes through on a few numbers: noticeably 'Take A Trip' and 'Reeferbilly Boogie'. Perhaps its just because these are the songs with which I am familiar, but for much of the set the Pyramids seemed to lack that rock'n' acoustic power that distinguishes the best of their music. The group seem to sense this too, looking rather bemused and unsure. Still the Pyramids get my vote. With rockabilly beset by so many second-rate copyists, theirs is a fresh approach — so simple, yet when it all comes together, so right.

The Cuban Heels are so professional; there they stand, sweat dripping like a gang of labourers as they rip through another set.

They are very precise, and work so hard, exploiting their experience and technique to the full. At times they bring to mind the Rich Kids (or then again the Skids) but no, they are much more of a rock band. The kind of rock band that discovered the new wave, learnt to play it so well, and in consequence helped milk it dry. They produce a heavy and aggressive form of power pop; and I don't like it very much.

The Cuban Heels can't even pull an original pose.

THE HANK WANGFORD BAND

The Venue, London

By Paul Sexton

WHEN YOUR name's Hank Wangford, your first consideration

ought to be pronouncing that name carefully, but Big Hank's got other things on his mind — playing the crazy cowboy, saying "Thankyathankyathanky" a lot and wearing one boot inside and one outside. Oh, and being a gynaecologist in his spare time.

Power to weight

23 SKIDOO / BUSH TETRAS / A CERTAIN RATIO

North London Polytechnic

By Conrad Warre

A CAVERNOUS old theatre crammed with short haired people in leather jackets drinking northern beer straight from the bottle. 23 Skidoo played first to enthusiastic support on a darkened stage in front of slides projected on to a cloth behind them: random sequences of African masks, black and white portraits, television puppets, and rapid cutting between close ups of open mouths.

The music was dominated by the percussion, with the singer's voice overlaid in the mix. Their best piece was "down on the beach, in production", the rest being cluttered and lengthy but interesting.

The Bush Tetras are one of the five New York bands that came to London recently in a single package to play the Rainbow, and I'd looked forward to hearing them play more than any of the others. I was disappointed. They played like a duller version of the Gang of Four at about the time of their first album. The bass guitarist's manner on stage was the same as Tina Weymouth's but there the similarities ended.

Where the Bus Tetras imagined the guitar sound was insistent it was merely loud and nagging, and exposed the narrow formulae in which they write. A four piece band whose major talent is on the drum stool has got a lot of work to do. After such a barrage I dreaded staying on, but was rewarded with the clear tropical mirage of A Certain Ratio. They played with scant regard for the audience after a diabolical introductory tape that sounded like a recording made in a pigsty at feeding time.

THE SCARS: 'Author! Author!' Pre (PREX 5) By Mark Total

I HAVE been waiting for over two years for this record — ever since I saw the Scars support the Cure at the Marquee — and I'm not disappointed. This record adds another dimension to the pop-type ethic as put forward by the Skids, XTC and Teardrop Explodes.

It shows that pop music doesn't have to be characterised by blandness and fashion but that it can be crafted by simplicity and thought.

The Scars do not clutter their music with too many ideas, but it is not left bare. Its simple musical structure provides the perfect backing for passionate feelings; sometimes about love as in 'Leave Me In Autumn' and 'All About You', or in another instance about the threat of nuclear weapons as shown in 'Your Attention Please'.

'Fear Of The Dark' shows that the Scars' music is danceable as it rambles along at its own frenetic pace and 'Aquarema' is a subtle, carefully crafted ballad that can rank alongside such classics as the Banshees' 'The Switch'.

Scotland is currently the focus of media attentions with bands like Orange Juice and Aztec Camera making it to the fore, dragging down in their wake in the shape of people like the Cuban Heels and the Shakin' Pyramids. Due to certain problems to do with personnel, The Scars had to stay in the background after the release of three classic singles and many people forget about them.

There are no pretensions about the Scars, just musical and lyrical honesty — I love them — try giving them a place in your heart / album collection / earphones too.
+++++

Scary monsters

ROGER TAYLOR: 'Fun In Space' (EMI EMC 3369) By Robin Smith

I BET he was the kind of kid who used to lock himself away for hours, reading horrible American comics that his mother would try and throw away. He's probably been nurturing 'Fun In Space' for years just waiting for the time when he became a rock 'n' roll star.

In many ways this is 'Son Of Flash Gordon', taking off where Queen's last album left off. It has similar comic book style characteristics except that Taylor doesn't go for such an expensive style and my guess is that he likes more serious sci fi.

It varies from the space opera of 'No Violins' to the robotic 'Laugh Or Cry' attacking your mental capacities like a laser beam. Perhaps it's this quality that's most evident throughout the album, underlying every track there's a blast of jabbering space funk. Taylor also adjusts his voice well to the spirit of the album and maybe there's more than a hint of early Bowie throughout it all.

'Future Management' is pretty much Orwellian, harping on about the perils of a too well organised society. Meanwhile back on planet earth 'Let's Get Crazy' and 'Good Times' are autobiographical tracks with an odd vintage drum sound. No, this album isn't a rest cure in between Queen's appearances in South America or God knows where but the most fun you'll have apart from playing a game of Space Invaders. You score ++++

REGINA RICHARDS AND RED HOT: 'Regina Richards And Red Hot' (A&M AMLH 68524) By Mike Gardner

EVER SINCE the irresistible success of Debbie Harry and Blondie record companies have rushed out in droves to sign any band who boasts a female lead. Capitol have their Motels, WEA their Expressos, CBS their tedious Photos and trust Stiff to take it to a deprived conclusion with The Plasmatics.

A&M have Regina Richards and Red Hot who peddle a fine line in echoing the innocence of the mid sixties 'girlie' pop that emanated from New York. It's all the sixties female stereotype of girl as 'victim' or song of revenge for being a 'victim' in the past.

The only concession to the present is the token synthesiser embellishment while the band and producer Richard (ex-Blondie) Gottehrer stick slavishly to a 'live' sound. The whole affair would be fine if only they played above the halfhearted energy level they display here. It's a shame because Regina has a strongly developed flair for melody and an accurate sense of her historical heritage but a slightly fiercer commitment would bring better rewards. +++

DIANA ROSS: 'To Love Again' (Motown STML 12152) By Alf Martin

DON'T YOU just love slush? Lumps in the throat, tears in the eyes, all heart wrenching stuff. Who better to sing it to you than Diana Ross? That cool, sultry voice waits over you and you reach for the paper hankies straight away.

The cynic in me tells me to file this under 'for sentimental fools'.



DAVE EDMUNDS: moans, groans and sure does rock

Twangin' the night away

DAVE EDMUNDS: 'Twangin' (Swan Song SSK 59411) By Mike Nicholls

HOT DAMN! The old man's back with a belt! After last season's aptly-named 'Seconds Of Pleasure' and the feeble accompanying gigs, Dai's redeemed himself with a humdinger that simply blow-torches the ass of just about every other veteran's release this year.

Utilising that familiar old / new / borrowed / blue formula to the hilt, he justifies the decision to split Rockpile and demonstrates that he has as much confidence to operate outside the Riviera conglomerate as he did when he was topping the charts 10 years ago.

Taking it from the top, 'Twangin' opens with John Hiatt's immaculate 'Something Happened', a sinewy, spacious blast of shuddering excitement that sets a thrilling tone for the entire side. The Everlys' type '(I'm Gonna Start) Living Again If It Kills Me' thoroughly KO's all of the previous album's freebie

Every's EP and as it's co-written by Lowe and his missus, one hopes that Nick & Dave's relationship isn't totally unsalvageable.

But the real corker has to be

Creedence Clearwater genius John Fogerty's 'Almost Saturday Night' about which I'll-forego raving in favour of saying that if it doesn't devastate the Top 10 forthwith I'll eat the mythical new office Danette.

Under the "old" section appear chestnuts like an above-par 'Singin' The Blues', a bristling 'Three Time Loser' and the hoary old 'Baby Let's Play House' which might have been recorded in the dim and distant 1968 but such is the timelessness of his style that etc etc.

In contrast 'I'm Only Human' is pure Stray Cats revived rockability whilst the guys whose debut Dave helped produce actually appear on 'The Race Is On', a fine advert for the closing of the generation gap if ever there was one.

Elsewhere, Edmunds moans, groans, croons, rocks and hams it up with pure finesse and though personally never a fan of country music, the guy's platitudes don't incense like most others, mainly because he's got sincerity running through his voice like lettering through Blackpool rock.

Mind you, there's not a city in the land that this LP wouldn't make rock. Spring fever and summer partying starts here. Invest and enjoy. +++++

only' but it's hard to stick it away when you can hear Diana singing 'Touch Me In The Morning', 'Do You Know Where You're Going To' and 'Crying My Heart Out For You'.

It's all been done before and I wonder when Motown will run out of ideas for compilations, but when they come up with ones such as these, I'm not going to complain. Just give me a shoulder to cry on.
++++

HEART: 'Heart' (Epic EPC 84829) By Daniela Soave

I WON'T waste time or space on this abomination. The sleeve itself looks like something from the seventies, though Howard Lees looks as though he'd taken a few tips from Steve Strange with disastrous results.

Consisting of half live, half studio, I've come to the conclusion the reason why Heart have any following at all in the States is because there's not enough British music in America, and they don't know what they're missing.

We, of course, know better and don't waste time with second rate Fleetwood Macs. One for the dumpster. +

THEATRE OF HATE: 'He Who Dares Wins' (SSSSS) By Mike Nicholls

SNAPPING HARD on the heels of Killing Joke, Theatre Of Hate are London's most primal punk cult combo combining drum-fired rhythms with unclear politics. It's rather unusual, then, that their first album should be a cassette recording of a live gig in Leeds, bereft of all the trimmings like track titles and specially priced to 'beat the bootleggers'.

Not surprisingly, such conceit is the band's ace card. They know they're going places even if it's not certain where and their playing is at a very formative stage.

Most arresting is Kirk Brandon's voice, amateurishly flat and breathless yet undoubtedly passionate and committed. He reminds me very much of Mark Perry in his Alternative TV days, the backing he receives being similarly incompetent. Drums are flat - footed and leaden but the sax is played with a fragmented desperation in keeping with the rest of the mix.

In fact, there's an obvious empathy between the whole band, locked together by the questioning vocals which touch on a variety of subjects from propaganda and death ('Wake') to an attack on the hypocrisy of the church (last autumn's fine 'Legion' single).

You'll be hearing a lot more about them before long, possibly before the end of the current 2002 Revue where, on this hearing, they're likely to give their futurists travelling partners a tough run for their money. +++++

Rhymes with Tardis

TYGERS OF PAN TANG 'Spellbound' (MCA MCF 3104A)

VARDIS 'The World's Insane' (Logo 1026A) By Simon Tebutt

CARDS ON the table, I'm not really a Metal Merchant. It's the distilled essence of all things 1971 to me. All that macho desire to a blistering guitar solo or those interminable requests for more Zeppelin and Floyd on the Fluff Freeman show.

But I actually enjoyed this Tygers album. True, it's another Son Of Sabbath epic and full of the hard living, hard drinking images of hard rock mythology, but the songs are strong and the playing is immaculate. What's more, John Deverill can actually sing. For all the spitting and sneering, his voice soars from the speakers to grab your attention.

The Tygers balance up - tempo aggression with romantic and lyrical sensitivity to overcome their heavy reliance on the Metal armoury. And the predictable stampedes of 'Take It' or 'Silver And Gold' and the 'Hellbound' gallop blend with the introspective smoke on the waters number 'Mirror' or the mysterious 'Don't Stop By'. There's pace and power and if you're magnetised by Metal, you'll love it.

Vardis are really summed up by their decision to cover the old Hawkwind barnstormer 'Silver Machine'. Despite the fact that every other number on the album is an original, there are no new ideas. It's like watching a dance routine when you know all the steps. Basically this album is a 90 mph up - beat bash and it's riddled with all the old clichés. 'Gimme all your moneh / gimme all cash!', is the whine line from 'Money Grabber' and there's a full complement of wailing and trembling guitars to boot.

Vardis eh? Well it rhymes with Tardis, I suppose. Goodnight.
+++ and ++

TOTO: 'Turn Back' (CBS 84609) By Frank Plowright

TOTO ARE a band who always seem ripe for a slugging in the music press. They're lambasted for being session musicians and reviled for playing formula rock. I like the band and I've waited a couple of years to redress the balance. So what happens? Toto turn out a real bummer, that's what happens.

On the whole this collection of tired retreats and borrowed riffs should have been left to gather dust. Only two tracks come up to the high standards set by the previous albums. 'Turn Back' is a fine rock tune that is inspiring in the way that it builds and falls and 'English Eyes' is high perfect.

As for the other tracks, the fine orchestration and crystal production that characterise the band remain, but the songs have no heart or soul and were it not for Bobby Kimball's distinctive vocals this could be any third rate American rock band.

This would have made a passable debut album but Toto should have progressed from this. Turn Back is the title and the band have regressed. +++

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Glitter, Numan's boys, Bunnymen, Moodies and Kinks tours upcoming

● **SEVENTIES glam rock hero, Gary Glitter** takes his gang out on the road this month when he plays the following dates 'The confirmed gigs are: Taunton Odeon April 24, Oxford New Theatre 25, Southampton Gaumont 27, Liverpool Rotters 29, Nottingham Rock City May 2, Doncaster Rotters 4, Glasgow Tiffany's 5, Stirling University & Rayleigh Crocks 8. More dates are to be added and Eagle Records are rushing releasing 'I'm Not Just A Pretty Face' to tie in with the tour.

● **GARY NUMAN** might be retiring after his farewell concerts this month, but his backing band are carrying on working. Under the name of **Dramatis**, Chris Payne, Russell Bell, Denis Haines and Cedric Sharpley have signed to Eflon John's record company Rocket and they'll be releasing their debut single 'Ex Luna Scientia' at the beginning of May. The band are also currently lining up some dates, but nothing has yet been confirmed. All the band will be contributing material for singles and albums and Chris Payne

also co-wrote the recent Visage hit 'Fade To Grey'.

● Those Merseyside misanthropes, **Echo and The Bunnymen**, release a specially low priced 12in single and cassette this month as a later for their upcoming album and tour.

● **OLD** feature live versions of 'Crocodiles', 'All That Jazz', 'Zimbo' and 'Over The Wall' which were recorded for the Bunnymen film 'They Shine So Hard'. The Bunnymen are currently in America and return to the States shores towards the end of the month.

● **THE MOODY BLUES** begin their first tour for over two years in June. The dates follow on an extensive European tour including a concert at the prestigious Paris Olympia in May.

The British leg of the tour runs Newcastle City Hall June 3, Glasgow Apollo 4, Manchester Apollo 5, Birmingham National Exhibition Centre 6, Bristol Colston Hall 7, London Royal Albert Hall 9. Tickets for all venues are available by postal application from Moody Blues Box

Office M.A.M. (Promotions) Limited, 24/25 New Bond Street, London W1Y 9HD. Cheques or postal orders should be made payable M.A.M. (Promotions) Limited and don't forget to enclose a SAE. Also allow 28 days for your tickets to be delivered.

Ticket prices are as follows: Newcastle £5.50, £5.50, £4.50, Sheffield £5.50, £5.50, £4.50, Birmingham £6.50, £5.50, £3.50, Bristol £6.50, £5.50, £4.50, £3.50, Manchester £5.50, £5.50, £4.50, Glasgow £6.55, £5.50, £4.50, Royal Albert Hall £7.50, £5, £2, £1.50 (gallery standing).

With the exception of the Royal Albert Hall tickets will also be available from the venue box offices from April 18.

● **THOSE VETERAN** Muswell Hillbillies the Kinks will be playing an extensive tour starting this month. Their schedule runs; Belfast Ulster Hall April 23, Dublin Stadium 30, May 1, Poole Arts Centre 2, St Austell Cornish Coliseum 4, Oxford New Theatre 5, Leicester DeMontfort Hall 6, Hanley Victoria Hall 8, Newcastle City Hall 9, Manchester Apollo 10, Liverpool Empire 12, Glasgow Apollo 14, Bradford St Georges Hall 15.



GARY GLITTER

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



BIRMINGHAM, Odeon (021 843 8101), Dexy's Mid-Night Runners
BIRMINGHAM, Railway (021 359 3491), Money Blackburn, Bay Horse New Inns (48443), Spiral Axis
BLUTH, Burglar's Dog, Wax Boys
BOLTON, Railway Hotel (83550), Body
BOLTON, Swan Hotel, 27/21, Fireclown
BRIGHTON, The Concorde, Madeira Drive, Delta 5
CARLISLE, Mick's Club (36188), The Cheaters
CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01 599 1533), X-Effect / Cardiacs / Apocalypso
COVENTRY, General Wolfe (88402), Reluctant Stereotypes
COVENTRY, Hope And Anchor, Attrition
CROWBOROUGH, The Cross (4009), Extras
CROYDON, Warehouse, The Marines
DUNBAR, Greenade Inn (021 556 9331), Pre-War
DUNDEE, Caird Hall (28121), Leo Sayer
DUNDEE, The Hong Kong, Another Pretty Face
EASTCOTE, Clay Pigeon Hotel (01 886 5358), Morrisey - Muller
LONDON, Christopher Hotel (Windsor 65949), The Spoiler

GLENROTHES, Rothies Arms (753701), Chevy GREENOCK, Victorian Carriage (25456), Alkatrazz
HIGH WYCOMBE, Nag's Head, London Road (21750), Reel / Suicide Moths
LANCASTER, Greaves Hotel (63943), Spider
LEEDS, Fan Club, Brannigan's (663252), B Troop
LEEDS, Florida Greene Hotel (499904), Livestart
LINCOLN, Drill Hall, Bow Wow Wow
LIVERPOOL, Dolphin (051 709 9456), Pieces Of Glass
LIVERPOOL, Warehouse, Fleet Street, Stun The Guards
LONDON, Apollo Victoria (01 828 8491), Neil Sedaka
LONDON, Bridge House, Canning Town (01 476 2859), Dolly Mixture / Stolen Pets
LONDON, Clarendon Hotel (upstairs), Hammersmith Broadway (01 748 1454), Micky Jupp / JP Sweet / Airstrip
LONDON, Deuragon Arms, Homerton (01 361 0080), Geddes Axe / Steve Galt's Dirty White Boys
BIRMINGHAM, Dingwells, Camden Lock (01 267 4967), Snakefinger
LONDON, Green Man, Stratford (01 534 1637), Alan Holdsworth and Co
LONDON, Greyhound, Fulham Palace Road (01 365 0526), The Institute / The Smart
LONDON, Half Moon, Herve Hill (01 737 4580), Brian Copey And The Commotions / Imports
LONDON, Hope And Anchor, Islington (01 369 4510), The Flying Club
LONDON, 100 Club, Oxford Street (01 636 0933), The People / L'Earm De Team
LONDON, 101 Club, St John's Hill, Clapham (01 272 8309), Barry Andrew's Restaurant For Dogs / Slaves of Janet
LONDON, Marquise, Wardour Street (01 437 6603), Mick Des Barres
LONDON, Moonlight, Railway Hotel, West Hampstead (01 824 7611), The Lemons / The Sinatras
LONDON, New Golden Lion, Fulham Road (01 385 3942), The Cubes
LONDON, Pegasus, Stoke Newington (01 226 5820), Hank Wagoner
LONDON, Pembury Tavern, Dalston (01 850 5258), 720
LONDON, The Pits, Green Man, Euston Road (01 367 6977), The Mothers / E! Trains
LONDON, Railway, Haysay (01 340 1020), Diz And The Doormen
LONDON, Rainbow, Finsbury Park (01 263 3148), Culture / Far Image
LONDON, Rock Garden, Covent Garden (01 240 3951), Anti-Past
LONDON, Royalty, Southgate (01 886 4112), Sonny Fisher / Johnny And The Roccos
LONDON, Ruskin Arms, Manor Park (01 472 0377), Trial By Fire
LONDON, St Peter's, Vere Street, Adrian Snell

LONDON, Sebright Arms, Hackney, The Whizz Kids
LONDON, Star And Garter, Putney (01 788 0345), The Royal All Stars
LONDON, Starlight, Railway Hotel, West Hampstead (01 824 7611), Tour De Force / The Gym
LONDON, Trashed, Woolwich (01 855 3371), Johnny Moped / Case / A Bigger Splash
LONDON, The Venue, Victoria (01 828 8441), Fatal Charm / The Fix 5 / Or 6
LONDON, Virgin Records, Marble Arch (01 262 0888), Shakin' Pyramids (4.00pm)
LONDON, Virgin Records, Oxford Street (01 836 1234), Shakin' Pyramids (4.00pm)
LONDON, White Hart, Acton (01 992 5677), Gun Control
LONDON, White Lion, Putney Bridge (01 788 1540), Inch By Inch
MAESTRO, White Wheat (732773), Metal Mirror
MALTBY, Yorkshire Dragoon, Carl Green And The Scene
MANCHESTER, Bull's Head, Walkden, Rockin' Horse
MANCHESTER, Cyprus Tavern (061 236 3786), Fights - Toms
NEWCASTLE UPON TYNE, New Tyne Theatre (21551), Mike Harding
NOTTINGHAM, Rock City (412544), B Movie / Soft Cell / Fast Set
OXFORD, Corn Dolly (44781), Twelfth Night
SALISBURY, Technical College, John Otway / The Europeans
SCARBOROUGH, Opera House (80500), Gilbert O Sullivan
SCARBOROUGH, Great Dane, Shadr
SHEFFIELD, Hallanish Hotel (29787), Whips
SHEFFIELD, Linn Club (730940), The Fire Engines
STOCKPORT, Smugglers, Out Of Town Club (Dungeoan), Walter Mitty's Little White Lies / Beans Bitch
SUNDERLAND, Hero's, The Fashionable Impure
SUNDERLAND, Mecca Centre (57668), The Spizzies
MANCHESTER, Grey Horse, Romilly, Naughty Boys
WORTHING, Balmoral (36232), Last Resort

LIVERPOOL, Brady's, Matthew Street, (051 238 3959), Television Personalities.
LIVERPOOL, Masque Arms, Rockin' Horse.
LONDON, Apollo Victoria, (01-828 8491), Neil Sedaka
LONDON, Bealington Arms, Portobello Road, Naughty Thoughts.
LONDON, City University, St John Street, Red Buses / Sireel And Skin / Flowers And Frolics.
LONDON, Clarendon Hotel, Hammersmith (01-748 1454), Temporary Title.
LONDON, Dingwells, Camden Lock, (01-267 4967), The Saints.
LONDON, Greyhound, Fulham Palace Road, (01-365 0526), Hank Wangford / Travelling Shoes.
LONDON, Half Moon, Herve Hill, (01-737 4580), Venimus / Plastic Idols.
LONDON, Hope And Anchor, Islington, (01-359 4510), Daddy Yum Yum.
LONDON, 101 Club, St John's Hill, Clapham, (01-223 8309), Diagram Bros.
LONDON, Midland Arms, Church Road, Hendon, (01-203 2600), The Remipeds / Lower Levels.
LONDON, Moonlight, Railway Hotel, West Hampstead, (01-824 7611), Six Patrol / Parting Shots.
LONDON, New Golden Lion, Fulham Road, (01-385 3942), The Yachts.
LONDON, Pegasus, Stoke Newington, (01-226 5820), Juice On The Loose.
LONDON, The Pits, Green Man, Euston Road, (01-367 6977), Micky Jupp / Steve Hookers Shakers.
LONDON, Prince Rupert, Purnswood, (01-854 0678), A Bigger Splash.
LONDON, Railway, Hornsey, (01-340 1020), Brett Marvin And The Thunderbolts.
LONDON, Rainbow, Finsbury Park, (01-263 3148), Obitus / Rainbow Of Peace.
LONDON, Rock Garden, Covent Garden, (01-240 3951), Alan Holdsworth And Company.
LONDON, Ruskin Arms, Manor Park, (01-472 0377), Sam Rainsie Pie.
LONDON, Squire, Bromley Road, Catford, (01-698 8645), Sonny Fisher.
LONDON, Star And Garter, Putney Pier, (01-788 0345), Keith Christmas.
LONDON, Starlight, Railway Hotel, West Hampstead, (01-824 7611), The Name / Zitz.
LONDON, The Venue, Victoria, (01-834 5500), The Cimaron.
LONDON, Walmer Castle, Peckham, (01-703 4639), Marvin De Sade.
LONDON, White Lion, Putney Bridge, Putney, (01-788 1540), Nicky Barclay Band.
LONDON, Windsor Castle, Harrow Road, (01-286 8403), Twelfth Night.

ASHTON UNDER LYME, Spread Eagle, (061 330 5732), Spider
AVIMORE, Osprey Ballroom, Alkatrazz
BIRMINGHAM, Barrel Organ, (021 622 1353), Orphan

ABERDEEN, Capitol (23141), Leo Sayer.
BIRKENHEAD, Gallery, Race Against Time
BIRMINGHAM, Fighting Cocks, Mossley (021-449 254), The Privates / Alternative Route.
BIRMINGHAM, Night Out, (021-622 2233), Stylitics
BIRMINGHAM, Odeon, (021-643 6101), Bow Wow Wow.
BRENTWOOD, Hermit Club, (218977), Ian Mitchell Band.
BOLTON, Swan Hotel, (27021), Prince John The Sorcerer's HIM Disco.
BLACKPOOL, JR's, Sealand, (25101), Spider.
BRIGHTON, Top Rank, (25895), Classic Nouveaux / Theatre Of Hate / Naked Lunch / Shock.
BRISTOL, Colston Hall, (281788), Steeleye Span.
BRISTOL, Trinity Hall, (184472), Zounds / Astronauts / The Really Nice People.
CHADWELL HEATH, The Greyhound, High Road, (01-599 1533), Tour De Force / Creamies / The Empires.
CHERTFIELD, Brimington Tavern, (32344), Toyco.
COVENTRY, General Wolfe, (88402), Music For Pleasure Channel A.
CROYDON, The Star, London Road, (01-684 1360), The Marines.
CUCKFIELD, King's Head, Shadr.
DUNDEE, Gaumont, Halligate, (4625), Dexy's Midnight Runners.
LONDON, Christopher Hotel, (Windsor 65948), Final Quartet.
ELTHAM, Football Club, Shakespeare Avenue, The Jets.
G R A V E S E N D, Red Lion, (68127), Hawke / Ruenen / Blind.
HAILSHAM, The Crown, High Street, (840041), Beverly Martin Band / South Street.
HAYES, The Venue, (0991), The Cheaters.
HEREFORD, Market Tavern, (56325), Product.
ILFRID, Cranbrook, (01-554 8659), Rye And The Quarterboys.
LIVERPOOL, Bradford Hotel, Dave Collier Quartet.

MANCHESTER, Cyprus Tavern, (061-236 3786), Transists.
MANCHESTER, Mayflower, (061-223 1013), Blitz / The Violators / AK-47.
MANCHESTER, Pops, (061-834 7155), Future Toys / Pieces Of Glass.
MANCHESTER, Portland Bars, (061-236 8414), Private Sector.
MIDDLESBROUGH, Town Hall, (245432), Mike Harding.
NOTTINGHAM, Mayfair, (23109), The Spizzies.
NOTTINGHAM, Rock City, (412544), Culture / Far Image.
OXFORD, Caribbean Club, (45139), The Tonix.
OXFORD, Corn Dolly, (44781), Metal Mirror.
OXFORD, Penny Farthing, (40027), Sneak Preview.
RETFORD, Porthouse, (54981), Supercharge.
RYDE, Pavilion, Feedback / Fatal Dose / Owen Lee / Beggars Farm / Asphyxia / Job.
ST ALBANS, College Of Buildings, Delta 5.
ST HELENS, College Of Technology, (33766), Spider.
SHIFNAL, The Star, (Telford 451517), The Singles.
SOUTH FERRISBY, Neithorpe Arms, (235), Whips.
SOUTH NORMANTON, Storthfield Country Club, (378231), Anti Heroes.
STALBRIDGE, Commercial Hotel, Fireclown.
TELFORD, Madely Court Community Centre, Dangerous Girls.
WALSALL, Town Hall, (21244), Lionheart / Crier.
WATFORD, Bailey's, (38948), Racey.
WICK, Community Centre, Charny.
WYHERNEDE, Pavilion, (2156), Varies.
WORKINGTON, Doununder, Ken Hensley And Shotgun.
WORTHING, Balmoral, (36232), Last Resort.
WREXHAM, Memorial Hall, Noise Gate.

ASHTON UNDER LYME, Spread Eagle, (061 330 5732), Spider
AVIMORE, Osprey Ballroom, Alkatrazz
BIRMINGHAM, Barrel Organ, (021 622 1353), Orphan

ASHTON UNDER LYME, Spread Eagle, (061 330 5732), Spider
AVIMORE, Osprey Ballroom, Alkatrazz
BIRMINGHAM, Barrel Organ, (021 622 1353), Orphan

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AVIMORE, Osprey Ballroom, Alkatrazz
BIRMINGHAM, Barrel Organ, (021 622 1353), Orphan

METAL MAYHEM re-emerges this week as **VARDIS** kick-off 13-days of insanity, launching their 'Heavy Mental' mainliner at Wythensae Pavilion, (Friday), followed by dates at Liverpool Warehouse, (Saturday), Redcar Coatham Bowl, (Sunday), Bay Pier Pavilion, (Monday) and Rugby Benn Memorial Hall, (Wednesday).
Meanwhile, **GIRLSCHOOL**, celebrating the release of latest Bronze album 'Hit And Run' prepare to demolish the club 'n' concert hall circuit, opening their pre-European marathon in mainstream muthas territory at Stoke Hanley Victoria Hall, (Wednesday).
Confirmed dates for **DEXY'S MIDNIGHT RUNNERS**, forced to cancel the first of the bunch last week, happen at Birmingham Odeon, (Thursday), Doncaster Gaumont, (Friday), Oxford New Theatre, (Sunday), Southampton Gaumont, (Monday), with new eight-piece line - up where Kevin Rowland and Jimmy Patterson are joined by guitarist Billy Adams, Seb Shelton, drums, Micky Bellingham, (organ), Steve Wynne, (bass), and a brace of saxophonists, Brian Morris and Paul Speare.
Major metropolitan basses include a Rainbow, headliner for **CULTURE**, and the culmination of their brief UK trek, (Thursday), a session with **BOW WOW WOW** and friends, The Lyceum, (Sunday), and **GOODIE** sounds from **THE BLUES BAND**, **WILKO JOHNSON** and **SUPERCHARGE** 81, Hammersmith Palais, (also Sunday).

ASHTON UNDER LYME, Spread Eagle, (061 330 5732), Spider
AVIMORE, Osprey Ballroom, Alkatrazz
BIRMINGHAM, Barrel Organ, (021 622 1353), Orphan

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



BOW WOW WOW: London Lyceum, Sunday

LONDON, Greyhound, Fulham Palace Road (01 385 0528), Den Hegarty And The Random Band
 LONDON, Hoop And Anchor, Islington (01 359 4510), LONDON, Marquee, Wardour Street, (01 437 6662), Live Wire
 LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7011), Flying Padovani's / Out On Blue Six
 LONDON, New Golden Lion, Fulham Road (01 385 2942), Red Beans And Rice
 LONDON, Palladium, (01 437 7373), Ella Fitzgerald / Oscar Peterson
 LONDON, Pegasus, Stoke Newington, (01 226 5520), JJ And The Flyers
 LONDON, Pitt, Euston Road, (01 387 6977), The Lamons / Going Strait
 LONDON, Production Village, Crickwood, The London Apaches
 LONDON, Railway, Hornsey, (01 340 1020), Salt
 LONDON, Rock Garden, Covent Garden, (01 240 2851), The Volcanoes / The Level
 LONDON, Star And Garter, Putney Pier, (01 708 0345), Duck Baker / Stefan Grossman
 LONDON, Starlight, Railway Hotel, West Hampstead, (01 624 7611), The Stoop / Almost Brothers
 LONDON, Two Brewers, Clapham, (01 622 3621), The Spoilers
 LUTON, Caesars, (01357), Stylitics
 MANCHESTER, Cyprus Tavern, (061 236 3786), Stockholm Monsters / Model Team / Beach Red
 MANCHESTER, Duke Of Wellington, Swinton, Rockin' Horse
 MARGATE, The Ship, Record Players
 NEWCASTLE UPON TYNE, City Hall, (20007, Neil Sedaka
 NUNEATON, 77 Club, Brum Beat
 PAIGNTON, Festival Theatre (58641), Leo Sayer
 PORTSMOUTH, Guildhall, (24255) Steeleye Span
 PRESTWICH, Milton Arms, Sacred Allen
 REDCAR, Hydro Hotel, The Showers
 RUGBY, Benn Memorial Hall, Vardis
 SHEFFIELD, Marquee, Geddies Axe
 SHEFFIELD, Top Rank, (21927), The Spizzles
 SHEPPERTON, Riverview Hall, Larry Miller Band
 STOCKPORT, Warren Buckley Out Of Town Club, (Jazz Centre), Stress / The Buzz
 STOKESLEY, Victoria Hall, (26411), Girlschool

TOURS

● **KRAFTWERK**: who release their new album 'Computerworld' on May 5, begin a major British tour the same month. Dates are: Edinburgh Playhouse May 9, Newcastle City Hall 10, Birmingham Odeon 11, Liverpool Royal Court 12, Manchester Free Trade Hall 13, Hammersmith Odeon 14, Southampton Gaumont 16, London Lyceum 17, Hammersmith Palais 18, Bristol Colonna 19, Nottingham Rock City 20, Sheffield City Hall 21.

● **LONDON ROOTS ROCKERS FESTIVAL**: is all set for May 3 at the Rainbow, Finsbury Park. Featuring Al Campbell, Rico, One Blood, Glenn Logg, Hean Adebambo and Carol Thompson, the festival runs from 4pm to midnight.

● **BERLIN BLONDES**: the Glasgow band who have just finished recording two new songs, 'Marselle' and 'The Post', for their next single play the following dates: Leeds Warehouse April 13, Fulham Cafe des Artistes 15 and 22. More dates to be added.

● **CHESTER**: take off on their 'Leaving Town' tour around the south to coincide with the release of their debut album of the same name. Dates are: Southampton Millbrook School April 11, Swanley Alexandra Suite 12, Wembley Conference Centre 18, Bromley Beckett's Restaurant 19, Cobham Village Hall 23, Colford Saxon Tavern 24, Hersham Commodore Club May 1, Sheerwater Community Centre 3, Lighthaler Club 4, Hersham Commodore Club 8, Canning Town Balmoral Club 21, Colford Saxon Tavern 22, Esber May Fair 23, Croxson Bar 'H' Club 23, Southampton New Bridge Inn 29.

● **THE CHEATERS**: added dates: Caister Holiday Camp April 16, Stockport Warren Bodley 22.

● **GILBERT O'SULLIVAN**: takes to the road for the first time in four years this month and a single, 'Can't Get Enough Of You', is being released to coincide. Dates are: Scarborough Opera House April 9, Liverpool Royal Court Theatre 11, Halifax Civic Theatre 12, Manchester Tameside Theatre 14, Hull New Theatre April 15, Blackburn King Georges 16, Coventry New Theatre 22, Oxford New Theatre 24, Brighton Dome Theatre 25, Croxson Fairfield Halls 26, Slough Fulcrum Theatre 29, London Victoria Apollo May 3.

● **TOYAH**: adds an extra Hammersmith Odeon appearance on June 5; 5th the Cambridge Corn Exchange gig on May 22 has been switched to Leicester De Montfort Hall.

● **THE CARPETTES**: Hammersmith Clarendon April 12, O'Connell Heath Electric Stadium 21, Woodchurch, Trarhead, 26, West Hampstead Moonlight Club May 10, West Hampstead Starlight Club May 21. Further dates to be added.

● **LEVEL 42**: with a new single, 'Love Games', released on Polydor, play the following dates: Haywards Heath The Taverners April 10, Brampton Barn Club 11, Excalibur The Day Pigeon 12, Isle of Wight Jazz Funk Festival 18, London Hammersmith Palais 20.

● **HAZEL O'CONNOR**: plays her 'Scottish Homecoming Gig' at the Glasgow Apollo May 9. The Revivals have been approached as support band.

● **THE DELMONETES**: the Edinburgh band who release their second single, 'Don't Cry Your Tears', on April 19, play their first gig of a short tour the same day at Arbroath Mraodwanan Hotel. Other dates are: London Cabaret Futura 13, Leeds Warehouse 15, Stirling Community Centre 24. More dates are being set up.

● **PURE PRODUCT**: the Manchester based modern R&B outfit play the following dates: Manchester Lamplight April 10, Denton Youth Club 27.

● **DUMB BLONDES**: the platinum ones play the following dates: Canning Town Bridge House April 11, Orford Corn Dolly 17, Chudwell Heath Electric Stadium 18, Hampstead Moonlight Club May 2. More dates to be added.

● **LIONHEART**: with a debut single for release in late May, take off on their first headlining tour this month. Dates are: Walsall Town Hall April 10, St Albans City Hall 11, Darley Dale Northwood Halls 15, Newcastle Mayfair 15, Liverpool Warehouse 17, Nottingham Boat Club 18, Cheltenham Eve's Club 18, Plymouth Fritha 20, Bristol Granary 21, Hardstock Shoulder of Mutton 23, Middleborough Rock Garden 24, Strathclyde University 25, Ayr Pavilion 26, Peterborough Fleet Club 30, London Marquee May 1, West Runton Pavilion 2.

● **JOHN CALE**: flies into London for a one off gig at the Lyceum on April 19 (Easter Sunday).

● **MODERN JAZZ**: London The Embassy April 14, Fulham Greyhound 23, Easton Christopher Hotel 30.

● **JIM CAPALDI**: follows the release of his latest album, 'Let The Thunder Cry', with a one off London gig at The Venue on May 1.

● **SIR DOUGLAS QUINTEZ**: make their first London appearance for fifteen years at The Venue May 14. An EP is being released by chrysalis to coincide.

● **TYGERS OF PAN TANG**: more added dates: Edinburgh Odeon May 1, Glasgow Apollo 2, Huddersfield Eros Club 6.

● **DAVE STEWART**: whose single 'What Becomes Of The Broken Hearted' is currently in the charts, plays two dates with his band, Rapid Eye Movement, this weekend: Leicester Phoenix Art Theatre April 11, Bishops Stortford Triad 12.

● **GEDDES AXE**: Sheffield Marple April 15, Alfreton Somerscotes Black Horse 17, Pontefract Blackmore Head 19, Barnsley Portcullis 24, Bury Derby Halls May 5.

● **LIVE WIRE**: play two London dates to coincide with the release of their album 'Changes Made'. Dates are: Marquee April 15, The Venue 24.

● **THE WHIZZ KIDS**: continue their 'Whizzmania' tour this month. Dates are: Canning Town Bridge House April 19, West Norwood Thurlow Arms May 1, Woolwich Tramshed 5, Covent Garden Rock Garden 12, Hammersd Starlight 19.

● **GIRLSCHOOL**: kick off on their nationwide tour at Sheffield Top Rank April 14 and A & E have been added as support.

● **STOLEN PETS**: London Gosspole April 13, London 100 Club 14, Oxford Corn Dolly 17, Bethnal Green Seaside Arms 21, London The Pitts 27.

● **QUADS**: promote their new single, 'Gotta Getta Job' at Kidderminster Market Tavern April 30, Leamington Crown Hotel 22, Cannon Mootrakar 24, London Greyhound 25, Stourbridge McCoys 29.

● **JOHNNY G**: Purney White Lion April 16, Wimbeldon Nelson's Club 17.

● **GEORGE BENSON**: returns to Britain for the first time in three years when he plays Wembley Arena on June 11, 12, 13. In addition to his usual backing band George will be appearing with 30 piece orchestra. Tickets priced £8.00, £7.00 and £6.00 are available by postal application from Killoch Ltd, P.O. Box 281, London N1 8LW. Postal orders only will be accepted and don't forget to enclose a SAE. Four weeks should be allowed for delivery and because ticket demands is expected to be heavy, please give an alternative night. Tickets will also be available from the Wembley Box Office and all usual agents from April 24.

● **THE BEAT**: whose tour was announced recently in Record Mirror, play an additional major London date at the Rainbow on May 31. There will be three support acts at the gig and so far confirmed are the Move, Savoyers, and London Kross Johnson. The Beat will now also be playing St Austell Cornwall Coliseum, on May 27.



GEORGE BENSON

MOVIES

If it's sex and violence you're after, Roman Polanski's *Tess* is not for you, despite the director's predilection for urbane indulgence and past record as a filmmaker. Sensationalism of any kind is conspicuously absent from this three hour (count 'em) adaptation of Hardy's classic novel, *Tess Of The D'Urbervilles*, but despite the lack of conventional passion, *Tess* is a remarkable compelling film. Polanski has gone out of his way to fill the screen with a wealth of authentic detail and pictorial beauty — think and you'll miss dozens of carefully composed images.

The eldest daughter of poor countryfolk, *Tess* (played by the beautiful and lovely Jane Fonda) is enticed to leave home and seek her fortune with the wealthy D'Urbervilles, with whom her layabout dad has discovered a family connection. Raped by the posh, aristocratic lord, she finds her life in a downward turn until she finds true love in the shape of Angel Clare, a Marxist croquet who has escaped the clutches of his Baptist parents to get his head together on a dairy farm as an all-purpose son of toil.

It's out of the frying pan into the fire for *Tess* however, when she finds he can't cope with her former disgrace and abandons her to seek Nirvana in South America. To save her desolate family from the workhouse, *Tess* eventually becomes the mistress of her original seducer.

The outcome is inevitable and quite tragic. *Tess* is an entirely different film from Schlesinger's *Far From The Madding Crowd* which mixed Hardy's overwrought melodrama with some terrific, large countryside photography and is consequently a more difficult and more rewarding experience. Despite the inclusion of rape and murder, the really shocking scenes are those closer to reality, ie, the fateful discovery of an unread letter and the appearance of the formerly innocent *Tess* in the fluffily finery of a rich man's mistress.

With so much beauty around in the film and in the shape of Nastassia Kinski as *Tess*, who is an amalgamation of Ingrid Bergman, Audrey Hepburn and Sophia Loren, one might be forgiven for regarding *Tess* as no more than a coffee table classic. I did, the first time I saw it, but on second viewing and some consideration, *Tess* strikes me as a magnificently intimate epic. **SUPERMAN II**, on the other hand, requires no thinking about whatsoever. It's a fabulously enjoyable comic strip of a movie that gratifies the senses without having your brain on overtime. After the pompous gymnastics of *Superman I*, it caps into action without an ounce of fab, thanks mainly to Dick Lester's direction and the inclusion of the three super-villains whose amoral destructiveness is both funny and sinister. Surprisingly, irony and humour abound as *Superman* relinquishes his super-powers to get it on with Lois Lane at the precise moment the villains decide it would be a real fun thing to take over the world. Special effects are terrific, too, and there's an enormously uplifting moment when the villainous trio smash up the White House and get the US President on his knees. **BEST OF THE BEST**, Jim Smith Demme's 1975 movie, *Crazy Mama*, gets a long overdue screening at The Scala. A fast funny and oddly moving film, it parodies the gangster exploitation pictures like *Bloody Mama* made by the same company, Roger Corman's New World. Demme also made Hitchcockian *Last Embrace* which is currently playing second feature in the broody Marquis Hibernian Hotel, and his latest offering, *Melvin And Howard*, should be around later this month.

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HANDSHAKE

TV.

THURSDAY
 BBC 1 7.20 - 8.00 Top Of The Pops with Mike Read.
 BBC 2 8.30 - 10.20 Man Alive: Some Of The Nicest People I Know Have Had VD.
 ITV 8.00 - 8.30 Morecambe and Wise Show. With guests Hannah Gordon and Hugh Padgug.
 THAMES 11.00 - 12.00 The Avengers.

FRIDAY
 BBC 1 7.30 - 9.00 Carry On Cleo. The Carry On team kick up a real Sphinx.
 BBC 1 10.50 - 12.30 The Night They Raided Minsky's. Starring Jason Robards, Britt Ekland, Norman Wisdom, Elliott Gould, Denholm Elliott and more.
 BBC 2 12.20 - 1.15 The Outer Limits: Expanding Human. A truly psychedelic episode.
 ATV 11.05 - 1.00 The House That Dripped Blood. Starring Peter Cushing.
 GRANADA 11.30 - 11.40 After All That This. Nick Turnbull introduces local talent.

SOUTHERN 11.35 - 1.15 approx. The Late, Late Premier: Like Night and Day. Tom Hutchinson introduces 1988 Swedish pop music.
 THAMES 2.45 - 4.10 Young Wives Tale. Starring Joan Greenwood, Nigel Patrick and Judith Hepburn.
 THAMES 5.15 - 5.45 Clapperboard.
 6.00 - 6.30 Thames News with Nicky Horne's Rock News.

SATURDAY
 BBC 1 6.15 - 8.25 Krakatoa - East of Java. Starring Maximilian Schell and Diane Baker.
 BBC 1 8.25 - 9.10 Val Doonican Music Show with guest star Barbara Dickson.
 BBC 1 10.15 - 11.00 Not The Nine O'Clock News Special (repeated).
 BBC 1 11.00 - 11.50 Saturday Night At The Mill with guest BA Robertson.
 BBC 2 1.15 - 3.25 Hooliday. Starring Cary Grant and Katherine Hepburn.
 BBC 2 3.33 - 5.05 Pat and Mike. Starring Spencer Tracy and Katherine Hepburn.
 BBC 2 10.15 - 10.55 Old Grey Whistle Test. The Gang Of Four.
 BBC 2 11.35 - 1.35 Justine. Starring Anouk Aimee and Dirk Bogarde.
 ATV 10.30 - 12.30 ATV's Saturday Morning Picture Show.
 LWT 9.45 - 10.10 Joe 90.
 LWT 11.00 - 12.00 Thunderbirds Are Go.
 LWT 7.05 - 9.45 Reach For The Sky. Starring Kenneth More as Douglas Bader.



GANG OF FOUR: Old Grey Whistle Test, Saturday

SOUTHERN 11.00 - 12.30 The Lone Ranger. Full length feature film starring Clayton Moore and Jay Silverheels.

SUNDAY
 BBC 1 11.55 - 3.40 The Student Prince. Starring Ann Blyth, Edmund Purdon and the voice of Mario Lanza.
 BBC 2 8.15 - 10.00 The Cowboys. Starring John Wayne.
 ATV 5.30 - 6.00 The Muppet Show starring Judy Collins.
 ATV 7.15 - 7.45 Rising Damp with Leonard Rossiter and Richard Beckinsale.
 SOUTHERN 2.20 - 3.55 The Mouse That Roared. Starring Peter Sellers and David Kossoff.

MONDAY
 BBC 1 4.20 - 4.40 Chequers Plays Pop. Keith Chegwin introduces Matchbox, Dave Edmunds and Duran Duran.
 BBC 1 9.25 - 11.00 A Fistful Of Dollars. Starring Clint Eastwood.
 BBC 2 8.15 - 9.00 The Marti Caine Show. With guest star Judie Tzuke.
 BBC 2 10.20 - 10.45 Say It With Baby Grand. Guest star Andy Fairweather-Lowe.
 ATV 8.00 - 8.30 West End Tales. By Keith Waterhouse starring Robin Nedwell.
 GRANADA 6.00 - 7.00 Granada Reports with Tony Wilson's What's In Guide.
 SOUTHERN 2.25 - 3.45 Jacqueline. Starring John Lennon and Jacqueline Ryan.
 SOUTHERN 10.30 - 12.20 The Dion Brothers. Starring Stacy Keach and Fredric Forrest.
 THAMES 5.00 - 5.35 Thames News with Nicky Horne's Rock News.
 ATV's Rockstage is still staggering through its 12 week schedule and should this week be headed by Joe Jackson and Martha and The Mullins in concert at the Theatre Royal in Nottingham. At press time however, several reports were still unsure of billing and broadcasting times, so we advise you to check your

local or daily papers for exact details. Border, ATV, Yorkshire, HTV, STV, Anglia, Westward, Southern and Grampian should be broadcasting the show tonight, nevertheless.

TUESDAY
 BBC 1 10.45 - 11.35 Omnibus: Mark Gertler. A Anthony 'History Man' Scher stars in biography of Bloomfield Set personality.
 BBC 2 7.40 - 8.30 Hollywood Greats. Philip Jenkinson's study of the life of Marilyn Monroe.
 BBC 2 9.00 - 9.35 Gladys Knight and the Pips in concert at the New London Theatre.
 BBC 1 (Midlands only) 6.50 - 7.20 Look! Hear! Chris Phipps and Toyah Wilcox go out with a bang introducing The Reluctant Stereotypes and The Burbas.
 ITV 4.15 - 4.45 Moonchild Matinee. The Moonchilds with live guests Slade and a video of the Preflenders.

GRANADA 11.30 - 11.40 After All That. This. Nick Turnbull introduces local talent.
 THAMES 7.30 - 9.00 On The Buses. Full length feature starring (?) Reg Varney and Doris Hare.
 THAMES 11.30 - 12.25 Rockstage. Joe Jackson and Martha and the Mullins in concert at the Theatre Royal Nottingham.

WEDNESDAY
 BBC 1 8.20 - 8.50 Nationwide. The final of the TSB Rock School competition with Sue Cook and Mike Read.
 BBC 1 10.55 - 11.30 Paperbacks. Introduced by Robert Ke with guests Douglas 'Hitchhiker's Guide To The Galaxy' Adams and Martin Amis.
 BBC 2 7.35 - 8.05 Open Door. Edinburgh's housing shortage hits the young.

GRANADA 11.30 - 12.30 Rockstage. Fingers crossed it's Joe Jackson and Martha and the Mullins in concert at the Theatre Royal Nottingham.

RADIO

THURSDAY
 STAR TURN has to be RM's Billy Sloan locked in verbal combat with the legendary John Lydon and his Pe cohort Janette Lee on Radio Clyde. Everywhere else it's a case of business as usual.
BBC RADIO ONE
 8.10 - 10.00 Richard Skinner
 10.00 - 12.00 John Peel
BBC RADIO BLACKBURN
 6.00 - 7.00 Spin Off with Steve Barker.
CAPITAL RADIO
 9.00 - 11.00 Peter Young sits in for Nicky Horne.
RADIO CITY
 7.30 - 10.00 The Great Easton Express with Phil Easton.
RADIO CLYDE
 12.00 - 2.00am Billy Sloan Says with John Lydon and Janette Lee of P! and music from The Scars, Flying Lizards and The Associates.
RADIO DEVONAIR
 6.30 - 9.00 No Nonsense. John Peers plays selections from the week's album releases.
BBC RADIO NOTTINGHAM
 9.00 - 7.00 Jay C's Rockshow
PICCADILLY RADIO
 8.00 - 11.00 John Evington plays Manchester's Metal Music.
RADIO TRENT
 8.30 - 9.00 Castle Rock. Graham Neale talks to Frankie White about his soon come Reggae Show and interviews Rupert 'Lone Ranger' Hine.

FRIDAY
 ARCHIVE FREAKS should tune in and turn up for the Friday Rock Show as Tommy Vance introduces rare tapes of the Yardbirds recorded way back when the flag flew over the Empire and Radio One was still called the Light Programme. Lucky Listeners in Hampshire can then call into Radio Victoria and speak to Ian Gillan about his upcoming album.
BBC RADIO ONE
 6.45 - 7.30 Roadtable with Mike Read and Mike Chapman.
 10.00 - 12.00 Friday Rock Show. Tommy Vance introduces Xero and The Yardbirds.
CAPITAL RADIO
 6.00 - 7.00 Cruising with Roger Scott. Claimed to be the best of his show on radio.
 9.00 - 11.00 Peter Young sits in for Nicky Horne.
RADIO CLYDE
 12.00 - 2.00 Midnight Rock. Jeff Cooper plays album rock old and new.
RADIO DEVONAIR
 8.30 - 9.00 No Nonsense. John Peers tempers his hard rock with an hour of pure funk.
RADIO LUXEMBOURG
 8.00 - 9.00 Stuart Hine's Rockshow. Albums 2000.
BBC RADIO MERSEYSIDE
 8.30 - 8.00 Rock Around. Phil Ross spotlights Liverpool outfit and guest Paul Kelly from the Midlands Jazz Centre Society.
BBC RADIO OXFORD
 6.00 - 7.00 Rock Plus. Mike Kilbane listens to the latest releases.
RADIO TRENT
 6.00 - 7.00 Rock Plus. Mike Kilbane listens to the latest releases.
RADIO TRENT
 6.30 - 8.00 Castle Rock with Graham Neale, local band Blush and guest Paul Kelly from the Midlands Jazz Centre Society.
RADIO VICTORY
 10.15 - 1.00 am Pumping Iron. Bill Padley speaks with Ian Gillan who will also take calls over the air.

SATURDAY
 Old hippies and younger students of distilled psychedelia are well catered for as John Martyn returns in Concert for Radio One and Beacon begin a two part profile on legendary San Franciscans 'The Grateful Dead'. Elsewhere Swansea Sound's Steve Mitchell claims that 'now Dylan's got God there's nothing to stop The Lost Boys making it to the top'. Welsh listeners should tune and see if he's right.
BBC RADIO ONE
 1.00 - 2.00 Twenty Five Years of Rock.
 5.00 - 6.00 Rock On with Tommy Vance.
 6.30 - 7.30 In Concert with John Martyn and Irish trad band De Danaan.
BRMB RADIO
 10.00 - 2.00am Heart Of Rock with Robin Valk.



YARBIRDS: Tommy Vance show, Friday

CAPITAL RADIO
 11.00 - 1.00am Roots Rockers. David Rodden ventures into darkest Babylon.
DOWNTOWN RADIO
 6.00 - 7.00 Rockfile. Louis Edmondson offers his Belfast take in Heavy Rock.
BBC RADIO LEICESTER
 10.30 - 12.00 Hot Sounds. Lee McCarthy goes a bundle on local fave groups The Elevators, Three Way Dance, and The Absolutes.
BBC RADIO LONDON
 10.00 - 11.30am Echoes. Shakin' Stevens' producer (and bass player) Stuart Cotman presents and informed mixture of the old and the new.
RADIO LUXEMBOURG
 7.00 - 8.00 Street Heat. Stuart Henry beams up new rock from new bands.
NETO RADIO
 10.00 - 12.00 Rock Show with Grant Goddard.
 12.00 - 2.00am Hot And Heavy. Malcolm Herdman presents listeners' heavy metal requests.
SEVERN SOUND
 7.00 - 8.30 Rock and a Cast Of 1000s presented by Alan Roberts.
SWANSEA SOUND
 8.00 - 10.00 Department of Youth. Steve Mitchell raves about The Lost Boys and their semi-acoustic red Epiphone guitar(?)
RADIO 216
 10.00 - 2.00 The Bob Harris Show. The Bomber still has rock in his sights.
SUNDAY
 AS WE to press not a lot is on the schedules. Girlschool and the Stylistics are an unusual coupling on BBC Radio Stoke-On-Trent's 2.00 Express, while Rupert Hine continues his trek round the stations when he talks to Radio London's Mike Sparrow about his new album 'Immunity'.
BBC RADIO ONE
 5.00 - 7.00 Top Thirty Show presented by Tony Blackburn.
BRMB RADIO
 2.00 - 4.00 Rockola. Robin Valk plays modern rock.
CAPITAL RADIO
 4.00 - 5.00 Undercurrents. Charlie Gillett's weekly update on the independent scene and Julia to Time Out listings editor Frances Lass.
BBC RADIO LONDON
 12.00 - 1.30 Reggae Rockers. Tony Williams presents London's Reggae Chain. Hear Joe Jackson AND Martha and the Mullins in stereo as they watch ATV's Rockstage tonight. Ian Gillan fans in the Radio Hallam area probably won't care less as they can hear the man talking live to Colin Slade at 5.00pm.
BBC RADIO ONE
 8.00 - 10.00 Richard Skinner Show.
 10.00 - 12.00 John Peel Show.

CAPITAL RADIO
 8.00 - 11.00 Alan Freeman Show. Fluff feeds his on listers Heavy Favourites.
RADIO CITY
 6.30 - 9.00 The Great Easton Express. Phil Easton introduces the Moonchild show streams up.
DOWNTOWN RADIO
 8.00 - 11.30 Making Tracks. Ivan Martin introduces the Moonchild's of MTV and Stage 1 in session.
RADIO HALLAM
 8.00 - 10.00 Hallam Rock. Colin Slade gives the microphone to Ian Gillan.
BBC RADIO NOTTINGHAM
 6.00 - 7.00 The Chart Show. Charlie Partridge runs down Nottingham's Top 20.
RADIO TRENT
 8.30 - 8.00 Castle Rock. Graham Neale interviews Martha and the Mullins and plays the first part of a session by local band Farrelax.
TUESDAY
 DAVE EDWARDS. John Lydon and New Musik's Tony Mansfield on the same show? Radio Clyde's Graeme Morland certainly spreads his net wide tonight. Meanwhile, down the road in Edinburgh, the indefatigable Ian Gillan is at it again, talking Jay Crawford through his new album 'Future Shock'.
BBC RADIO ONE
 8.00 - 10.00 The Richard Skinner Show.
 10. - 12.00 The John Peel Show.
BBC RADIO BLACKBURN
 6.00 - 6.30 Spin Off. Steve Barker spins a selection of the new single releases.
RADIO BRISTOL
 7.02 - 7.32 The Tuesday Show. The only 100% local music show on British radio. This week Vincent's band plays tracks by Earshot, The Mets and The Piranhas.
RADIO CITY
 8.30 - 10.00 Stick It In Your Ear. Graeme Morland introduces Dave Edwards, John Lydon and Tony Mansfield.
RADIO FORTH
 8.00 - 10.00 Edinburgh Rock with Jay Crawford and Ian Gillan.
RADIO MERCIA
 7.00 - 9.00 Shock Waves. Andy Lloyd's choice of current new wave and reggae releases.
PICCADILLY RADIO
 8.00 - 11.00 Transelation. Mark Radcliffe takes to the air with 'Oil Energy' (Athletic's lame) and plays more live tracks by The Ramones.
RADIO TRENT
 6.30 - 8.00 Castle Rock. Graham Neale plays more by Parrelax.
 ON a day, Scots fans will doubtless listen with bated breath to see whether the Spizzles will get foot to it to Radio Forth in time to speak to Chris John, as ASM's avant garde artists are also booked to appear tonight on Radio Trent's Castle Rock Show.
BBC RADIO ONE
 8.00 - 10.00 The Richard Skinner Show.
 8.00 - 12.00 The John Peel Show.
BBC RADIO NOTTINGHAM
 7.00 - 9.00 Paint It Black. Barry Curtis plays the best Reggae and Soul on present.
RADIO CITY
 6.30 - 10.00 The Great Easton Express with Phil Easton.
RADIO CLYDE
 8.00 - 10.00 Street Sounds. Brian Ford caters for the OIO brigade.
RADIO FORTH
 8.30 - 10.00 Rock Report. Chris John speaks to the Spizzles.
BBC RADIO LEEDS
 6.30 - 7.15 Meltingpome. Claire Hanborough and Mark Jones preview local appearances by Marianne Dances and Girlschool and offer the chance to win a copy of David Bowie discography 'The Black Book'.
RADIO TRENT
 6.30 - 8.00 Castle Rock. Graham Neale talks to the Spizzles and plays even more Parrelax.

CAISTER

SPRING CAME early with the gathering of the tribes at Caister this year, for although the breezes were from balm... the dancing boys of May were further advanced...

UK NEWS

CAROL JANE: 'Hit 'N' Run Lower' (Champagne Fizz 12in). Synth driven rattling jazz 120bpm 12in... BARRABA CARROLL: 'From the Beginning' LP (UA UKG 3018B). Fast mellow rolling acoustic piano...

ELECTRO-DISCO

- KEVIN WILSON runs various Fashion club events every few weeks at the Circle Community Centre, 523 Kingsland Road, Kingstanding, Birmingham... PLANET EARTH (NIGHT VERSION), Duran Duran EM 12in...

deery such sell-outs as this bass-pattered beely chant 113-114-115-114bpm jitterer with powerfully chanting 113-115-114bpm... HEAVEN & EARTH: 'Kick It Out' LP 'That's Love'...

Laughing At Me (Phil Int PIR A108)

Barbara Carroll: 'From the Beginning' LP (UA UKG 3018B). Fast mellow rolling acoustic piano... MASH: 'The Mashed Potato' LP (Mercury 12in). Duet with the late, great Mashed Potato...

RECORD SHACK OF LONDON TOWN

RECORD SHACK OF LONDON TOWN... Gossip from the Shack... Jeff here, back from my hole in sunny Spain to a week of rest...

ODDS 'N' BODS

ALPHONSE MOUZZON with Capital Radio's 'People's Choice' vote for this week... 'LOTW' Time on TV, despite the chart and ads saying 'Remix'...

RECORD SHACK OF LONDON TOWN

RECORD SHACK OF LONDON TOWN... Gossip from the Shack... Jeff here, back from my hole in sunny Spain to a week of rest...

BREAKERS

BUBBLING UNDER the UK Disco 99 (page 38) with increased support are Kat Mandu 'The Break Remix' (Canadian Unidisc 12in), Jeff Lorber Fusion 'Saxophone' / 'Magic Lady' / 'Monster Man' (US Arista LP), Bill Summers 'Call It What You Want' (Mercury 12in)...

"BITTER SUITE"

"BITTER SUITE", CBS's double album of jazz-funk classics, was launched last week with a knees-up for assorted jocks (pictured left). The thing is, can you spot the jox?

RECORD SHACK OF LONDON TOWN

RECORD SHACK OF LONDON TOWN... Gossip from the Shack... Jeff here, back from my hole in sunny Spain to a week of rest...

Meanwhile, Birmingham Faces' Alan Gibson was amongst those who travelled to Darford Flocks a couple of Mondays ago to play at Family and re-birth as a DJ. The original Blitz kids didn't take kindly to the local yokels who after all the night was designed to entertain those who were a little queit floor control some one's still managed to slip through wearing a 'Vince T-shirt'...

FRIDAY 10th: Chris Hill & Chris D. Smith jazz - funk discoat Rio 'back from Caister' party, Breatland Band live / George Power / Tom Holland / Jay Woodford jazz / Funk Wembley Brent Town Hall... WEDNESDAY 15th: Roy Riccio sax at Mayfair Gollivers, Steve Walsh does the North London Collegiate, Easter party at Southgate Rolyalty.

RECORD SHACK OF LONDON TOWN

RECORD SHACK OF LONDON TOWN... Gossip from the Shack... Jeff here, back from my hole in sunny Spain to a week of rest...

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RECORD SHACK OF LONDON TOWN... Gossip from the Shack... Jeff here, back from my hole in sunny Spain to a week of rest...

IMPORTS

THELMA HOUSTON: 'If You Feel It' (US RCA PD 1274). When I tell you that this little 12in disco mother sounds like nothing you've ever heard...

DISCO DATES

FRIDAY 10th: Chris Hill & Chris D. Smith jazz - funk discoat Rio 'back from Caister' party, Breatland Band live / George Power / Tom Holland / Jay Woodford jazz / Funk Wembley Brent Town Hall...

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FLOR FILLERS CHART

Table with 2 columns: Rank, Artist/Track. 1. The Stooges, 2. The New Power Generation, 3. Jeff Lorber, 4. The Roots, 5. Bill Summers, 6. Carol Ann Duffy, 7. The Roots, 8. The Roots, 9. The Roots, 10. The Roots.

SHAKPHONE This service is in operation from 10.00am to 11.00pm. You can place an order over the phone and also listen to the top 25. The chart is updated every week and the new releases, changed every Friday. Orders can be accepted by Post, by hand, by fax and by American Express.



▲○■ a fire ▲■ rekindled

◀ "I had to virtually learn to project my voice all over again . . . and after a lot of practice it just came automatically!"
(Johnnie Wilder)

WHEN THE news of Johnnie Wilder's horrendous car crash broke in January 1979, it seemed that the future of Heatwave — one of the most talented funk bands to emerge on the scene for many years — lay in the balance.

As Johnnie wrestled with his physical and mental ordeal, the other group members were left with no option but to wait and hope. The crash left Wilder paralysed, with no control over any muscles or his nervous system below the neck. In such a situation, Johnnie might have been forgiven for rejecting the hurly burly and publicity surrounding the music industry and choosing to recuperate quietly in the less frenzied atmosphere of his hometown, Dayton, Ohio.

Yet he's not a man renowned for taking the easy way out. He is a fighter; he never admits defeat.

And the one thing that the accident could not take away was his personality. As his brother, Keith, told me before I went in to see Johnnie: "The first thing you look for in a person is their personality, right? If they haven't got that, they're nothing."

"When you see him, you should look beyond his physical disabilities and concentrate on his personality."

In fact, Johnnie Wilder's natural ebullience transcends all the barriers erected by his paralysis. With this crucial attribute intact, Johnnie, and consequently Heatwave, have been able to fight their way back to the top.

'Candles', the new album, might well be the pinnacle of their achievement so far, spawning, as it has, two hit singles already . . . with the promise of several more. Dates are also being finalised for a world-wide tour, including several British dates in the not too distant future.

With their troubles seemingly behind them — and a rosy future ahead — it seemed like a good time to see what qualities enabled Johnnie and Heatwave to pull through their traumatic experience.

"I think the main reason I got through was because Heatwave is not just a group but a family of guys who live and work together, supporting any member of the family who is in trouble."

"After the accident I was in a daze for quite a time, yet as I came back to my senses, I realised the tremendous support there was from the band and this

helped me to fight back."

Johnnie seemed very cheerful. He has the effect of making anyone with whom he comes into contact feel really good. It is not difficult to see why Johnnie was as necessary for Heatwave as the band was for him.

Gerald, who goes everywhere with Johnnie, put it in a nutshell: "He is an inspiration to everybody. His presence makes everyone feel just that bit more secure".

accident which, principally meant that Johnnie did not get to finish the lead vocals. Or possibly because they commandeered Phil Ramone to produce the album. Anyway it never took off in Britain.

Johnnie, however, denies that Phil was not asked to produce the next one because they were not satisfied with 'Hot Property'. "The attempt with Phil was a different avenue which we felt it necessary to explore. The album

seat, and the wheelchair is put into its special flight case. When we land, I'm the first to be brought off. They unload my wheelchair, put me in and I'm ready to go!"

Put that way it sounds so simple. But the wheelchair is absolutely priceless to Johnnie Wilder. Without it he would be completely incapacitated.

Probably Johnnie's most difficult task was to learn to sing again because the accident had

"Yes, I suppose it might seem that way. After such a long time away, it was such a relief to be back working and writing songs. Yet it was essentially a team effort, so many people were involved in the final product".

Heatwave are planning to take to the road shortly, which has got to be good news. Johnnie confessed that he was "really looking forward to the tour" and in line with their previous stage shows, a lot of exciting effects are being planned.

"I want to continue to give the audience a totally entertaining package from the visual angle — as well as in the musical side of our performance".

And any rumours of a rift between Rod Temperton and Heatwave are totally unfounded. According to Johnnie, Rod Temperton had always planned to come off the road after a few years, and devote himself entirely to writing songs.

Rod has subsequently had phenomenal success with other artists like Michael Jackson, George Benson and the Brothers Johnson — tracks such as 'Give Me The Night', 'Rock With You' and 'Razzmatazz', from Quincy Jones' excellent new album all being Temperton-penned.

"Rod has never been confined to writing for Heatwave", says Johnnie.

And, in view of the fact that 'Gangsters of the Groove' and their present hit 'Jitterbuggin'' were both written by Temperton, it would seem that Temperton and Heatwave still have a good relationship.

As Heatwave were one of the first British funk bands to attain commercial success, I felt it would be interesting to have their reaction to the current new wave of British jazz funk. The night before they had heard the Inversions playing London's Gullivers and were evidently impressed.

As Johnnie says: "The guys could really play, they were very tight and professional. It's good that bands such as Linx, Light of the World and Freeze are gaining success. But I wonder if what some of the other bands are playing will really sell in sufficient quantities."

There seems to be no doubt, however, that Heatwave's records will sell in sufficient quantities for many years to come . . . and with the album and single high in the charts at the moment, their candle appears to be burning brighter than ever.

If the truth were known, with someone of Johnnie's determination to front the band, the candle could never really go out.

HEATWAVE'S Johnnie Wilder has fought back from a paralysing car crash to mastermind the band's best album to date. ALAN COULTHARD tells the full remarkable story in Wilder's first interview for over two years.

Ever since Heatwave's conception in 1972, Johnnie Wilder has been recognised as 'the boss'. He formed the band in the early seventies after he was discharged from the American Army, stationed in West Germany. In the early years, Johnnie's band, which resulted from the fusion of two groups — the Soul Sessions and the Upsetters — was dominated by girl singers.

The complexion of the group changed, however, after the acquisition of keyboards man Rod Temperton, who was to become the group's main songwriter. Rod answered an ad in a music paper and the two struck up a very successful partnership which culminated in 1977 with their biggest single to date, 'Boogie Nights'.

The record exploded on both sides of the Atlantic, selling two million copies and establishing their name among the reputable black dance bands of the time, a reputation which steadily increased as four more top 20 singles trundled off the conveyor belt.

The first two albums, 'Too Hot To Handle' and 'Central Heating' (both produced by Barry Bluey) had great success worldwide, yet surprisingly, the third, 'Hot Property', was not quite as well received.

Perhaps it was due to the

did not quite take off commercially as we had hoped but we still feel it was a good album. Remember, the recession was biting hard, and people were just not going out and buying albums.

But did this comparative lack of success, and their absence from the scene for nearly two years, make it very important for 'Candles' to be successful?

"Well, no more than for any other album," says Johnnie. "Success gives you the feeling of having to do better, so with every album we record, we try to improve on the previous one. This does not always mean greater commercial success, but if we feel that we have advanced in some way, then we are happy with the album."

When one considers that Johnnie is totally paralysed from the neck down, it seems incredible to think that he will be playing a leading role on Heatwave's forthcoming worldwide tour as the group leader and show co-ordinator.

This is entirely due to a specially designed wheelchair which has the facilities for 32 different functions, all controlled by a movement of lip or chin. Johnnie is hardly restricted at all.

Doesn't he have problems travelling . . . especially by air?

"Not at all. I'm taken right up to the plane, carried into my

initially rendered him scarcely able to even talk, let alone sing.

"The problem is that I do not have any control over my autonomic nervous system, which affects my breathing. I cannot control the up and down action of my diaphragm like a healthy person."

"I had to learn virtually to project my voice again and with a lot of rehearsals it seemed to come automatically. Anyway, it was an experience and it's behind me now. As I progress, I feel I shall be able to do more and more with regards to singing. Although I sing lead and background vocals on much of the 'Candles' set, I don't feel that my voice is anywhere near back to normal."

Yet to come up with an album of the quality of 'Candles', considering the difficulties Heatwave have had to overcome, is indicative of their spirit and dedication. It was recorded in six months in Los Angeles and was produced by Johnnie himself, along with James Guthrie, who had worked with Heatwave on their first two albums.

The album contains seven new songs, three written by Rod Temperton, three co-written by Johnnie and the last is a version of Lindsay de Paul's 'All I Am'. Certainly, Johnnie Wilder seems to have been more involved with 'Candles' than with any of the previous albums.

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We surrender no more please

YOUR LETTERS page would be better if you stopped printing letters from morons like Robert Edwards (a Welsh moron at that-which goes to prove that there isn't life in Wales). Who is he to criticise me for giving my rhyming lyrics award to Rainbow for 'I Surrender'? After all, it's about the only award the poor boys (or should I say old men) will ever get. So Russ Ballard wrote the lyrics for 'I Surrender', does Robert Edwards deny that Mr Ballard is over 30 or not — hardly likely if he has ever seen a photograph of Adam Faith's old backing group of the sixties, The Roulettes, as Mr Ballard was a member of that group. Does Robert also deny that Ritchie Blackmore, Roger Glover etc, are over 30 or not? As in his letter he only cited two examples of members' ages from Rainbow — or does he know something we don't. And I won't be presenting my award to Rainbow because as Robert Edwards kindly pointed out they didn't write 'I Surrender' so Russ Ballard will be receiving it instead because he did. I would be interested to know what few things Mr Edwards and the Rainbow fans had in mind (surely not violence) that they would like to point out to me.

Sidney Barrett, the other one.
PS How about a picture of Ramona from the Modettes as I am sure it would cheer up a lot of hot blooded fellows like myself.

• And the great Rainbow debate goes on. This is definitely the last letter I'm going to print on the matter, so will you all PLEASE stop writing in about it. My hutch is overflowing with letters about it.

Disgust, shock, outrage...

JUST A short note expressing utter disgust at Graham Bonnet's remarks on the music scene in Britain at present, on Radio One's Newsbeat (lunch 31/3/81). Although he didn't actually put his head on the chopping block by naming the group he thought were rip offs, he slammed them by saying they were based on images only.

Come off it Graham! I think your Bonnet must have dropped over your eyes. (Har, har). OK you're forming a rock 'n' roll band. If that's what you like doing fair enough and good luck, but I don't know of any r'n'n' artist or group who didn't have some form of image, whether it was the style of their hair or the subtle way their foot kicked shit out of an ivory keyboard. Even Elvis had elaborate suits as one of his trademarks. If times have forced today's bands into more eccentric images and styles, then blame the times, not the bands.

Don't forget also that most of today's bands still start off in the clubs and pubs around the country and if they weren't any good they would know about it there and then.

Roger Collins, Stockport, Cheshire.



"Dave is going to do bass when we go to the Quo gigs."

Hit the hack

GOOD GRIEF! What makes egotistical Mike Nicholls (Ugh! I can hardly bear to write its name) think he knows it all about music? Well wherever he got this totally and utterly incorrect idea, he had better think again. How the hell does he get away with it? Quo with 'Never Too Late' deserve to be reviewed by someone who knows good music when they hear it, not by some miserable prat like that biased wombat Nicholls. Wit?, his jokes (?), about each track, are as pathetic as he is.

After reading his review (?) I felt like coming and punching Nicholls on the nose, but then I thought, is it worth it? I almost tore the paper to tiny pieces and watched Nicholls untruths slowly disappear down the loo but then I turned to John Shearlaw's interview with Francis Rossi. Ah, now John's a bloke who knows what he's talking about.

A female Quo and Phil Collins fan, Sandhurst.
• Mr Nicholls remains bloody but unbowed over the continuing saga. As for Mr Shearlaw, his already over-inflated ego has swollen out of all recognition.

More filth

PLEASE TELL Veronica that she's welcome to another private view but the only band I'd go to see is Jools Holland and His Millionaires, as I like to swing it.
D Pervert, Deptford Broadway Boghouse.

•How's it feel to have your name in print, Waxie?

Weedy

THIS IS just a brief note to harshly criticise the irrational and totally inaccurate accusations you printed about Dave Archer, the compiler of the futurist chart. Not only is he probably (one might say definitely) the only DJ in London capable of compiling such a chart, but he is also a singer of no mean ability as his performance of the Model, at the recent performance by him and the Bollock Bros at the futuristic gig at the Lyceum shows. Please print no more such stupidity.
Miss S Sooknanan, Waterloo.
•Well, 'spose it makes a change from one of us getting slammed. The idea is to get you morons to fight amongst yourselves and forget about all the hideous mistakes we make — clever stuff, eh?

Top ten

- 1 GUILTY, Stranglers
- 2 WALKING ON THIN ICE, Freeze
- 3 JOHN (I'M ONLY DANCING), Stephanie La Motta
- 4 I MISSED AGAIN, Bruce Springsteen
- 5 SOMEBODY HELP ME OUT, Gary Glitter
- 6 THE OLDEST SWINGER IN TOWN, Cliff Richard
- 7 ATTENTION TO ME, Richard Jobson
- 8 JEALOUS GUY, Malcolm McLaren
- 9 SLOW MOTION, Rush
- 10 SHADDUP YOU FACE, Bad Manners

And bubbling under the chart this week are FADE TO GREY, Gary Numan, MIND OF A TOY, Margaret Thatcher, W.O.R.K. (NAH NO NO MY DADDY DON'T), UB40.

This has been Andy Shaw, for Mailman News, Strawberry Fields, Liverpool.

•Fab gear, Andy. Really great. (LP winner). If you want the token please send us your real address (and the boyz will deliver it personal, know worra mean?)

A poem

FIRST you pick a pretentious name, Being clever is the name of the game.
Next you start your own little cult, Big selling records are then the result.
Choose your interviews carefully, Think before you speak, Cover your life with airs of mystique And then when you're famous, make your interviews small, Until eventually you give none at all. Start at the bottom, work up to the void,
From The Expressos, through Spandau Ballet, to the dreaded Pink Floyd,
Paul Humphreys, The least famous person in Stoke on Trent.

Bloated stars

IF ELO think they're too-high and mighty to do a proper tour, they'd better think again. Two dates in England (if any at all) is not a tour. A tour involves many dates across the country, that includes Scotland. Yes, Jeff, Bev and co, remember those early days when you outnumbered the audience? — they're gone, and who's responsible for that? We are, we're the people who bought millions of your LP's and you don't give a damn. Or do you? If so, do a proper tour. Read your own book, Bev. If it wasn't for us you wouldn't have had a VIP tour of the Whitehouse, or four white limo's etc, etc. I doubt whether ELO read Record Mirror, but if someone from Jet does, please pass it on. We care.

Bob, Glasgow.
•There speaks one spurned fan — how many more are there?

Not impressed

AFTER WATCHING 'Top Of The Pops' last Thursday I decided that it should be re-titled 'The Impressionists'. First of all we were treated to Kim Wilde impersonating Debbie Harry followed by Shakin' Stevens doing a poor man's Elvis Presley, Linx vocalist (David Grant) impersonating Michael Jackson, Lene Lovich impersonating a haystack, Bernie Torme (Gillan's lead guitarist) being a Rod Stewart look-a-like, and finally Richard Skinner doing a great impression of a seven stone weaking. He probably wrote to Charles Atlas and he sent back a pair of goggles to keep the sand out of his eyes. (The old ones are the best ones — MM)
Are there no original artists left? Stuart Fern, Cheshire.
• I thought Lene looked tres splendide.

Feeble wit

I WAS sitting on the loo the other day and, having nothing better to do, decided to read the bog paper. On sheet 10 I found an article by the most conceited, spoilt, unimpressive, boring, obnoxious creature I have ever come across. This "Natural" blond seems to think she's doing someone a favour having her half naked torso splayed across the top of that verbal diarrhoea she produces.
Yours pleasure entirely, Big Man Stu, Langford, Beds.

Enlightened

IF PAULA Yates wants to stay a journalist, I suggest she does not write about the latest in gay clubs. I do not care what gay's do, I only hope it's a wild rat and not a hamster that gets stuffed up their arse-holes.
I cannot stand her deteriorating style of writing. I hate that tattoo on her weedy arm. Does she ever buy some new clothes?
The moron Robert Edwards of mid-Glamorgan whose letter you printed is a great turd, Rainbow are rubbish. I totally agree with Sidney Barrett the lyrics of 'I Surrender' are total shit.
I hate Mark Total, the turd-headed wimp. Siouxsie and the Banshees are brilliant.
Yours, Mo. The fattest cat in the world.
•It won't have occurred to you (does anything?) but Paula is a human being like you with feelings, the lot. The only reason I printed this was to let you see for yourself how pathetic your comments look in print.

Dead idols

One voice
In a room without light
That yesterday didn't sound right.
Stolen images flicker round the walls
And wet the soul with tears of sentiment
One voice, one chair
But the voice isn't there
My mind fills with sorrow
Smouldering my fingertips
With pictures and relics
Of spent youth
Candlelight slowly extinguish my thoughts
Through bare windows
And beckons me
To walk with death's dreamers
John Bryan, London SW8.

PAT BENATAR

NEW SINGLE



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ME
RIGHT

HELL IS
FOR

CHILDREN

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INDEPENDENT

SINGLES

- 2 FOUR FROM TOYAH (AP), Toyah, Safari
- 4 CAPSTICK COMES HOME, Tony Capstick & The Carlton Main Frickey Colliery band, Dingles
- 3 NAGASAKI NIGHTMARE, Crass, Crass
- 5 D-DAYS, Hazel O'Connor, Albion
- 1 CEREMONY, New Order, Factory
- 6 POOR OLD SOUL, Orange Juice, Postcard
- 7 DREAMING OF ME, Despocho Mode, Mute
- 8 TELL ME EASTER'S ON A FRIDAY, Associates, Situation 2
- 9 DOGS OF WAR, Exploited, Secret
- 12 CARTROUBLE, Adam & The Ants, Do It
- 11 ONLY CRYING, Keith Marshall, Arrival
- 13 TESTCARD EP, Young Marble Giants, Rough Trade
- 10 UNEXPECTED GUEST, UK Decay, Fresh
- 14 JUST LIKE GOLD, Aztec Camera, Postcard
- 15 ORIGINAL SIN, Theatre Of Hate, SS
- 16 BELA LUGOSI'S DEAD, Bauhaus, A4D
- 17 FEEDING OF THE 5,000 (SECOND SITTING), Crass, Crass
- 18 ZEROX, Adam & The Ants, Do It
- 19 BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls, Crass
- 20 TRANSMISSION, Joy Division, Factory
- 21 REALITY ASYLUM, Crass, Crass
- 22 ATMOSPHERE, Joy Division, Factory
- 23 LOVE WILL TEAR US APART, Joy Division, Factory
- 24 BULLSHIT DETECTOR, Various, Crass
- 25 GIVE ME PASSION, Positive Noise, Static
- 26 IT'S OBVIOUS/DIET, Au Pairs, Human
- 27 I'M FALLING, Dead Or Alive, Inevitable
- 28 WORK, Blue Orchids, Rough Trade

- 22 LET THEM FREE EP, Anti-Pasti, Rondelet
- 27 FOUR SORE POINTS EP, Anti-Pasti, Rondelet
- 31 MAKE ROOM, Fed Gadget, Mute
- 32 DECONTROL, Discharge, Clay
- 33 26 FLIGHT, A Certain Ratio, Factory
- 34 37 SIMPLY THRILLED HONEY, Orange Juice, Postcard
- 35 32 TELEGRAM SAM, Bauhaus, A4D
- 36 48 EXPLOITED BARMY ARMY, Exploited, Secret
- 37 SING ME A SONG, Marc Bolan, Rarn
- 38 43 FOR MY COUNTRY, UK Decay, Fresh
- 39 29 LAST ROCKERS, Vice Squad, Riot City
- 40 33 WARDANCE/PSYCHE, Killing Joke, Malicious Damage
- 41 49 ANTI-POLICE, Demob, Round Ear
- 42 34 GET UP AND USE ME, Fire Engines, Codex Communications
- 43 38 SEVEN MINUTES TO MIDNIGHT, Wray Heat, Inevitable
- 44 WARRIOR STYLE, Mikay Dread, Dread At The Controls
- 45 41 KILL THE POOR, Dead Kennedys, Cherry Red
- 46 50 21 GUNS, 21 Guns, Shack
- 47 45 TREASON (IT'S JUST A STORY), Teardrop Explodes, Zoo
- 48 36 ARMY LIFE, Exploited, Secret
- 49 MY WHOLE WORLD, Sugar Minott, Black Roots
- 50 DREAMS TO FILL THE VACUUM, I'm So Hollow, Hologram

NB: Last week's No. 7 - Is Vic There? by Department 5 - is no longer eligible for the chart as it is now distributed by RCA.

ALBUMS

- 1 HE WHO DARES WINS, Theatre Of Hate, SSSSS
- 2 DIRK WEARS WHITE SOX, Adam & The Ants, Do It
- 3 TOYAH TOYAH TOYAH, Toyah, Safari
- 4 CLOSER, Joy Division, Factory
- 5 STATIONS OF THE CRASS, Crass, Crass

- 7 SIGNING OFF, UB40, Graduate
- 5 UNKNOWN PLEASURES, Joy Division, Factory
- 9 IN THE FLAT FIELD, Bauhaus, A4D
- 8 LUBRICATE YOUR LIVING ROOM, Fire Engines, Accessory
- 10 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
- 11 THIRST, Clock DVA, Fetish
- 12 SONS AND LOVERS, Hazel O'Connor, Albion
- 13 LIVE AT THE COUNTER EUROVISION 79, Misty In Roots, People Unite
- 12 THE BLUE MEANING, Toyah, Safari
- 16 GROTESQUE (AFTER THE GRAMME), Fall, Rough Trade
- 20 SCIENTIST MEETS THE SPACE INVADERS, Scientist, Greensteeves
- 17 21 AFRICAN GIRL, Sugar Minott, Black Roots
- 14 IN BERLIN, Blur, Armageddon
- 13 NEW AGE STEPPERS, New Age Steppers, On-U
- 20 17 CHAPPAQUIDDICK BRIDGE, Crass, Crass
- 21 23 COLOSSAL YOUTH, Young Marble Giants, Rough Trade
- 22 16 DOME 2, Dome, Dome
- 23 18 SHEEP FARMING IN BARNET, Toyah, Safari
- 24 28 INFLAMMABLE MATERIAL, Shift Little Fingers, Rough Trade
- 25 MUSTN'T GRUMBLE, Chas & Dave, Rockline
- 26 24 PHOTOGRAPHS AS MEMORIES, Eyeless In Gaza, Cherry Red
- 27 THE FOOL CIRCLE, Nazareth, NEMS
- 28 STANDS FOR DECIBELS, dB's, Albion
- 29 22 AND DON'T THE KIDS JUST LOVE IT!, Television Personalities, Rough Trade
- 29 23 PEACOCK PARTY, Gordon Giltrap, PVK

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ROCK 'N ROLL

SINGLES

- 2 CHEW TOBACCO RAG, Billy Briggs, Liberty
 - 3 PLEASE DON'T LEAVE ME, Johnny Burnette, Revival
 - 7 ROCKET 88, Billy Hayley and the Saddlemen, Thumbs Up
 - 4 VOLVO '68, Vernon Green
 - 5 CRAZY LITTLE MAMA, Freddy Frogs, Hartford
 - 6 FABULOUS, Charlie Gracie, ABKO
 - 7 LET ME IN, Sensations, Chess
 - 8 YOU MOSTEST GIRL, Shakin' Stevens, Magnum
 - 9 THIS OLE HOUSE, Shakin' Stevens, Epic
 - 10 THERE TO DREAM AGAIN, Phil Spector, Epic
- PICK OF THE CLUCK: WILD NIGHT, Blue Cats, Cherry
- ALBUMS
- 1 COLLECTOR'S ITEMS, Boyd Bennett, King
 - 2 CAN YOU BOP, Various, Rockstar
 - 3 THE SINGLES ALBUM, Fats Domino, Liberty
 - 4 OUR GAL SAL, Sally Starr, Arcade
 - 5 ROCKABILLY WITH BENNY JOY, Benny Joy, White Label
 - 6 THE BLUE CATS, The Blue Cats, Cherry
 - 7 TEAR IT UP, Johnny Burnette, Solid Smoke
 - 8 STRAY CATS, Stray Cats, Arista
 - 9 ROCKING MOVIES, Various, Mercury
 - 10 THE BEST OF BRITISH ROCKABILLY, Sonet
- PICK OF THE CLUCK: TEXAS BOOGIE, Roy Sharpe, Flying
- Compiled by: SMOKEY JOE'S RECORDS, Elm Road, New Malden.

HEAVY METAL

- 1 MARAUDER, Marauder, Demo Tapes
 - 2 BREAKER, The Handsome Beasts, Heavy Metal Records
 - 3 THE STORY SO FAR, The Toppers of Pat Tang, 45, MCA
 - 4 WHO DO YOU LOVE, Lucy Lucy, 45, Vertigo
 - 5 GEDDES AXE P.P., Geddes Axe, 45, ACS Records
 - 6 WORKING MAN/SPIRIT OF THE RADIO, Rush, 12", 45, Mercury
 - 7 MAN ON THE SILVER MOUNTAIN, Rainbow from "R-A-I-N-B-O-W" LP, Oyster
 - 8 AMBITIONS, Dragster, 45, Heavy Metal Records
 - 9 BURNING A SINNER, Witchfinder General 45, Revolver
 - 10 RED SUN SETTING, Tora Tora 43, Anuncian Metal Records
 - 11 HOTTER THAN HELL, Kiss from "Double Platinum", Casablanca
 - 12 COUNT DRACULA, Quartz from "Quartz Live" LP, Demo
 - 13 LET THERE BE ROCK, AC/DC 45, Atlantic
 - 14 HELPLESS, Wishbone Ash, 12", 45, MCA
 - 15 EVERY MAN SHOULD KNOW, Blackfoot 12" - 45, Alco
 - 16 SINNER, Judas Priest, from "Unleashed In The East" LP, CBS
 - 17 VICTIM OF TIME, Reckless, 45, EMI
 - 18 FLOWERS OF EVIL, Mountain, CBS Import
 - 19 METAL MAN, Linnelight 45, Future Earth
 - 20 ROCK 'N ROLL, Led Zeppelin, from "Live In Seattle", Tape
- Compiled by Mick, Brian & Geoff, The Tymador, Stirling House, Monday Rock Club, Saltwell Road, Gatehead, Tyne & Wear.

READER'S CHART

- WE ASKED for your new chart suggestions and this week it's the Top 15 best selling singles in the UK for the Seventies.
- ALL TIME UK TOP 15
- 1 MULL OF KINTYRE, Wings (Parlophone, 1976)
 - 2 RIVERS OF BABYLON/BROWN GIRL IN THE RING, Boney M (Atlantic/Hansa, 1978)
 - 3 YOU'RE THE ONE THAT I WANT, Olivia Newton-John/Trafalgar (RSO, 1978)
 - 4 MARY'S BOY CHILD, Boney M (Atlantic/Hansa, 1978)
 - 5 SUMMER NIGHTS, Olivia Newton-John/Trafalgar (RSO, 1978)
 - 6 BRIGHT EYES, Art Garfunkel (Epic, 1971)
 - 7 YMCA, Village People (Mercury, 1978)
 - 8 BOHEMIAN RHAPSODY, Queen (EMI, 1975)
 - 9 HEART OF GLASS, Blondie (Chrysalis, 1979)
 - 10 I LOVE YOU, LOVE ME LOVE, Gary Glitter (Bell, 1973)
 - 11 DON'T GIVE UP ON US, David Soul (Private Stock, 1977)
 - 12 SAVE YOUR KISSES FOR ME, Brotherhood Of Man (Pye, 1976)
 - 13 EYE LEVEL, Simon Park Orchestra (Columbia, 1974)
 - 14 MERRY XMAS EVERYBODY, Slade (Polydor, 1974)
 - 15 SAILING, Rod Stewart (Riva, 1976)
- Chart suggestion by Peter Edgworth, Wickham, Fareham, Hants. A £5 record token to him. Send your suggestions to 'Reader's Charts', RECORD MIRROR, 40 Long Acre, London, WC2 (Postcards only please).

VIDEO

- 1 THE ROSE, Magnatic Video
 - 2 CAN'T STOP THE MUSIC, EMI
 - 3 BREAKING GLASS, VCL
 - 4 STARDUST, EMI
 - 5 THE YOUNG ONES, EMI
 - 6 ABBA VOL 2, Intervention
 - 7 THAT'LL BE THE DAY, EMI
 - 8 EAT TO THE BEAT, Blondie, Brent Walker
 - 9 ROD STEWART LIVE AT THE LA FORUM, Warner Brothers
 - 10 ABBA VOL 1, Intervention
 - 11 GREASE, CIC
 - 12 THE TOURING PRINCIPLE '79, Gary Human, Warner Brothers
 - 13 TO RUSSIA WITH ELTON, Elton John, Precision
 - 14 WOODSTOCK, Various, Warner Brothers
 - 15 BUDDY HOLLY STORY, Hokusai
 - 16 SATURDAY NIGHT FEVER, CIC
 - 17 NEVER SAY DIE, Black Sabbath, VCL
 - 18 2 HOUR SPECTACULAR, Elvis Presley, World of Video
 - 19 LIVE AT HAMBURG, Amanda Lear, VCL
 - 20 TINA TURNER AT THE LA APOLLO, VCL
- Compiled by: HMV, Oxford Street, London W1.

FUTURIST

- 1 THE ACT (RONALD REAGAN) NEARLY BECAME REAL DIDN'T IT FOLKS? Bollock Bros, McDonald/Lydton
 - 2 POP ALONG KID, Shalama, 12" Import, Sodar
 - 3 FLOWER'S OF ROMANCE, P.I.L.L. LP, Virgin
 - 4 NEW YORK, NEW YORK, David Bowie, Bootleg
 - 5 CLUB TRIBUTE TO JIM MORRISON, Doors, Bootleg
 - 6 T. REX LIVE AT CARNegie HALL, T. Rex, Bootleg
 - 7 ALL OF THE LADS/BITCH, Jimmy Jones, 4" 83 2", 12", McDonald/Lydton
 - 8 KRAUTWERK, Live Tapes (Presented to Studio 21, to be played on their forthcoming tour)
 - 9 BOND 77, Marvin Hamlich, 7", United Artists
 - 10 SOLID PLEASURE, Yello, LP, Do It
 - 11 DANCE HOUSE, Ken Lockie, 7", Virgin
 - 12 EYE OF THE LENS, Comest Angles, 7", Polydor
 - 13 GAY BOYS/LIVING NEXT DOOR TO STEVE BLAGGER, Ollie/Leather Ballet
 - 14 SINGING IN THE RAIN, Gene Kelly, 12" Import (Personal)
 - 15 DRAC'S BACK, Bollock Bros, White Label 12", McDonald/Lydton
- Compiled by: DAVE ARCHER, The D-Play, 74 Charlotte Street (Fridays) and Studio 21, 21 Oxford Street, London W1 (Saturdays)

REGGAE

- 1 BE KIND TO MY MAN, Donna Roden
 - 2 NATURAL HIGH, Claude Fontayne
 - 3 BABYLON POLICY, Roy Ranking
 - 4 JAH LOVE, Rebel Regulars
 - 5 LENNY HAS A BROTHER, Barry Brown
 - 6 MIGHTY LOVE, Peaces
 - 7 LET THE DOLLAR CIRCULATE, Mighty Diamonds
 - 8 HERB VENDOR, Horsemouth
 - 9 FIGHT EYE DOWN, Freddie Clark
 - 10 LET ME BE YOUR ANGEL, Portia Morgan
 - 11 RIDING, Bunny Waller
 - 12 LITTLE VILLAGE, Dennis Browne
 - 13 GIRLS I LIKE, Barrington Levi
 - 14 MR COLLIE MAN, Linval Thompson
 - 15 THAT NIGHT, Janet Kay
- Compiled by: DADDY KOOL RECORDS, 94 Dean Street, London W1.

YESTERYEAR

- | ONE YEAR AGO (April 5, 1980) | FIVE YEARS AGO (April 10, 1975) | TEN YEARS AGO (April 18, 1971) | FIFTEEN YEARS AGO (April 5, 1966) | TWENTY YEARS AGO (April 8, 1961) | TWENTY FIVE YEARS AGO (April 7, 1956) |
|---|---|---|---|---|--|
| 1 GOING UNDER ROUND / DREAMS OF CHILDREN, Jam | 1 SAVE YOUR KISSES FOR ME, ME, Barry White | 1 HOT LOVE, T. Rex | 1 THE SUN AIN'T GONNA SHINE ANY MORE, The Walker Brothers | 1 WOODEN HEART, Elvis Presley | 1 POOR PEOPLE OF PARIS, 1956 |
| 2 DANCE YOURSELF DIZZY, Liquid Gold | 2 YOU SEE THE TROUBLE WITH ME, Barry White | 2 BRIDGET THE MIDGET, Ray Stevens | 2 SOMEBODY HELP ME, The Spencer Davis Group | 2 ARE YOU SURE?, The Allisons | 2 WILLFRED AT WILL |
| 3 WORKING MY WAY BACK TO YOU, Forgive Me Girl, Detroit Spinners | 3 MUSIC, John Miles | 3 ROSE GARDEN, Lynn Anderson | 3 I CAN'T LET GO, The Hollies | 3 WALK RIGHT BACK/EBONY EYES, The Everly Brothers | 3 IT'S ALMOST TOMORROW, Key Starr |
| 4 TURNING JAPANESE, Vapors | 4 FERNANDO, Abba | 4 JACK IN A BOX, Cloyd Rodgers | 4 DEDICATED FOLLOWER OF FASHION, The Kinks | 4 THEM'S FOR A DREAM, Cliff Richard | 4 ROCK AND ROLL WALTZ, Key Starr |
| 5 TOGETHER WE ARE BEAUTIFUL, Fern Kinney | 5 LOVE REALLY HURTS WITHOUT YOU, Billy Ocean | 5 ANOTHER DAY, Paul McCartney | 5 ELUSIVE BUTTERFLY, Bob Lind | 5 LAZY RIVER, Bobby Darin | 5 MEMORIES ARE MADE OF THIS, Dave King |
| 6 STOMP, Brothers Johnson | 6 I'M MANDY FLY ME, 10cc | 6 THERE GOES MY EVERYTHING, Elvis Presley | 6 HOLD TIGHT, Dave Dee, Dozy, Beaky, Mick and Tich | 6 MY KIND OF GIRL, Matt Monro | 6 ONLY YOU, The Hilltoppers |
| 7 POISON IVY, Lambchik | 7 PINGBALL WIZARD, Elton John | 7 WALKIN' CCS | 7 ELUSIVE BUTTERFLY, Val Doonican | 7 WHERE THE BOYS ARE, Connie Francis | 7 MEMORIES ARE MADE OF THIS, Dean Martin |
| 8 TURN IT ON AGAIN, Genesis | 8 YESTERDAY, The Beatles | 8 3 WER TO THE PEOPLE, John Lennon and The Plastic Ono Band | 8 IT'S SHAPES OF THINGS TO COME, The Yardbirds | 8 AND THE HEAVENS CRIED, Anthony Newley | 8 SEE YOU LATER ALLIGATOR, Bill Haley |
| 9 SEXY EYES, Dr Hook | 9 DO YOU KNOW WHERE YOU'RE GOING TO, Diane Ross | 9 IT'S IMPOSSIBLE, Jerry Come | 9 SOUND OF SILENCE, The Beach Boys | 9 EXODUS, Ferranti and Teicher | 9 CHAIN GANG, Jimmy Young |
| 10 KING-FOOD FOR THOUGHT, UB40 | 10 BABY JUMP, Mango Jerry | 10 BABY JUMP, Mango Jerry | 10 MAKE THE WORLD GO AWAY, Eddie Arnold | 10 FBI, The Shadows | 10 GREAT PRETENDER, Jimmy Parkinson |

Profile



PHIL COLLINS OF GENESIS
FULL NAME: Philip David Charles Collins

BORN: 30/1/51
EDUCATED: Chiswick County Grammar School and Barbara Speke Stage School.

FIRST LOVE: Drums. But there was a girl at school called Lynda, I was 11 and it was real love.

FIRST DISAPPOINTMENT: Lynda wasn't in love with me.
FIRST PERFORMANCE IN PUBLIC: Playing drums in the Converted Cruiser Club (now the Richmond Yacht Club) at the age of five. I was also Humpty Dumpty in Panto there.

EARLIEST MUSICAL INFLUENCES: The first records I played along with were 'It's Only A Minute' by Joe Brown and 'Dance On' by The Shadows. My uncles made me a drum kit when I was five.

FUNNIEST EXPERIENCE: Trying to do a grand entrance as The Artful Dodger in a school performance of 'Oliver' when the revolving stage had broken and was being pushed around.

WORST EXPERIENCE: Trying to sing in the same show when my voice was breaking.

HOBBIES: Writing music and local village activities.

VICES: Love is never having to explain why you want the other per-

son to dress up. That's my motto.
DREAM CAR: An old Buick.
DREAM HOME: An old house of wood and brick. Elizabethan or Tudor. Size doesn't matter.
DREAM HOLIDAY: I don't go in for holidays much. Anywhere with no phone and lots of sun will do.
FAVOURITE FOOD: Japanese, lots of raw fish.
FAVOURITE DRINK: Port and Highland Park Whisky.
FAVOURITE CLOTHES: My running trousers which are a bit like those from a track suit.
AMBITION: To have another Number One album to prove it wasn't just a fluke.

BOOKS

1. BRUCE SPRINGSTEEN, 'Born To Run', £4.95.
 2. ADAM AND THE ANTS, '£1.95 WORDS', £2.95.
 3. DAVID BOWIE IN HIS OWN WORDS, £2.95.
 4. BEATLES IN THEIR OWN WORDS, £2.95.
 5. LENNON IN HIS OWN WORDS, £2.95.
 6. PAUL MCCARTNEY IN HIS OWN WORDS, £2.95.
 7. ROCK FAMILY TREES, £3.95.
 8. MERSEYBEAT, £3.95.
 9. DAVID BOWIE ILLUSTRATED DISCOGRAPHY, £1.95.
 10. LENNON A LEGEND, 80p.
- Compiled By: MUSIC SALES, 78 Newman Street, London W1.

Wendy Wu of the Photos

STAR CHOICE

THE BLANK GENERATION. The Yoshida's. I really liked the because it encapsulated all I ever felt about the punk era. I think Richard Hell is the punk era. I think Richard Hell is the punk era. I think Richard Hell is the punk era.

SPIRAL SCRATCH. The Buzzcocks. This is on a par with early rock 'n' roll for me - it feels like the start of something new and has a very innocent quality. It was also the first rock record I bought.

CABARET. Louis Armstrong. What can you say? Great voice - great jazz club sound.

SOMEWHERE OVER THE RAINBOW. Judy Garland. The Wizard of Oz was the first film I ever saw and it was like a horror movie to me, as a kid, except when Judy Garland sang the song.

WHITE HORSES. Jackie. I used to be mad on horses. It's a nice, dreamy song.

THE ROCKER. Thin Lizzy. I actually mean the B side of this single, it's the lyrics that appeal - the song is about a r-o-u-p starting out, and it's just how every band starts out, getting on with the road crew!

TEENAGE KICKS. The Undertones. This is a great teenage song. It sums it all up. Lots of teenagers think people don't listen to them and the record emphasises that they do have thoughts of their own. An all-time favourite.

ONLY SIXTEEN. Dr Hook. An all-time favourite. I saw Dr Hook do it some great song. I had a really good, young audience to it.

MY WAY. Sid Vicious. He did it his way. Enough said.

AMAGEDDON TIME. Clash. It's just a good reggae sound. I like the Clash and, in my book, this is still their best record.

FILMS

LONDON'S TOP TEN

- 1 (S) STR. CRAZY (Col-EMI-War) Columbia, Odson 1 Westbourne Kensington, Odson 1 Westbourne Gros
- 2 (U) ORDINARY PEOPLE (CIC) Plaza 1, Classic 4 Oxford Street, ABC 2 Bayswater, ABC 1 Fulham Road
- 3 (S) THE LONG GOOD FRIDAY (HandMade Films) Classic 1 Oxford Street, ABC 2 Edgware Road
- 4 (S) COAL MINER'S DAUGHTER ABC 4 Fulham Road
- 5 (S) CLASSIC 2 Oxford Street, ABC 1 Bayswater, ABC 4 Edgware Road, ABC 1 Fulham Road
- 6 (A) PRIVATE BENJAMIN (Col-EMI-War) Classic 2 Oxford Street, Warner West End 4, ABC 3 Edgware Road, ABC 1 Fulham Road
- 7 (S) SPINX (Col-EMI-War) Warner West End 2, ABC 3 Bayswater, ABC 1 Edgware Road, Odson 1 Kensington
- 8 (S) CALIGULA (GTO) Prince Edgware Road, Studio 1
- 9 (S) RAGING BULL (UA) Classic Chiswick, Classic 3 Chiswick, Haymarket, Classic 3 Chiswick, Studio 4 Odson 1 Kensington
- 10 (S) THE MIRROR CRACK'D (Col-EMI-War) ABC 1 Shaftesbury Avenue, ABC 1 Fulham Road, Studio 1
- 11 (S) NINE TO FIVE (20th Fox) Odson Leicester Square

- #### PROVINCIAL TOP FIVE
- 1 PRIVATE BENJAMIN (Col-EMI-War) Classic
 - 2 THE BURMDIA TRIANGLE (Sunn) Classic
 - 3 RAGING BULL (UA) Classic
 - 4 INSEMINOID (Brent Walker)
 - 5 ORDINARY PEOPLE (CIC)
- Compiled By: Screen International



THE DEAT

new single
DROWNING
 c/w
ALL OUT TO GET YOU
 feet 6



UK DISCO

- 1 1 IT'S A LOVE THING, Whispers, Solar 12in
- 2 2 SOUTHERN FREEZE/VERSION, Freeze, Beggars Banquet 12in
- 3 4 CAN YOU HANDLE IT, Sharon Redd, Epic 12in
- 4 3 GET TROUGH/DE KLEER TING/SIPPIN' A KISSIN', Kleer, US Atlantic LP
- 5 5 (SOMEBODY) HELP ME OUT, Bagger And Co, Ensign 12in
- 6 7 INTUITION/TOGETHER WE CAN SHINE, Linx, Chrysalis 12in
- 7 6 CAN YOU FEEL IT, Jacksons, Epic 12in
- 8 11 TIME (REMIX), Light Of The World, Mercury 12in
- 9 8 ALL AMERICAN GIRLS, Sister Sledge, Atlantic 12in
- 10 12 JITTERBUGGIN'/WACK THAT AXE/GOIN' CRAZY, Heatwave, GTO 12in
- 11 10 BY ALL MEANS/DO I HAVE TO?, Alphonse Mouzon, Excalibur 12in
- 12 9 LOVE (IS GONNA BE ON YOUR SIDE), Firefly, Excalibur 12in
- 13 14 MAKE THAT LOVE, Shalamar, Decca 12in
- 14 15 UNDERWATER, Harry Thumann, Decca 12in
- 15 13 TARANTULA WALK, Ray Charles, Ensign 12in
- 16 16 JONES VS. JONES, Cool & The Gang, De-Lite 12in
- 17 20 LOC-IT-UP, Leprechaun, Excalibur 12in
- 18 18 DON'T STOP/DO IT AGAIN, K.I.D., Groove/EMI 12in
- 19 17 BREAD SANDWICHES/JUST CHILLIN' OUT/MASTER ROCKER/FIREBOLT/HUSTLE, Bernard Wright, US Arista GRP LP
- 20 22 FANTASTIC VOYAGE, Lakeside, Solar 12in
- 21 19 LIVING IN THE UK, Shakatak, Polydor 12in
- 22 33 LOVE GAMES, Leeze 42, Polydor 12in
- 23 47 FLYING HIGH/REMIX, Freeze, Beggars Banquet 12in
- 24 28 GROOVE CONTROL, Dynasty, Solar 12in
- 25 31 BODY MUSIC, Strikers, US Prelude 12in
- 26 27 DON'T STOP THE MUSIC, Yarbrough & Peoples, Mercury 12in
- 27 25 DANCE DANCE DANCE/THE JAZZY DANCER, Second Image, Polydor 12in
- 28 38 HIT'N RUN LOVER, Carol Jani, Champagne 12in
- 29 39 LET ME BE THE ONE/KEMO-KIMO/EL BOBO/YOU ARE MY LIFE/FLYING HIGH/ABOUT THE LOVE, Webster Lewis/US Epic LP
- 30 21 SLIDE, Rat Band, DJM 12in
- 31 23 GET YOURSELF TOGETHER, Mystic Touch, Champagne 12in
- 32 24 BURN RUBBER ON ME, Gap Band, Mercury 12in
- 33 26 BON BON VIE, T.S. Monk, Mirage 12in
- 34 29 LATELY, Stevie Wonder, Motown
- 35 30 YOUR PLACE OR MINE? (INSTRUMENTAL), Scratchs Band, Groove/EMI 12in
- 36 40 PERFECT FIT, Jerry Knight, A&M/US LP
- 37 41 AND LOVE GOES ON/FACES, Earth Wind & Fire, CBS 12in
- 38 47 EINSTEIN A GO-GO, Landscape, RCA 12in
- 39 51 GOOD THING GOING, Sugar Minott, RCA 12in
- 40 24 CHILL-OUT, Free Expression, Vanguard 12in
- 41 35 HUMPIN', Gap Band, Mercury 12in
- 42 32 PRAISE/FUNK ME, Marvin Gaye, Motown 12in
- 43 85 RAZZAMATAZZ/THE DUDE/BETCHA WOULDN'T HURT ME, Quincy Jones, US A&M LP
- 44 35 HOW 'BOUT US, Cstampion, CBS
- 45 46 CANDIDATE FOR LOVE, T.S. Monk, Mirage LP
- 46 36 LOVE DANCIN'/IT'S JUST THE WAY I FEEL, Gene Dunlap, Capitol 12in
- 47 35 GORO CITY/HAPPY FEELING, Manu Dibango, Island 12in
- 48 51 SHINE ON/SUNBURN/INTERFERENCE/CHASE THE CLOUDS AWAY, Incognito, Swing LP
- 49 45 TAKING IT TO THE TOP, Spectrum, Smokey 12in
- 50 43 (STRAUT YOUR STUFF) SEXY LADY, Young & Company, Excalibur 12in
- 51 45 GIVE ME YOU LOVE/YOU CAN'T TORN ME AWAY, Sylvia Striplin/Champagne 12in
- 52 54 HIGH TIME, Adrian Baker, Polo 12in
- 53 58 SWAN LAKE/SPIRIT'S SAMBA, Dave Pike, US Muse LP
- 54 54 AI NO CORRIDA, Quincy Jones, A&M 12in
- 55 56 GLOW, Spandau Ballet, Reformation 12in
- 56 57 CAN I TAKE YOU HOME, Mel Sheppard, US TSOB 12in
- 57 75 DON'T KNOW WHAT TO SAY/ROCK CREEK PARK, Blackbyrds, Fantasy 12in
- 58 52 TONIGHT IS THE NIGHT/WHO SAID? Islay Brothers, Epic
- 59 60 SEARCHING TO FIND THE ONE/HAPPY EVER AFTER, Unlimited Touch, US Prelude LP
- 60 44 IMAGINATION/I CAN MAKE IT BETTER/UP ON SOUL TRAIN/CONTINENTAL SHUFFLE, Whispers, Solar LP
- 61 49 ANGEL FACE/R.E.R.B., Shock, RCA 12in
- 62 42 HOWDUZ DISCO? Ami Eglison, US Inner City LP
- 63 78 FRIENDS AGAIN/CAN WE STILL BE FRIENDS, Not James Player, Ultimate 12in
- 64 - FEEL IT, Revelation, US Handshake 12in
- 65 82 IF YOU REALLY WANT ME/DON'T WANT TO SAY GOODBYE/MAKE A MOVE/DOH YOU CAUGHT MY HEART/MUSIC MAKES ME FEEL GOOD, Sister Sledge, Atlantic LP
- 66 63 SOUL, Frankie Valli, MCA 12in
- 67 78 JAMMIN' IN BRAZIL/REACTION SATISFACTION/THIS IS WHAT YOU WANTED, Ser, US Capitol LP
- 68 38 L.A. 14, Breakfast Band, Disc Empire 12in
- 69 39 LOVE NO LONGER HAS A HOLD ON ME (REMIX), Johnny Bristol, Ariola, Hansa 12in
- 70 81 HEAVY LOVE AFFAIR, Marvin Gaye, Motown LP
- 71 74 YOUNG GIRLS/PARTY NIGHT/ONCE HAD YOUR LOVE, Isley Brothers, US T-Neck LP
- 72 58 DAYDREAMIN'/WHISPERS, Cold Fire, US Capitol LP
- 73 52 GRAND PRIZ/DOUBLE STEAL, Fuse, CTI 12in
- 74 72 L.R.J. POP/JUNGLE MUSIC/SHAKE, General Caline II, US Groove Time LP
- 75 73 LATELY, Rudy Grant, Ensign 12
- 76 77 BITS & PIECES III, Various, Canadian Special Disco Mixer 12in
- 77 87 WHEN LOVE CALLS/PRESSURE, Atlantic Starr, US A&M/LP
- 78 - I DIDN'T MEAN TO BREAK YOUR HEART/PUSH, One Way, US MCA LP
- 79 79 MARIPOSA (BUTTERFLY)/SUNSET/CARRABEAN WINTER, Freeze, Beggars Banquet LP
- 80 - FROM THE BEGINNING, Barbara Carroll, US UA LP
- 81 86 OOH SUGA WOODA/THIS FEELIN' (REMIX), Frank Hooker & Positive People, US Panorama LP/12in
- 82 90 FUN, Blass, US Reg City 12in
- 83 76 TONIGHT WE LOVE, Rufus, MCA 12in
- 84 76 HILLS OF KATMANDU, Tants, US Importe/12 LP
- 85 - WIND CHANT, Hanis Simon Group, Japanese Overseas LP
- 86 89 CAN YOU FIND THE TIME/WHIPLASH, Champagn, US Columbia LP
- 87 - IT'S MINE AND YOU DON'T OWN IT, Jerome, DJM 12in promo
- 88 - MI MI AFRICA, Nobuo Yagi, Japanese Invitation LP
- 89 - LOVE MONEY/DOUBLE JOURNEY (REMIXES), Funk Masters/Powerline, Champagne LP
- 90 - YOU'RE SO RIGHT FOR ME, Eastside Connection, US Rampart 12in

CHART FILE

In the last 10 years Dolly Parton has developed into one of country music's top entertainers. Now she can command up to a million dollars for a single week's work. But for the first half of her life Dolly knew nothing but hardship, growing up in Locust Ridge, Tennessee in appalling squalor.

Dolly made quite a name for herself locally strumming her guitar and singing her whimsical little songs but still the poverty remained. The day after graduating from High School Dolly set off for Nashville, the traditional capital of country music, with a sparsely packed pastleboard suitcase and a guitar.

In Nashville Dolly found a dingy bedsit and moved in. Nashville was already bursting at the seams with aspiring country stars and Dolly was just one more. Without food, money, cooker or utensils she was reduced to creating a crude form of soup to eke out her tiny state allowance. The soup consisted of tomato ketchup, relish and mustard mixed with hot water direct from the tap!

Luckily Dolly then landed a 5¢ dollars a week songwriting job with Monument and soon came up with a hit song for Bill Phillips. She took another giant step when she became a regular member of TV star Porter Wagoner's roadshow in 1967. Solo stardom soon followed and now Dolly lives in a million dollar mansion. Even now, she says, the thought of that soup sends a shiver right through her ample frame.



DOLLY PARTON

Army officer, milkman, computer operator and mechanic — just a few of the jobs held by Bill Withers before 'Ain't No Sunshine' gave him his big break in 1971.

Bill was born in Virginia in 1938 and after leaving school he spent nine years in the Army. In 1965 he decided he wanted to be a singer and the next few years saw him in a bewildering variety of jobs whilst his spare time was spent writing songs and singing in local clubs. In 1968 Bill spent over \$2,500 dollars of his own money making demos of his best songs. For nearly two years he hawked the tapes of the sessions around record companies large and small. No luck. So Bill took a job working for Boeing installing toilet seats in 747s! and forgot about the music business. Then Booker T. of MGs fame, heard

a tape of Bill's songs and persuaded Sussex Records to sign him. As a result Bill cut 10 songs for Sussex including 'Ain't No Sunshine' which went on to be a million-seller reaching No 3 in the US chart. Bill's next two singles 'Lean On Me' (No. 1) and 'Use Me' (No. 2), completed a hat-trick of big hits. Though he's made a more than comfortable living from music since, Bill has been absent from the American Top 10 for nine years. But last week Grover Washington Jr's 'Just The Two Of Us', with guest vocals by Bill Withers, surged into the Top 10. And for Bill it's a double triumph because he also wrote the song with William Salter and Ralph MacDonald.

ALAN JONES

Songwords

Attention To Me

Words & Music By: B Findon, M Myers and B Puzey

If I get on up and dance for you
 Scream and shout like a witch
 you-doo.
 Would you give a little bit
 A-ha give a little bit of attention
 to me?
 A ha, if I dress on up in fancy
 clothes
 With a come on smile and a real
 nice pose
 Would you give a little bit
 A ha give a little bit of attention
 to me?
 Yeah, baby, baby

Mm well, I'm tired of getting
 through to you
 It ain't no good 'cos I just can't
 do enough
 Can't do enough
 Mm well, I'm always here when
 you want to play
 But then you walk away when I
 need your love
 I need your love
 I don't wanna be a star attraction
 Just need some action
 So come on baby, can't you see

All I'm asking is for a little
 attention to me
 Yeah yeah yeah

If I walk right up with another
 guy,
 Come on now boy, won't you
 turn your eye
 Would you give a little bit
 A ha give a little bit of attention
 to me?
 O ho yeah! Are you list'ning
 baby?

Attention to me, pay attention to
 me, pay attention,
 I don't wanna be a - yeah, yeah,
 yeah

If I get on up and dance for you
 Scream and shout like a witch
 you-doo, would you give a little
 bit,
 A ha give a little bit of attention
 to me?
 O-oh if I dress on up in fancy
 clothes,
 With a come on smile and a real
 nice pose,
 Would you give a little bit

THE NOLANS



On Epic

A ha give a little bit of attention
 to me
 Attention to me

So won't you give a little bit
 A ha give a little bit of attention
 to
 Attention to me,
 Pay attention to me
 Come on give a little bit
 A ha give a little bit of attention

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Decadent Days

HAZEL O'CONNOR



On Albion

Words and music by Hazel O'Connor

Put on your face, put on your
 clothes,
 Going out dancing pose,
 pose,
 Wind our bodies round and
 round,
 Move to the rhythm of the fave
 rave sounds.

Chorus:
 These are the decadent days,
 These are the decadent ways,
 These are the de, de, de, de,
 de, de, decadent days,
 De, de, de, de, de, de,
 decadent days.

Swing to the left, swing to the
 right,
 Thrust your hips to the
 flashing light.

Whirling durrish here's the
 rule,
 Sweating hot but you stay
 cool.

Repeat Chorus.

The whole room is vibrating,
 With all our bodies shaking,
 But still they're hesitating,
 From nearly taking it, taking it,
 making it, taking it.

Repeat Chorus.

The whole room is vibrating,
 With all our bodies shaking,
 But still they're hesitating,
 From really taking it, taking it,
 making it, taking it.

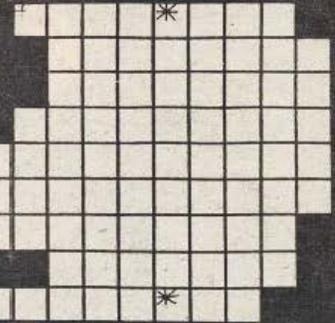
Repeat Chorus.

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PUZZLES

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

POP-A-GRAM



SOLVE the nine cryptic clues and write the answers across the puzzle so that the starred down column spells out the name of a band who rock any town. Remember the clues aren't in the correct order, you have to decide what the right order is.

Strangely enough Katey Emill turns out a hit for Sheena (4,2,4). Small help is really a place for Madness to return from (1,6). Jon's sack contains some brothers who can lead it (8). On the surface, it's just what Phil provides (4,5). Shake the rattle up for Debbie (1). The hat he wears conceals some candle makers (8). Change the red part to something that explodes for a reward (3). That foreign Zane Graced provided a vehicle for the Beat, Specials etc. (5,3). A mixture of sex, who, and it, will tell you what Dirk wears (5,3).

X-WORD



ACROSS

- How you should take Phil (4,5)
- Well dress my cotton socks - a hit (8)
- The name suggests they're in trouble (4,7)
- They were Italy's answer to ELP (1,1,1)
- Absolutely game players (9)
- Richmond the wild cry Mary (4)
- Could this be how The Jam travel round London (5,11)
- Damned hit (4,5)
- Reverend Sir Stevie Dan LP (3)
- Bohemian leader (4)
- An ex-Face (5,4)
- Blondie hit (7)
- What The Specials sent to Rudy (7)
- Stevie Dan saw the glory of The Royal - (4)
- Place your trust in him (4)
- Group that lost cash 1st (4)
- 28 & 24 Down, Judy Tsuka LP (5,3)

DOWN

- What Steve Strange will never do (4,2,4)
- The star's library (9)
- Rise for Slowhand (4)
- Status Quo person (5)
- A hit for 8 Across (2,3,8)
- Trustful for Police (5)
- Neil Young LP (4,6,6)
- 9 & 75A, ambrosia (1,5,3)
- He loves you more than he can say (3,5)
- Kate LP for Richard perhaps (4,5)
- 1978, Chic hit (4,5)
- What Robert Palmer was looking for (5)
- Yes LP (5)
- See 28 Across
- See 9 Down

SOLUTION TO LAST WEEK'S X-WORD

ACROSS: 1 Romeo And Juliet, 2 Can You Feel The Force, 19 Ted Nice To Talk To, 11 Easier, 15 Party, 16 Bryson, 20 New Amsterdam, 22 Rush, 24 Fame, 25 Baggy Trousers, 26 5A Andrius, 27 Telekton.

DOWN: 1 Rock This Town, 2 Mondo Bongo, 3 Joe Cocker, 4 Ticket, 5 So Lonely, 7 Drivers Army, 8 Red No Front, 9 Tragedy, 12 Subs, 14 Another, 17 Drug, 18 Sally, 19 Ruth, 21 Woman, 23 Move.

SOLUTION TO LAST WEEK'S POPAGRAM (in order of puzzle): Kim Weston, Four Tops, Billy Preston, Diana Ross, Mary Wells, Commodores, Stevie Wonder, Edwin Starr.

DOWN: Supremes.

LAST WEEK'S WINNER: George Asplin, 34 Moreton House, Southwark Park Road, London SE16.

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

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

US ALBUMS

- 1 PARADISE THEATER, Styx, A&M
- 2 HINFIDELITY, Rae Speedwagon, Epic
- 3 MOVING PICTURES, Rush, Mercury
- 4 ARC OF A DIVER, Steve Winwood, Island
- 5 WINELIGHT, Grover Washington Jr, Elektra
- 6 DOUBLE FANTASY, John Lennon/Yoko Ono, Geffen
- 7 ZENYATTA MONDATTI, The Police, A&M
- 8 FACE DANCES, The Who, Warner Bros
- 9 ANOTHER TICKET, Eric Clapton, RSO
- 10 THE JAZZ SINGER, Neil Diamond, Capitol
- 11 CRIMES OF PASSION, Pat Benatar, Chrysalis
- 12 AUTOAMERICAN, Blondie, Chrysalis
- 13 DAD LOVES HIS WORK, James Taylor, Columbia
- 14 GUILTY, Barbra Streisand, Columbia
- 15 BACK IN BLACK, AC/DC, Atlantic
- 16 CAPTURED, Journey, Columbia
- 17 SUCKING IN THE SEVENTIES, The Rolling Stones, Atlantic
- 18 GREATEST HITS, Kenny Rogers, Liberty
- 19 CHRISTOPHER CROSS, Christopher Cross
- 20 111, The Gap Band, Mercury
- 21 9 TO 5 AND ODD JOBS, Dolly Parton, RCA
- 22 EVANGELINE, Emmylou Harris, Warner Bros
- 23 THE TWO OF US, Yarbrough and Peoples, Mercury
- 24 CELEBRATE, Kool & The Gang, De-Lite
- 25 LOVERBOY, Loverboy, Columbia
- 26 GAUCHO, Steely Dan, MCA
- 27 THE NATURE OF THE BEAST, April Wine, Capitol
- 28 CHAIN LIGHTNING, Don McLean, RCA
- 29 WILD EYED SOUTHERN BOYS, 28 Special, A&M
- 30 FACE VALUE, Phil Collins, Atlantic
- 31 SOMEBODY OVER THE RAINBOW, Willie Nelson, Columbia
- 32 TO LOVE AGAIN, Diana Ross, Motown
- 33 BEING WITH YOU, Smokey Robinson, Tamla Motown
- 34 BRAND SLAM, The Bay City Rollers, Epic
- 35 IMAGINATION, The Whispers, Solar
- 36 HOTTER THAN JULY, Stevie Wonder, Tamla Motown
- 37 HORIZON, Eddie Rabbit, Elektra
- 38 VOICES, Daryl Hall & John Oates, RCA
- 39 THE TURN OF A FRIENDLY CARD, The Alan Parsons Project, Arista
- 40 SUPER TROUPER, Abba, Atlantic
- 41 FANTASTIC VOYAGE, Lakeside, Solar
- 42 THREE FOR LOVE, Shalamar, RCA
- 43 COCONUT TELEGRAPH, Jimmy Buffett, MCA
- 44 MY LIFE IN THE BUSH OF GHOSTS, Brian Eno & David Byrne, Warner Bros
- 45 BORDERLINE, Ry Cooder, Warner Bros
- 46 RADIO ACTIVE, Pat Travers, Polydor
- 47 MAGIC, Tom Browne, Arista
- 48 LEATHER AND LACE, Waylon & Jessi, RCA
- 49 B.L.T., Robin Trower with Jack Bruce and Bill Lorton, Chrysalis
- 50 GHOST RIDERS, Outlaws, Arista
- 51 INTENSITIES IN 10 CITIES, Ted Nugent, Epic
- 52 FEELS SO RIGHT, Alabama, RCA
- 53 SOMEBODY'S KNOCKIN', Terri Gibbs, MCA
- 54 ALL AMERICAN GIRLS, Sister Sledge, Atlantic
- 55 DIFFICULT TO CURE, Rainbow, Polydor
- 56 JUICE, Juice Newton, Capitol
- 57 THE DUDE, Quincy Jones, A&M
- 58 NOTHIN' MATTERS AND WHAT IF IT DID, John Cougar, Riva
- 59 THE RIVER, Bruce Springsteen, Columbia
- 60 POINT OF ENTRY, Judas Priest, Columbia
- 61 MAKING MOVIES, Dire Straits, Warner Bros
- 62 GREATEST HITS, Door, Elektra
- 63 BOY, U-2, Island
- 64 HOUSE OF MUSIC, T. S. Monk, Atlantic
- 65 SHEENA EASTON, Sheena Easton, EMI-America
- 66 SANDWISTA, The Clash, Epic
- 67 BACK ON THE STREETS, Dennis Hays, MCA
- 68 IN OUR LIFETIME, Marvin Gaye, Motown
- 69 ESCAPE ARTIST, Gasford Jeffreys, Epic
- 70 GREATEST HITS, Ronnie Milsap, RCA
- 71 TRUST, Elvis Costello & The Attractions, Columbia
- 72 ONE MORE SONG, Randy Meisner, Epic
- 73 GUITAR MAN, Elvis Presley, RCA
- 74 NIGHT WALKER, Gino Vannelli, Arista
- 75 VOICES IN THE RAIN, Jos Sampsie, MCA

US SINGLES

- 4 KISS ON MY LIST, Daryl Hall & John Oates, RCA
- 1 RAPTURE, Blondie, Chrysalis
- 3 THE BEST OF TIMES, Styx, A&M
- 2 WOMAN, John Lennon, Geffen
- 7 JUST THE TWO OF US, Grover Washington Jr, Elektra
- 11 MORNING TRAIN, Sheena Easton, EMI-America
- 5 CRYING, Don McLean, Millenium
- 8 WHILE YOU SEE A CHANCE, Steve Winwood, Island
- 9 KEEP ON LOVING YOU, REO Speedwagon, Epic
- 10 DON'T STAND SO CLOSE TO ME, The Police, A&M
- 13 I CAN'T STAND IT, Eric Clapton And His Band, RSO
- 12 ANGEL OF THE MORNING, Juice Newton, Capitol
- 6 HELLO AGAIN, Neil Diamond, Capitol
- 14 BEING WITH YOU, Smokey Robinson, Tamla
- 18 HER TOWN TOO, James Taylor & JD Souther, Columbia
- 16 3 TO 1, Dolly Parton, RCA
- 17 SOMEBODY'S KNOCKING, Terri Gibbs, MCA
- 10 WHAT KIND OF FOOL, Barbra Streisand & Barry Gibb, Columbia
- 19 DON'T STOP THE MUSIC, Yarbrough And Peoples, Mercury
- 20 14 THE WINNER TAKES IT ALL, Abba, Atlantic
- 21 LIVING INSIDE MYSELF, Gino Vannelli, Arista
- 22 JUST BETWEEN YOU AND ME, April Wine, Capitol
- 23 AIN'T EVEN DONE WITH THE NIGHT, John Cougar, Riva
- 27 TAKE IT ON THE RUN, REO Speedwagon, Epic
- 25 TIME OUT OF MIND, Steely Dan, MCA
- 26 TOO MUCH TIME ON MY HANDS, Styx, A&M
- 27 SWEETHEART, Frank & The Knockouts, Millenium
- 25 YOU BETTER YOU BET, The Who, Warner Bros
- 29 IT'S A LOVE THING, The Whispers, Solar
- 30 CELEBRATION, Kool & The Gang, De-Lite
- 31 HOW 'BOUT US, Champaign, Columbia
- 32 I LOVE YOU, Climax Blues Band, Warner Bros
- 37 BETTE DAVIS EYES, Kim Carnes, EMI-America
- 34 SUKIYAKI, A Taste Of Honey, Capitol
- 35 I MISSED AGAIN, Phil Collins, Atlantic
- 36 TURN ME LOOSE, Loverboy, Columbia
- 37 THE PARTY'S OVER, Journey, Columbia
- 38 WATCHING THE WHEELS, John Lennon, Warner Bros
- 39 MISTER SANDMAN, Emmylou Harris, Warner Bros
- 40 ME WITHOUT YOU, Andy Gibb, RSO
- 41 WASN'T THAT A PARTY, The Rovers, Cleveland Inter
- 42 HOLD ON LOOSELY, 38 Special, A&M
- 43 LOVE YOU LIKE I NEVER LOVED BEFORE, John O'Banion, Elektra
- 44 A WOMAN NEEDS LOVE, Ray Parker Jr & Raydio, Arista
- 45 LONELY TOGETHER, Barry Manilow, Arista
- 46 I LOVE A RAINY NIGHT, Eddie Rabbit, Elektra
- 42 PRECIOUS TO ME, Phil Seymour, Boardwalk
- 48 A LITTLE IN LOVE, Cliff Richard, EMI-America
- 49 TREAT ME RIGHT, Pat Benatar, Chrysalis
- 50 HEARTS ON FIRE, Randy Melaner, Epic
- 51 WHO DO YOU THINK YOU'RE FOOLING, Donna Summer, Geffen
- 52 GAMES PEOPLE PLAY, The Alan Parsons Project, Arista
- 57 WHAT ARE WE DOIN' IN LOVE, Dottie West, Liberty
- 54 SAY YOU'LL BE MINE, Christopher Cross, Warner Bros
- 55 LIMELIGHT, Rush, Mercury
- 56 GAMES, Phoebe Snow, Mirage
- 57 RUNNING SCARED, The Fools, EMI-America
- 58 I LOVED 'EM EVERY ONE, T. G. Sheppard, Warner/Curb
- 54 LOVERS AFTER ALL, Melissa Manchester & Peabo Bryson, Arista
- 60 FADE AWAY, Bruce Springsteen, Columbia
- 61 JESSIE'S GIRL, Rick Springfield, RCA
- 62 MEMORIES, Tierra, Boardwalk
- 63 BLESSED ARE THE BELIEVERS, Anne Murray, Capitol
- 64 WALKING ON THIN ICE, Yoko Ono, Warner Bros
- 65 RIGHT AWAY, Hawk, Columbia
- 66 FIND YOUR WAY BACK, Jefferson Starship, RCA
- 67 GUITAR MAN, Elvis Presley, RCA
- 68 - LOVER, Michael Stanley Band, EMI-America
- 69 - SOMEBODY SEND MY BABY HOME, Larry LeBlanc, Capitol
- 70 - SHOTGUN RIDE, Delbert McClintock, Capitol
- 71 - SINCE I DON'T HAVE YOU, Don McLean, Millenium
- 72 - BUT YOU KNOW I LOVE YOU, Dolly Parton, RCA
- 73 80 I AIN'T GONNA STAND FOR IT, Stevie Wonder, Tamla
- 74 - I DON'T NEED YOU, Rupert Holmes, MCA
- 75 81 I HAVE THE SKILL, Sherba, Atlantic

US SOUL

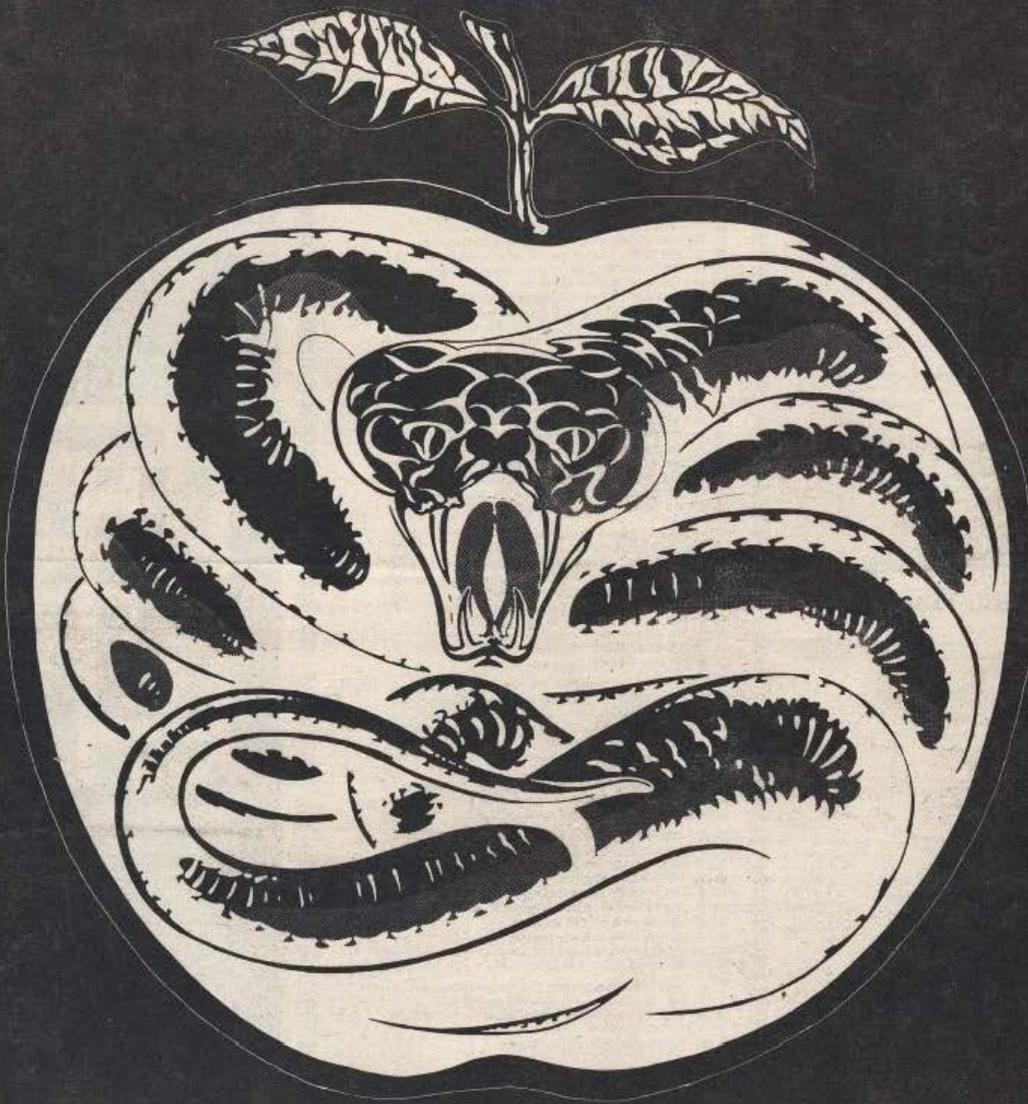
- 1 BEING WITH YOU, Smokey Robinson, Tamla
- 2 IT'S A LOVE THING, Whispers, Solar
- 5 SUKIYAKI, Taste Of Honey, Capitol
- 4 THIGHS HIGH, Tom Browne, Capitol
- 8 JUST THE TWO OF US, Grover Washington Jr, Elektra
- 9 HOW 'BOUT US, Champaign, Columbia
- 7 ALL AMERICAN GIRLS, Sister Sledge, Cotillion
- 13 WHEN LOVE CALLS, Atlantic Starr, A&M
- 8 WATCHING YOU, Steve, Cotillion
- 10 EVERYTHING IS COOL, T-Connection, Capitol
- 11 BON BON VIE, T. S. Monk, Mirage
- 12 TAKE IT TO THE TOP, Kool and the Gang, De-Lite
- 15 AI NO CORRIDA, Quincy Jones, A&M
- 14 - A WOMAN NEEDS LOVE, Ray Parker Jr and Raydio, Arista
- 19 MAGIC MAN, Robert Winters and Fal, Buddah
- 16 PERFECT FIT, Jerry Knight, A&M
- 17 WHAT A FOOL BELIEVES, Aretha Franklin, Arista
- 18 PRAISE, Marvin Gaye, Tamla
- 19 - MAKE THAT MOVE, Shalamar, Solar
- 22 GET TOUGH, Klee, Atlantic

US DISCO

- 1 BREAKING AND ENTERING, Dee Dee Sharp Gamble, PIR
- 2 YOUR LOVE, Linn, Prism
- 4 LAY ALL YOUR LOVE ON ME, Abba, Atlantic
- 8 LOVE IS GONNA BE ON YOUR SIDE, Firefly, Emergency
- 7 GET TOUGH, Kleaser, Atlantic
- 13 BODY MUSIC, Strikers, Prelude
- 7 RAPTURE, Blondie, Chrysalis
- 9 AI NO CORRIDA, Quincy Jones, A&M
- 8 TANTRA - THE DOUBLE ALBUM, Tantra, Importa
- 10 ALL AMERICAN GIRLS, Sister Sledge, Cotillion
- 11 WON'T YOU LET ME BE THE ONE, Michael McGlothy, Airwave
- 12 HEARTBEAT, Taana Gardner, West End
- 13 WALKING ON THIN ICE, Yoko Ono, Geffen
- 14 IT'S A LOVE THING, The Whispers, Solar
- 18 HIT 'N' RUN LOVER, Carol Jiani, Matra
- 15 CAN YOU HANDLE IT, Sharon Redd, Prelude
- 19 SET ME FREE, The Three Degrees, Arista
- 14 SOUL, Frankie Valli, MCA/Curb
- 19 FULL OF FIRE, Shalamar, Solar
- 20 - DON'T STOP, K.I.D., Sam

Whitesnake

NEW ALBUM



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LBG 30327 & CASSETTE

FEATURING THEIR CURRENT SINGLE

DON'T BREAK MY HEART AGAIN

BP 395 (TC)

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22 GLASGOW Apollo (SOLD OUT)

24 NEWCASTLE City Hall (SOLD OUT)

25 NEWCASTLE City Hall (SOLD OUT)

* 26 LEICESTER Granby Halls

* 28 LONDON Hammersmith Odeon

29 LONDON Hammersmith Odeon (SOLD OUT)

30 LONDON Hammersmith Odeon (SOLD OUT)

31 LONDON Hammersmith Odeon (SOLD OUT)

JUNE

* 5 SOUTHAMPTON Gaumont

* 6 ST AUSTELL The Cornwall Coliseum



LIBERTY

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