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# RECORD MIRROR

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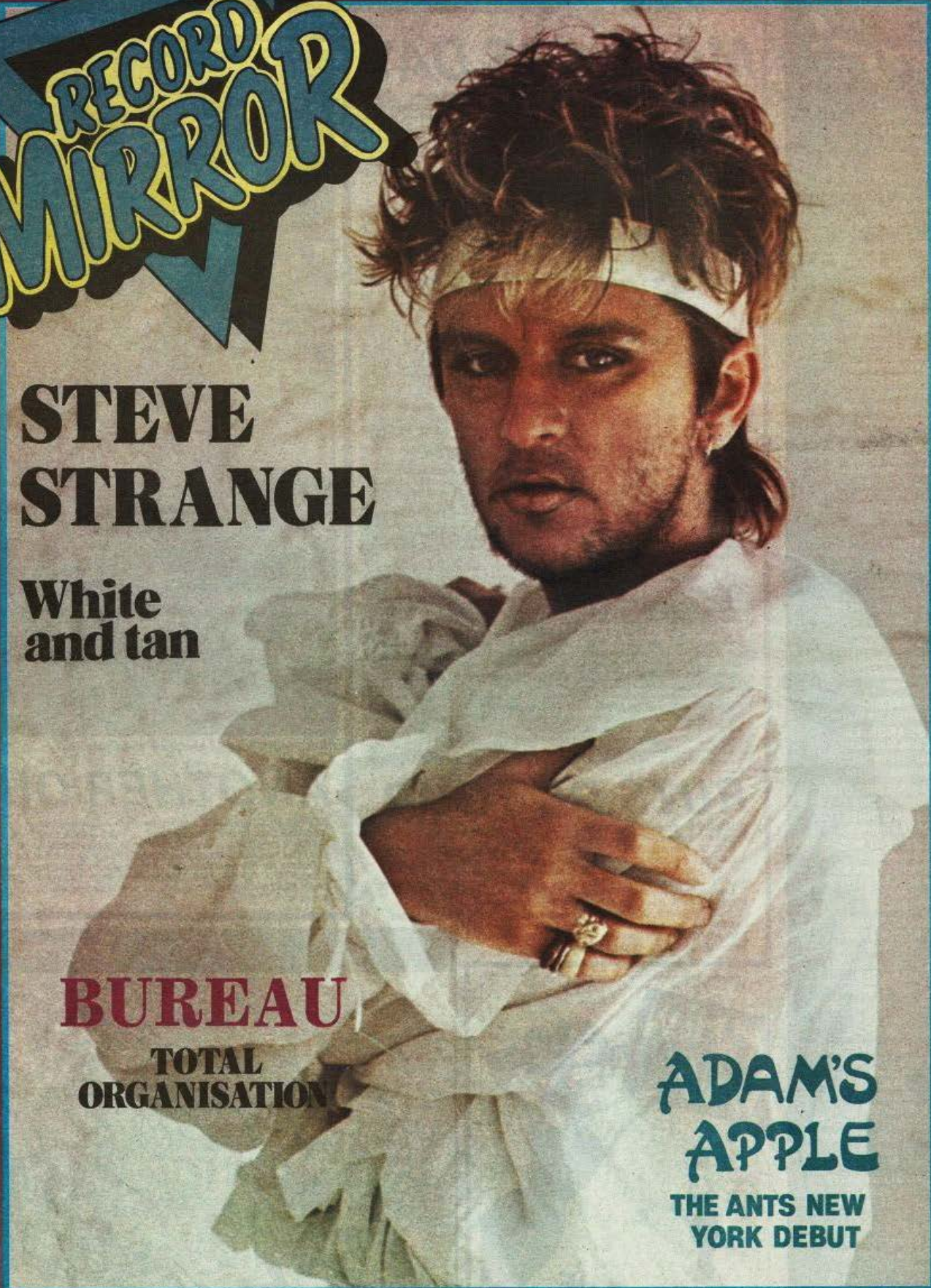
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# MADNESS DAY

MADNESS HAVE been going at it mad. They release a new Mike Barson composition 'Grey Day' backed by 'Memories' and written by Chris Foreman on Friday 17. The single is released in cassette as well as record form and was recorded a month ago just before they began filming their first feature film 'Take It Or Leave It'.

directed by Stiff boss Dave Robinson and to be released in September. Madness leave in a week's time on The Absolutely Madness One Step Beyond Far East Tour which will include gigs in Australia, New Zealand, Japan, two on America's West Coast and one in New York. They'll be back in five weeks, before you can blink.

# ZEP TO SAY YES?

DESPITE OFFICIAL denials, it looks as if Yes have definitely split.

Alan White and Chris Squire are currently recording with former Led Zeppelin member Jimmy Page at a recording studio in Berkshire and it seems likely that the two Yes members and Page will form the basis of a new supergroup.

Record Mirror understands that White and Squire have been dissatisfied with the new look Yes and joined up with Page to record an album and form a new band. They've now been rehearsing for a couple of months but it's not definite that either Robert Plant or John Paul Jones will be joining them. Plant has been playing a number of venues with a new band but it isn't known if this is going to be a long term project.

Both Yes' record company and their management company refused to comment on the split this week: "We've not heard about it," said a spokesman for Atlantic and the Yes Office said: "There is no comment to be made at the moment."

Swanson could not confirm that Page was teaming up with White and Squire, nor could they confirm that Peter Grant, Zeppelin's mentor and manager, would be managing the team. It's thought likely the new band would be launched in American towards the end of the year before dates in Britain and coinciding with an album.

Trevor Horn and Geoff Downes will probably continue as Buggles. When they joined Yes it was still in their contract to record another album as Buggles for Island Records.

Steve Howe's future is unknown, but it's thought that he'll get involved with solo albums and production. A tie up with former Yes members Rick Wakeman and Jon Anderson can't also be ruled out.

The Yes split is thought to be caused by the growing dissatisfaction between Horn and Downes and the rest of the line up. As early as the band's first tour various members of the group objected to Downes' approach and the length of his solo pieces. Horn looked as if he never quite fitted into the line up. Certainly on the British dates he looked uncomfortable and his voice was strained.

The controversial Yes line-up was launched last summer and all members stressed that they were "re-inventing the Yes idea" and that they believed that the partnership would be long term. During the band's British appearances at Hammersmith Odeon, Horn told the audience that Yes were working on a new album but whether this will ever be released is uncertain.

# RUTS DC TOUR

RUTS DC begin their first major British tour later this month, which marks the release of their 'debut' album on May 6.

Ruts DC recently played a couple of shows with the Who, but have not done a full tour since the death of Malcolm Owen last July. The following venues have been confirmed, and more will be added shortly: Manchester Polytechnic April 30, Birmingham Cedar Club May 1, Liverpool Royal Court Theatre 2, Edinburgh Nile Club 3, Middlesbrough Rock Garden 7, Scarborough Penthouse 8, West Runton Pavilion 9, Brighton Jenkinson's 10, Cheltenham 12, London Lyceum 14.

The new album will contain nine new songs including their recent single 'Different View'.



RICK PARFITT: again and again and again

# ANOTHER QUO

STATUS QUO, currently midway through a European tour, have added a second date to the "second leg" of their British tour in May.

They'll be playing a date at London Wembley Arena on May 28, after the two concerts on May 25 and 27 sold out almost immediately.

Tickets for the new date will be available by Postal application only from: FTMO, PO Box 4NB, London, W1A 4NB. Tickets are priced at £4.50, £5.50 or £6.50 and cheques or postal orders should be made payable to FTMO.



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... and Tom Johnston



## SKIDDING ABOUT

THE SKIDS continue their battle to get into the Guinness Book of Records as the band to get through the most drummers by parting company with Mike Bailie.

They are now onto their fourth model, in the shape of ex-Zones man, Kenny Hyslop. Says the debonair Richard Jobson: "Kenny has been working with us on our new single which we're recording in Inverness, but he's not joining the band full time."

Although the band have no plans to play any dates, the man with the granite jaw has been far from idle. You can see Jobson act in a play called 'Demonstration Of Affection' at the London Cockpit Theatre from April 28 to May 2. According to the director, Felicity Trew, the play concerns four characters' attitude to life and each other in an atmosphere of danger and violence, and of Jobson's performance she says: "I was pleasantly surprised at how well he handled the script. I certainly think with the right help and direction he would do well in the acting world."

Although the Skids are directing their energy towards recording the follow-up album to 'The Absolute Game', Jobson has yet another two projects under way. May 1 will see the publication in Europe of his first book of poems under the title 'Man For All Seasons'. This book will also contain several illustrations by Stuart Adamson.

Finally, he will be interviewing a series of celebrities for a top European magazine, the first of these being actor Peter O'Toole.

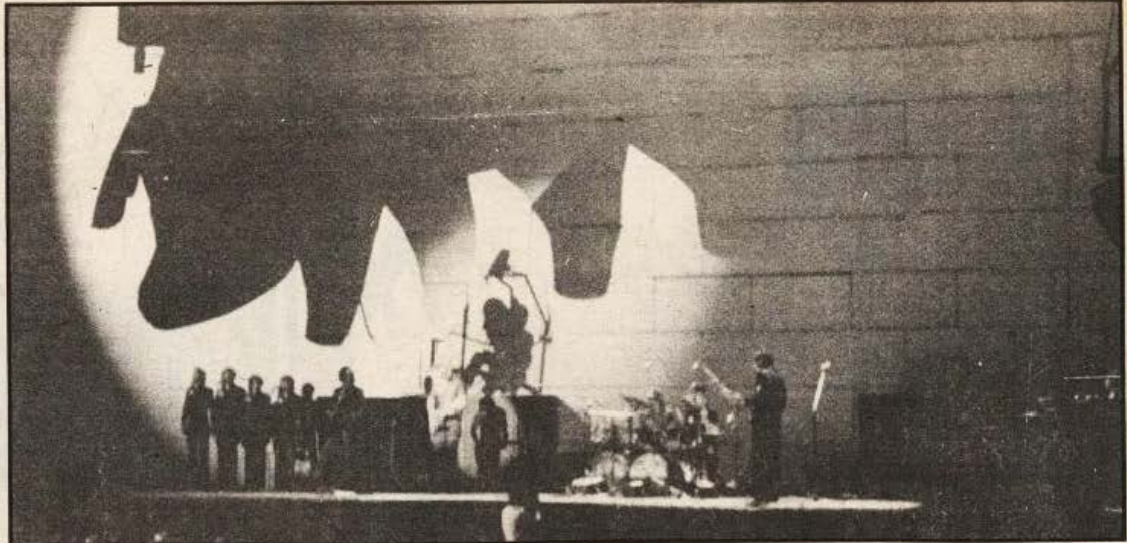


RICHARD JOBSON

## PAULINE PLAYS

PAULINE MURRAY along with the invisible Girls returns from a lengthy tour of Europe to play a series of UK dates, coinciding with the release of her new single.

The band for this tour will consist of Robert Blamire, John Maher, Peter Barratt and Wayne Hussey, and confirmed dates are: Liverpool Royal Court Theatre April 28, Doncaster Gaumont 28, Dundee University May 1, Durham University 2, Middlesbrough Town Hall 3, Manchester Polytechnic 5, Bradford University 6, London Lyceum 7, Leicester Polytechnic 9.



PINK FLOYD: another showing

# WALL 2 ON

## EVEN MONEY FOR FLOYD

A LAST-MINUTE meeting between promoter Harvey Goldsmith and organisers of a major exhibition at London's Earl's Court will decide fate of a second series of Pink Floyd 'wall' concerts in June. For Goldsmith is hoping to slot the Floyd into Earl's Court for last year's week of concerts, and, according to him, "it's a problem of logistics."

FROM RECORD MIRROR, MARCH 28

WELL DON'T say we didn't tell you! Pink Floyd WILL be playing a second series of 'The Wall' concerts at London's Earl's Court in June.

The fate of the concerts has hung in the balance for over a month; with promoter Harvey Goldsmith undergoing a series of "delicate" negotiations with a third party who had already hired the hall for an exhibition and was then forced to cancel.

Now Goldsmith has been given the go ahead, and 'The Wall' (Part Two) will be presented at the arena from June 13 to June 17 inclusive. The same giant wall which was built especially for an American and British tour last year — and then systematically destroyed during each performance — will again be used, and RECORD MIRROR understands that the show will be essentially the same as last year, but with a few "special surprises".

More than 100,000 people saw 'The Wall' last year, and a spokesman for the band told RECORD MIRROR: "We hope that a lot of people who didn't get a chance to see the shows last year will be able to get tickets this time around."

And, as we exclusively predicted, the announcement of the concerts effectively means the end of the 'Floyd To Split' stories . . . for the moment at least. But there will be no new product from the band to tie in with the

concerts, apart from a scheduled solo album from Floyd drummer Nick Mason.

Instead the Floyd will be making a film of 'The Wall', which will eventually surface as a "half cartoon, half live documentary" in the late summer.

RECORD MIRROR understands that a desire to complete the film by the summer was one of the principal reasons for mounting a second series of concerts. Some footage had already been completed after last summer's "season", and can be completed to the Floyd's satisfaction after this June.

### HOW TO BOOK

Tickets priced £7.50 and £8.50 are available now from Pink Floyd, GP Productions PO Box 47L, London W1A 4TL. Send postal orders only (including a 30p booking fee per ticket) crossed and made payable to GP Productions. Don't forget to enclose a SAE with your order and allow four weeks for delivery.

No cheques will be accepted. In the top right hand corner write your name and address in block capitals stating the date on which you want to go and second choice. Tickets are limited to six per person and also mark which day required on the back of the envelope. Applications will be dealt with in strict rotational order.

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"I'm not sure if it's these shoes or the sunburn that's hurting"

# Mind of a boy



"They contributed a great deal to the look which has been associated with the troupe. Now Ariene can take any girl and make her into a Hot Gossip clone -- all you've got to do is look at that new girl Laura to see what I mean."

Although Steve's been offered another film, this time by Lyndall Hobbs -- "though I won't take it because it's not adventurous enough" -- the next priority is the new Visage album.

**W**ORK begins next week, and they hope to have nine tracks with vocals and three instrumentals, one of which will be a rework of the Mahler theme from 'Death In Venice'. Because the assorted members of Visage are involved in their various groups, studio time has to be planned well in advance, and recording has to be finished on schedule to tie in with their other commitments. "That's the main reason Visage don't play any gigs," Steve explains. "We're never in the same place at the same time for very long."

over, into me hair, everything, and it took hours and hours to get it off. I must have used about five bottles of moisturiser!

"But it annoys me the way videos can be messed about. For example, the BBC cut one part out of 'Fade To Grey' because they said it was too violent, when all it involved was my body turning into glass and being shattered. And they've cut a part from 'Mind Of A Toy' as well. Yet look at some of the programmes that get put on the box!"

Aaah! How they suffer in the cause of art! Again Steve agrees. "I just hope that our record sleeves and videos give our fans good value, despite all that. As visuals, I like to think we give them good value. Clothes play an important part in visuals. I design them for the videos, or use a lady called Judith Franklin or Melissa Caplan."

"When I think of videos, I don't want them to date and Melissa's clothes don't, which is a reason I use her a lot. They have a timeless air about them and you'll be able to look at them in a decade and they'll still hold the eye."

**S**TEVE STRANGE -- marionette or mannequin? A painted porcelain pout, an icy glare, an image of the untouchable? Or just human like the rest of us?

For there's such a thing as too much sun, even if you do happen to be Steve Strange; even if people do spend most of their time looking at you.

He hasn't so much got a tan; it's just that, well, he is now an engaging shade of . . . puce. Puce and white, really, because his skin's already flaking off with alarming speed -- curling away like cellophane does when you put a match to it. Yeuch!

Naturally Steve was not afflicted by this condition while enjoying a brief sojourn in his native land. Nah, he was sunning it up in bleedin' Barbados, wasn't he? Went out to the beach the first day he got there and sat in the sun for hours. Didn't feel that hot because there was a nice breeze tickling his body so it came as more than a shock when a few hours later he suddenly felt like Mount Etna just before it erupts.

What I find amazing though is prior to his holiday Steve had been acting in a film over in Germany. On

his return from Barbados he had to go back out there to complete the final day's shooting. And unless the make-up crew used half a ton of white powder I'm not putting much faith in the continuity.

Steve Strange played by himself and a black and white minstrel. Hah! "It wasn't that bad," he grins. "I only had one line to say so the difference won't be that noticeable. The film's only being shown on German television, anyway, so I've gained some acting experience without being thrust in front of too large an audience."

"I do want to get into acting but I've learnt from past mistakes not to dive straight into something without a thought."

It's the first film with music to go on German TV. Talking Heads turned it down and the Human League were apparently desperate for the part as well.

"I think they'd have got it if I had turned it down," Steve says. "In some ways it was a difficult film to make because the director was very insecure. A lot of the script I just wouldn't say because the words he'd written didn't have any meaning. I found this even more surprising because he wasn't ignorant about the music business . . . it was more the fact he was on a constant power trip than anything else. He didn't take advice kindly."

THE plot, which if it were described here in full would sound really complicated, is basically a love story about two singers. Steve Strange plays himself, a successful musician, who is going out with an unknown

Author, model, film star, group leader, friend of royalty, club owner, politician (Steady on -- Ed) . . . and that's only in his spare time. DANIELA SOAVE looks at the made-up world of STEVE STRANGE.

American singer. He is too caught up in his own success to give her any help, and the entire film is taken up with her climb to fame and his attempts to get her back.

"It's maybe not that wonderful a production but I did my best," he says. "I still think if you looked at my part and what I did with it you'd still be impressed with my performance. And besides, we did have control over the songs and choreography."

This in itself has resulted in a new liaison in the shape of Ms Perry Lister, late of Hot Gossip, and choreographer extraordinaire.

"Perry's going to be working out all the choreography and she'll also be singing on the new album," Steve says. "She did 'Fade To Grey' and 'Mind Of A Toy' with me on the German film, and we're going to use her and probably other members of Spoonoo (the breakout group of Hot Gossip) in Visage's next projects."

"I'm really pleased that Perry's working with us, she's really great. No offence meant to Arlene Phillips, but she got a lot of the credit which should have gone to the original members of Hot Gossip."

I very much want to play with Visage but it's very difficult.

"It has its advantages, though. We all get on very well, and being apart keeps us fresh . . . full of ideas coming in from all the different channels."

"We've some new ideas which we'll be putting into practice soon. Not musically, but a way to help people see Visage. I don't want to say too much because people get sick with 'Steve's new look' etc, but it's more than that."

Could it be a more accessible form? Video perhaps?

"I really can't say at present, but yes, I attach a great deal of importance to that medium," Strange admits. "We use Kevin Godley and Lol Creme's video company, and Kev, Lol and I sit down and work out the story line. Videos don't have to cost a fortune before they look good. The one we did for 'Fade To Grey' only cost one and a half grand, and two thirds of that went to the make-up artist!"

Strange shudders involuntarily at the memory. "I tell you, that scene where I had to be blacked out proved to be a real nightmare because that make-up had to go all

**F**OR his own personal wear Steve's collected a whole bunch of new tops. Made from white Indian cotton, they're part of the new range from PX, which Steve is lucky enough to get a month before they'll be on sale to us common shoppers. By the time those of us who can afford them can lay our hands on the new collection, Steve will have changed again.

"I think I'm going to change my image in a drastic way. I want to go more upmarket, in a way which'll shock people. I'll be using a very big Italian designer," he declares.

This probably has a lot to do with the fact that the same Mr Strange recently did some modelling for the Italian 'Vogue' magazine. "I was modelling clothes by Giorgio Armani but I used his women's collection instead. They're very Indian, which is something I like. I picked three outfits and in some of the shots I wore a false moustache."

Back in the mundane world -- modelling, acting and Visage apart -- Steve intends opening a new club, as he feels there's a great need for a 'place' for all the original camp followers to hang out.

"People say to me how could I have a club and still devote as much time to Visage, but I miss the club thing," he says. "To me, getting a good club together is another way of Visage playing; another way of letting people enjoy themselves."

"I really don't know how to tell you my plans without it being taken the wrong way, but . . . I will anyway," he laughs. "This'll sound terrible, but we (Rusty Egan and I)

CONTINUED PAGE 6

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# Mind of a boy

## FROM PAGE 4

want to open a club for friends — very exclusive. It's simply that since club — going became fashionable, there's nowhere for the 'originals' to go.

You mean people have been copying you, and now you can't tell the difference anymore?

"No, I don't think we've been robbed, but there's more to it than dressing up and going out. It's to do with people and so on, also. People being creative — artists, dress designers, photographers, and so on. Then there's the music side. All those people who were there at the beginning can't go out now, there's nowhere for them to go."

The new club, it transpires, will be run by two people — Steve and Rusty already have the people in mind — and will be called The People's Palace. Several nights will be set aside exclusively for friends, the remaining few open to all and sundry. The non-originals, Steve might call them.

But enough of this snobbishness, even if it does make the man. What of the other projects, the many other proverbial pies which Mr Strange has a finger or two in? Would he, for instance, be into seeing clothes with his label on them? (Shades of Gloria Vanderbilt here).

"Oh no!" he exclaims, obviously shocked. "I would never put my name to clothes, ever. If each item was an original, maybe, but the thought of being mass produced! No!"



"Like the puce shade?"

Surely his originality diminished the moment copyists started wearing the Steve Strange or New Romantics look, though?

"Well, I like to think people have enough creativity to do it differently," he says. "It's odd for me because half the time I don't think I have records in the charts and people are watching my every move. The only reason I change is

because I'm bored, and the only time people look at me is when they phone me up for photographs of 'the latest look' or whatever.

“ GET a bit upset when people look at me and think: 'Look at that Steve Strange, who does he think he is, the stupid git?' " One example was when Rusty

and I went up to Pip's Club in Manchester with Shock, and 1,000 people turned up because they heard I was coming. I got very nervous if a lot of people are watching me, and it looks as though I'm on my high horse, playing lord of the manor.

"It's not that at all — I just get very self-conscious. Somebody'll come up to me and I won't be able to think what to talk to them about, other than saying hello, how are you?"

But not self-conscious enough not to consider putting a book together. How's the one Polaroid commissioned him to do?

"Oh, that! Well it's ground to a halt for the moment. Polaroid gave me a camera to take snaps of my life for a year, and it's broken down three times already. I got it back from them just before I went to Barbados, and when I got there I discovered they hadn't touched it.

"So there I was surrounded by beautiful sights and no camera to snap them with! It's a shame really, because I had six months of pictures and now I've got four months of blank space.

"It looked really good, too," he says. "It wasn't solely pictures I'd taken, but cartoons from magazines from places I'd been when I was taking the shots, stuff from the States' 'Fetish Times' for example. I don't know what'll happen with that now. Shelved for the moment I should think.

"But I can't see me writing a book because I simply don't have time. With me being the spokesman for Visage the record company tends to think I'm a robot, up at eight to do interviews. I'm a night person and I like to go out to clubs wherever I am, even when I should be sleeping so by the time I've finished

socialising, writing songs and doing interviews there's little time to think about writing books."

At this point we paused to take pictures, before the light failed. The house which Steve occupies with one other person is a bit of a palace itself. Nestled in Kensington, its five floors contain beautiful Persian carpets, invaluable Russian loths, original paintings, enough rare and precious books to fill a library, to say nothing of the many different periods of well-crafted furniture which occupies the vast area.

Are you rich, Steve? A pause. I'm sure if he hadn't been an engaging shade of puce anyway he's have blushed.

"Me? Rich?" he reels back. "No, I'm not rich. There's money coming in all the time, I'd be lying if I denied that, but there's none in the bank."

"The holiday was by luck — a friend lent me his house. This house is by luck — a friend lets me live here while he decides whether to sell it. A lot of my life is dictated by luck.

"But people can't say I've not done anything," he continues. "I've always been doing something. I've always had enough suss. I used to go round record companies and say I was a DJ so they'd give me records. Then I'd flog them up the road."

"You can't say I haven't earned my position. Obviously I get a few rude remarks about the way I dress but on the whole people take me seriously. Though there was one bloke recently who said to me: 'Cor mate, you're not on stage now'."

"I turned round and said to him, 'My dear, I'm on stage 24 hours a day'. And I am..."

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# Industrious Landscape

FROM A whisper to a scream. From a jazz-funk band to a being at the forefront of the electro-funk movement, the futurists, the new romantics, the cult with no name or whatever handle the market can accommodate. From the Tea Rooms of Mars ... to the Hell Holes of Uranus.

All of these journeys indicate the drastic shift from the Landscape I saw in the bar of the Central London Polytechnic four years ago (playing an intricate form of dance music) to the techno wonders that currently parade on your TV screens.

They were a band originally lumped into the jazz scene, probably because jazz aficionados would be more willing to accept the outfits experimentation.

But, claims Lyricon player John Walters, who carries the main theme of 'Einstein A Go Go': "We were always more interested in telling stories with our music and creating atmospheres and we strove to find newer ways of relating the tales. We

"The present movement isn't about a style of music, it's about a state of mind. It means this movement that's happening now is going to be a lot more powerful and for a lot longer than other fashion in music has been.

"It's a very positive way of looking at the future and attitudes to leisure time, taking the initiative and doing rather than shying away from things. The fans of bands like Visage, Spandau Ballet and Ultravox actually want something new. They want to be stimulated and it makes London a very healthy and exciting scene."

But hasn't your use of electronics negated the grounding you've had in jazz, particularly with reference to Richard Burgess' drumming?



A bleak Landscape

tended to shy away from vocals because it was such an obvious thing and we were trying to stay outside the rock treadmill since rock was so staid. We came to realise that vocals could fill in the missing pictures in the stories."

Despite the jazz associations the band embraced the possibilities of electronics and computers and didn't see it as being anti the concept of Landscape. "Landscape is a state of change", claims John.

It's because of that high technical standard that it becomes a starting point," he says. "It's possible to convey to a computer everything I can do technically, and anything I can do expressively in terms of dynamics, and then go way beyond my physiological technical abilities." (You don't say — Ed).

"A computer can do the standard dance beat admirably for hours and that leaves me free to do the more interesting things. It keeps my mind

alive because I can use my creativity in a more practical way instead of tying it up in a mindless task," he explains.

"That will be the computer's role in society. Taking away the drudgery, the boring aspects of life, and allowing us to fulfil ourselves and express ourselves as individuals."

Landscape did in fact make the first electro-disco 12 inch specifically for the Blitz kids called 'European Man', and appeared to be a clear year or more ahead of the market. So no hard feelings, huh?

"We deliberately held up the album 'From The Tea Rooms Of Mars ... To The Hell Holes Of Uranus' because we felt that the kind of changes that are happening now were imminent last year," says Richard. "I was involved with the Spandau Ballet album and as I used to teach Rusty Egan drums I could see that Visage and Ultravox were going to happen."

"I knew our album was a little more unusual and I thought we could benefit if everybody had had chart success first ..."

MIKE GARDNER

## ONE LINERS ...

THIS WEEK we proudly bring you the latest on matters of the screen, big and small. First off, Japan manager Simon Napier Bell has bought the film rights to the biography of one-time Who manager Kii Lambert, who died earlier this week. The ensuing movie is expected to "document the swinging sixties" ... those flipping about at the premier of Wings' thoughtfully titled "Rockshow" flick included Steve's Strange, Harley and Winwood, Jimmy Bain, Tony James (who's rehearsing with a new band), Gary Glitter and noble companion, Mick Tucker of Sweet and the bloke who plays Trevor 'Eddie Shoestring' Ere ... all a bit low-rent when compared to the turn-out for 'Popeye's' premiere, which included Roddy Llewellyn, Hot Gossip, Shelley Duvall, Lulu and the Emmanuels, designer-to-be of The Frock ... generic "futurists" Landscape making a video with the assistance of Pamela Stephenson, who appeared looking very Swanky Modes on Last week's "Friday Night, Saturday Morning".

Bell's new LP to be called 'Wha'pen', believed by our cultural affairs expert to be an ethnic greeting akin to "now are things with you, old chap?" ... Jonathan Richmond pinning 'cos his friend Hazel O'Connor didn't cross paths with him on her latest US trek ... Fire Engines and Restricted Code drew a multitude of mini-celebs to Tuesday's Embassy Club appearance, to wit: the Au Pairs, Tear-drops's Julian Cope, Wahi Heat's Pete Wylie, Rusty Egan, Paul Cook, John Peel, Perry Haines, Michael des Barres, the Blondies, Delta Five's Julz, Ramona Mo-dette, Gang of Four's Hugo and sundry A&R persons ... Brian Setzer, baby-faced blond Stray Cat, to be found celebratin' his 32nd birthday in gay Paree ... Heaven 17's next 45 to be 'I'm Your Money', backed with a Buzzcocks number called 'Am Everything' ... Siouxsie and co. in studios with Police-man Nigel Gray at the controls ... Clashist Topper Headon turned to drugs for energy and relief ... Horseferry Road Court was told last week — this



BRIAN SETZER: cleans his fingernails

feeble excuse seemed to go down OK with their honours, who said they did not wish to impose a sentence on the drummer that would interfere with his world tour. The drugs concerned were cocaine and traces of heroin contained in 81 mgs of white powder ... West London's Tabernacle venue now the home of a 'Dub Club' on Wednesday nights, charging 75p admission to members and £1 to guests: David Thomas of Pere Ubu will be appearing in person there this week ... this week's press pin-ups those fabulous Belle Stars said to have inked wid Still ... XTC unhappy and short of bromelia (dat's readies to you) in the USA: this sad state of affairs brought about by the dire straits their US label, RSO, find themselves in ... charity soccer foot (harhar) at Stamford Bridge on 10 May — put it in your diary — when the Goldiggers hold their annual 8-side tournament. Those fielding teams include Cozy Powell, Lambretta, bunny girls and Hot Gossip ... pioneering electronica experts Cabaret Voltaire have been approached to record an LP with Yellow Magic's Hideto Sasaki and a single with Heaven 17 (them again?) ... teenage prodigies Aztec Camera rumoured to be planning first London gig with fellow-Picts Orange Juice at the Sundown ... New Order also whispered to be playing the capital soon ... latest US imports to hit Blighty's shores are Freddie Frog and the BMT's a street-corner acapella band according to our Colonial Fads correspondent ... Alan Paul of Manhattan Transfer to wed a former Miss England in four ceremonies: two in LA, one in the UK and one in Japan ... speaking of whom, Arias are about to release 'Life in Tokyo', an old stage fave by the slyph-like ones recorded before they signed to Virgin ... Slade soon to celebrate their 15th anniversary ... Skids have at last announced the sacking of drummer and token nice guy Mike Bailie, with took place weeks ago. Russell Webb's fellow ex-Zone Kenny Hyslop takes over the hotseat on a temporary basis (at least they're telling this one that he's a temp!) while they record their new single with Bill Nelson producing ... Steve Hillage stages desperate bid for Pictop credibility: the veg-loving one will produce Positive Noise, Cuban Heels and 'tis said, Simple Minds ... oldish heart-throb Sing to star in BBC production 'Artemis 81' with Hywel Bennett ... incredibly old Charlie Watts, Jack Bruce, Alexis Korner all played the Seven Dials Club, Covent Garden, last week ... Bunnyman Will Sergeant Very Excited at spotting his hero Tom Verlaine while in NYC: "he's taller than I expected", mused a star-struck Willum ... the girl who plays Alison Cottrell in Crossie is a Restricted Cod fan! Now there's not a lot of people know that ... that's all for now, we're off to queue for Moody Blues tickets for the end-of-tour appearance at the Albert Hall. And if you'll believe that, you'll probably have believed the rest of this column.



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# ANT MANIA

**ANTMANIA HIT** New York this week, as Adam and the Ants played their first US gig at the Ritz club.

And like Beatlemania before it, ended in scenes of neat riot with the streets choked with fans and police trying to keep order. "This is the nuttiest thing we've had here in years," said on hardened NY cop.

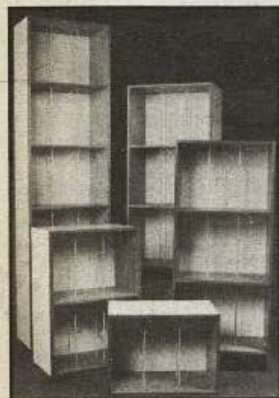
The main problem was that every figger in New York was on the guest list. In fact the guest list queue was even longer than that for ticket holders. Only the Who's Pete Townshend managed the short walk from his limo . . . and straight into the club without any aggravation.

There was as much action and entertainment outside "on the street" as there was on stage with the Ants. The Big Apple hoi polloi — a transatlantic equivalent of London's Blitz Kids — were out in full force.

Pretty things and not - so - pretty things all bent on glory by association, were milling around in fur'n'feathers and leather and war paint.

Temper finally frayed when the guest list was closed at midnight, with the club full to capacity. For a delighted Adam it was a debut with shove and a shout rather than a whisper.

**SIMON 'OUR MAN IN NY' TEBBUTT**



## Well stacked

THERE COMES a point in every record collector's life when the question of where to stack the bleeding things becomes quite a problem. Now Arjay Interiors of 54 Lower Marsh Lane, Kingston, Surrey have designed a particularly sturdy range of LP storage units. Coming in five different sizes holding from 120 to 600 LPs, they cost from £34.50 to £73.60. When you consider they'll preserve the life of your record collection and save them from warping, it's not too high a price to pay.

## FLYING START

Jo Dietrich tackles SARAH DOUGLAS who plays the part of Ursa, one of the super villains in Superman II. The villain wins.

SARAH DOUGLAS flew into town recently, courtesy of Warner Brothers, for a heady round of interviews, photo sessions and lunches to promote her new film; in case you've just got back from Mars we're talking about Superman II in which Sarah plays the deadly Ursa, one of the trio of super-villains exiled from Krypton who give Superman a hard time.

Combined with the promotion of the film as a whole Sarah is conducting her own campaign of personal propaganda as a result of the image the black-clad Ursa has saddled her with. Although I didn't expect to be confronted with an aggressive, raven-haired hargy I was more than pleasantly surprised to find the real Ms. Douglas a bouncy, boisterous brunette with a nice line in self-mockery and an attractive, down-to-earth sense of humour. Tall, 28 and terribly English, she charges through my carefully constructed interview like a bull in a

china shop, scattering preconceptions left, right and centre and flinging professional anecdotes at me like the embryonic star she most certainly is.

Apart from appearing in several TV series and bit parts in a plethora of forgotten films (I think vampire on the left in Dracula and that kind of thing), her most notable work before Superman was as Lady Charlotte Cunningham St Clair in The People That Time Forgot and the battered wife in the socially-concerned exploitation movie, The Brute, which, like a fool, I tell her I've just seen.

"You didn't! Jesus Christ that is awful! I made that when I was 21 and I suppose it's always going to haunt me. That is a classic example of left breast acting, right? I thought if they don't see full frontal it's not rude. It was the most ghastly experience of my life, doing that film, and now the swines have brought it out. Plus it's hot video dear . . ."

That's showbiz. Having made The Brute in 20 days, with the scars to prove it, she then joined Dana Gillespie and Doug McClure for The People That Time Forgot, deliberately choosing the unsexy part of Lady Charlotte.

"The only point of doing that was that after The Brute I thought I'd never get another job again. I thought I'd never get a children's film or anything nice. But of course it made not the least bit of difference. So while I was doing that, Dana was testing for Superman, as was everybody else in the world except me; I was still merrily fighting off dinosaurs. And I think they came to me about three months after they'd started seeing people — they must have seen about 600 I suppose — I had eight interviews arranged. Eight times I rushed from Pinewood to Shepperton; eight times the cool, hip Mr Richard Donner was too busy to see me and I got more and more obnoxious about this because I was actually working.

"Anyway, I went for the last time and Donner kept me waiting for 20 minutes and by the time he came through the door I had worked myself into such a frenzy with my dark, dashing, fierce, flashing eyes, you know the whole bit, because I was really pissed off at him and told him so . . ."

And it was that bottled-up fury that Donner wanted for the role of Ursa — the rest, as they say, is history.

everything right. "It didn't make any difference at all, but what I found extraordinary was that out of Lester came a much, much funnier film. For instance, when I throw the manhole cover as a frisbee I came on the set and Lester said: 'right. You whip up the manhole cover, you flick the bit of wood, it flips up, you catch it, you throw it and you hit Superman.' And I thought 'shit, that sounds a bit difficult.'"

"So I did it, remarkably for me, and afterwards there was like a little ripple from the crew and they said that for two hours they'd been trying to figure out how the hell I was going to do it. But Lester made me do it. Plus Donner didn't think that all the characters from Krypton should have any feelings. So I was asexual for a start but it was Lester who encouraged us to communicate and to have some contact.

"He also got my costume from Superman I redesigned so I actually had a shape, a cleavage. I said Ursa should be sexy — she should get all the dads and the mums and the kids and the goats going you know? And it seems to have worked, from the letters I'm getting . . ."

Before you reach for your pad and biro lads, I'd better warn you she is lying the knot with her bloke Richard in a couple of weeks, though it's doubtful that she'll settle down for a life of domestic bliss, despite her claim that she likes nothing more than to "potter about in the garden"



Having worked with Donner on Superman I and part of II she was faintly relieved when Richard Lester took over the director's chair for the second as she and Donner had never really hit it off, though the change affected everyone as the two men are as different as chalk and cheese, professionally and personally. The laid-back, easy-going, time-consuming approach of Donner gave way to Lester's regimented precision to the chagrin of most of the cast, though Sarah confesses to feeling sorry for him and did her best to do

of her London flat. Sarah Douglas is going to be a star, whether she wants to or not, but watching her across the table as she lounges clad in soft grey leather, like a dangerously playful cat, I'm convinced that her ability to succeed is easily matched by her desire to do so. She finished her coffee, preparing to go on to the next interview, and as she ran a hand through her hair I noticed that her ears were pointed. It just seemed so perfect, really. JO DIETRICH

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AGFA Iso Super	£26.19	AGFA PHS200 19" x 2075" (Phono)	£24.45
AGFA Iso Super	£26.44	AGFA PHS200 19" x 2100" (Phono)	£24.70
AGFA Iso Super	£26.69	AGFA PHS200 19" x 2125" (Phono)	£24.95
AGFA Iso Super	£26.94	AGFA PHS200 19" x 2150" (Phono)	£25.20
AGFA Iso Super	£27.19	AGFA PHS200 19" x 2175" (Phono)	£25.45
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AGFA Iso Super	£29.94	AGFA PHS200 19" x 2450" (Phono)	£28.20
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AGFA Iso Super	£31.94	AGFA PHS200 19" x 2650" (Phono)	£30.20
AGFA Iso Super	£32.19	AGFA PHS200 19" x 2675" (Phono)	£30.45
AGFA Iso Super	£32.44	AGFA PHS200 19" x 2700" (Phono)	£30.70
AGFA Iso Super	£32.69	AGFA PHS200 19" x 2725" (Phono)	£30.95
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AGFA Iso Super	£33.69	AGFA PHS200 19" x 2825" (Phono)	£31.95
AGFA Iso Super	£33.94	AGFA PHS200 19" x 2850" (Phono)	£32.20
AGFA Iso Super	£34.19	AGFA PHS200 19" x 2875" (Phono)	£32.45
AGFA Iso Super	£34.44	AGFA PHS200 19" x 2900" (Phono)	£32.70
AGFA Iso Super	£34.69	AGFA PHS200 19" x 2925" (Phono)	£32.95
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AGFA Iso Super	£36.69	AGFA PHS200 19" x 3125" (Phono)	£34.95
AGFA Iso Super	£36.94	AGFA PHS200 19" x 3150" (Phono)	£35.20
AGFA Iso Super	£37.19	AGFA PHS200 19" x 3175" (Phono)	£35.45
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At the premiere, left to right: Earl of Snowdon, Linda McCartney, Snowdon's missus and Paul McCartney

**M**ACCA'S VINTAGE newsreel 'Rockshow' brought the star crowds out last week, when it was given a charity premiere at the London Dominion.

McCartney and his missus were rushed upstairs to the circle with more security men than Ronald Reagan, passing a galaxy of flashing Instamatic bulbs en route. Other guests included Steve Strange (and his big nose), Phil Lynott, Mike Oldfield, Roxy Music's Andy McKay — and a whole bunch of nobodies trying to be somebodies.

The one hour 40 minute film is made up entirely of concert sequences from a gig in Seattle way back in 1976 and features Jimmy McCullough (who's since departed to that great concert hall in the sky) and Joe English (whatever happened to him?). Linda misses notes all over the place, Paulie's voice cracks up during 'Baby I'm Amazed' and Denny Laine wiggles around like a beached fish.

About £6,000 was raised from the premiere and the money will go towards Lord Snowdon's award scheme for physically handicapped students. Now, Paulie, what about a tour? **ROBIN SMITH**



## A CUT ABOVE THE REST

**A**NOTHER SCOTTISH group? I hear you exclaim. Yes — but before you rush off to start a Hadrian's Wall renovation fund, bend an ear towards the 'Scars' new single, 'All About You'. A light, airy pop song currently garnering that coveted daytime alplay, it provides an attractive if a typical trailer for 'Author! Author!', their first LP.

Prior to Author's mid-April release on Charisma's Pre label and their tour with Pauline Murray, the Scars are off to play in Europe for two weeks; their very first taste of Abroad. Not that they are novices, mind you. Though scarcely out of their teens, they've been together for three years, have toured with the Human League and the Banshees and released "a couple of naff singles" on Fast Product. They don't resent the more rapid rise to acclaim of some of their compatriots, however.

"The amount of work you do doesn't count," says the soft-spoken Paul Research, their guitarist. "I've always thought that if you weren't delivering, you should move over and let fresh people move in. The reason we've stuck if so long is that we believe what we're doing is worthwhile, valid, enterprising and innovative." Fwew!

Two of them (John Mackie, bass player, and Chik, a drummer determined that the "strong silent

sticksman" image must be chattered into oblivion) are Alex Harvey fans — all four seldom agree on anything — and in their earlier days they used to perform 'Next' live.

On the subject of covers: "On the cassette of the album, we do 'Silver Dream Racer' by David Essex; we'll let you hear it later. It's an experience."

This from singer Robert (Bobby) King, who is to express deep hurt later when I inform him that his fragile good looks don't make for good 'Jackie' material.

They'd like to be in 'Jackie', just as they'd like to be in the Top 10. One can be candid about that sort of ambition nowadays, of course, and they are. They enthuse about the thrill of hearing yourself on the radio. Some, but not all, of them enthuse about moving down to Sin City in order to play lots of London dates.

The first of these will be the Moonlight Club on April 29, followed by the Lyceum with La Murray on May 10. In the mean time, they're doing all they can to promote single sales...

"I went to buy the new U2 single, but it's not out yet," says Paul. "I asked if they'd got the Scars' single, and the boy slapped it on the counter and said 'One pound 10' and... I bought it!"

"And then I came back to Pre and they said: 'the Megastore'." You might at least have bought it at a chart return shop." **SUNIE**

# Ted Nugent **LIVE** 'Intensities' In 10 Cities

The live album from last year's killer tour is out now. Featuring 10 tracks by Ted Nugent, the outrageous king of heavy metal.

'Intensities  
In 10 Cities'

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including  
'Put Up Or Shut Up'  
'My Love Is Like A  
Tire Iron'  
'I Am A Predator'  
'The TNT Overture'



# D-I-Y LOANS

A GROUP of people in our youth club have been thinking of getting our own record together and selling it for some time now, and have heard there is some kind of government scheme which can give you a loan to do this kind of project. Any ideas on where we can get in touch?  
Jane, Sussex

● Ask your club leader or youth worker to contact the Make-It-Yourself scheme, c/o Inter-Action, Centre, Talacre Open Space, 15 Wilkin Street, London NW5 3NG. (Tel: 01-287 9421).  
Backed by a grant from the Department Of Education And Science, for the past two years Inter-Action have offered practical advice, direction and support to groups of people in youth clubs, unemployment projects, schools and related areas, who want to bring out their own record; put a fanzine together; design and make badges and T-shirts; or take on a similar business venture, from the initial idea to the finished saleable product.

For instance, a team in a Thurrock youth club arranged the pressing and sales of The Warriors 10-inch 'Don't Let It Show', and, in Sheffield, kidz at Earl Marshall School saw production, pressing and marketing of their single 'Dreamland' through from start to finish.

To qualify initially, you'll need the backing of a teacher, youth club leader or worker who's willing to be with the enterprise from start to finish, and before you can even bring-up the possibility of applying for a possible interest-free loan of £600, (which has to be paid back eventually), you must have a practical and workable plan of action in mind.

Inter-Action staff can help at initial discussions and provide

constructive help, support and information during planning, production and marketing stages. Help can also offer information on do-it-yourself recording — how to start, where to go. Get in touch.

## HEARTBROKEN

I'm 14 years old and gay. It all started last September when my friend and I started a play fight. One thing led to another and we had sex. After that time was heaven for a while. We went to each others houses and had sex almost every night.

But since the beginning of March, he's stopped seeing me. I've tried to get everything back to normal, but he won't come out with me when I ask. He's friendly with another boy who's also interested in science and I'm sure his new friend isn't gay, but they seem to do everything together.

Now I feel heartbroken and cry all the time, but can't talk to anyone about it. It would shatter my life if my parents find out I'm gay.  
Tim, Midlands

● Don't rush to label yourself. It's a fact that some people, boys and

girls, experience strong feelings of affection towards friends of the same sex, and experiment with sexual games out of sheer curiosity. Most boys, often more interested in sex at an earlier age than girls, have tried-out some kind of physical horseplay with masturbation as part of the game. It's all part of exploring and growing-up. You're feeling the backlash because you're emotionally involved with your friend, but there's no reason to feel guilty or ashamed. What you've experienced shows that you're capable of relating to another person, someone you care about, and enjoying it. That's healthy. You've learned a lot.

Many boys who've explored in this way, and felt the same kind of attachment, later find they're really more attracted to girls. Others find that deep-down they're homosexual, emotionally and sexually attracted to other guys. Both are equally valid ways of being, and sexual preference is only one aspect, not the be all and end all, of any individual. For you, it's too early to tell. Don't jump to conclusions before you've lived a few more years and given yourself a chance to test-out how you feel.

Your friend may have stopped seeing you because he's equally frightened about the sexual element. He probably cares a lot about you too, but found the easiest way to handle the situation was to opt out and forget it ever happened. That's his way of coping.

## BACK TO UNIVERSITY

SINCE LEAVING school with three good 'A' levels a year ago I've been unemployed and have decided that what I'd really like to do is take a further course at university. How can I get hold of the directory listing courses? How do I apply now I've left school?  
Tom, Bradford

● Easy. The tome you need is the UCFA Handbook which should be available in your nearest reference library. If not, write for an application form, explanatory details and free handbook to Universities Central On Admissions, PO Box 28, Cheltenham, Gloucester GL15 1H7. The UCFA Handbook lists all first degree courses available at universities throughout the UK. Include a large stamped addressed envelope when you write.

In time, if you share the same interests and have a lot in common, apart from sex, you'll be friends again. Let things take their own course and don't push him. There'll be other people both at school and outside school you can go around with if the rift in your friendship doesn't mend for a while. Growing up hurts.

● Gay teenagers who want to contact others can write to Rose Robertson, Parents Enquiry, 16 Honley Road, Catford, London SE8. Parents Enquiry offers helpful advice and information to parents and will also put teenagers who want to write to each other in touch, in confidence, as penfriends.

## CB RADIO

RECENTLY, I'VE noticed Citizens' Band radio kits in the shops and like the idea of having one of these radios in my car, but have heard it's illegal. Is Citizens' Band likely to happen in the UK, the same as in America?

Also, I'd like to join some kind of organisation fighting to legalise CB as I think it's a good idea, and hardly likely to bring the country grinding to a halt.  
Harry, Reading.

● Citizens' Band Radio, the facility of having an open radio communication line in your car or vehicle, enabling drivers and truckers alike to make life on the road more interesting with conversation, has existed in the States for over 30 years. It's especially useful for trucks covering long boring distances to keep in touch with each other and locate their eventual destination.

But, in spite of pressure from the growing number of British enthusiasts and supporters, the UK government has been slow to follow the lead of other European countries and America and legalise. Currently it isn't illegal to own CB sets smuggled into the UK, but transmission on AM frequencies currently used is against the law and subject to a £400 fine or three month prison sentence for the first offence.

The Government argues that illegal transmission is causing interference on televisions, radio, hi-fi and, from time to time, has cut in on police and hospital emergency frequencies.

But moves are afoot to change the law, on the basis that if you can't beat 'em, accept 'em. A new CB broadcasting wavelength 27 or 928 MHz FM, has already been allocated for future use after CB is made legal, provisionally this Autumn, but decisions on licensing, manufacture in Britain and importation still have to be made. As and when using CB is made legal, many sets already in existence, operating on strictly AM frequencies will be redundant.

There are already over 100 CB clubs throughout Britain, and to contact one in your area, write to the Citizens' Band Association, 16 Church Road, St Marks, Cheltenham, Gloucester, GL5 7AN. Reading: 'CB Radio — A Handbook', by Richard Nichols, Star, £1.25.

If you're thinking of buying a set, it's probably best to wait.

## GOSSIP

I'M A 16 year old boy with a 12 year old girlfriend — I can picture you laughing now. While I've been going out, on and off, with this girl, for nearly a year now, the problem is that my friends, who're all aged between 12 and 15, tell me she only wants me for my money. I'm very kind-hearted and give in to my girlfriend easily and my friends think I've got a screw loose.  
A girl I know even said my girlfriend has told her she's only with me because I give her things. Despite what people say, I love this girl but am beginning to wonder whether she is only using me. I can't live without her.  
Graham, Yorkshire.

● Perhaps your friends are just jealous because you're lavishing far more time and attention on your girlfriend. The girl who's been spreading gossip may have her eye on you too, who knows? If you're



SUSANNE GARRETT ANSWERS YOUR PROBLEMS

Need help or just a chat? Ring on 01-836 1147 during office hours for help and advice in strictest confidence. Or write to: Susanne Garrett, Help, Record Mirror, 40 Long Acree, London WC2A 9LW. Enclose a stamped addressed envelope for a personal reply.

happy with your girlfriend and she's happy with you that's what matters and other people's opinions are irrelevant.

Age-wise, there isn't such a wide gulf between you anyway. It's a fact of life that many girls of 12 or 13 are just as mature as and on a similar wavelength to guys of your age. Maybe you're too willing to be convinced by what your friends say, rather than being ready to reply and act on your own feelings.

You'll discover where she's at, if you don't know already, by having it out with her. Ask her if what's been spread around is true. If she is only leading you on then it would be best to finish now. Life goes on, and there are plenty more girls around. Right now you don't know either way. Find out.

## SPOTTY

GIRLS DON'T like me because I'm spotty. My face broke out in a mass of greasy blackheads six months ago and nothing I do makes any difference. When I squeeze them out, they just come back.

Some stuff I got from the chemist doesn't make any difference. How can I get rid of them? How long do I have to wait? I don't think I'll ever get a girlfriend, because they make me look ugly. Sometimes I feel like ending it all. I'm 15.  
Chris, Lincoln

● As your body trucks along the road to physical maturity, bombarded with increased supplies of hormones and chemicals building the new macho you, these things can happen. Right now, your sebaceous glands, producing greasy waste from your skin, are overactive. The result? Spots and blackheads. Most other guys of your age, and a fair quota of girls, have exactly the same trouble, so there's no need to feel so different. Just look around. Feel better?

What can you do about it? When you wash make sure your hands are scrupulously clean and always use a medicated medicated soap. If you must squeeze blackheads, wait till they've reached their full flowering and do it using a wad of cotton wool. Don't pick at spots, they'll spread. Some spots will respond well to drying-out treatment if at night you apply a blob of calamine lotion solution with one per cent phenol added. The chemist will make this up for you.

Watch what you eat too. Avoid lashings of fatty fast food specials and chips with everything. Cut down or cut out dairy-based products like butter, cream and chocolate and change to extra fresh fruit salads, and vegetables, margarine and lean meat.

The spartan-style concept of taking plenty of fresh air and exercise really does help too — especially if there's sun about. Sun and salt water shrivel spots.

If a change of diet and lifestyle don't help, see the doc. But accept that unless you have an extra-greasy skin or a skin infection of some description, the spots will clear-up when all that chemical activity happening inside your body finally settles down.

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# Singles

Reviewed by MARK COOPER

WELL, FOLKS, what can I tell you? We're in serious trouble here, the singles page has been stolen on the very morning of its printing! Now this has never happened before but despite the originality of the excuse, the editor is less than happy. A BOAC bag containing all the latest singles is currently gone walkabout somewhere in South London and now the final conflict is at hand. And reader, if I may confide in you

(given the editor's lack of sympathy and possession of a loaded gun currently cocked and John Hinckleyed at my hangover), I'm not sorry about the disappearance of those singles, because, reader, a larger load of old cobbler's I have rarely heard. And now for the gem, the SINGLE OF THE WEEK which, appropriately enough, is called 'Drowning' and is not by the Teardrops but...

## They're all out to get them

**THE BEAT: 'Drowning / All Out To Get You' (Go-Feet)** Drowning has always been a fair enough description of the Beat sensation at its best and their best this is. Sometimes it's a pleasure to go under. An utterly original melody, a lazy but taut feel, Saxa's sexy sax,



The Beat fail miserably to look paranoid.

Roger's toasting interlude and a treated riff that surprises and then brings smiles and you realise how preferable 'Drowning' is to sailing. This is a double A-side but 'All Out To Get You' is ordinary by comparison, a standard piece of Beat meat, in fact a rewrite of 'Too Nice To Talk To'. You can hear this in the rhythm of the title. But so what, the Beat continue to transform themselves while remaining charming and 'Drowning' will be huge.

**MADNESS: 'Another Grey Day' (Stiff)** This doesn't quite equal the Beat's surprises but it does show that Madness are not prepared to disappear without trace into the realm of the twee cartoon. In fact this is a gritty slice of life, unashamed of its own depression, not jolly Madness jive. At the same time it's recognisably nutty with intriguing use of bells and even some sixties guitar. So let's hear it for these two original 2-Toners who continue to develop. The only one week wonder around these bands

was the press hype itself. **TV SMITH'S EXPLORERS: 'The Servant' (KRL)** The reason I went on so long about the first two is because they're so much better than the rest and chart stuff too, on your radio immediately TV Smith was unlucky with his last a few months back and this too is strong; passionate vocals, a fire brass chorus and a general air of necessity about the whole proceedings. The movie came out in the early Sixties, as did too many of this song's tendencies but it's a spark in the gloom.

**ECHO AND THE BUNNYMEN: 'Shine So Hard' (Korova)** What long names these bands have. Just the other year they were all one worders, Jam, Clash, Beat, and then indulgence returns and the names begin to sprawl. Two new tracks here and 'Crocodiles' leading off, all live and taken from the Bunnyman's version of 'Apocalypse Now' titled as above and currently in search of

CONTINUED OVER PAGE

# ERIC CLAPTON

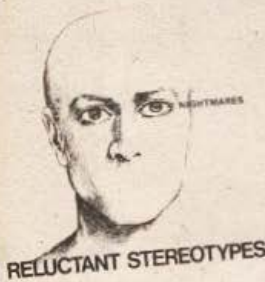
## Another ticket

# THE NEW SINGLE





**MOONDOGS TO VINYL SHOR IMPOSTER**



**RELUCTANT STEREOTYPES**

distribution. Live, Echo look pretentious and sound repetitive, but on record they keep on the right side of pretension and, yes, shine so hard. But this was recorded live. Another theory bites the dust. **CULTURE: 'Forward To Africa (Kingdom)** A fine 12 inch with an upstanding harmony chorus as Joseph Hill lets the dreadlocks fly and leads his flock forward. Some nifty picking too and if Culture are no longer harder than the rest, they continue to set a fine example. Maybe if I went to Africa I'd find a brand new bag. That wasn't funny but these are desperate times as I've said before.

**MOONDOGS: 'Imposter' (Real)** A TV series in the offing, an album to be produced by Todd Codpiece, and this here single produced by Ray Davies as if in quest of 'You Really Got Me' should all add up to success for the Moondogs, but it doesn't. They sound like imposters of a sixties raw pop that can't be imitated. Studiously or otherwise. **HOLLY AND THE ITALIANS: 'I**



"Psst — anyone know what we're doing here?" "Yeah, they're reviewing our single." "Yeah, what does 'e say about it?" "Er... 'e says it's 'a gritty slice of life'." "Wozzart mean?" "Search me." "Don't worry lads, it's all a mystery to us as well."

**Wanna Go Home' (Virgin)** Tell That Girl To Shut Up' was great and I hope will never be turned back on Holly but it's taken her and Virgin too long to get this and the album it announces out. The moment of Spector-homaging street slut pop has passed and Holly already sounds as calculated as Joan Jett's leather trousers. **MARGO RANDOM AND THE SPACE**

**VIRGINS: 'South of the River Thames' (Happy Birthday)** The longest name so far and another bow in the direction of the Spector style but this is offered with conviction and transcends its sources. A strong beat ballad with its roots on its sleeve if you see what I mean. I wonder if my bag floats. **SEAN TYLA: 'Breakfast in Marin'**

(Zitch) in which old pub rocker who worshipped at the feet of all things American wakes up for breakfast in Marin, Californian and, faced with The Serial for breakfast, realises the error of his ways. Lyrically, that is. The song itself is a tuneful big beat ballad, charmingly, baldingly, dated. **JOHN OTWAY: 'The Turning Point' (Shift)** Another ballad with Otway playing it a little too straight for comfort in a desperate attempt to be allowed to represent his country at this year's Eurovision Song Contest. Who'll be the first to break the news?

**GARY GLITTER: 'What Your Mama Don't See (Your Mama Don't Know)' (Eagle)** The longest title so far. The perpetual comeback artist opens his eyes in astonishment, the hands begin to clap, the bass drum pounds and Gary pursues a young girl with characteristically sexless innocence. The old tech should know better but it's good that he's back as we have a job for him.

**THE RAMBLERS: 'Because It's Spring' (EMI)** Almost as nauseating as St Winifreds' celebration of grandma and another attempt to capture mum and dad's terrible seasonal sentimentality. Schoolgirls coo of blossoms blooming etc. You were warned here remember. Fortunately, Gary is waiting in the wings — go get 'em Gary!

**THE HOUGHTON WEAVERS: 'We Want Work' (EMI)** Folkie forelock tuggers finally slip the leash, leave their "humble cottages" and express their vexation by threatening to march to the big demonstration. A timely offering indeed, this is music for those who got promoted off the shopfloor and treasure their blue collars to get nostalgic over.

**FUNKADELIC: 'The Electric Spanking Of War Babies' (Warners)** Love the title which is why I put it in but Clinton's days are numbered. Rival funk ships are springing up (one flying under the same flag, the traitors!) and a pat rap is a flat trap. **BRAM TCHAIKOVSKY: 'Shall We Dance' (Arista)** It seems churlish to refuse, but refuse we must. Another pub rocker gone to seed, the waltz has replaced the rock and this is the kind of sickly power pop that American record companies call new wave. Tuneful tired patchwork, nothing's necessary about this but everything's inevitable.



The ancient goosing, as performed by the Ramblers.

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**THE BLUE CATS: 'Wild Night' (Charly)** These boys have been round more than long enough to avoid bandwagon accusations and Charly's done more than most anybody for rockability but most of the current crop of cats are dogs and this is no exception.

**STRAY CATS: 'Stray Cat Strut' (Arista)** Third album track, slower pace bravado from the boys that doesn't carry its live class onto record. The vocals strain for effect and only the guitar is as cool as it claims.

**GARLAND JEFFREYS: 'Christine' (Epic)** Mr Jeffreys has always sounded stranded between authenticity and imitation and this track from 'Escape Artiste' fails to resolve the issue. Reggae tinged and Costello vocals, Jeffreys is backed by the Rumour whose uniform excellence consistently leads to the commercial kiss of death.

**RELUCTANT STEREOTYPES: 'Nightmares' (WEA)** This is leaden melodrama, ponderous and pretentious. Pretends to have something to say and then shows its true pop face by repeating its chorus ("Nightmares recur again") over and over at the end. Catchy, like crabs.

**THE FLATBACKERS: 'Serenade Of Love' (Deram)** Winning, winsome, white reggae from three women band who repeat the title over and over and fail to restore the term "serenade" to any kind of credibility. People just don't serenade one another anymore. Do they?

**STANLEY FRANK: 'Love Like A Hammer' (A&M)** is the kind of record that A&M are always releasing in America. While pop wimp reggae. Love like a hammer? Everyone knows love comes in spurts.

**GREENFIELD LEISURE: 'L'Orange' (Strange Orchestra Records)** The independent crop this week are a sad affair for the most part. This is produced by a group of people from Orpington, art school attenders all. It says here. It consists of a really silly piano line and a voice intoning "C'est l'orange!" over and over in quizzical tones. Tremendously pretentious and knows it, I find it funny. You might not, I think they do.

**SAD AMONG STRANGERS: 'My Kind of Loser' (NOW)** Hiccups jerky voice, hiccups jerky melody, this is actually quite attractive. A cute acoustic guitar riff, a solid chorus. This record is all good bits from jumbled jigsaws.

**ROY SUNDHOLM: 'Bridge Across The River' (Ensign)** Concerned vocal, clever songwriter, solid production. This is an earnest but dated record.

**SPIRIT: 'We've Got A Lot To Learn' (Beggars Banquet)** You're not kidding. Actually this is so professional it's stifling. Happy people with white teeth, they swing back and forth on Top of the Pops smiling, smiling. Incidentally how did they manage to get PIL on TOTP? Astonishing alongside Bucks Fizz. I wonder what happened in the dressing room. After all these dull singles I'm spoiling for a fight.

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THE CURE mastering the art of fading to grey

## THE CURE: 'Faith' (Fiction FIX 6)

By Mike Nicholls

A COUPLE of years ago when momentum started gathering, there was every reason to be optimistic about The Cure. It was for them that their manager quit Polydor, leaving behind one of the most impressive A&R track records known in the business, notable scalps including The Jam, Sham 69 and The Banshees.

The band was acquiring itself quite nobly, too: 'Killing An Arab', 'Grinding Halt' and 'Boys Don't Cry' were excellent 45s, each totally different yet sharing key characteristics which identified their allegiance to the same origins: adventurous bass lines, Robert Smith's plaintive vocals and an overall appealing atmosphere of wistful uncertainty.

Following the promising 'Three Imaginary Boys', last year's '17 Seconds' indicated a more impressionistic direction. Gone was the hit single potential of the early material in favour of an ostensibly more "satisfyingly profound" approach, experimenting with light and shade etc.

Presumably, 'Faith' marks the cross-roads: further into the forest or bound for glory? Unfortunately, they do neither. Whereas PIL, for example, continue to radically rewrite their rule-book, The Cure remain stuck in the hackneyed doom-mongering that should have died with Joy Division but which still festers in the minds of the tedious Bunnymen.

The Cure are lost in the maze of their spineless meanderings — the words superfluous, tempo changes mechanical and predictable and even the miserable titles telling it all — 'The Funeral Party', 'Drowning Men', 'Doubt' etc etc.

Musically it's tempting to draw comparisons with Gary Numan, whose paucity of talent meant that he ran out of ideas remarkably fast. Except obviously The Cure will never be a fraction as successful commercially, which will only serve to increase their martyrdom to their absolute nonentity of a cause.

Okay, so there's nothing downright offensive about this LP but since when did that alone justify existence, particularly at a time when so much of the garden is bright and green.

Ironically, like the BEF album, I suppose I'll hang on to this if only to play it to my brother and all his professional pals to show what today's bands sound like, but knowing full well how hollow, shallow, pretentious, meaningless, self-important and bereft of any real heart and soul it is.

Sign of the times, eh, folks? Faith? You've got to be kidding. ++

## GRATEFUL DEAD: 'Reckoning' (Arista DARTY.9)

By Chas de Whalley

'Reckoning' is the Dead's fifth live album in a career that has spanned over 14 years and seen the release of more than a dozen LPs.

Considering it's an all acoustic set it ranks with the best of the bunch.

Legendary lead guitarist and guru Jerry Garcia quite surpasses himself with licks and phrases that are lifted from such unlikely sources as Stéphane Grappelli to Ravi Shankar, only to be reworked into a style that is indigenously but adventurously American.

The high standard of picking is sustained over all four sides as the material varies from up tempo country rock to more lazy and languid favourites from the Dead's colourful past, yet all are treated with the delicacy and care of men handling gossamer. After the characterless jazz funk of the band's last couple of albums 'Reckoning' shows the Grateful Dead ready to stand up and be counted, not only as acid pioneers in a class of their own but as one of the most skillful and imaginative (pew, steady on — Ed) bands of all time. +++ ++

# Grinding halt for the Cure

## REO SPEEDWAGON: 'Hi Infidelity' (Epic EPC 84700)

By Malcolm Dome

I'M WORRIED. Do you realise that unless REO tour over here seriously this masterpiece will simply go to the wall? Already the magnificent seven-inch couplet of 'Keep On Loving You' and 'Follow My Heart' has died, despite their undeniable excellence and 'Hi' faces a similar fate.

Yes, I know that touring in the UK without previous single / album "hits" is a costly process. However, the likes of April Wine, Triumph and Gamma have all done it recently.

They have produced one of the greatest albums I have EVER heard in the HR genre. Does it not pain the band that many true aficionados of heavy hi-jinx will remain ignorant of its existence in Britain?

To paraphrase Kevin's lyrics from 'Don't Let Him Go' — "Just give yourselves a chance to grow / Take it easy, take it slow / And don't let us Brits down". The ball is in your court. +++ +

## THE SEARCHERS: 'Play For Today' (Sire SRK 3523)

By Mike Gardner

FROM the time The Searchers topped the charts in 1963 with their first single 'Sweets For My Sweet' they not only held the mantle as the second best Merseybeat group behind The Beatles for the next two years but their style became nearly as influential as the mop tops.

The grit beneath light harmonies and that distinctive reliance on a jangling Rickenbacker rhythm guitar pervaded the sound of many others from the Byrds to Tom Petty. But it was a pity that they should lay in the usual cabaret graveyard that has befallen so many great talents.

Last year's renaissance titled 'The Searchers' thankfully showed that they hadn't lost that original sparkle despite it being slightly numbed by the grind and discipline of the circuit.

'Play For Today' sees them still holding onto their virtues of harmony, sound and their impeccable taste in choice of material. Whereas in the beat era they would plunder the works of American pop soul groups they now take, from the elite of songwriters, songwriters like John Fogerty, Big Star and Box Top mentor Alex Chilton and Moon Martin.

They were always criticised, like most Merseybeat groups, of not being able to write solid original material but their efforts on 'Another Night' and 'Little Bit Of Heaven' show that they are not slouches in the composition stakes. +++ + 1/2

## JOE ELY: 'Musta Notta Gotta Lotta' (MCA MCF 3099)

By Chas de Whalley

AS THE Clash's protege, Texas Joe Ely has enjoyed the critical acceptance over here long denied the remainder of his 'renegade' country contemporaries. Indeed, following his London dates last year, his dusky cowpoke chic was briefly the hippest thing with those who would otherwise have looked no further than leather and safety pins.

'Musta Notta Gotta Lotta' takes Ely past the four album mark and, like its predecessors, exhibits the

earthy integrity of his youthful bar-room blues voice and shows that his honkytonk hardwood band is in fine shape too. Apart from a couple of forays into Mexican territory — most notably with Butch Hancock's 'Wishin For You' — 'Musta Notta Gotta Lotta' takes its cue from the classic 'Good Rockin' Tonight' and swaps Ely's usual dustbowl romances for latter day rockability with distinct Jerry Lee Lewis overtones. And as an exercise in style the album is faultless.

But is still won't make Ely a huge star. Hard country aficionados will love it, but like previous efforts it is too patchy and narrow in perspective to appeal to a broader public. ++ +

## MATUMBI: 'Matumbi' EMI (EMC 3355)

By Mark Total

THERE are only so many things that you can do with the traditional reggae formula — one of the glories of British reggae bands are that they are trying desperately to be innovative and original.

Unfortunately, Matumbi are tending to stick to too many of the Jah traditions that can bog the music down — both Aswad and UB40 immediately spring to mind as bands that have forged a different course in a successful manner.

'Nothing At All' opens this record in a promising manner with a catchy brass hook that moves the tune along in fine skanking style.

However, we are then presented with four songs (in fact the rest of side one) that tend to bear every single reggae cliché that you could possibly think of, both musical (the intro to 'Zimbabwe' could so easily have been 'Police And Thieves' to a stranger to their music) and lyrically (the lyrics to 'Sus' cover a point that has been made a thousand times before).

However, side two re-emphasises my hope in Matumbi now they have departed from the EMI monolith. Their hope, lies in the talents of Dennis Bovell whose two songs, 'My Love' and 'Straight To My Head' both break the bounds of tradition and make me think if the Fall were black reggae artists they'd play music like this.

The song 'Blood of Jesus' shows that not all West Indians are followers of Rastafari — it is a sincere and heartfelt tribute to someone who is misunderstood by so many people and churches. ++ + 1/2

## TED NUGENT: 'Intensities In 10 Cities' (Epic EPC 84917)

By Mike Nicholls

GREAT TITLE, shame about the record. +

# Oi!?!-no thanks

## STIFF LITTLE FINGERS: 'Go For It' (Chrysalis CHR 1339)

By Mark Cooper

IT'S IRONIC that SLF's original public and press success should be precisely what stands in their way today. There are those who want to keep them in their teens, ship them back to Belfast and insist that they repeat 'Inflammable Material' over and over. Then there are the others who insist that down the line punk rock of the SLF variety is passe, my dears, alright in its time maybe — but already a dinosaur.

'Go For It' won't disprove of the arguments of either camp but perhaps we should look for other ways of looking at SLF. This isn't a raw, rough record, nor is it 'Oi!' music. For the most part, it's well played and well produced clean hard rock with the recognisable SLF trademarks. Jake Burns's voice is as whiskey gravely as of yore, the guitars as determined, bass and drums as precise. SLF in the studio are altogether cleaner and more precise at what they do.

Which, of course, is the problem. Cleanliness has never been one of punk's most important qualities and live, at least, SLF remain a punk band. On record however, we might do better to start thinking of them as a hard driving power pop band. These are merely labels but power pop is renowned for melody and melody has always been a strong part of SLF.

Check out 'Just Fade Away' or 'Silver Lining' here. Or the major departure, the C and W style 'Gate 48'.

'Go For It' has characteristically committed lyrics from manager Gordon Ogilvie that cajole and command the audience to "go for it", to avoid succumbing to the rat traps of sexism or repeating one's parents lives. The music is as direct as the lyrics, the attack as upfront didactic.

SLF don't change, why should they, they'll say, hard rock is hard rock. They don't change, they just get more professional at what they do. It's unfair that getting better doesn't necessarily improve a punk band. +++ + 1/2



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# SPRING COLLECTION No 4 ECTION

MIKE NICHOLLS and SUNIE go night-clubbing and street-strutting



WELL, THIS is a surprise! George (left) alias Lieutenant Lush (19) is the young fellow rumoured to be joining Bow Wow Wow but right now his main claim to fame is keeping warm the DJ seat at trendy Planets. His threads, apparently, come complimentary from Malcolm McClaren and Vivian Westwood's World's End (formerly Let It Rock, Sex, then Seditious) and he didn't want to sit down to be photographed in case his hat fell off!

Otherwise his clothes come from jumble sales, Oxfam shops and his mother's wardrobe. And those earrings? Courtesy of household curtain rails.

His friend, 21-year-old Claire Thom makes all her own clothes. She used to design for fancy costumiers PX but prefers not to talk about that.



CAUGHT YOU on the double-take, did she? That's the idea, dear. Sue Scudding, see, is a professional Debbie Harry lookalike. For her sins our 24-year-old startlet works for two famous model agencies, Uglier and, surprise surprise, Lookalikes. But she still has a keen sense of economy: like most of her clothes, her slinky evening gown came from a second hand shop "but it's worth £500"!

The Chris Stein stand-in is none

other than our very own Mike Nicholls, decked out in fancy duds none of which cost more than a fiver. That includes the tasteful fist belt buckle from an anonymous gaff in Westbourne Grove, the cardigan (Flip, Covent Garden) and the striped cotton shirt (Manalo, St Anne's Arcade, Manchester).

Neither of the couple were able to confirm rumours that Blondie are about to split.



YOU'VE GOT to hand it to 20-year-old Barry Culshaw: On the dole but that won't stop him turning more heads than a Record Mirror exclusive. A former hairdresser, Barry is able to cut his own hair whilst his talents also extend to making his own clothes.

Barry's jewellery has been collected from second-hand stalls and junk shops. A resident of the borough of Kensington and Chelsea, he's hoping to get a local market pitch of his own.



IT'S BACK to the middle ages for Christine Styrman (19) and Dean Richards, 18. Hailing from South London, Christine works in an accounts office and living at home is able to blow most of her wages on clothes. "I don't go out looking," she explains, "just pick them up

wherever I see them." This includes markets and jumble sales.

The feather, like the coiffure, she got from her boyfriend Dean. A Brixton boy, he is a plasterer, which may account for his functional choice of dress. His elaborate blanket came from Melissa Caplan.



# SPRING COLLECTION No 4



**SONYA THOMPSON's** eye-catching military-cut outfit proved, astoundingly, to be a London Transport uniform. She works as an attendant at their museum, so her shirt, jacket, trousers and coat are all provided. The fit can be pretty poor, though, so Sonya had hers altered — hence her trim appearance. Dolcis shoes and gold earrings are her own. Colourful make-up from Mary Quant and Revlon; hair plaited by a friend and singed at the ends to seal each plait — "It lasts for months, then you undo it and start again."



**TRACEY SCATTERGOOD, 15,** and **Loriana Kaye, 11,** both sporting the uniform of the Sylvia Young Stage School in Drury Lane. They wear the school blazer (£25) and scarlet sweater, both available to pupils only from John Lewis, and their own choice of grey skirt or trousers. They both avoid wearing the school hat!



**SCHOOLBOYS** Matthew Worley and Ian Villalard, sixteen, are devoted HM fans. Matthew wears Shapes jacket from Milletts (£17.50). Black Sabbath sweatshirt bought at a gig. Jingleurs jeans, bullet belt and

badges from Books, Bits & Bobs, Kingston. Ian's jacket was given to him, while his sweatshirt was also bought at a gig — this time Blizzard of Oz. Jeans by Falmer, square-toed boots from Lilley and Skinner, crucifix bought by mum in Italy.



**JENS BERTELSEN** and **Mary Dodwell** are law students at Kings College. Jens ("I don't usually dress like this, you know") wears Swedish wool trousers from Mr Gee in Loughton, Essex; velvet jacket from "somewhere in Epping", £75; dress shirt, probably from Marks and Spencer, with Danish Club tie. Shoes bought by his mum at R. P. Ellen.  
Mary's trousers by French Connection, £8 in a sale, and jumper by Benetton (Knightsbridge), £12. Her boots cost \$110 in the US. Blouse is Norwegian and "very old", wool coat made in England and not quite so old: both belonged to her mother.

**CREDITS:**  
Photography: JILL FURMANOVSKY  
Design and Art Direction: LIZ GILMORE

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Please read carefully. The following people have appeared in our fashion feature — Hazel O'Connor  Honey Bane  Madness  The Jam  Adam Ant  Toyah  Sheena Easton  Spandau Ballet  Stray Cats  Pauline Black  Girschool  David Grant of Lynx  Jane/Ramona of the Mo-dettes  Hugo of the Gang of Four.

Choose ONE star or band above who's most in tune with your style, then design him/her a new, exciting stage costume (one that you would like to wear yourself, of course). It can be similar to their present stage wear or it can be a complete change — something you think they should be wearing.

Once you've thought out your design put your sketches onto TWO sheets of A4 size paper, with details of suggested materials and anything else you think we need to know. Then send it to us together with the completed coupon to —

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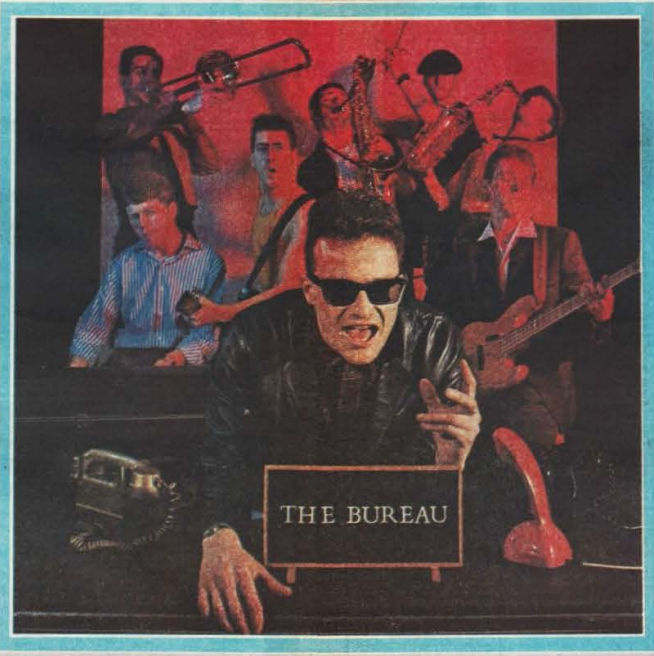
(write in name of singer/band)



BUREAU BUREAU BUREAU BUREAU BUREAU BUREAU BUREAU BUREAU

TOP DRAWER

DANIELA SOAVE draws future plans for the new Soul rebels.



**CAPTAIN'S LOG.**  
 Stardate: April 1, 1981.  
 Mission: To discover more about a mysterious organization called the Bureau. To reveal what changes they wish to bring to this planet. To seek out new life and civilization—will the Bureau be able to boldly go where their wacky butted predecessors failed? Or will they, like those predecessors, rebuild all attempts at communication, remaining light-footed and snily? (Surely not—Eh? This is my task...)

It's inevitable that for the moment, the Bureau and Dexy's Midnight Runners are always mentioned in the same breath. Nearly every journalist tries to prize whines and slagging from either faction in the name of sensationalism, instead of letting them get on with the more important job of making music.

**CAPTAIN'S LOG, Stardate:** April 1, 1981, 10:20 hours. I am in communication with two of the aliens from the Bureau, Jeff Blythe and Archie Brown. We are eager to discover their origins before the mysterious sickness caused by eating too many icecreams and imbibing too much hot chocolate and cream takes us over.

The Bureau as a completed line-up didn't come into being until January of this year, although preparations had been going underway since the beginning of November when Kevin Rowland and the remaining members of Dexy's Midnight Runners parted company. With only Big Jim Patterson returning to the original fold, the other defectors set about creating a healthy working environment where no one would feel stifled and repressed.

They concentrated on setting up an organization which would run smoothly, taking care of business in order to let them breathe. Says Jeff Blythe: "We were determined that this organization would be a major factor even before the group had been properly formed. We'd discussed all the ins and outs, the main conclusion about the music business being that you have to use it to your advantage by staying out of it. And to do that, we wanted to surround ourselves with people we'd built up a good relationship with and let them get on with the

business aspect while we concentrated on the music." Jeff Blythe made this decision, they began to assemble the team which included Terry Dexy's old sound engineer and tour manager, and Dave Cork, who had managed Dexy's until last July. After his demise, Corky had been promoting gigs under the name of the Bureau and this experience came in very handy as a way to raise money for a new office. By promoting Spandau Ballet at Birmingham's Botanical Garden, UK Subs at the Cedar Ballroom and Fashion as well, the money started rolling in.

"We also sold a few cars," Jeff adds, and did quite well out of that too, as Corky used to be a used car salesman at one point.

"The only guy to sell himself a 'duff car,'" Archie quips. Turns out the engine blew up on its first jaunt.

**M**ission accomplished, the group—which was a 10-piece band—had their own offices and rehearsal rooms by Christmas. Now they could concentrate on augmenting the line-up and finding a name.

"We had a lot of ideas for a name but in the end the Bureau was best. It fits what we stand for like a glove," Jeff explains. "And it's not too loaded—I don't like names which are, I've great faith that people have a lot of imagination and don't like laying things out to eyes of fan. Whatever we do, it's going to mean something different to everyone else."

"Some people think it stands for a desk, or gangsters or the FBI," Archie elaborates. "The idea of it is to be like that. We think of it as our organization. We don't believe in being organized like business slots though, more the concept of involving a lot of people. We don't want to have to go out and use a lot of time to act on behalf of us; we want to be able to do it from within our own company. It's a very flexible arrangement—the number of people increases all the time."

Archie and Bob Jones arrived on the scene in January, after the lineup broke up. The lineup had supported Dexy's Midnight Runners for a previous tour, and although Rob and Archie hadn't been in mind when the Bureau had advertised for new members, it seemed an obvious progression. With the addition of Paul Taylor, the blind trombone player they've had to date, the Bureau was now ready to set to work on their first demo.

"We took a lot of trouble over it," Jeff says. "Then we played it on a few radio one interviews, and a lot of record companies were impressed by it. It was the first time anyone had ever played demos on the air."

Initially it was Chrystal, Island and Phonogram who were in the race to get them, and for a while it looked as though Island would win.

"We were really keen on Island and I suppose if it had been up to us we'd have plumped for them," Jeff says. "But Dave had a very different idea of what we needed, and also there was some concern over their distribution. You've got to trust people and Dave knows best, which is why he's our manager."

There's no point employing someone to make decisions then not letting him make them. The idea of the Bureau is to trust people and not worry, so we can get on with our job. All the ideas Corky has had have been really good anyway; he's really expanded. You've got to give people room to breathe, to let them show you they're good at their job."

Earlier Warner Brothers, who offered the Bureau enough money so they wouldn't have to go back and ask for more for a year, and—more importantly—complete control. It's an unusual deal because Warners have no say in the material the Bureau chooses to record; they are simply

presented with the finished songs and artwork. And what's more, the record company like it.

"Warners had the most faith in us and in themselves," Archie affirms. "There's a total lack of panic, no pressure at all. The Clash, Dexy's, the 2 Tone thing, they all run around shouting how much control they have but they haven't."

"Dexy's found that out," Jeff adds. "I haven't a lot from their mistakes. We're lucky; we have freedom. Warner Brothers let us run things from our end, not through a lack of interest in us, but because we've proved we're capable of meeting our deadlines. A lot of groups didn't get freedom simply because they don't deserve it. We do."

The deal is an international one over a long period with the Bureau having to deliver two albums in the first year, and one every 12 months after that. Most of the songs have been completed for the first LP which will be produced by Pete Wingfield and at present they've been written by four members of the band.

"We hope that more and more of us will write," Jeff says. "One of the great strengths of our future is in a lot of ideas—we're all very prolific. Nobody in this group can get too big either; if any one of us gets on a pedestal we'll smack the 'k' out of them!"

"It's a very healthy situation," Archie explains. "There's no one nursing resentment. We shout a lot at each other but that way we get it sorted out. There's eight creative and very individual people, and it's noticeable."

Everyone has a very definite character. We're determined to portray the fact that there are eight individuals. Dress is really important. We're not just seven clones of one person, we don't have to wear a certain jacket or hat, and we've the freedom to say what we want to say. We none of us have to agree completely with each other's opinions."

"We're probably going to take more journalists out on the road with us," Jeff adds. "It'll give you an insight into us, to show we're not frightened of what you think of us. We're using the royal we in this conversation, but for any of the band can express our views, we don't need a spokesman or someone telling us what we can or can't say."

"That's what I mean about keeping our promises. It's taken a long time to keep them, but this time we've got it right."

I don't think anyone could argue with that. The Bureau will succeed.



# Ants invade the Yanks

ADAM AND THE ANTS  
The Ritz, New York  
By Simon Tebbutt

ADAM AND The Ants have created the biggest stir in America since the Pretenders. But the real excitement at their first New York date was out on the street where fans jostled with police in a scene reminiscent of Beatlemania.

Inside the old Puerto Rican style dance hall a tightly packed crowd watched a show which never quite hit centre. Audience response was enthusiastic but not rapturous with many people out for mere curiosity and a glimpse of the latest rage. The night only really came alive at the end of the 90 minute set with the more familiar numbers, particularly 'Ant Music' which exploded into three encores.

From the skull and crossbones festooning the balconies, to the pirate and Indian lookalike clones on the dance floor, the scene was dedicated to images of Adam. And as the boy himself held centre stage by virtue of his carefully cultivated exotic sheen and coy sexuality which, at times seemed to be a covering for lack of real charisma.

Still, the rest of the band paled into insignificance in comparison, with the exception of Marco Perroni, who in pink skull and cross bones, conjured up the old images of Keith Richards as a pirate.

The intricate subtleties and excitement of the Ant albums were rather lost in The Ritz and the numbers had a muted and muddy feel about them. But the humour of songs like 'Jolly Roger' and 'Rancheros' and the double dance rhythm helped to overcome this. By the end of the evening nearly everyone was bopping. At its best, Ant music combines the elegance of disco and the raunch of rock.

Still it remains to be seen whether Adam's obvious but potent pop culture images and theatricality can crack the AOR dominated markets of America. British bands are no longer a novelty here and despite the noble savage appeal the main thrust of this lot is seen as bubblegum music. But Adam And The Ants are attracting a lot of attention. Adam's clearly done his homework and after all he's in the right place at the right time. Have a nice day.



ADAM AND THE ANTS: not a dry sock in the house

SECRET AFFAIR  
Country Club, Los Angeles  
By Chris Marlowe

SECRET AFFAIR thrive on adversity. They presented an abbreviated set of their best shots without pausing for long between each one.

Ian Page sang mainly to the pocket of fans that were huddled together at one end of the stage. His voice was strong and clear, and his attitude was toned down from the aloof arrogance of old. Dave Winthrop was slightly cowed by the crowd, but David Cairns taunted them by gesturing in kind and playing biting solos into their screaming faces.

Probably due to the circumstances, Secret Affair didn't do any new material, and in fact relied mainly on their first (and only American) release 'Shake And Shout' and 'Let Your Heart Dance' were standouts in a set list that read like a Best Of, and it was a relief that they didn't attempt 'Glory Boys'.

Secret Affair's position as the opening act for a band from a different planet put a slant on their performance that probably rendered their Country Club show unrepresentative, but the noticeable changes were all improvements. It may be worth watching this cult band as they continue the period of transition that they're entering.

RAGE  
Marquee, London  
By Dante Bonutto

MY FIRST exposure to this foursome was some three years ago at the Lyceum when, sandwiched between a burgeoning Girlschool and a bludgeoning Motorhead, they had what can best be described as an off night. It was a rare lapse. If anything, they're now harder than ever, dishing out decibels with a gusto that gives even their newly recorded material a whole new strength and depth.

And it was by no mere chance that this material led the way throughout. For Dave Lloyd (vocals), Kieth Mulholland (bass), Mick Devenport (guitar) and John Mylett (drums), Rage is a new beginning, a chance to forget the hassles that led to their previous demise, so hints of former glories are few and far between. From the constant calls for 'Bootliggers', however, I suspect that many were already aware of the band's past and thankfully they didn't leave without playing both that timeless ditty and the delicately titled 'Wallbanger'.

It was all good wholesome heavy rock, not stripped of all subtlety but raucous enough to please even the most discerning biker.

SNIPS  
101 Club, London  
By Chas de Whalley

SNIPS has an excellent band behind him these days. The hypercritical might have wished that the rhythm section put a little more bounce into their step but once the enigmatic Kirby started playing lead guitar, with a poise and professionalism that matched Snip's own as a frontman, who could fall but enjoy their brand of white-faced modern pop laced with that fleur du mal which has made Snips the darling of the drugs and dilettante set ever since he first came to prominence with Sharks almost a decade ago.

Not that the hour long set dwelt upon the distant past. It comprised almost entirely of cuts from Snips new EMI album 'La Rocca': Larry Wallis' oft covered 'Police Car', the Brian Jones tribute 'Skies Of England', the airplay hit 'Nine O'Clock' and all. Each was performed with a craftsmanship and confidence that should ensure Snips a long and successful gigging career whether or not he has a record in the charts.

KILLERHERTZ / LIGHTNING RAIDERS  
Dingwalls, London  
By Viviane Horne

THERE is no mistaking from which school of music Killerhertz were born. They are akin to Motorhead and it was no surprise to see some staunch fans of the same here tonight. Word is getting around.

Hugo Mallet (an extremely appropriate name) — vocalist — has a voice as rasping as his mentors', and likewise his lyrics are almost as inaudible. Mark Rathbone keeps up a remarkable beat on drums comparable with 'the animal' himself.

'Shoot To Kill', written by bassist Duggie McArthur, is in fact dedicated to Lemmy. It is of interest to listen hard for the lyrics 'Death Row', 'Nightmare', 'When We're Alone', every number proving without doubt, that they also play as heavy, as loud and as fast as they can.

The Lightning Raiders have earned the prefix 'legendary' during their brief and unsettled existence. Since the departure of Andy Allan, they have enlisted ex-Tyla Gang guitarist Bruce Irvine, ex-Kilburns drummer George Butler, and new vocalist Gass Wild. Sandy Sanderson, the only 'Pink Fairies' connection, and Little Jon remain from the original line-up.

Bare chested, Gass Wild leans at the crowd, snarling and spitting out lyrics. It's almost enough to make you either want to spit back or laugh. His vagit resemblance to Jagger is a hint of the identity of his mentor. He has cultured the rock and roll singer persona and perfected it. So much so, it's like a caricature, a bit of a joke.

Temple  
Tudor

The Swords  
of a Thousand  
Men



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## Boys will be boys

U2 Country Club, Los Angeles  
By Mark Cooper

U2 arrive surrounded by a sense of their own importance which they are determined to share with America. Bono announces U2 as rock redeemers insisting that this passive audience return his enthusiasm. The problem is that U2's music is introspective - he's not offering a solid cause around which a crowd might gather.

Like Echo, Teardrop, and Wahl, Bono loves to enthuse, to glisten. His eyes sparkle with confidence and assertion as he rides the stage, clutching the mike like a staff, leading his warriors forward.

The music, all of 'Boy' and the singles, washes over the crowd, faintly Gothic, definitely twilight. In the shadow, boy meets man. Adolescence for U2 is more an initiation ceremony than it is the Undertones world of fumbling boys and girls.

For a while it seems as if U2 will falter on the passivity of the crowd. But then the con man in Bono Surfaces, he begins to dramatise, to insist that this is an event, that rock is about transformation, not business.

U2 need their audience badly. They wish to make a circle, to sail on their audience's affection into the mystic. Yet at the same time they use the audience for their own narcissistic purposes, boys staring into the mirror. Except in the seemingly mocking 'Joytown' there are no troublesome girls in U2's music. This is passion without an object, circling about itself.

Bono works hard, he contrives an event. But do innocents contrive? And how will U2 grow up, what will they do as men?



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OUR FOUR PAGE

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

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



**BIRMINGHAM**, Fighting Cocks, Moseley (021 449 2554), Tadpole  
**BIRMINGHAM**, Golden Eagle, Hill Street (021 643 5403), Babylon Rebels  
**BIRMINGHAM**, Railway (021 359 3491), Money  
**BLACKBURN**, King George's Hall (58424), Gilbert O'Sullivan  
**BL YTHE**, Golden Eagle (4343), The Cheaters  
**BRAFORD**, Princetown (57845), Nightwing  
**CAMBRIDGE**, Great Northern (60340), Spider  
**CHADWELL HEATH**, Electric Stadium, The Greyhound (01 589 1533), Jeep / Jaxx / OAP's  
**CLEETHORPES**, Clouds, Pier Hotel (61435), Whippers  
**COVENTRY**, General Wolfe (88402), Streetwalkers / Groovy Lepers  
**DERBY**, Assembly Rooms (31111), Girlschool / AIZ  
**EASTCOTE**, Clay Pigeon (01 866 5358), Semata  
**FELTHAM**, Football Club, Shakespeare Avenue, The Media  
**GLASGOW**, Duane Castle (041 649 2745), Rhesus  
**GREENOCK**, Victorian Carriage (25456), The Tweenets

**HIGH WYCOMBE**, Nag's Head (21758), The Europeans / Friends and Enemies  
**KNIGHTON**, Norton Arms, The Zorkie Twins  
**LEAMINGTON SPA**, Shamblies, Shades  
**LEEDS**, Compton Arms, Rockability Rebs  
**LEEDS**, Fan Club, Brannigan's (66252), TV Smith's Explorers / Aromatic Tors  
**LIVERPOOL**, Grand Hotel, New Brighton, Dead On Arrival  
**LIVERPOOL**, Masonic, Body  
**LIVERPOOL**, Whispers (051 709 4256), Scope  
**LONDON**, All My Eye And Betty Martin, Chelsea Wharf, Lots Road (01 352 6015), SJ And Her Gem  
**LONDON**, Bull And Gate, Kenish Town (01 485 5358), George Howland's Hobnobs  
**LONDON**, Dingwells, Camden Lock (01 267 4967), Root Jackson And The GB Blues Company  
**LONDON**, Dublin Castle, Parkway, Camden Town (01 485 1773), The Artists / Linehouse  
**LONDON**, Greyhound, Fulham Palace Road (01 385 0526), Little Roosters / Press Gang  
**LONDON**, Hall Moon, Herne Hill (01 274 2733), OK Jive  
**LONDON**, Hope And Anchor, Islington (01 359 4510), The Keys  
**LONDON**, 100 Club, Oxford Street (01 636 0933), The People  
**LONDON**, Marquee, Wardour Street (01 437 6603), Angel Witch  
**LONDON**, New Golden Lion, Fulham Road (01 385 3942), Ginger  
**LONDON**, Old Queen's Head, Stockwell (01 274 3529), A Bigger Splash  
**LONDON**, Palladium (01 437 7373), Ella Fitzgerald / Oscar Peterson  
**LONDON**, Star And Anchor, Putney (01 788 0345), Mickey Jupp  
**LONDON**, Trashed, Woolwich (01 855 3371), Ken Hensley And Shotgun / Moonrider  
**LONDON**, The Venue, Victoria (01 829 9441), Soft Cell / The Loved One / Blah Blah Blah  
**LONDON**, White Lion, Putney (01 788 1540), Johnny G

**LUTON**, Caesar's (51357), The Stylistics  
**MILTON KEYNES**, Compass Club, The Statues / Fictitious / Ethnic Minority  
**NEWCASTLE UPON TYNE**, Mayfair (23109), Lionhear  
**NOTTINGHAM**, Rock City (412544), Chas And Dave  
**POOLE**, Arts Centre (70521), Steeleye Span  
**PORTSMOUTH**, Cumberland Tavern (731384), Zena Xerox  
**PORT TALBOT**, Troubadour (77958), Vardis  
**READING**, Target (565887), Killer  
**SCARFORD**, Great Dane (89246), Mystery Boys  
**SCUNTHORPE**, Priory Hotel (4653), White Russia  
**SOUTHEND**, Rascals, Steve Hooker's Stakers  
**SWANSEA**, University (25678), Venon  
**TENBY**, Brynhr Hotel, The Extras



**ALFRETON**, Somercotes, Geddes Axe  
**BIRMINGHAM**, Fighting Cocks, Moseley (021 449 2554), Dentons / Partisans  
**BIRMINGHAM**, Golden Eagle, Hill Street (021 643 5403), Jameson Road  
**BLACKPOOL**, T's Seafront, Grace  
**BOURNEMOUTH**, Winter Gardens (26446), Leo Sayer  
**CAMBRIDGE**, Great Northern (60340), Rank Amateurs  
**CHADWELL HEATH**, Electric Stadium, High Road (01 589 1533), Metropans / Furniture / Phantom Zone  
**CROYDON**, The Carlton, London Road (01 688 4500), The London Apaches  
**EDINBURGH**, Playhouse (031 665 2064), Neil Sedaka  
**EDINBURGH**, Playhouse Night Club (031 665 2064), Josel K  
**GLENROTHES**, Rothes Arms (753701), The Dolphins  
**LONDON**, All My Eye And Betty Martin, Chelsea Wharf, Lots Road (01 352 6015), Biddy And Eve  
**LONDON**, Bull And Gate, Kenish Town (01 485 5358), Creamed  
**LONDON**, Dingwells, Camden Lock (01 267 4967), Jackie Lynton's Happy Days / England  
**LONDON**, Dominion, Tottenham Court Road (01 262 9262), Dexy's Midnight Runners  
**LONDON**, Greyhound, Fulham Palace Road (01 385 0526), The Expressos / Temporary Title  
**LONDON**, Hall Moon, Herne Hill (01 274 2733), Transia  
**LONDON**, Hope And Anchor, Islington (01 359 4510), The Belle Stars  
**LONDON**, Kennedy's, Kings Road, The Lollipop Sisters  
**LONDON**, Kidbrooke House, Blackheath, Zip Code  
**LONDON**, Marquee, Wardour Street (01 437 6603), Angel Witch  
**LONDON**, Midland Arms, Hendon (01 263 2600), Small Hours / Scotland Yard  
**LONDON**, Moonlight, Railway Hotel, West Hamstead (01 624 7611), Golinski Brothers  
**LONDON**, Nelson's, Wimbledon (01 946 5311), Johnny G  
**LONDON**, New Golden Lion, Fulham Road (01 385 3942), Blueblasters  
**LONDON**, Old Queen's Head, Stockwell (01 274 3529), Alphan Rebels / DJ Jazz  
**LONDON**, Palladium (01 437 7373), Ella Fitzgerald / Oscar Peterson  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), GB Blues Co  
**LONDON**, Thurlow Arms, West Norwood (01 570 2144), A Bigger Splash  
**LONDON**, Wembley Arena (01 902 1234), Jerry Lee Lewis / Matchbox / Ronnie Millap / Carl Perkins / Wanda Jackson / Gene Watson / Steeler Davies / Frank Ifield  
**LONDON**, White Swan, Blackheath Road, Greenwich (01 681 8331), Xero  
**LUTON**, Caesar's (51357), The Stylistics  
**MANCHESTER**, Mayflower, Johnny Osborne  
**MANCHESTER**, Millstone Hotel, Thomas Street (061 632 1606), Eyelids  
**NORWICH**, Prince of Denmark, Cultural Collapse / The Ordinaries  
**OXFORD**, Corn Dolly (4478), Dumb Blondes  
**REDCAR**, Filmore, Chas And Dave  
**RUGBY**, Warwickshire College, Future Toys  
**SEAFORD**, Great Dane (89246), John Clay Band / The Annulies  
**ST ANDREWS**, University (73145), New Order  
**SPONDON**, Angler Arms, Breakdown  
**SUNDERLAND**, Annabelle's (59117), The Cheaters  
**TAUNTON**, Odson (72283), Steeleye Span



FOLLOWING a split with EMI, DEXY'S MIDNIGHT RUNNERS bow out of most of their scheduled April tour, except for two remaining dates at Chelmsford Odson (Thursday) and London Dominion Theatre (Friday); but breakthrough faction THE BUREAU, featuring five former Dexy's mainstays celebrate the Easter hols at Belfast Queens University (Wednesday), before crossing the water for a series of UK gigs next week. New tours too from 999, now back from the States, opening a 12-strong club stretch at Sheffield Top Rank (Wednesday); THE CURE, also returning to the live circuit after a long break with a new album, 'Faith' on the Fiction label in tow, playing Aylesbury Friars (Saturday), Poole Arts Centre (Monday), Portsmouth Guildhall (Tuesday), and Brighton Top Rank (Wednesday); STIFF LITTLE FINGERS, launching the first of 30 dates at Belfast Ulster Hall (Tuesday); and ferric frontliners TYGERS OF PAN TANG (pictured above), plus MAGNUM, kicking-off at Cardiff Top Rank (Wednesday). There's more on the metal front from GIRLSCHOOL, too, continuing with Easter extras at Derby Assembly Rooms (Thursday), Middlesbrough Gaskins (Saturday), Newcastle Upon Tyne, City Hall (Sunday), Edinbrough Odson (Tuesday), and Glasgow Apollo (Wednesday). Meanwhile one-time Velvet Underground quad JOHN CALE, supported by MODERN ENGLISH and THE BOOKS promotes a new A&M album 'Honi Soit' at London's Lyceum (Sunday), and another Rockabilly veteran JERRY LEWIS sets a few balls on fire at London Wembley Arena (Friday).

## NEW LONDON VENUE

LONDON Will have a new rock venue from June... in the shape of a circus tent!

For Rock City Enterprises have obtained permission from the GLC to stage live concerts at David Smart's Circus Tent in Battersea Park. The tent is a permanent fixture, and a maximum capacity of 4500 will be allowed; making the venue a feasible location for major rock concerts.

Rock City will stage the first concert in the tent on June 6, with a Roger Scott 'Cruisin' road show supported by live bands, including the Policats. There will be five other 'Cruisin' shows on consecutive Saturdays after June 6, and major rockability / rock 'n' roll acts such as Matchbox and Shakin Stevens have been approached to headline, although their appearance is yet to be confirmed.

Said promoter Brian Adams: "The tent will be available to other rock promoters, through me, to stage their own events."

And he added: "One of my major aims, apart from making the rockability series a success, is to stage a two-day folk event that will rival the Cambridge Folk Festival."



THE JETS (pictured left) a Northampton rockability band - have been added as the support group on Shakin Stevens' nationwide tour, which starts on May 13.

Prior to this, they play some dates on their own at Manchester Car Show May 3, Cleethorpes Elvis Presley Convention 4, London Embassy Club 5 as well as releasing a new single 'Let's Get It On' on April 21.

THE BUREAU, the band mainly made up of ex-Dexy's Midnight Runners members will make their debut at the Forum Ballroom in Highgate Road Kentish Town London on April 16.

Sharing the bill will be Vic Goddard and Subway Sect, Funkapolitan, the Phantoms, Master of Chaos, Keith Allen and Screaming Pakistanis. The show starts at 9.30 and runs till two with a late bar. Tickets are £3. See Bureau feature - in colour - pages 20 and 21.

RITA COLLIDGE (pictured right) returns to Britain for the first time in three years when she plays eight dates next month.



The tour begins at the Manchester Apollo on May 29 and continues Glasgow Apollo May 31, Newcastle City Hall June 2, Coventry Theatre 3, Croydon Fairfield Halls 4, London Victoria Apollo 6, Liverpool Empire 7, Derby Assembly Hall 8.

US SUPERSTAR Teddy Pendergrass has added yet a third date at the Apollo Victoria on May 2. This follows last week's announcement that, because of the heavy demand for tickets, he would be playing a second gig on May 1.

Teddy will be accompanied on the three consecutive nights by American soul and disco star Stephanie Mills. All tickets are priced at £5, £4.50 and £4 from the Apollo and the usual ticket agents.

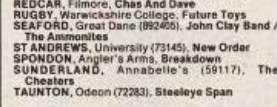
LONDON'S SOUTHGATE Royalty - the centre of rock and roll - is to present a host of concerts beginning this month.

The main attraction is the Easter Rock n' Roll All Day on April 20, and includes appearances by Crazy Cavan, The Starpazers, Lewi Dexter and the Ripchords and The Strollers. The show kicks off at midday and continues until 11 pm.

Rockability bands the Blue Cats, Zip Gun and the Deltas are just two of the rockability bands featured in their May Day Rockability Special on May 4, which lasts for six hours.

Finally, the Royalty's new Thursday Rock Nights include appearances from Tony Shannon and Mystery Train April 16, The Shades 23, White Lightning and the Phantoms on April 30.

**CARSHALTON**, St Helier, Middleton Road (01-648 3796), New Dynamite  
**CHADWELL HEATH**, Electric Stadium, Greyhound, High Road (01-589 1533), Dumb Blondes / Aces  
**COVENTRY**, General Wolfe (88402), Juice Box  
**DONCASTER**, Bentley Pavilion, Zounds / The Astronauts  
**DUNDEE**, University (23181), The Visitors  
**DUMFRIES**, Belleville Hotel (21076), The Tweenets  
**EDINBURGH**, Fountain Inn (031-339 2034), Transia  
**EDINBURGH**, Playhouse Night Club (031-605 2094), TV21  
**HIGH WYCOMBE**, Newlands Club (37479), Nightcator (also playing London, The Venue)  
**KINGSTON**, Waves, Three Tuns (01-549 8601), Kyle  
**LAUNCESTON**, White Horse (2054), Metro Guild  
**LEEDS**, Haddon Hall (751151), Johnny Storm  
**LEVEN**, Golf Tavern (031-229 3796), The Complexions  
**LONDON**, Bridge House, Canning Town (01-478 2899), Ian Mitchell Band  
**LONDON**, Bull And Gate, Kenish Town (01-485 5358), Brett Marvin And The Thunderbolts  
**LONDON**, Dingwells, Camden Lock (01-267 4967), Jody Street / A Bigger Splash  
**LONDON**, Greenwch Top Hall, Hill-Tension  
**LONDON**, Greyhound, Fulham Palace Road (01-385 0526), Danny Adler Band / T-Boys  
**LONDON**, Hope And Anchor, Islington (01-359 4510), Daddy Yum Yum  
**LONDON**, Landor Hotel, Clapham, The Artists / Limbohouse  
**LONDON**, Marquee, Wardour Street (01-437 6603), Ken Hensley And Shotgun  
**LONDON**, New Golden Lion, Fulham Road (01-385 3942), Jackie Lynton  
**LONDON**, Palladium (01-437 7373), Ella Fitzgerald / Oscar Peterson



**ABERDEEN**, The Bobbin Mill (43084), Sallin' Shoes Blues Band  
**ABERDEEN**, Capitol (23141), Neil Sedaka  
**ASHFORD**, Stanhope Community Centre, Cornwell (CND Benefit)  
**ASHTON UNDER LYME**, Spread Eagle (061-330 5732), Kraken  
**ASHEBURY**, Friar's (88948), The Cure  
**BASINGSTOCK**, Angels Night Club (29740), The Jets  
**BELLEY**, Freshman's Hall, High Street, The Paper, The Blackout (No Nukes / CND Benefit)  
**BICESTER**, Red Lion (3180), Energy  
**BIRMINGHAM**, Barrel Organ (021-622 1353), Orphan  
**BIRMINGHAM**, Fighting Cocks, Moseley (021-449 2554), Xerox  
**BOURNEMOUTH**, Winter Gardens (26448), Leo Sayer  
**BURTON ON TRENT**, Continental Club (35951), Frame 8  
**CAISTER ON SEA**, Neptune's Place, Chas And Dave



**BLACKBURN**, Bay Horse New Inns (48443), Confessor  
**BOLTON**, The Swan, (27021), Cliche  
**BRADFORD**, Princetown, (57845), Headhunter  
**BRIDGEWATER**, (56158), Venon  
**BRIGHTON**, Concorde, New Objects / John Clay Band  
**BRIGHTON**, New Conference Centre, (203131), Leo Sayer  
**CARLISLE**, Border Terrier, (22225), Grace  
**CHADWELL HEATH**, Electric Stadium, Greyhound/High Road (01 589 1533), AIZ  
**CHEL TENHAM**, Eve's Club, (41192), Lionhear  
**CROYDON**, Carlton, London Road, (01 688 4500), Dummies Don't Talk  
**DARLEY DALE**, Northwood Club, Race Against Time  
**EDINBURGH**, Valentines', East Fountain Bridge Street, (031 332 7489), New Order  
**FOLKESTONE**, Golden Arrow, (38706), Tomahawk  
**GLENROTHES**, Rothes Arms, (753701), Matia  
**HAYES**, Brook House, (01 845 2286), Spider  
**KIRKLEEVINGTON**, Country Club, (Eaglecliffe 78005), The Cheaters



STIFF LITTLE FINGERS: start their tour at Belfast Ulster Hall on Tuesday

**LONDON**, Rock Garden, Covent Garden (01-240 3961), The Lemons  
**LONDON**, Thurlow Arms, West Norwood (01-670 2144), Kan Kan / The Inevitable  
**LONDON**, The Venue, Victoria (01-834 5500), Barry Ford / Nightcator  
**LONDON**, Wembley Arena (01-902 1234), Marty Robbins / Billie Jo Spears / Don Gibson / Marvin Rainwater / Nashville Superpickers / Doc Watson  
**LONDON**, White Swan, Blackheath Road, Greenwich (01-691 8331), Static  
**LUTON**, Caesar's (51357), The Stylistics  
**MANCHESTER**, Haxall Theatre (2881), Spitzbrook  
**MIDDLESBROUGH**, Gaskins Plus One (24233 / 22779), Girlschool / AIZ  
**MIDDLESBROUGH**, Rock Garden (241995), Splodge  
**NOTTINGHAM**, Boat Club (869032), Lionhear  
**NOTTINGHAM**, Rock City (412544), A Certain Ratio / Zion 25  
**PETERSBOROUGH**, Co-Op Social Club, The Bop  
**PRESTON**, Warehouse (53216), Grace  
**ST ALBANS**, City Hall (64511), Vardis  
**SOUTHEND**, Football Club, Delmar Roadshow / Heavy Metal Disco  
**STOCKPORT**, Ups And Downs, Permanent Wave  
**WARWICK**, Red Lion, Dealer  
**WATFORD**, Red Lion (78208), Zip Code



CONTINUED ON PAGE 26

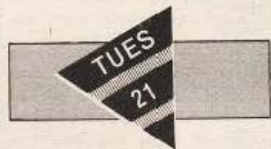
The LYCEUM  
 OUTLAW PRESENTS  
**THE RUTS.DC.**  
**CUBAN HEELS**  
**THE GAS**  
**THURSDAY 14th MAY 8pm**  
 ALL TICKETS £3.00  
FROM BOX OFFICE, PRIMA BOX OFFICE, LONDON THEATRE BOOKINGS, & USUAL AGENTS. (SUBJECT TO BOOKING FEES)



# Turn On



THE CURE: Poole Arts Centre, Monday



ANDOVER, Oscar Wine Bar, The Press  
 BELFAST, Ulster Hall (21341), SHIR Little Fingers  
 BIRKENHEAD, Gallery, Scope  
 BLACKBURN, Bay Horse New Inns (48453), Buffalo  
 BRISTOL, Granary (28272), Lionheart  
 CAMBRIDGE, Great Northern (80340), Energy  
 CHADWELL HEATH, Electric Stadium  
 CHESTER, Martine's, Nashville Teens  
 DUBLIN, Liberty Hall, The Bureau  
 DUNDEE, Tay Side Bar, (24515), Grip  
 EDINBURGH, Odeon (031 667 3805), Girlschool / AIIZ  
 GLENROTHES, Rothes Arms (753701), TV Smith's Explorers

HOLMFIRTH, Rising Sun, Cartworth Moor, Massacre  
 LINCOLN, Drill Hall (24383), Vardis  
 LINCOLN, Theatre Royal (25555), Billie Jo Spears  
 LIVERPOOL, Masonic, Dead On Arrival  
 LIVERPOOL, The Mayflower, The Cheaters  
 LONDON, Dingwalls, Camden Lock (01 267 4967), Shakin' Pyramids  
 LONDON, Hammersmith Palais (01 748 2812), The Spizzies / Department 5  
 LONDON, Hope And Anchor, Islington (01 359 4510), Motor Boys Motor  
 LONDON, Marquee, Wardour Street (01 437 6603), Rose Tattoo  
 LONDON, New Golden Lion, Fulham Road (01 385 3942), Julian Cawson's HM Factory  
 LONDON, Rock Garden, Covent Garden (01 240 3951), Afghan Rebels / The Inevitable  
 LONDON, Thomas A Beckett, Old Kent Road (01 702 7344), A Bigger Splash  
 LONDON, Tiger's Head, Lewisham, The Cruisers  
 LONDON, The Venue, Victoria (01 534 5500), George Melly  
 MAESTRO, Town Hall, Venon  
 MALVERN, Winter Gardens (2790), Angelic Upstarts  
 NOTTINGHAM, Union Rowing Club, Trentside, Rip Rig / Panic  
 PORTSMOUTH, Guildhall (24355), The Cure  
 SWINDON, Brunel Rooms (31364), Mickey Jupp

FROM PAGE 25

LONDON, Bridge House, Canning Town, (01 478 2689), Rockabilly Rebs / Whizz Kids  
 LONDON, Bull And Gate, Kentish Town, (01 485 5385), Juice On The Loose  
 LONDON, Greyhound, Fulham Palace Road, (01 385 0576), The Alternative Cabaret  
 LONDON, Hammersmith Odeon, (01 748 4081), Fats Domino  
 LONDON, Hammersmith Palais, (01 748 2812), Heavy Metal Disco All-Dayer (with Neal Kay / Heavy Metal Soundhouse / Rock London / Alan Goff, 2.00 - 11.00 pm)  
 LONDON, 101 Club, St John's Hill, Clapham, (01 222 8559), The Dots / The Mistakes  
 LONDON, Lyceum, The Strand, (01 836 3715), John Cale / Modern English  
 LONDON, Marquee, Wardour Street, (01 437 6603), Ken Hensley And Shotgun  
 LONDON, Moonlight, Railway Hotel, West Hampstead, (01 624 7611), Stan Webb's Chicken Shack  
 LONDON, New Golden Lion, Fulham Road, (01 385 3942), S&L  
 LONDON, Palladium, (01 437 7373), Elle Fitzgerald / Oscar Peterson  
 LONDON, Pegasus, Sloke Newington, (01 226 5820), MGA Band  
 LONDON, Rock Garden, Covent Garden, (01 240 3953), El Train / Gatecrashers / Plain Characters  
 LONDON, Tabernacle Community Centre, Powis Square, (01 221 5172), Brimstone / Rebirth / Sherway / Karnak Sounds  
 LONDON, Torrington, North Finchley (01 445 4710), Root Jackson And The GB Blues Company  
 LONDON, The Venue, Victoria, (01 828 9441), First National Records Fair  
 LONDON, Wembley Arena, (01 902 1234), Tammy Wynette / Hoyt Axton / Bill Anderson / Mac Wiseman  
 MORPETH, Queen's Head, The Wax Boys  
 NEWCASTLE UPON TYNE, City Hall, (20007), Girlschool  
 PONTEFRAC, Blackamore Hotel, Geddes Ave, POOLE, Arts Centre, (70521), Billie Jo Spears  
 SOUTHEND, Shrimpers, (351403), Mickey Jupp



BARKING, The Volunteer, The Cruisers  
 BICESTER, Red Lion, Killer  
 BIRKENHEAD, Gallery, Body  
 BIRMINGHAM, LSD Club, Handsworth, Xpert  
 BRIGHTON, Alhambra, Seafrost (27674), The Mystery Boys / The New Rotics

CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01 599 1533), DJ Kane And The Millionaires / RPM  
 CHARNDOK, RICHARD, Park Hall (Eccleston 42090), Billie Jo Spears  
 COUNTY MAYO, Killinich Ballroom, The Bureau  
 COVENTRY, General Wolfe (86402), Classified  
 COVENTRY, Tiffany's (24570), The People  
 DUBLIN, TV Club, SHIR Little Fingers  
 GLASGOW, Apollo (041 332 9221), Neil Sedaka  
 GLASGOW, Savoy Centre, Sauchiehall Street (041 332 0751), Wayne Fontana  
 HIGH WYCOMBE, Newlands (37479), Johnny Osbourne  
 KINGSTON, Three Tuns, London Road (01 549 8601), The Keys  
 LEICESTER, Foreway Hotel (61129), Future Toys  
 LIVERPOOL, Mayflower, Zorkie Twins  
 LONDON, Apples And Pears, Rotherhithe (01 237 3053), A Bigger Splash  
 LONDON, Cabaret Futura, Wardour Street, Victims Of Pleasure  
 LONDON, Deuragon Arms, Hackney (01 361 0080), The Artists / Limehouse  
 LONDON, Dingwalls, Camden Lock (01 267 4967), Pearl Harbour Band  
 LONDON, Gossips, Dean Street (01 734 5736), The Meteors  
 LONDON, Greyhound, Fulham, Palace Road (01 385 0526), Going Straight  
 LONDON, Hammersmith Odeon (01 748 4081), Fats Domino / Shades  
 LONDON, Hammersmith Palais (01 748 2812), Level 42  
 LONDON, Hope And Anchor, Islington (01 359 4510), The Saints / 21 Guns  
 LONDON, Marquee, Wardour (01 437 6603), Rose Tattoo  
 LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Dead On Arrival  
 LONDON, New Golden Lion, Fulham Road (01 385 3942), Park Avenue  
 LONDON, Rock Garden, Covent Garden (01 240 3951), Play Dead / The Pinkoes  
 LONDON, Royalty, Southgate (01 886 4121), Rockabilly Rebs  
 LONDON, The Tabernacle, Powis Square, Off Portobello Road, The Members / Soste / London All Stars Steel Band  
 LONDON, Wembley Arena (01 902 1234), Johnny Cash / June Carter / Joe Sun / Jimmy C Newman / Raymond Froggatt / American Express  
 LONDON, White Hart, Acton, Siris / Neal Kay's HM Disco  
 LONDON, Windsor Castle, Harrow Road (01 286 6403), Twelfth Night  
 NEWBURY, Greenham Common Air Base Festival Site, The Piranhas / The Mistakes / Between Pictures (Campaign Against The Missiles, 2.00 - 5.00pm)  
 PLYMOUTH, Fiesta (20077), Lionheart  
 POOLE, Arts Centre (70521), The Cure  
 SALT BURN, Zetland Hotel, The Showers  
 SHIFNAL, The Star (Telford 451517), The Firm / Katz  
 SOUTHALL, White Hart, High Street, Nashville Teens / Reaction  
 SOUTHEND, Cliffs Pavilion (351135), Leo Sayer

# "ALPHONEST 12" FROM Whitesnake"

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THEIR NEW ALBUM & CASSETTE OUT NOW (TC) LBG 30327

FEATURING THE CURRENT SINGLE & CASSETTE DON'T BREAK MY HEART AGAIN (TC) BP 395





T.V.

**THURSDAY**  
**BBC 1 7.30-8.35** 'Frankie and Johnny' starring Elvis Presley.  
**7.30-8.30** 'Top Of The Pops' with Peter Powell.  
**BBC 2 4.35-5.35** 'A Double Life' Academy Award film directed by George Cukor and starring Ronald Colman.  
**8.30-9.15** 'BBC Television Shakespeare: Timon of Athens' All star cast includes John Fortune, John Birt, Diana Dors and Johnathan Pryce.  
**10-11.25** 'Man Alive, Vandals and Visionaries' The town and county planners come under the hammer.  
**ITV NETWORK 1 10-10.30** 'The Kenny Everett Video Cassette' with Arlene Phillips, Hot Gossip and BA Robertson.  
**8.00-8.30** 'The Morocamba and Wise Show'.



ELVIS PRESLEY: moody in the movie 'Frankie and Johnny'.

**FRIDAY**  
**BBC 1 2.15-4.45** 'The Nun's Story' starring Audrey Hepburn, Peter Finch, Faith Evans and Peggy Ashcroft.  
**4.45-5.45** 'Swap Shop Star Awards 1981' introduced by Noel Edmonds, Wai Anderson and the Ants he voted Top Pop Group of the Year?  
**6.30-7.30** 'The Railway Children' starring Dinah Sheridan, Jenny Agutter, Bernard Cribbins and Sally Thomsett.  
**10.55-1.05** 'The Barefoot Contessa' starring Humphrey Bogart and Ava Gardner.  
**BBC 2 4.45-6.15** 'The Carn is Green' George Cukor directs Katherine Hepburn, Ian Sayer, Bill Fraser, Patricia Hayes and Toyah Wilcox in a film version of the classic Esmé Williams play.  
**7.50-8.40** 'Hinge and Bracket' High class drag act.  
**ITV NETWORK 8.55-10.30** 'Clapperboard' previews 'Festa and The Incredible Shrinking Woman'.  
**1.35-5.15** 'Oklahoma' June is busting out all over with Gordon MacRae, Shirley Jones and Rod Steiger.  
**3.15-3.45** 'Abba - Words and Music' 1979 documentary on the most successful Swedes of all time.  
**ATV 10.45-12.00** noon, 'Hurricane' adventure movie.  
**10.15-11.30** 'The Meteor Target' starring Jim Davidson.  
**LWT 10.15-11.30** 'Gene To Ground' starring Charles Tingwell and Eric Oldfield.

**SATURDAY**  
**BBC 1 8.55-9.35** 'Rooster Cogburn' starring John Wayne and Katherine Hepburn.  
**10.25-11.15** 'Saturday Night At The Mill' with special guests The Shadows.  
**11.15-12.30** 'Stoptoe and Son' Feature length movie starring Wilfred Brimble and Larry H. Corbett.  
**BBC 2 1.05-2.30** 'Sylvia Scarlett' Directed by George Cukor and starring Katherine Hepburn and Cary Grant.  
**2.55-3.25** 'A Star is Born' Starring Judy Garland and James Mason.  
**12.40-1.25** 'Old Gray Whistle Test' Annie Hightangle introduces Wilko Johnson and the Animals.  
**ITV NETWORK 5.10-8.00** 'The Children's Royal Variety Show' Adam and the Ants and the Tis Was team are among those performing in front of Princess Margaret.  
**8.00-9.45** 'Doctor In Distress' starring Dirk Bogarde, James Robertson Justice and Samantha Eggar.  
**ATV 10.30-12.30** 'ATV Saturday Morning Picture Show: Robinson Crusoe and the Tiger?'  
**LWT 8.45-10.10** 'Joe 90'.  
**11.30-12.30** 'Thunderbirds'.

**SUNDAY**  
**BBC 1 1.55-3.30** 'Alice in Wonderland' starring Fiona Fullerton, Michael Crawford and Hwei Bennett.  
**4.45-5.30** 'Murder On The Orient Express' Albert Finney, Lauren Bacall and John Gielgud star in Agatha Christie's thriller.  
**ITV NETWORK 2.15-4.00** 'The Lion, The Witch, and the Wardrobe' Full length cartoon of C. S. Lewis.  
**5.30-6.00** 'The Muppet Show' with guest star Spike Milligan (the well-known typing error).



KENNY EVERETT: Yes, it's 'The Kenny Everett Video Cassette!'

**7.45-9.30** 'Hussan Roulette' starring George Segal.  
**LWT 7.15-7.45** 'Rising Damp' with Leonard Rossiter and Richard Beckinsale.  
**MONDAY**  
**BBC 1 11.05-12.25pm** 'Paradise Hawaiian Style' starring Elvis Presley.  
**1.20-9.50** 'Where Eagles Dare' starring Richard Burton.  
**BBC 2 12.55-2.30** 'Adam's Rib' George Cukor directs Spencer Tracy and Katherine Hepburn.  
**2.35-4.10** 'The Bluebird' Another in this season of George Cukor films, this starring Elizabeth Taylor and Jane Fonda.  
**4.30-9.25** 'Russell Harty Show' Special compilation featuring Rod Stewart, Shakin' Stevens and Peter O'Toole.  
**ITV NETWORK 7.30-10.00** 'Shout At The Devil' starring Lee Marvin and Roger Moore.  
**ATV 11.15-1.00pm** 'The Fast Lady' starring James Robertson Justice, Julie Christie, Stanley Baxter and Leslie Phillips.  
**11.15-12.15** 'Rockstage' with Orchestral Manoeuvres in The Dark and Lene Lovich in concert at the Theatre Royal, Nottingham.  
**12.35-4.30** 'Hollywood Greats' Philip Jenkinson profiles the life and times of Graciano Marx.  
**8.30-9.35** 'Gladys Knight and The Pips' Part II of their live performance at the New London Theatre.  
**ITV NETWORK 4.15-4.45** 'Wooddog Matinee' Belfast's brightest hopes are joined by Chas and Dave and Roger Daltrey.  
**ATV 7.30-9.05** 'The Man Who Would Not Die' starring Dorothy Malone.  
**THAMES 11.15-12.15** 'Rockstage' Orchestral Manoeuvres in The Dark and Lene Lovich in concert at the Theatre Royal Nottingham.

**TUESDAY**  
**BBC 1 7.30-8.30** 'The Big Time' An update on Sheena Easton's career.  
**BBC 2 7.35-8.30** 'Hollywood Greats' Philip Jenkinson profiles the life and times of Graciano Marx.  
**8.30-9.35** 'Gladys Knight and The Pips' Part II of their live performance at the New London Theatre.  
**ITV NETWORK 4.15-4.45** 'Wooddog Matinee' Belfast's brightest hopes are joined by Chas and Dave and Roger Daltrey.  
**ATV 7.30-9.05** 'The Man Who Would Not Die' starring Dorothy Malone.  
**THAMES 11.15-12.15** 'Rockstage' Orchestral Manoeuvres in The Dark and Lene Lovich in concert at the Theatre Royal Nottingham.

**WEDNESDAY**  
**BBC 1 8.30-9.00** 'Lena' with guest star Kiki Dee.  
**9.25-10.00** 'The Risk Business' The selling of blue jeans.  
**10.30-11.25** 'Paperbacks' with Quentin Crisp, Auberon Waugh and Michael Holroyd.  
**ATV 10.25-12.00** 'Morning Cinema: The Bush Baby' starring Margot Brooks.  
**9.30-10.30** 'The Miami Drugs War'.  
**GRANADA 11.30-12.30** 'Rockstage'.

RELEASES

□ **CHARLIE** who are approaching mega band status in America, release their new single 'Perfect Lover' on April 24. Their new album 'A Little Immodest' will be available in early June.  
 □ **THE HUMAN LEAGUE** release their new single 'The Sound Of The Crowd' shortly. The single will be available in both 7" and 12" versions and the 12" features a six minute 27 second disco version of the number. The single was written by vocalist Phil Oakey and Ian Burdon who has now joined the band as a full fledged member.  
 □ **THE FEATURES** a South London based outfit release their new single 'Monday Friday' this week. The band recently signed a nationwide distribution deal with Pinnacle Records.  
 □ **EMPIRE** the new band whose line up includes former Gibson X guitarist Bob Andrews, release their debut single 'Hot Seat' on April 24. The single is taken from their forthcoming album 'Expensive'.



CHELSEA

Sound' which will be out in May.  
 □ **CHELSEA** release their new single 'Rocking Horse' this week. The band are also planning a number of British gigs before flying to Finland for a series of midsummer festivals.  
 □ **THE CURE** release their third album 'Faith' this week. The cassette version of the album will feature the additional bonus of the soundtrack to their film 'Carnage Visors'.  
 □ **TANGERINE DREAM** release their second major soundtrack album

this week. 'Thief' has eight tracks marking a distinct change from their usual longer pieces. The film of the same name starring James Caan and Tuesday Weld will be released in Britain in the near future.  
 □ **GILLAN** release their new album 'Future Shock' this week. The album contains a full colour 16 page booklet as well as Gillan's current hit 'New Orleans'. Gillan are about to undertake a lengthy European tour.  
 □ **THE FRENCH**, a Manchester five piece, release a double A sided single 'Set Me On Fire' on the Sanguine Record label on April 24.  
 □ **CHEVY** release their new single 'The Taker' this week. The band are also setting up a tour in mid May.  
 □ **THE MOONDOGS** release their third single 'The Imposter' this week. The release ties in with their TV series 'Moonjog Matinee' which starts this week. Guests will include the Searchers and Suzi Quatro.

TOURS

□ **CHAS & DAVE**: who recently released their new album 'Mustn't Grumble' play the following dates: Redcar Filmfare April 17, Caister On Sea Neptune's Palace 18, Swansea Circles 26, Torquay Doodles 29, Luton Caesars Palace 30, May 2, Leicester Palace Theatre 7, Coventry Tiffanys 25, Toworth Recreation Centre 29, London Apollo June 1.

□ **SPIDER**: added dates; Immingham 51 Andrews Youth Centre April 22, Rayleigh Cross May 1.

□ **ZORKIE TWINS**: who release their follow up single to 'Mr Simpson' at the end of June will be playing: Liverpool Mayflower May 20, Stalybridge Commercial Hotel 22, Cambridge Great Northern 30, Ashton Under Lyne The Birch June 9, Eilesmere Port Bulls Head 16, Coventry Dog and Trumpet 27.

□ **THE CURE**: added dates; Chelmsford Odeon April 28, Plymouth Polytechnic May 1.

□ **PARIS 8**: a Liverpool futurist band play a couple of London dates at the Half Moon April 17 and The Starlight 28. RCA released their debut single '24 Hour Surveillance' last week.

□ **AND ALSO THE TREES**: Malvern Nags Head April 18, Coventry Queen Inn 25, Stratford Upon Avon Green Dragon May 23, Leamington Crown Inn June 30.

□ **STANLEY FRANK**: who's just released his debut album for A&M 'Play Till It Hurts' will be playing a short string of London dates as part of a European tour; Greyhound May 13, Marquee 14, Dingwells 15.

□ **LIVE WIRE**: who have been forced to cancel their date at the London Marquee on April 15 will be playing a show at the London Venue on April 24 instead.

□ **999**: who release their new album 'Concrete' this month also begin their first major British tour for two years. The dates run; Sheffield Top Rank April 22, Wakefield Unity Hall 23, Edinburgh Nile Club 24, Nottingham Rock City 25, Cheltenham Eves Club 26, Manchester Fagins 27, Liverpool Rotters 28, Huddersfield Eros Club 29, Birmingham Cedars Club 30, Middlesbrough Town Hall May 1, Retford Portershouse 2, London Lyceum 3.



HOLLY of the Italians

□ **NASHVILLE TEENS**: Southall White Hart April 20, Chichester Marlino's 21, Chatham Scamps 22, High Wycombe Nag's Head 25.

□ **THE KICKS**: who will be recording their new single shortly will also be playing a selection of mainly London dates; Bridgehouse April 17, Kensington 22, Eton Christopher 23, Greyhound 24, 101 Club 29.

□ **MICKY JUPP**: whose single 'Don't Talk To Me' was released by Stiff last week will be playing a short series of English dates following a promotional tour of Germany. Gigs are: Southend Shrimpers April 19, Swindon Brunel Rooms 21, London Starlight 24, London Golden Lion 25, St Albans Adelaide Wine Bar 26, Newport Harper Adams Agricultural College May 1, London Greyhound 8.

□ **ORIGINAL MIRRORS**: London Venue April 23.

□ **SNIPS**: who release his new single 'Tight Shoes' this week plays a date at the London Venue on April 22. His special guest will be Lee Kosmin.

□ **HOLLY AND THE ITALIANS**: Complete with new drummer John LaForge and guitarist Colin Wight, will be playing a short series of dates next month, Edinburgh Nile Club May 1, Manchester Polytechnic 2, Cheltenham Eves 3, Bristol Polytechnic 5, Leeds Warehouse 6, Sheffield Limit 7, Wolverhampton Polytechnic 9, London Marquee 13. The band who release their new single 'I Wanna Go Home' this week should also be appearing on the 'Old Gray Whistle Test' on May 12.

□ **THE AMERICANS**: following mainly London dates; Marquee April 24, Southend Scamps 25, Seebright Arms 29, Maldon Jubilee Hall May 1, Chats Palace 6, Rock Garden 9, Ronnie Scott's 19, Dingwells 29.

□ **THE UNCOOL DANCE BAND**: a Doncaster based four piece who have signed to Polydor will also be playing; Barnsley Civic Hall April 23, Leeds Warehouse 30, Scarborough Penthouse May 1, Cotby Nag's Head 2, Guisborough Loftus Club 3, Castelford Sand Martin 4, Doncaster Rotters 8, Southorpe King Henry 8th 7, Middlesbrough Mandys 8, Hull Good Fellowship 9, Hull Romeo and Juliet 11, Rotherham Assembly Rooms 13, Leeds Florida Green Hotel 15, Sunderland Club Annabel 16.

□ **SECOND IMAGE**: the Tottenham based seven piece British funk band who released their debut single 'Dance Dance Dance' on Polydor recently, play the following dates; London Venue April 20, Southall White Hart 24, Braintree Essex Barn 25, Bracknell Tuesdays 26.

□ **SALFORD JETS**: who have just released their single 'Soldiers Of Fortune' play Pembroke Halls April 15, Manchester Mayflower 24, Stockport Starlight Suite 25, Bolton Aquarius May 7, Stockport Brookfields 10.

□ **THE OUT**: Lancaster Greaves Hotel April 23, Stockport Smugglers 30, Preston Warehouse May 2, Sheffield Hallamshire Hotel 3, Blackpool Jenks 15, 16 and 17, Flinton Red Lion 20, Blackpool JR's 23.

□ **JODY STREET**: following London dates Dingwells April 18, Rock Garden 24.

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 He's got the Idolmaker...  
 He's got it all!



The IDOLMAKER

A KOCH/KIRKWOOD PRODUCTION  
 "THE IDOLMAKER" Starring RAY SHARKEY, TOMAH FITZSHUIH  
 PETER GALLAGHER, PAUL LAND Written by EDWARD DI LORENZO Music and lyrics by JEFF BARRY  
 Choreography by DENEY TERRO Director of Photography ADAM HOLENDER, A.S.C.  
 Produced by GENE KIRKWOOD and HOWARD W. KOCH, JR. Directed by TAYLOR HACKFORD

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AND SELECTED THEATRES FROM SUN APRIL 19 \*Details correct at time of going to press.



# RADIO

## THURSDAY

**BBC RADIO ONE**  
8.00-10.00 Richard Skinner Show  
10.00-12.00 John Peel Show.

**BBC RADIO BLACKBURN**  
6.00-7.00 Spin Off with Steve Barker.

**CAPITAL RADIO**  
8.30-10.30 Peter Young Show.

**RADIO CITY**  
8.30-10.00 Great Easton Express with Phil Easton.

**RADIO CLYDE**  
12.00-2.00am Billy Sloan Says, Billy S plays latest sounds from The Scars, and PIL and previews Glasgow appearances by Positive Noise and Restricted Code.

**RADIO DEVONAIR**  
8.30-9.00 No Nonsense. John Peers concentrates on the week's album releases.

**BBC RADIO NOTTINGHAM**  
6.00-7.00 Jaye C's Rockshow.

**BBC RADIO OXFORD**  
6.00-7.00 Critics Choice. The Panel reviews the week's singles.

**PICCADILLY RADIO**  
8.00-11.00 The Thursday Rock Show. John Evington spotlights heavy metal from Manchester's point of view.

**RADIO TRENT**  
8.30-8.00 Castle Rock with Graham Neale, Girtschool and local band Parrallex.

**RTE RADIO 2 (EIRE)**  
12.00-1.50am The Dave Fenning Rock Show.

**FRIDAY**

**BBC RADIO ONE**  
5.45-7.30 Roundtable. Mike Read, John Tobler, Queen's Roger Taylor and Cheryl Baker from Bucks Fizz listen to the latest single releases.  
7.30-10.00 Annie Nightingale Show.  
10.00-12.00 The Friday Rock Show, with Tommy Vance.

**CAPITAL RADIO**  
6.00-7.00 Cruising. Roger Scott's oldies show makes perfect in-car entertainment.  
8.30-10.30 Peter Young Show.

**RADIO CLYDE**  
12.00-2.00am Midnight Rock with Jeff Cooper.

**RADIO DEVONAIR**  
6.30-9.00 No Nonsense. John Peers reviews the week's singles and introduces an hour of pure funk.

**RADIO FORTH**  
12.00-2.00am Coasting. Chris John plays West Coast, country rock favourites.

**RADIO LUXEMBOURG**  
6.00-9.00 Stuart Henry's Rockshow. All the best album sounds.

**BBC RADIO MERSEYSIDE**  
6.30-8.00 Rock Around. Phil Ross promises to play no heavy metal at all!

**RADIO TRENT**  
7.00-8.00 Rock Nativty (At Easter???)

**RADIO VICTORY**  
9.00-1.00am Matt Back On The Rock Trail. Featur-

ing a session by the Shakin' Pyramids and a run-down of the local alternative singles chart.

## SATURDAY

John Lennon's cap, Marc Bolan's tambourine, Shakin' Stevens' strides, guitars from Gordon Giltrap and the Who's John Entwistle are all among the items to be auctioned in Capital Radio's annual Help A London Child charity appeal over Easter Weekend. To get any of them all you have to do is ring 01-388-6111, but speak to your bank manager first. . . .

**BBC RADIO ONE**  
1.00-2.00 Twenty Five Years Of Rock.  
5.00-8.30 Rock On with Tommy Vance.  
8.30-7.30 In Concert with Toyah and Huang Chung.

**BEACON RADIO**  
9.00-12.00 Rock Hard. Mick Wright and Mike Davies present part II of the Grateful Dead story and hope to be talking to the equally legendary Spitz of the Spitzies.

**BRMB RADIO**  
10.00-2.00am Heart Of Rock. Robin Valk hits the album racks hard.

**CAPITAL RADIO**  
11.00-4.00 Soul Spectrum with Greg Edwards.  
11.00-1.00am Roots Rockers. David Rodigan's Reggae ratiolate.

**DOWNTOWN RADIO**  
8.00-7.00 Rockfile. Heavy Rock Belfast style with Louis Edmondson.

**BBC RADIO LEICESTER**  
6.30-12.00 Hot Sounds. A pasteur oldies special (including tracks by Leicester born stars Family) brought up to date by local favourites The Elevators. With Lee McCarthy.

**BBC RADIO LONDON**  
10.00-11.30 Echoes. Stuart Colman's weekly look at the great traditions of rock.

**RADIO LUXEMBOURG**  
7.00-8.00 Street Heat. Stuart Henry reviews the New Wave releases.  
8.00-9.00 Gold Rock 'n' Reggae.

**METRO RADIO**  
10.00-12.00 Rock Show with Grant Goddard.  
12.00-2.00am Hot and Heavy. Malcolm Herdman plays Heavy Metal requests.

**SEVERN SOUND**  
7.00-8.00 Rock and a Cast of Thousands with Alan Roberts.

**BBC RADIO SOLENT**  
8.45-7.30 Solent Rock. Gethyn Jones plays tracks by Hampshire's answer to the Blues Band: Manhattan Slide.

**SWANSEA SOUND**  
6.50-10.00 Department Of Youth. Steve Mitchell presents a wacky selection of Whips, Furs and Doris Day.

**RADIO TEES**  
8.00-10.00 Natural Mass. Brian Anderson spotlights National Battle Of The Bands winners Carl Green and the Scene.

**RADIO 218**  
10.00-2.00pm Bob Harris Show. Lunchtime rock with the Bomber.

## SUNDAY

**BBC RADIO ONE**  
5.05-7.00 Top Thirty Show with Tony Blackburn.

**BRMB RADIO**  
16.00-2.00am Rockols with Robin Valk.

**CARDIFF BROADCASTING COMPANY**  
9.00-12.00 The Tiger Bay Rock Show with Dai Shell and Ralph Evans.

**BBC RADIO LONDON**  
12.00-1.00pm Reggae Rockers. Tony Williams rounds up the roots scene and presents London's reggae chart.  
3.00-5.00 Breakthrough. Mike Sparrow plays the best of the current releases.

**BBC RADIO MEDWAY**  
5.30-7.00 Recorded Delivery. Mike Brill introduces local favourites the Andy Dungle Band.

**METRO RADIO**  
11.00-1.00am Bridges. John Coulson plays more eclectic rock.

**BBC RADIO NEWCASTLE**  
1.15-5.00 Bedrock. Ian Penman and Tom Noble present an Easter Special interview with Bev Bevan.

**BBC RADIO NOTTINGHAM**  
4.00-5.00 Rock Cake. Jaye C's experimental music show.

**PLYMOUTH SOUND**  
10.00-12.00 Rock 81. Plymouth's engineer's show.

**BBC RADIO STOKE-ON-TRENT**  
3.15-5.00 Bedrock. Ian Penman and Tom Noble present an Easter Special interview with Bev Bevan.

**RADIO TRENT**  
2.00-5.00 Graham Neale's Music Review.

**MONDAY**

The Bank Holiday Weekend closes with arguably the best Rockshow yet. Only listeners to Beacon, BRMB, Mercia and Trent can receive it, but Orchestral Manoeuvres In The Dark and Lene Lovich should be coming in loud and clear. Meanwhile Radio One begin a 13-part adaptation of that blockbuster Sci-Fi movie Star Wars, starring the voices of Mark Hamill as Luke Skywalker and Anthony Daniels as the robot See Threepio.

**BBC RADIO ONE**  
12.00-12.30 Star Wars. Episode 1.  
8.00-10.00 Richard Skinner Show.  
10.00-12.00 John Peel Show.

**CAPITAL RADIO**  
6.30-10.30 Alan Freeman Show. Heavy Rock time with Fluff.

**CARDIFF BROADCASTING COMPANY**  
9.30-10.30 Souled Out and Roots Rocker with Dan Damon.

**RADIO CITY**  
8.30-9.00 The Great Easton Express. Phil Easton and Kenny Everett's Captain Kremmen serialised.

**RADIO DEVONAIR**  
8.30-9.00 No Nonsense. John Peers plays Heavy Rock.

## DOWNTOWN RADIO

9.00-11.30 Making Tracks. Ivan Martin spotlights Belfast's New Wave.

**RADIO FORTH**  
10.00-12.00 Forth Bridges. Chris John plays late night rock requests.

**RADIO HALLAM**  
8.00-10.00 Hallam Rock. Colin Slade hopes Girtschool will be in to talk to him.

**HERWARD RADIO**  
9.00-10.00 Herward Rock. East Anglian Heavy Rock with John Bradley.

**RADIO TRENT**  
10.00-2.00am Castle Rock. An Easter Special including simultaneous stereo broadcast of ATV's Rockshow starring Orchestral Manoeuvres In The Dark and Lene Lovich in concert.

**TUESDAY**

**BBC RADIO ONE**  
12.00-12.30 Star Wars. Episode 2.  
8.00-10.00 Richard Skinner Show.  
10.00-12.00 John Peel Show.

**BBC RADIO BLACKBURN**  
6.00-8.30 Spin Off. Steve Barker plays a selection of the new singles.

**BBC RADIO BRIGHTON**  
7.02-7.32 The Tuesday Show. Vince Geddes and Stuart Jones present 100% South Coast Rock.

**CAPITAL RADIO**  
8.30-10.30 Nicky Horse Show.

**RADIO CITY**  
6.30-10.00 The Great Easton Express. Phil Easton introduces latest local hot - shots the Rhythm Methodials.

**RADIO CLYDE**  
8.00-10.00 Stick It In Your Ear. Rennie Griffiths introduces The Freshies, Maggie Bell and Shelley Duvall from the Popeye movie.

**RADIO DEVONAIR**  
6.30-9.00 No Nonsense. John Peers' New Wave and Independents night.

**RADIO FORTH**  
8.00-10.00 Edinburgh Rock. Heavy Metal with Jay Crawford.  
10.00-12.00 Hot Tracks. Chris John plays rock requests and reads the loonier letters.

**BBC RADIO HUMBERSIDE**  
7.30-10.00 The Pauli Hunley Electric. Wireless Show. Tim Gibson introduces local boys The Odds as they 'appen live in the studio.

**RADIO MERCIA**  
7.00-9.00 Shock Waves. Andy Lloyd presents New Wave and Ska.

**BBC RADIO NOTTINGHAM**  
6.00-7.00 Jaye C's Rock Review.

**RADIO ORWELL**  
7.30-10.00 Rockett with Patrick Eade.

**PICCADILLY RADIO**  
8.00-11.00 Transmission with Mark Radcliffe.

## RADIO TRENT

6.30-8.00 Castle Rock with Graham Neale.

**RTE RADIO 2 (EIRE)**  
12.00-1.50 The Dave Fenning Rock Show.

**WEDNESDAY**

**BBC RADIO ONE**  
12.00-12.30 Star Wars. Episode 3.  
8.00-10.00 Richard Skinner Show.  
10.00-12.00 John Peel Show.

**BEACON RADIO**  
7.00-9.00 Paint It Black. Barry Curtis spins the best reggae and soul releases.

**CAPITAL RADIO**  
8.30-10.30 Nicky Horse Show.

**RADIO CITY**  
6.30-10.00 The Great Easton Express with Phil Easton.

**RADIO CLYDE**  
8.00-10.00 Street Sounds. Brian Ford's pick of the Punks.

**RADIO DEVONAIR**  
6.30-9.00 No Nonsense. John Peers' New Wave and Independents night.

**RADIO FORTH**  
8.00-10.00 Rock Report. Chris John and Colin Somerville hope to have the Associates with them in the studio.

**RADIO HALLAM**  
6.30-2.00am The Late Martin Keiner Show. MK presents his normal blend of off - beat humour and up - to - date sounds.

**BBC RADIO LEEDS**  
6.30-7.15 MetroGnome. Claire Hansborough and Mark Jones reckon to feature 999, Fad Gadget, B Movie, Echo and the Bunnymen, Shakin' Pyramids and local metal merchants Tarot all in 45 minutes!

**RADIO MERCIA**  
7.00-9.00 The Rock Show. Andy Lloyd and heavy friends.

**BBC RADIO NOTTINGHAM**  
6.00-7.00 Jaye C's Rockshow.

**PENNINE RADIO**  
7.00-9.00 Pennine Rock. Bob Preedy plays the Leeds heavy metal chart.

**PICCADILLY RADIO**  
8.00-11.00 Rock Relay with John Evington.

**RADIO TRENT**  
6.30-8.00 Castle Rock. Graham Neale presents the PIL interview.

**RTE RADIO 2 (EIRE)**  
12.00-1.50 The Dave Fenning Rock Show. Reputedly one of the best on radio . . . if you can pick it up.

**R2D2 and CP30 get their joints oiled and are wheeled out for Radio One on Monday. The first of a 13-part series.**

# QUINCY JONES HITS SINGLE

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## ODDS 'N' BODS

**SHOWSTOPPER PROMOTIONS:** National Soul Day has been cancelled until later in the year when bands with star power will hopefully be available, but meanwhile all the mafia jocks will be at Luton Caesars Palace for a May 4th all-dayer instead — and on the following May 25th Bank Holiday at Reading Top Rank, where the jazz-funk all-dayers originally began! Hi-Tension, Shakatak & Index are now confirmed as the bands at Leeds Queens Hall all-dayer on Easter Monday, with all the Northern jazz jocks like John Grant, Colin Curtis, Pete Girtley, Chris Tittley, Pete Haigh, Eric Hearn, Alex Lowes... Chris Tittley and Pete Haigh obviously don't pack out Blackpool JRs on Wednesdays, considering they're there on Tuesdays — and next Tuesday (21) the area's top jazz-funk band Spiral-Axis play live... Jeff Lorber's album is due here early May... Arista have picked up Shirley James and Danny Ray 'Why Don't You Spend The Night' for pressing, distribution and promotion on its original Black Jack label, which hopefully will make it the next reggae crossover monster it's been threatening to be... Hawkwee on their own behalf initially tried to interest RCA in 'Good Thing Going' amongst other records before Pete Tong did indeed bring Sugar Minot specifically to the attention of Rowdy Yachts (who was already hearing it at Givers), some time after which Rusty Egan then collared someone else at RCA, but nobody in control there actually decided to pick it up until publisher Jobete's Ivan Chandler then expressed his keenness for RCA to go with it — and let that be an end to it... MCA have promo-ed a mystery white label 'Strange Changes' 12in that's a Fleetwood Mac-ish 124bpm cool tucker... Roland DeVillie's 'Come Dancing' is a good review months ago when Capital Radio were plugging it but only now, when belatedly it arrived for free on DJs' doormats, has it shown up in the breakers — but will it sell (like hell!) now it's cold on radio? ... I do resent the way records I can't even give away keep showing up in DJs' charts just because they get stuck for free — there are some really dumb clunks out there — yet really hot sales items take ages to show up... Phonogram's recent promo mailing was hot though, Parliament 'Crush It' being 111 bpm, ConFunkShun 'Lady's Wild' 112-111-112bpm, Bar-Kays 'Body Fever' 115bpm (sync the 11 beats drum intro onto the 2nd beat in a bar). The Clash is on Dutch 12in now and UK imminently... The Quick 'Zulu' has exploded as anticipated with all audiences — it even pulled middle-aged punters at a mobile gig last weekend!... Ennio Morricone 'Chi Ma' has a four-plays monster, even when sent up rotten, and segues perfectly on into 'The Blue Danube'... Spandau Ballet 'Muscle Bound' sounds sensationally with the Rolling Stones 'Hot Stuff'... LTW 'Time' 12in is great fun to restructure using two copies, chopping, phasing and extending... Ashley Woods must be mad but he's selling an enormous collection of recent jazz / funk / disco / funk 12ins and a large 15 1/2" SAE for the list to 12 Ancaster Drive, Steatford Lines NG34 7LY... David Emery, busy not only jocking around Newcastle-upon-Tyne, has a Rancho "jungle car" for sale to anyone with a smallish disco they'd fancy transporting in style... Kev James does Tuesdays (futurist) and Thursdays at Golders Green (Great Expectations with live bands, and is indeed looking for more bands to work regularly — send demo tapes and info to him at Burnett House, Burgess Hill, London NW2... Linx's David Grant it was who was rudely awakened bright and early at Caister by Carvey Goldmine's Star Barrett playing 'Rise And Shine' really loud on a cassette player outside his hotel door — the trouble was David didn't have his glasses on and couldn't at first find the player let alone the off switch!... Jeffrey Elkins marries Ann Maloney next month... Johnny Walker (Camberley Franchies / Staines Jacksons) and Chris Dinniss (Exeter Boxes) both rave about Atmosfer's up-coming 'En Trance' album... Craig Dawson (Edinburgh) and others please note, it's not that I don't know nuffink, squire, but I really don't know who's distributing the recent less legal disco mixers... Alan Coulthard (Record Mirror) says if Carol Jiani is "disconcertingly slow though last seeming" then Vera 'Take Me To The Bridge' is definitely "disconcertingly fast though slow seeming".

Compress That's Jazz maddeningly familiar guitar is like Bobby Caldwell's 'Down For The Third Time' — isn't it? ... 'Bits & Pieces III' is reviving as interest grows in the 'Stars on 45' cover version, with many jocks specifying they're only using the pop sides last half now... Coldplay's homebased for Tiswas at Zurich Club Of Clubs (is he due for a shock when he holidays here next month), says Kano 'It's A War' (US Emergency LP) at number one in his chart is the source of that solid backbeat on 'Bits & Pieces III'... Alan thought the trees in the obviously summer themed 'Long Good Friday' were in impossibly verdant full leaf for Easter, but the way things are going this year they'll probably be autumnal by the time we get to Good Friday!... Davy King (Ballymena Raglan Lounges) asks "What a green and

**HARVEY MASON has a 3-track 12in out next week, teaming his imminent new LP's 'How Does It Feel' and 'On And On' with the older 'Till You Take My Love' off his 'Funk In A Mason Jar' set. The super-sessionaire drummer, born 1947 in Atlantic City, studied music right through his schooldays and then with scholarships at Berkley and the New England Conservatory. After graduating early he toured Europe with Errol Garner before becoming an LA studio regular in 1970, playing with such as Herbie Hancock's Headhunters prior to signing solo to Arista in '75.**



nats nuts? — er, the answer is disgusting, but if you don't know, check your local VD clinic (or RM's Susanne Garrett!) KEEP IT GOOD. FRIDAY!

## ELECTRO-DISCO

- STEVE X has been doing the Thursday futurist nights at Liverpool's Cagney's for some time, and in fact the night celebrates its anniversary at the end of this month with a possible charity party featuring several star guests, so it could be worth keeping an eye on. The sort of sounds played by young Proctor (that was his surname at school) include:
- 1 EARTH (NIGHT VERSION), Duran Duran, EM1 12in
  - 2 EINSTEIN A GO-GO, Landscape, RCA 12in
  - 3 MIND OF A TOY, Visage, Polydor 12in
  - 4 GUILTY, Classix Nouveaux, Liberty 12in
  - 5 GLOW, Spandau Ballet, Reformation, 12in
  - 6 ONCE IN A LIFETIME, Talking Heads, Sire 12in
  - 7 I TRAVEL, Simple Minds, Arista 12in
  - 8 ANGEL FACE, Shock, RCA 12in
  - 9 WE DON'T NEED THIS! FASCIST GROOVE THANG, Heaven 17 BEF 12in
  - 10 LIFE IN TOKYO, Japan, Ariola 12in
  - 11 CROW AND A BABY, Human League, Virgin LP
  - 12 CLONES, Alice Cooper, Warner Bros 12in
  - 13 DAS MODEL, Kraftwerk, German Kling Klang 12in
  - 14 IT'S A WAR, Kano, US Emergency LP
  - 15 MEMORABILIA, Soft Cell, Some Bizzare, 12in
  - 16 QUIET LIFE, Japan, Ariola
  - 17 THRASH, Cowboys International, Virgin
  - 18 QUIET MEN, Ultravox, Island 12in
  - 19 LIGHT POURS OUT OF ME, Magazine, Virgin
  - 20 THE END, Change, WEA LP

More definitely planned is a futurist all-dayer on Monday 25th May at Oldham Romeo & Julietts in the Julieta room, where, after playing jazz to slowly dwindling audiences for eighteen months, Derek Kaye now packs the place with futurist every Friday / Saturday. Coaches are being organised from many North-Western towns and in fact any DJs who reckon they can pull a coach party are welcome to work (there'll also be a jazz-funk room, call Derek for details on 051 638 0555 or 061 652 8421). Meanwhile this month Berlin Blondes appear live every Wednesday at Klub Metz in the Cafe Des Artistes, corner Redcliffe Gardens / Fulham Road, Chelsea, with DJs Jon & Phil. Saturdays at Eric's Place in the Vine, Hanley, Stoke-on-Trent, is a futurist addition to his Wed / Fridays at North Bluffs Poly for Phil Blizzard, while from Edgoban Faces young Alan Gibson says "Watch out for the BIG 'Glam-Rock' revival!" From those modern glamour boys, Visage's 'Fade To Grey' has been properly remixed for 12in following demand for foreign markets — they'd wanted to do a remix here but there wasn't time, but this new version could yet surface as part of their next release. Finally, W17's SHA. STOP PRESS: Rusty Egan is having an all-dayer at Dartford Flicks on Easter Bank Holiday Monday, lotsa surprises, so be there!

## BREAKERS

BUBBLING UNDER the UK Disco 90 (page 38) with increased support are Jack McDuff 'Nasty' / 'Kisses' / 'Say Sumpin' Nice' / 'Primavera' (US Sugarhill LP), ConFunkShun 'Lady's Wild' (US Mercury 12in FunkShun), Burundi Black 'Burundi Black' (Barclay 12in), Kat Mandu 'The Break (Remix)' (Canadian Unidisc 12in), Harvey Mason 'How Does It Feel' / 'On And On' / 'Going Through The Motions' / 'We Can Start Tonight' (Arista LP), Jay Hoggard 'Reverend Lora' (US Contemporary LP), Mantra 'Do In' / 'Soft Cell' (Memorabilia US Casablanca LP/12in promo), Eastside Connection 'You're So Right For Me' (US Rampart 12in), Congress 'That's Jazz' (Congress Prods 12in), Aura 'Nasty Disposition' / 'Party Time' / 'Keep Do In' (US Salsoul LP), Duran Duran 'Planet Earth (Night Version)' (EMI 12in), Diana Ross 'One More Chance' (Motown), Parliament 'Crush It' (US Casablanca 12in promo), Gene Dunlap 'Rock Radio' (Capitol 12in), Reality (Teil Me) 'What's Going On In Your Mind' (MCA 12in), Nostalgia 'Break Down' (US Alto 12in), Tata Vega 'Love Your Neighbor' / 'I've Got My Second Wind' (Motown LP), Soft Cell 'Memorabilia' (Some Bizzare 12in), Junior Tucker 'The Kick (Rock On)' (Island 12in), Starpoint 'I Just Want To Be Your Lover' / 'Keep On It' (US Chocolate City LP), Coati Mundi 'Que Pasa / Me No Pop II' (US Antilles 12in), Michael McGlothy 'Won't You Let Me Be The One (Version Two)' (US Airwave 12in), Kellis Ethridge 'Quickie Nirvana' (US Inner City LP), Thelma Houston 'If You Feel It' (US RCA 12in), Bobby Thurston 'Is Something Wrong With You' (US Prelude LP), Roland DeVillie Orchestra 'Come Dancing' (Dummy), Victor Romero Evans 'At The Club' / 'Detonators' 'Lift Off' (Special Request 12in), Claudia Fontaine 'Natural

High' (JB 12in), Hot Cuisine 'Who's Been Kissing You' (Kaleidoscope 12in), (New York) Skyy 'Superlove' (Excalibur 12in), Aura 'Are You Single' (US Salsoul 12in), The Clash 'The Magnificent Dance' / Seven (CBS / 12in promo), Shirley James / Danny Ray 'Why Don't You Spend The Night' (Black Jack 12in), Midas Touch 'Too Much Too Soon' (Maaw 12in), Bar-Kays 'Body Fever' (US Mercury 12in promo), Giorgio Moroder 'Chase' (Casablanca 12in), Ronnie Jones 'Video Games' (US Polydor 12in), Bart Ligon 'Saturday' / 'The Unicorn' (US Inner City LP), Dee Dee Sharp Gamble 'Breaking And Entering' (US Phil Int LP), Prince Charles 'In The Streets' / 'Tight Jeans' (US Solid Platinum LP).

DORC (Disco Featured Pop Hits) 12i Shakin' Stevens, 2i) Roxy Music, 3i) Adam Kings, 4i) Kim Wilde, 5i) Adam Ant, 6i) Visage, 7i) Coast to Coast, 8i) Hecksieck's Fizz, 9i) Talking Heads, 10i) Kiki Dee, 11i) Liquid Gold, 12i) Kelly Marie, 13i) Ultravox 'Vienna', 14i) Nones, 15i) Duran Duran, 16i) Ennio Morricone, 17i) Phil Collins, 18i) Teardrop Explodes, 19i) Toyah, 20i) Rain-bow, 21i) Status Quo, 22i) Philip Lynott, 23i) Dave Stewart, 24i) Yoko Ono, 25i) Who, 26i) Heaven 17, 27i) Poolecats, 28i) Ultravox 'Quiet' / 'Slow', 29i) Depeche Mode, 30i) Dire Straits.

## DISCO DATES

**GOOD FRIDAY** (17) Robbie Vincent / Colin Hudd / Jeff Young jazz-funk Dartford Flicks' all-night charity dance marathon, Sean French jazz-funks Leydown Stage 3, John Douglas "minds" Braintree Essex Barn while Bob Jones "minds" elsewhere; **SATURDAY** (18) Froggy & Sean French jazz-funk Southgate, Royalty, Inversions live & Brother Louie jazz-funk Dunstable Queensway Hall, Chris Brown & Chris Dinniss jazz-funk Exeter Boxes, Breakfast Band play Chemsford Countryman, Pete Tong jazz-funks Maidstone Den, Brian 'Bazzer' Mason jazz-funks South Harrow Bobby Magens weekly (that's a Top 30 place Baz!); **EASTER SUNDAY** (19) Lofty Lighthouse / Kevin Keatings / Alex Lowes jazz-funk Chester-Le-Street, Togo's all-night (starting 12.30 Monday morning); **BANK HOLIDAY MONDAY** (20) Chris Hill and the Mafia jazz-funk Sho-Pro's 2001 space shuttle all-dayer at Southampton Top Rank, 'National Soul' jocks jazz-funk London Victoria Venue all-dayer, Hi-Tension / Shakatak / Index live plus lotsa jox jazz-funk Leeds Queens Hall all-dayer, Pete Tong & Mick Clark jazz-funk West Kingsdown Hilltop "jazzy-dayer" from 3pm, Colah Triplets live plus lotsa jox jazz-funk (7) Croyston Scamps 'Junior' all-dayer.

For import and UK Newies reviews, turn to page 30

## STRIPES RECORDS

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## GOSSIP FROM THE SHACK

Touchdown should be out by the time you read this so go to your shops and nag for it — or ring me.

Bobby Thurston and Jay Hoggard seem like great LPs and Rick James seems like a nice boy on his LP cover!

That's it for this week... Jeff Shack

**FLOOR FILLERS CHART**

1. All's No Stoppin' (11/80)	10N
2. Harvey Mason	LP
3. Carl and the Passions	LP
4. AfroKings Mousen	LP & 12in
5. Jeff Lorber	LP
6. Carl and the Passions	LP
7. Soulmates	12in
8. The Blackbyrds	12in
9. Magnification	12in
10. Aura	LP & 12in

**SHAKAPHONE**  
This service is in operation between 7pm thru 10pm. You can place an order over the phone and also order to the top 50 Floor Fillers and the new releases. Check your Floor Fillers. Orders can be accepted by Access, Barclaycard and American Express.



FROM PAGE 29

IMPORTS

JAY HOGGARD: 'Reverend Libra' (LP 'Rain Forest' US Contemporary 14007). Young jazz vibist switches labels and comes up with an absolutely dynamite compulsive "freezing" (but not overly so) "The Groove"-styled 0-122-122-02bpm instrumental strutter full of great solos and an infectious tick. Other cuts are extremely specialist, though this 'un's a killer! BOBBY THURSTON: 'Is Something Wrong With You' (LP 'The Main Attraction' US Prelude PRL 2183). The fat boy's back, backed and produced by much the usual team, blatantly ripping off 'Ladies Night' for this quite amazingly similar but obviously distinctive 113 (intro)-118-112-118bpm chugger, 'Main Attraction' being a conversation-infused nice slinky steady jolling 54 (intro)-102bpm bumper, while 'Keep It Going' is a less incisive but eventually quite tense 112-113bpm swayer, 'I Know You Feel Like I Feel' a bumpily rolling 103-104bpm jogger and 'Very Last Drop' a lush jiggly smooth 113-114-115-116 bpm soul swinger in McFadden & Whiteheadish style. FANTASY: 'Hey Who's Gotta Funky Song' (LP 'Fantasy' US Pavilion JZ 37151). Excellent at times GC-styled simple disco set amusingly packaged with '30s-type publicity poses, this steadily smacking jauntily 115-114-115bpm lurching thumper with good electronic effects being a sensational mix out of Aurra 'Nasty Disposition', while 'Too Much Too Soon' is a

lightweight galloping 126-127-126-127-128-127bpm romper with more good effects, 'You Can't Lose What You Never Had' a jerky 120-121-122bpm chugger, 'Now I Have Everything' an annoyingly familiar (Love Is Strange?) lovely tuneful romantic 124-127-129bpm swaying throbber, and 'Read Between The Lines' a jiggly slow 114-116-114-117bpm lurcher. KELLIS ETHRIDGE: 'Quicker Nirvana' (LP 'Tomorrow Sky' US Inner City IC 1169). Invigorating jauntily throbbing fast specialist Latin jazz 116 (intro)-127-129-127-124-126 (guitar)-127 (piano)-128-124-127bpm instrumental flute tootler with various breaks. LOVE UNLIMITED ORCHESTRA: 'Jamaican Girl' (LP 'Let 'Em Dance' US Unlimited Gold JZ 36131). Bumpy White-prod'd/penned typically patterning monotonous 110bpm orchestral instrumentally swayer with background chix, big for the Grant / Curtis Manchester axis. The other real hotie this week is Rick James' 'Street Songs' set, which I've got, but haven't time to do.

HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7in are Ennio Morricone 16-32-0c, Whitesnake 131-133F, Barry Manilow 75 (piano)-81c, Girlschool 148-150-138F, REO Speedwagon 21-44-85-0r, Quincy Jones 1231, Gap Band 107-108-109F, April Wine 42/84-0r.

UK NEWIES

JEFF LORBER FUSION: 'Spur Of The Moment' (Arista ARIST 12410). Dynamite powerfully lunging strutting 121bpm jazz-funk instrumental stormer destined to be another MFSB it mixes with 'Mysteries Of

The World' and The Quick 'Zulu' but badly placed at the tail end of a 3-track 12in after the more specialist lurching 114bpm 'Magic Lull' jolter, both being double 'A'-ed with the blatantly funky 114-115-115-115bpm 'Monster Man' heavy bass jittered chanter. IMAGINATION: 'Body Talk' (R&B RB 201). Everyone's describing this hauntingly atmospheric jazz piano played and squeaky guys crowned delicate slow 88bpm 12in jogger as Yarbrough & Peoples with Herb Alpert's 'Rise' beat and everyone's right! It builds up plenty of power that's all its own though, with an instrumental flip.

BANZAI: 'Runaway' (Groove Production GP 105T). Beefily recorded as usual by Chris Palmer with a lively though simple socking beat, this naggingly catchy jazz 110-119-120bpm 12in instrumental skipper is only on white label so far in this version. REVELATION: 'Feel It' (Handshake HANDX 3). Solidly lurching smooth soul vocal group thumper originally on UK 7in last year, then US 12in, and now finally out here in the latter full length 0-114-115-115-115-115-116bpm version with pleasant cool piano amongst the busily patterning though strings smoothed instrumental extension.

CLAUDIA FONTAINE: 'Natural High' (JB Music JB5 033, via 01 274 1237). Superbly gorgeous beautifully sung straightforward 64bpm reggae revival of Bloodstone's lovely classic, evidently due on 12in, initially tipped by Tom Holland and already much upped by Capital Radio.

TATA VEGA: 'Love Your Neighbor' (Motown 12TMG 1230). Awaited on 12in which presumably will be the same as the LP, this synth tone introed then bass snapped little 116-115 (vocal)-116bpm jazz-funk instrumental stormer destined to be yet smoothly sung precise bubbly thumper was chosen for UK-only (so far) release by

DJ reaction, the raucous 118bpm 'There's Love In The World' flip being a close copy of 'Shake Your Body (Down To The Ground)'. RAH BAND: 'Downside Up' (DJM DJS 10967). Yet another slow starting then 121bpm thumping sax instrumental very like the others in sound but more disjunct and not as good, and so far only on 7in.

RONNY: 'If You Want Me To Stay' (Polydor POSPX 247). Sly Stone's oldie given an androgynous leathargic Amanda Lear-type part French spoken / sung jitters low key basically slow 110-115-111-112-113bpm 12in treatment produced by, I hesitate to mention it, Rusty Egan.

LENE LOVICH: 'New Toy' (Stiff BUYIT 97). Good instrumentally extended 142bpm 12in version of her jauntily tripping futurist hit.

FAD GADGET: 'Make Room' (Mute 012). Good bouncy little 130-131-132bpm 7in electronic skipper.

BAUHAUS: 'Kick In The Eye' (Beggars Banquet SEG 54T). Jerkily bashing bass burlied 123-121-123bpm futurist chanter on promo if not commercial 12in.

GINA X PERFORMANCE: 'No GDM (EMI 12EMI 5148). German re-released plodding 10-11bpm 12in synth thumper with awful off-key chick.

MUSIC FOR PLEASURE: 'Fuel To The Fire' (Rage RAGE 2). Galloping 144-0bpm 7in electronic pounder.

MODERN EON: 'Euthenics' (Dindisc din 30). Drums-driven echoing 0-115-149bpm 7in futurist throbber.

NEW MUSIK: 'White You Wait' (GTO GT 13-291). Prettily tinkling then smacking

138bpm 12in electronic chanter with Acid ping-pong.

MODERN ROMANCE: 'Tonight' (WEA K 14677). Pop-aimed clean-cut 0-126bpm 12in electronic thumper with an interesting 134bpm 'Fever' flip (Promoted via Rush Release).

DALEK I LOVE YOU: 'Heartbeat' (Back Door DOOR 1012). Freshly starting 0-148bpm 12in bubbling thumper with repetitive overly mannered vocal.

B-MOVIE: 'Remembrance Day' (Deram EMK 437). Extremely frantic droning sung 164bpm 12in electronic rattler.

THE CURE: 'Primary' (Fiction FICSX 12). Fast sizzling surfing-style 171-173-175bpm 12in throbber with occasional punk-ish vocal.

ERIC NINE: 'Not Fade Away' (Radioactive RAD 101). Totally electronic strange 174bpm 7in treatment of Buddy Holly's jerky Stones oldie.

BILL NELSON: 'Banai' (Mercury WILL 12). Bowie-esque indistinct convoluted 123-0bpm 12in strutter from '79.

BARRY MANLOW: 'Bermuda Triangle' (Arista ARIST 406). Subduedly jaunty 79 (intro)-81bpm 7in Latin bumper like a slower 'Coco'.

THE JONES GIRLS: 'At Peace With Woman' (Phil Int PIR 1030). Sweetly winsome jolting little 0-50-100bpm 7in jogger, flipped by the delicate Dionne Warwick-ish 48bpm 'When I'm Gone'.

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**'NUMAN' MALE** 18 wants female same 17+ for friendship Havering area. — Simon, 111 Saunter Road, Hornchurch.

**WELL BUILT**, slightly cuddly badger seeks shy sensible female badger for possible lasting relationship. — Box 2996.

**DASHINGLY HANDSOME** (joke) shy, working male 16 North Crayford area seeks girl 14+ into any of the following: sports inc cycling, tennis, running, geology, cinema, pop music (Beatles, Led Zeppelin etc) looks unimportant. — Box 2997.

**FINNISH AND SWEDISH PEN-FRIENDS** write for free details — Pen Friend Service, PL27, SF-20001, Turku 80, Finland.

**QUIET, LONELY GUY** (balding) 28 seeks female 18 plus with sense of humour. Herbs area looks immaterial. — Box 2998.

**YOUNG MAN** with varied interests looking for a girl for friendship give it a try it may be fun West Sussex area. — Box 2999.

**GUY 19** would like penfriends anywhere, particularly Lincs / Notts / Derby / Staffs where I can meet them. Photo please, all answered. Chris — Box 3000.

**S PANDAU BALLET PENFRIENDS** SAE Music Fans Club, 10 Charlton Road, Tetbury, Glos.

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## What they want

HOW ARE you then, alright? Mike Nicholls is a bastard (etc). The new Quo album is ace. It is exactly what the fans want. Who cares what Mike Nicholls thinks 'specially now he's proved he's illiterate — "enough is enough" is only repeated 11 times and the word "enough" is only repeated 24 times. Where the hell does he get 94 from?

**Yours, the 12 Bar Kid, Sq 4504**  
 ● Only 24 times? are you kidding?!!?

## Infantile

ALF MARTIN'S infantile review of the Ants gig at the Dominion is enough to give the sexpeople a terrible name! I am sure many like myself, are a lot more just "gabbling" teenagers, intent on "wet knickers".

I am an Antperson because in a negative land we should strive for a positive force and quit grovelling. Adam has created pride, power a passion through his initial coverage, intelligent, individual view - points and support of the "hero" ideal rather than the fashionable "anti - hero".

I desperately hope that the mounting popularity of the Ants will not dissipate the "clandestine" peacock people who really care about Adam and the ethos he has created!

Antmusic is the phy - si - cal people who dare to live the emotions of 'Feed Me To The Lions' — Adam is a Scorpio (after all) and to use his words "The time to worry is when everybody likes you, when evrybody likes you, you've had it!" Yours disgustedly, Antgirl, Brook House, Bagshot.

● Bagshot beats Mayfair for writing outraged letters anyway. Who's this Adam bloke, again?

## Sky is right

HOW RIGHT Simon (Sky At Night) Tebbutt was! The Stiff Little Fingers new single 'Just Fade Away' is excellent! Not just the single of the week but the single of the month. Well done SLF.

Paul, Duncan and Michael, Hemel Hempstead.  
 ● There's a first time for everything.

## Out of touch

I CAN hardly say I'm very impressed by your 'Spring Collection' feature on what popstars wear. If they want to spend £500 to look like they've been washed up from a Captain Pugwash cartoon that's up to them.

Your feature highlights how out of touch both designers and popstars are today. I'm afraid my wage doesn't allow me to buy purple bow ties from outer Mongolia. Surely a shirt from Oxfam isn't much of a bargain if you have to spend £100 on a suit or boots to match!

Ann (not a dedicated follower of fashion).  
 ● But that's HOW they do it! Ignore everyone, dress up like a real turnip - head and WHAM — you've started a trend.

## On the case

CAN YOU tell me whatever happened to Lisa Lash, Jumbo, Slime, Big Buddy and Mister Zero of Zero Comix, which was last seen in your mag on 13th December 1980? I recall that a strip cartoon book was due out in 1981, has this surfaced from the talented hand of the artist yet? If so where can I obtain one? I haven't seen one yet. Perhaps they can be obtained direct? If so can you print the address?  
 Mark Roberts, Monkmoor, Shrewsbury.

● They got zapped into atoms. Sad isn't it?



Lemmy and Philthy pacify annoyed Irish fans.

## Too loud too late

WHAT THE hell do Motorhead think they're playing at? I'm referring to their concert on April 1 in Belfast.

Firstly: they played far, far too loud for such a small hall, and were absolutely deafening. Secondly: they came on at 10.20 (doors opened at 7.30), the last bus leaving town at 11.00. That meant having only 25 minutes which I must say was long enough.

My guess is they were probably watching the league Cup Final on TV and so didn't give a toss about the crowd.  
 King Gintly (No 1 Quo fan in Ireland)

● For that Motorhead are gonna flatten the whole of your smelly little island with a massive blast of sound.

## Teenage kicks

DO US A favour and give Sunie a kick up the arse for me and any other Whitsnake fan, before one of us does her some terrible, incurable injury. (Like listening to the Nolan Sisters for a week...)

How dare he / she call David Coverdale ugly!?! Is she blind? David

Coverdale is the most gorgeous guy I have ever set eyes on, and his long, flowing hair draping over his sexy body as he screams and howls with such powerful gusto on stage is a real turn - on! His body is just so perfect that there is no way to describe it!

Lesley Mason, Crosby, Liverpool.  
 ● Nolan Sisters? A week? YES PLEASE!!

## HM literati

I AM writing, hoping that I can get a pen - pal (female). I would like her to be heavy metal like I am. I am 14 and if anyone is interested — write to this address.

Robert Tuffley, 18 Lordens Hill, Donnington, Sheffield, S Yorkshire.  
 ● Any HM femme fatales out there?

## Mega grovel

AS A long time reader of all four music papers, I feel I must tell you that I now only get Record Mirror regularly each week for the simple reason that yours is the only mag to give good coverage of the real music scene, plus the added bonus of an unbeatable charts coverage. NME has become so ridiculously self - opinionated and oh - so clever! Melody Maker, although improved with the re - instatement of Michael Oldfield, one of my favourite critics, is mostly boring, and Sounds is too sexist by half and getting more obscene by the week, and seems to have a fetish about masturbation.

Anyway, congratulations — you've got a great staff there, a great TV and Radio guide and fair reviews, compared with some others.

To improve still further, how about more "news from States" as in Sounds, Hollywood Highs and MM's USA News. Most of the singers and groups that I like are American, and it would be interesting to hear what's going on there, and to hear how British groups are going down.

Also how about a Top 100 for the British and American charts for chart fans? Now that would be really fantastic. Apart from that Record Mirror is the best and getting better all the time.

Laura Watson, Horsforth, Leeds.  
 ● Hard to believe we don't make these letters up, isn't it? (LP winner.) Can you send us your full address?

NEXT WEEK - FOR ONE WEEK ONLY

# ORCHESTRAL MANOEUVRES IN THE DARK

## Competition

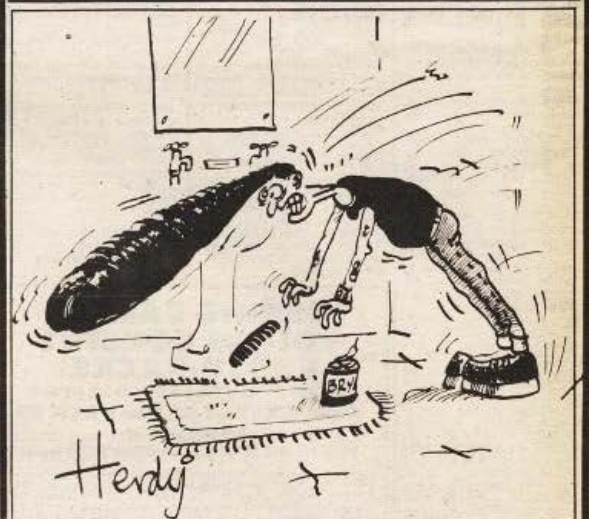
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# RECORD MIRROR

IT'S ALL IN RECORD MIRROR NEXT WEEK



Nicholls gets his quiff in shape in preparation for an undercover interview with Elvis Presley. (No one's had the heart to tell him yet.)

## So it was you

SO MIKE Nicholls, it was you was it? The guy with the lump under his jacket, hogging all the space next to Elvis Costello on the night of Sunday, March 8, 1981. I wondered why you were stood so funny, looked so nervous and asked so many questions. I clearly should've rushed over and ripped the clothes off your body in order to expose the Awa S30 stowaway strapped to your waist! What would you say to me (or do to me) if I said you looked like a "fawning fan"? Or should I say fawning reporter? No, I'll stick to "fawning fan" — I'm sorry it is a pretty low title to be labelled with! And I should know! As it happens, I'm the "pretty teenager" (aw shucks, thank you) who "opined" to Mr Costello that "he's a genius and would I hug him". Fair enough; what bugs me is that in the next line but one in your report of the event, you clearly stated that "fawning fans are usually a nuisance" — its the "fawning fans" bit that bugs me!! Are you insinuating that I'm a "fawning fan"? I'm not! I just happen to be a pretty teenager who thinks Elvis Costello is a genius (even though he denied it!).

Congrats to you both! Elvis on your forever brilliant songwriting and great performance on March 8 and Mike — on an unbiased, truthful (except for the "fawning fan" bit) report.

Elizabeth Deraney, Boothstown, Worsley.  
 ● This will go to his head, you know?



## UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST	TRACK	RECORD LABEL
1	2	(2)	MAKING YOUR MIND UP, Bucks Fizz, RCA	◊	
2	1	(8)	THIS OLE HOUSE, Shakin' Stevens, Epic	◊	
3	3	(7)	LATELY, Stevie Wonder, Motown	◊	
4	19	(1)	CHI MAL, Ennio Morricone, BBC		
5	5	(8)	EINSTEIN A GO-GO, Landscape, RCA	◊	
6	12	(5)	NIGHT GAMES, Graham Bonnet, Vertigo		
7	14	(3)	GOOD THING GOING, Sugar Minott, RCA		
8	11	(8)	CAN YOU FEEL IT, Jacksons, Epic		
9	6	(8)	IT'S A LOVE THING, Whispers, Solar		
10	7	(7)	INTUITION, Linx, Chrysalis		
11	4	(8)	KIDS IN AMERICA, Kim Wilde, Rak	◊	
12	10	(5)	D-DAYS, Hazel O'Connor, Albion		
13	13	(6)	WHAT BECOMES OF THE BROKEN HEARTED, Dave Stewart/Colin Blunstone, Siff		
14	15	(7)	ATTENTION TO ME, Nolans, Epic, Siff		
15	20	(2)	JUST A FEELING, Bad Manners, Magnet		
16	8	(18)	FOUR FROM TOYAH, Toyah, Safari	◊	
17	8	(5)	CAPSTICK COMES HOME, Tony Capstick, Dingles		
18	29	(2)	MUSCLE BOUND/GLOW, Spandau Ballet, Chrysalis		
19	27	(1)	AND THE BAND PLAYED ON, Saxon, Carrere		
20	24	(5)	NEW ORLEANS, Gillan, Virgin		
21	16	(6)	MIND OF A TOY, Visage, Polydor		
22	17	(12)	DO THE HUCKLEBUCK, Coast To Coast, Polydor	◊	
23	31	(2)	PLANET EARTH, Duran Duran, EMI		
24	31	(2)	FLOWERS OF ROMANCE, Public Image Ltd, Virgin		
25	39	(2)	ONLY CRYING, Keith Marshall, Arnel		
26	51	(1)	BERMUDA TRIANGLE, Barry Manilow, Arista		
27	25	(5)	JONES VS JONES, Kool & The Gang, De-Lite		
28	44	(2)	CAN'T GET ENOUGH OF YOU, Eddy Grant, Iso/Ensign		
29	41	(1)	DON'T BREAK MY HEART AGAIN, Whitesnake, Liberty		
30	33	(2)	WATCHING THE WHEELS, John Lennon, Geffen		
31	26	(8)	KINGS OF THE WILD FRONTIER, Adam & The Ants, CBS		
32	36	(2)	MAKE THAT MOVE, Shalamar, Solar		
33	52	(1)	HIT & RUN, Girlschool, Bronze		
34	19	(9)	JEALOUS GUY, Roxy Music, Polydor	◊	
35	38	(2)	I'M SO HAPPY/TIME (REMIX), Light Of The World, Mercury		
36	32	(3)	UP THE HILL BACKWARDS, David Bowie, RCA		
37	—	—	CROCODILES, Echo & The Bunnymen, Korova		
38	37	(2)	SKATEAWAY, Dire Straits, Vertigo		
39	64	(1)	AI NO CORRIDO, Quincy Jones, A&M		
40	45	(2)	IS VIC THERE, Department S, Demon		
41	63	(1)	KEEP ON LOVING YOU, Rco Speedwagon, Epic		
42	21	(12)	REWARD, Teardrop Explodes, Mercury	◊	
43	57	(1)	HUMPIN', Gap Band, Mercury		
44	23	(7)	YOU BETTER YOU BET, Who, Polydor		
45	—	—	STARS ON 45, Star Sound, CBS		
46	48	(2)	PRIMARY, Cure, Fiction		
47	42	(3)	DON'T PANIC, Liquid Gold, Polo		
48	49	(2)	MY MUM IS ONE IN A MILLION, Tansley School Choir, EMI		
49	34	(3)	JITTERBUGGIN', Heatwave, GTO		
50	51	(7)	STAR, Kiki Dee, Arista		
51	28	(8)	JUST BETWEEN YOU AND ME, April Wine, Capitol		
52	74	(1)	DROWNING/ALL OUT TO GET YOU, Beat, Go Feel		
53	—	—	KEEP ON RUNNING (TIL YOU BURN), UK Subs, Gem		
54	—	—	BABES IN THE WOOD, Matchbox, Magnet		
55	46	(2)	FLYING HIGH, Freeze, Beggars Banquet		
56	—	—	VIENNA, Ultravox, Chrysalis	◊	
57	43	(14)	LOVE GAMES, Level 42, Polydor		
58	—	—	FUTURE MANAGEMENT, Roger Taylor, EMI		
59	47	(2)	JUST FADE AWAY, Siff Little Fingers, Chrysalis		
60	40	(3)	SLOW MOTION, Ultravox, Island		
61	50	(3)	ONE MORE CHANCE, Diana Ross, Motown		
62	—	—	DOGS OF WAR, Exploited, Secret		
63	—	—	DREAMING OF ME, Depeche Mode, Mute		
64	55	(11)	SOUTHERN FREEZE, Freeze, Beggars Banquet	◊	
65	30	(7)	I MISSED AGAIN, Phil Collins, Virgin		
66	30	(7)	VITAL SIGNS, Rush, Mercury		
67	33	(2)	WHEELS AIN'T COMING DOWN, Slade, Cheapskate		
68	40	(2)	WE DON'T NEED THIS FASCIST GROOVE THING, Heaven 17, Virgin		
69	82	(5)	REMEMBRANCE DAY, B Movie, Deram		
70	—	—	BABY LOVE, Honey Bane, Zonophone		
71	—	—	LOVING ARMS, Elvie Presley, RCA		
72	—	—	SMALL ADS, Small Ads, Bronze		
73	—	—	CAN YOU HANDLE IT, Sharon Redd, Epic		
74	56	(8)	KICK IN THE EYE, Bushouse, Beggars Banquet		
75	—	—			

## RECORD MIRROR



SPANDAU BALLET: into the Top 20 with 'Muscle Bound'



WHITESNAKE: straight in at No 2 with 'Come And Get It'

### FAST MOVERS

⊗ Platinum (One million sales)

◇ GOLD (500,000 sales)

⊗ SILVER (250,000 sales)

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

## UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST	TRACK	RECORD LABEL
1	2	(22)	KINGS OF THE WILD FRONTIER, Adam & The Ants, CBS	◊	
2	—	—	COME AND GET IT, Whitesnake, Liberty		
3	3	(23)	HOTTER THAN JULY, Stevie Wonder, Motown	◊	
4	8	(2)	THIS OLE HOUSE, Shakin' Stevens, Epic	◊	
5	5	(3)	SKY 2, Sky, Arista	◊	
6	4	(20)	JAZZ SINGER, Neil Diamond, Capitol	◊	
7	9	(25)	MAKIN' MOVIES, Dire Straits, Vertigo	◊	
8	12	(3)	INTUITION, Linx, Chrysalis		
9	7	(19)	FACE VALUE, Phil Collins, Virgin	◊	
10	10	(15)	MANILOW MAGIC, Barry Manilow, Arista	◊	
11	2	(3)	FACE DANCES, The Who, Polydor	◊	
12	—	—	FLOWERS OF ROMANCE, Public Image Ltd, Virgin		
13	5	(3)	NEVER TOO LATE, Status Quo, Vertigo	◊	
14	15	(6)	JOURNEY TO GLORY, Spandau Ballet, Reformation	◊	
15	11	(21)	DOUBLE FANTASY, John Lennon, Geffen	◊	
16	20	(5)	FROM THE TEAROOMS, Landscape, RCA/Victor		
17	26	(1)	THE ADVENTURES OF THIN LIZZY, Thin Lizzy, Vertigo		
18	—	—	FUN IN SPACE, Roger Taylor, EMI		
19	14	(13)	VIENNA, Ultravox, Chrysalis	◊	
20	17	(18)	BARRY, Barry Manilow, Arista	◊	
21	19	(9)	CHRISTOPHER CROSS, Christopher Cross, Warner Bros		
22	16	(12)	VISAGE, Visage, Polydor	◊	
23	12	(6)	VERY BEST OF... Rita Coolidge, A&M	◊	
24	27	(15)	ARC OF A DIVER, Steve Winwood, Island	◊	
25	15	(7)	ROLL ON, Various, Polydor		
26	29	(3)	TO LOVE AGAIN, Diana Ross, Motown		
27	—	—	GREATEST HITS VOL 1, Cockney Rejects, Zonophone		
28	38	(2)	FLESH & BLOOD, Roxy Music, Polydor	◊	
29	28	(5)	THE ROGER WHITTAKER ALBUM, Roger Whittaker, K-Tel		
30	21	(28)	GUILTY, Barbra Streisand, CBS	◊	
31	33	(10)	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland	◊	
32	23	(9)	DIFFICULT TO CURE, Rainbow, Polydor	◊	
33	—	—	SPELLBOUND, Tygers Of Pan Tang, MCA		
34	25	(10)	DANCE CRAZE, Soundtrack, 2-Tone		
35	24	(14)	DIRK WEARS WHITE SOX, Adam & The Ants, Do It		
36	47	(2)	THE RIVER, Bruce Springsteen, CBS	◊	
37	—	—	TWANGIN', Dave Edmunds, SwanSong		
38	—	—	THE DUDE, Quincy Jones, A&M		
39	74	(1)	CONCERT FOR KAMPUCHEA, Various, Atlantic		
40	—	—	POTATO LAND, Spirit, Beggars Banquet		
41	39	(5)	SCARY MONSTERS & SUPER CREEPS, David Bowie, RCA	◊	
42	36	(6)	MOVING PICTURES, Rush, Mercury	◊	
43	—	—	THIEF, Tangerine Dream, Virgin		
44	35	(8)	STRAY CATS, Stray Cats, Arista	◊	
45	—	—	ACE OF SPADES, Motorhead, Bronze	◊	
46	22	(7)	TOYAH TOYAH TOYAH, Toyah, Safari		
47	37	(28)	ABSOLUTELY, Madness, Siff		
48	—	—	JAZZ FUNK, Incognito, EMI		
49	44	(21)	SUPER TROUPER, Abba, Epic		
50	54	(12)	DIRE STRAITS, Dire Straits, Vertigo	◊	
51	34	(11)	SOUTHERN FREEZE, Freeze, Beggars Banquet		
52	50	(2)	WAR OF THE WORLDS, Jeff Wayne, CBS	◊	
53	50	(8)	KILLERS, Iron Maiden, EMI		
54	31	(15)	THE VERY BEST OF DAVID BOWIE, David Bowie, RCA	◊	
55	40	(19)	DR HOOK'S GREATEST HITS, Dr Hook, Capitol	◊	
56	53	(15)	GREATEST HITS VOL 2, Abba, Epic		
57	51	(6)	KILIMANJARO, Teardrop Explodes, Mercury		
58	46	(1)	MAKING WAVES, Nolans, Epic		
59	—	—	CHARIOTS OF FIRE, Vangelis, Polydor		
60	64	(1)	TIME TELLS NO LIES, Praying Mantis, Arista		
61	55	(2)	BITTER SWEET, Various, CBS		
62	43	(50)	SKY 2, Sky, Arista	◊	
63	41	(18)	REMAIN IN LIGHT, Talking Heads, Sire		
64	40	(32)	SIGNING OFF, UB 40, Graduate	◊	
65	37	(9)	IMAGINE, John Lennon, Vertigo		
66	—	—	FOUR SYMBOLS, Led Zeppelin, Atlantic		
67	38	(6)	39 GOLDEN GREATS, Al Jolson, MCA	◊	
68	32	(2)	REMIXXTURE, Various, Champagne		
69	—	—	SHADES, J J Cale, Shelter		
70	—	—	ZE BOPI, Santana, CBS		
71	82	(28)	ANOTHER TICKET, Eric Clapton, RSO		
72	40	(2)	SKIN 'EM UP, Shakin' Pyramids, Cube Libre		
73	42	(27)	ZENYATTA MONDATTI, Police, A&M		
74	—	—	AUTHOR AUTHOR, Scars, Pre		
75	58	(22)	RUMOURS, Fleetwood Mac, Warner Bros	◊	

NEXT WEEK



# HAZEL O'CONNOR

D-DAYS IN NEW YORK

# ECHO & THE BUNNYMEN

THE LA CONNECTION

PLUS — FIVE PAGES OF CHARTS... NEWS... GOSSIP...

ALBUMS... GIGS... IN NEXT WEEK'S RECORD MIRROR!



# INDEPENDENT

- 1 FOUR FROM TOYAH (EP), Toyah, Safari
- 2 CAPSTICK COMES HOME, Tony Capstick, Dingles
- 3 D-DAY, Hazel O'Connor, Albion
- 4 NAGASAKI NIGHTMARE, Crass, Crass
- 5 POOR OLD SOUL, Orange Juice, Postcard
- 6 DREAMING OF ME, Depeche Mode, Mute
- 7 DOGS OF WAR, Exploited, Secret
- 8 CEREMONY, New Order, Factory
- 9 ONLY CRYING, Keith Marshall, Arival
- 10 TESTCARD EP, Young Marble Giants, Rough Trade
- 11 JUST LIKE GOLD, Aztec Camera, Postcard
- 12 TELL ME EASTER'S ON FRIDAY, Associates, Situation 2
- 13 REBEL WITHOUT A BRAIN, Theatre Of Hate, Burning Rome
- 14 UNEXPECTED GUEST, UK Decay, Fresh
- 15 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder
- 16 CARTRIOUBLE, Adam & The Ants, Do It
- 17 SING ME A SONG, Marc Bolan, Rain
- 18 ORIGINAL SIN, Theatre Of Hate, SS
- 19 TRANSMISSION, Joy Division, Factory
- 20 FEEDING OF THE 5,000 (SECOND SITTING), Crass, Crass
- 21 MAKE ROOM, Fad Gadget, Mute
- 22 ATMOSPHERE, Joy Division, Factory
- 23 LET THEM FREE (EP), Anti-Pasti, Rondelait
- 24 LOVE WILL TEACH US APART, Joy Division, Factory
- 25 REALITY ASYLUM, Crass, Crass
- 26 ZEROX, Adam & The Ants, Do It
- 27 FLIGHT, A Certain Ratio, Factory
- 28 BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls, Crass
- 29 BULLSHIT DETECTOR, Crass, Crass

- 30 I'M FALLING, Dead Or Alive, Inevitable
- 31 SIMPLY THRILLED HONEY, Orange Juice, Postcard
- 32 WORK, Blue Orchids, Rough Trade
- 33 FOUR SORE POINTS (EP), Anti-Pasti, Rondelait
- 34 DIET/IT'S OBVIOUS, Au Pairs, Haman
- 35 CANDYSKIN, Fire Engines, Pop: Aural
- 36 EXPLOITED BARMY ARMY, Exploited, Secret
- 37 GIVE ME PASSION, Positive Noise, Static
- 38 SEVEN MINUTES TO MIDNIGHT, Wah! Heat, Inevitable
- 39 GET UP AND USE ME, Fire Engines, Codex Communications
- 40 ARMY LIFE, Exploited, Secret
- 41 FOR MY COUNTRY, UK Decay, Fresh
- 42 DECONTROL, Discharge, City
- 43 BLUE BOY, Orange Juice, Postcard
- 44 TELEGRAM SAM, Bauhaus, 4AD
- 45 TEMPORARY MUSIC 2, Material, Red
- 46 LAST ROCKERS, Vice Squad, Riot City
- 47 ANTI-POLICE, Demob, Round Ear
- 48 WARRIOR STYLE, Mikey Dread, Dread At The Controls
- 49 THE ACT BECOMES REAL, Bollock Brothers, Macdonald & Lydon
- 50 GUNS, 21 Guns, Shack

## Albums

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

- 7 LUBRICATE YOUR LIVING ROOM, Fire Engines, Accessory
  - 8 SIGNING OFF, UB40, Graduate
  - 9 IN THE FLAT FIELD, Bauhaus, 4AD
  - 10 SONS AND LOVERS, Hazel O'Connor, Albion
  - 11 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
  - 12 390 DEGREES OF SIMULATED STEREO - Ubu Live, Pere Ubu, Rough Trade
  - 13 THIRST, Clock DVA, Fetish
  - 14 LIVE AT THE COUNTER EUROVISION 79, Misty In Roots, People Unite
  - 15 SCIENTIST MEETS THE SPACE INVADERS, Scientist, Greensteves
  - 16 AFRICAN GIRL, Sugar Minott, Greensteves
  - 17 THE BLUE MEANING, Toyah, Safari
  - 18 QROTESQUE (AFTER THE GRAMME), Fall, Rough Trade
  - 19 CHAPPAQUIDICK BRIDGE, Poison Girls, Crass
  - 20 IN BERLIN, Blurt, Armageddon
  - 21 MUSTN'T GRUMBLE, Chas & Dave, Rockney
  - 22 PRAYERS ON FIRE, Birthday Party, 4AD
  - 23 INFLAMMABLE MATERIAL, SHIF Little Fingers, Rough Trade
  - 24 COLOSSAL YOUTH, Young Marble Giants, Rough Trade
  - 25 DUB LANDING, Scientist, Starlight
  - 26 NEW AGE STEPPERS, New Age Steppers, On-U
  - 27 DOME 2, Dome, Dome
  - 28 SHEEP FARMING IN BARNET, Toyah, Safari
  - 29 PHOTOGRAPHS AS MEMORIES, Eyeless In Gaza, Cherry Red
  - 30 FIGURE 14, Human Sexual Response, Don't Fall Off The Mountain
- COMPILED BY ALAN JONES FOR RB RESEARCH FROM A NATIONWIDE PANEL OF 48 SPECIALIST SHOPS.
- ONLY INDEPENDENTLY DISTRIBUTED RECORDS ARE ELIGIBLE.

# ROCK 'N' ROLL

- SINGLES**
- 1 VOLVO '59, Vernon Green and The Medallions, Dutto
  - 2 ROCKET 88, Billy Haysley and The Sadlemen, Thumbs Up
  - 3 CHEW TOBACCO RAG, Billy Briggs, Liberty
  - 4 PLEASE DON'T LEAVE ME, Johnny Burnette, Revival
  - 5 CRAZY LITTLE MAMA, Freddy Frog, Hartford
  - 6 YOU MOSTEST GIRL, Shakin' Stevens, Magnum
  - 7 WILD NIGHT, Blue Cats, Charly
  - 8 SEVENTEEN - HEARTS OF STONE, Fontayne Sisters, Revival
  - 9 METEOR WADNESS EP, The Meteors, Ace
  - 10 THERE TO DREAM AGAIN, Phil Everly, Epic
- PICK OF THE CLICK: LONG BLOND HAIR, Johnnie Power, Olympic**
- ALBUMS**
- 1 CAN YOU BOP, Various, Rockstar
  - 2 COLLECTOR'S ITEMS, Boyd Bennett, King
  - 3 THE SINGLES ALBUM, Fats Domino, Liberty
  - 4 THE BLUE CATS, The Blue Cats, Charly
  - 5 ROCKABILLY WITH BENNY JOY, Benny Joy, White Label
  - 6 OUR GAL SAL, Sally Starr, Arcade
  - 7 TEXAS RHYTHM AND BLUES, Various, Ace
  - 8 ROCKING MOVIES, Various, Mercury
  - 9 ROLL (Double Album - Roll Hot Rod Roll), Oscar McLoillie, Ace
  - 10 TEXAS BOOGIE, Ray Sharpe, Flying
- PICK OF THE CLICK: THE AGE OF ROCK 'N' ROLL, Various, MCA** Compiled by: SMOKEY JOE'S RECORDS, Elm Road, New Malden.

# HEAVY METAL

- 1 HOT ROCKIN', Judas Priest, 'from 'Point of Entry' LP, CBS
  - 2 LET IT RIP, Raven, from 'Brute Force' LP, MCA
  - 3 BACK TO THE GRIND, White Spirit, from 'Brute Force' LP, MCA
  - 4 DESPERATION, Riot, from 'Rock City' LP, Ariola
  - 5 ROCK CITY, Riot, from 'Rock City' LP, Ariola
  - 6 WELL, WELL, WELL, Pink Fairies, from 'Greatest Hits'
  - 7 VAL HALLA FORCE, A.H.Z. Demo Tape, Polydor
  - 8 FROM BEYOND, Marauder, Demo Tape
  - 9 ROCK CANDY, Montrose, from 'IS' album, Warner Brothers
  - 10 READY FOR ACTION, Gamma, from '12' EP, Elektra
  - 11 BASTILLE DAY/ANTHEM, Rush, from '12' EP, Mercury
  - 12 GOTTA GET YOU BACK, Prowler, from 'Brute Force', MCA
  - 13 FAIRIES WEAR BOOTS, Black Sabbath, from 'Paranoid' LP, Vertigo
  - 14 BACK SEAT ROCK 'N' ROLL, Krakus, 45, Ariola
  - 15 LOST SOUL, Marauder, Demo Tape
  - 16 ONLY YOU CAN ROCK ME, U.F.O., Chrysalis
  - 17 SMOKE ON THE WATER, 'Ian Gillan Live', 45, Virgin
  - 18 WISHING WELL, Free, from 'Pop Chronik' import LP, Island
  - 19 DO IT, Pink Fairies, from 'Greatest Hits' LP, Polydor
  - 20 ROCK 'N' ROLL, 'Live In Seattle' tape
- Compiled by: Mick Brian Geoff, The Tynesider, Stirling House, Monday Rock Club, Gateshead.

# READER'S CHART

WE ASKED for your chart suggestions and this week it's a chart compiled by the fifth form at FURZE PLATT SCHOOL, Cookham, Berks. They compile a weekly chart by allowing each voter five points for their favourite, four for their second favourite and so on: an have been doing so for two years now! So here it is.

## FURZE PLATT SCHOOL TOP 10 ALBUMS

- 1 VISAGE Visage
- 2 TOYAH TOYAH TOYAH Toyah
- 3 VIENNA Ultravox
- 4 FACE DANCES The Who
- 5 KINGS OF THE WILD FRONTIER Adam And The Ants
- 6 HEATHEN EARTH Throbbing Gristle
- 7 SIX PACK Sex Pistols
- 8 LIVE IN BELFAST Rowan Atkinson
- 9 THE FOUR BUCKETEERS The Four Bucketeers
- 10 REGATTA DE BLANC Police

Suggestions by Chris Deacon, School Lane, Cookham, Berks. A £5 record taken to him. Send your suggestions to: Reader's Chart, RECORD MIRROR, 46 Long Acre, London, WC2. (Postcards only please.)

# VIDEO

- 1 THE ROSE, Magnetic Video
  - 2 CAN'T STOP THE MUSIC, EMI
  - 3 BREAKING GLASS, VCL
  - 4 THE YOUNG ONES, EMI
  - 5 SECRET POLICEMANS BALL, Hokushin
  - 6 ABBA VOL 2, Intervention
  - 7 THAT'LL BE THE DAY, EMI
  - 8 ROD STEWART LIVE AT THE LA FORUM, Warner Brothers
  - 9 BLONDIE, 'Eat To The Beat', Brent Walker
  - 10 STARDUST, EMI
  - 11 GREASE, CIC
  - 12 ABBA VOL 1, Intervention
  - 13 WOODSTOCK, Various, Warner Brothers
  - 14 SATURDAY, NIGHT FEVER, CIC
  - 15 I'M HIN LIZZY, VCL
  - 16 BLACK SABBATH 'Never Say Die', VCL
  - 17 BUDDY HOLLY STORY, Hokushin
  - 18 TO RUSSIA WITH ELTON, Elton John, Precision
  - 19 LIVE AT HAMBURG, Amanda Lear, VCL
  - 20 TINA TURNER AT THE LA APOLLO, VCL
- Compiled By: HMV, Oxford Street, London W.1.

# FUTURIST

- 1 ALL KRAFTWERK ALBUMS (We have waited so long), tickets on sale in club.
- 2 SOLID PLEASURE, Yello LP, Do It
- 3 MEMORABILIA, Soft Cell '12', Some Bizzare
- 4 KNIGHTS IN WHITE SATINS, Giorgio LP, Oasis
- 5 THE RETURN OF THE THIN WHITE DUKE, David Bowie LP, Bootleg
- 6 DON'T SAY THAT'S JUST FOR WHITE BOYS, Way of the West, '12' Mercury
- 7 SECRET LIFE, Temporary Music 2 Material, '12' Red
- 8 DRACS BACK 'THE PRINCE AND THE SHOWGIRL', Bollocks Bros '12', Lydon/McDonald
- 9 GLOW, Spandau Ballet, '12', Reformation
- 10 JUNGLE FEVER, Tonnadex, '7', Decca
- 11 LIVE IN NEW YORK/TALKING HEADS, Tape, Bootleg
- 12 SING ME A SONG, Marc Bolan, RAIN
- 13 TELL ME EASTER'S ON FRIDAY, Associates, Situation
- 14 ONE OF THE LADS/UUMBABBA, '12' '60 2', Island
- 15 GENTLEMEN PREFER BLONDES, Marilyn Monroe '7', Dutch Import

Compiled by: DAVE ARCHER, The Daisy, 74 Charlotte Street (Fridays) and Studio 21, 21 Oxford Street, London W.1. (Saturdays).

# REGGAE

- 1 GO DOWN THE LATE NIGHT BLUE, Roy Ranking
  - 2 FIGHT EYE DOWN, Freddie Clark
  - 3 REALLY REALLY LOVE YOU, Al Campbell
  - 4 NATURAL HIGH, Claudia Fontyne
  - 5 BACK OFF, Johnny Osborne
  - 6 WHAT A FEELING, Gregory Isaacs
  - 7 RIDING, Bunny Walker
  - 8 MIGHTY LOVE, Peaches
  - 9 DO I WORRY?, Dennis Browns
  - 10 WHAT A DAY, Carlton and the Shoes
  - 11 HUMAN LIFE, Ita Black
  - 12 LET ME BE YOUR ANGEL, Portia Morgan
  - 13 LIFE, Phil Calender
  - 14 FORWARD TO AFRICA, Culture
  - 15 GIVE LOVE A TRY, Trevor Walters
- Compiled by: DADDY KOOL RECORDS, 36 Dean Street, London W.1.

# YESTERYEAR

## ONE YEAR AGO (April 12, 1980)

- 1 WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL, Detroit Spinners
- 2 DANCE YOURSELF DIZZY, Liquid Gold
- 3 GOING UNDERGROUND/DREAMS OF CHILDREN, Jam
- 4 SEXY EYES, Dr Hook
- 5 KING/FOOD FOR THOUGHT, U.S.A.
- 6 NIGHT BOAT TO CAIRO EP, Madness
- 7 TURNING JAPANESE, Vapors
- 8 POISON IVY, Lambrethians
- 9 STOMP, Brothers Johnson
- 10 TURN IT ON AGAIN, Genesis

## FIVE YEARS AGO (April 17, 1975)

- 1 SAVE YOUR KISSES FOR ME, Brotherhood of Man
- 2 FERNANDO, Abba
- 3 MUSIC, John Miles
- 4 YOU SEE THE TROUBLE WITH ME, Barry White
- 5 JUNGLE ROCK, Hank Mizell
- 6 I'M WANDY FLY ME, Tee
- 7 DO YOU KNOW WHERE YOU'RE GOING TO, Diana Ross
- 8 LOVE ME LIKE I LOVE YOU, The Bay City Rollers
- 9 GIRLS GIRLS GIRLS, Sailer
- 10 PINBALL WIZARD, Elton John

## TEN YEARS AGO (April 17, 1971)

- 1 HOT LOVE, T Rex
- 2 BRIDGET THE MIDGET, Ray Stevens
- 3 ROSE GARDEN, Lynn Anderson
- 4 DOUBLE BARREL, Dave and Ansil Collins
- 5 JACK IN A BOX, Clodagh Rodgers
- 6 WHERE DO BEGIN (LOVE STORY), Andy Williams
- 7 THERE GOES MY EVERYTHING, Elvis Presley
- 8 IF NOT FOR YOU, Olivia Newton John
- 9 WALKIN', C.C.S.
- 10 POWER TO THE PEOPLE, John Lennon and The Plastic Ono Band

## FIFTEEN YEARS AGO (April 16, 1966)

- 1 SOMEBODY HELP ME, The Spencer Davis Group
- 2 THE SUN AIN'T GONNA SHINE AN'Y MORE, The Walker Brothers
- 3 SOUND OF SILENCE, The Beachers
- 4 HOLD TIGHT, Dave Dee, Dozy, Beaky, Mick and Tich
- 5 SUBSTITUTE, The Who
- 6 ELVISUE BUTTERFLY, Val Doonican
- 7 ELVISUE BUTTERFLY, Bob Lind
- 8 MAKE THE WORLD GO AWAY, Eddie Arnold
- 9 DEDICATED FOLLOWER OF FASHION, The Kinks
- 10 YOU DON'T HAVE TO SAY YOU LOVE ME, Dusty Springfield

## TWENTY YEARS AGO (April 13, 1961)

- 1 ARE YOU SURE? The Allisons
- 2 WOODEN HEART, Elvis Presley
- 3 WALK RIGHT BACK/EBONY EYES, The Everly Brothers
- 4 LAZY RIVER, Bobby Darin
- 5 F.B.I., The Shadows
- 6 THEME FOR A DREAM, Cliff Richard
- 7 YOU'RE DRIVING ME CRAZY, The Temptance Seven
- 8 AND THE HEAVENS CRIED, Anthony Newley
- 9 WHERE THE BOYS ARE, Connie Francis
- 10 EXODUS, Ferranti and Teicher

## TWENTY FIVE YEARS AGO (April 14, 1955)

- 1 POOR PEOPLE, OF PARIS, Winifred Atwell
- 2 IT'S ALMOST TOMORROW, The Dream Weavers
- 3 ROCK AND ROLL WALTZ, Kay Starr
- 4 LAZY RIVER, Bobby Darin
- 5 ZAMBESI, Lou Busch
- 6 MEMORIES ARE MADE OF THIS, Dean King
- 7 ONLY YOU, The Hilltoppers
- 8 MEMORIES ARE MADE OF THIS, Dean Martin
- 9 SEE YOU LATER ALLIGATOR, Bill Haley
- 10 I'M FROM THE THREEPENNY OPERA, Dick Hyman
- 11 A TEAR FELL, Teresa Brewer



## Profile



ANDY COX of The Beat

FULL NAME: Andrew John Reynolds Cox  
 BORN: 21/5/56  
 EDUCATED: At school  
 FIRST DISAPPOINTMENT: Not winning dinner for two in The Big Apple on 3-2-1  
 PREVIOUS JOBS: Janitor, Lavatory cleaner at Police Training College and a librarian  
 VICES: (Expressed total astonishment)  
 FAVOURITE TV SHOW: 3-2-1  
 WORST EXPERIENCE: Being accused of stealing the tea money in a college full of Police cadets  
 MOST BORING EXPERIENCE: Denying he stole the tea money (he didn't)  
 HEROINE: Bessie Smith  
 FAVOURITE ANIMAL: Marcupials  
 DREAM CAR: Ford Cortina  
 FAVOURITE HOTEL: Waldorf Astoria, Toronto  
 FAVOURITE BREAKFAST: Toast  
 FAVOURITE DRINK: Tea  
 FAVOURITE HOLIDAY: Two weeks wallpapering in a small country retreat  
 MOST HATED CHORE: Making the bed  
 SECRET DESIRE: To be a boxer so he can become a green grocer

### BOOKS

- 1 ADAM AND THE ANTS, £1.95
  - 2 LENNON IN HIS OWN WORDS, £2.95
  - 3 ROCK FAMILY TREES, £3.95
  - 4 BRUCE SPRINGSTEEN, 'Born To Run', £4.95
  - 5 HUMAN BY COMPUTER, £3.95
  - 6 BEATLES IN THEIR OWN WORDS, £2.95
  - 7 DAVID BOWIE IN HIS OWN WORDS, £2.95
  - 8 ENCYCLOPAEDIA METALICA, 2.95
  - 9 ENCYCLOPAEDIA OF BRITISH BEAT GROUPS, £2.95
  - 10 CLASH, £1.95
- Compiled By: MUSIC SALES, 78 Newman Street, London W.1.



Jimmy Bain of Wild Horses

### STAR CHOICE

- 1 GOING BACK — Nils Lofgren (Classic Byrds track given Nils' unique treatment).
- 2 EASY TO SLIP — Little Feat (Early '70s Vancouver, Canada).
- 3 WARRIORS — Thin Lizzy (Went to see Thin Lizzy blowing away Journey at Santa Monica Civic in 1976).
- 4 TAKING IT TO THE STREETS — Doobie Brothers (My favourite American band).
- 5 PERMANENT WAVES — Rush (First album I ever reviewed for Beat Instrumental - great band).
- 6 PRIVATE EYES — Tommy Bolin (One of the nicest guys I ever met in rock, also one of the greatest guitarists).
- 7 PRESENCE OF THE LORD — Blind Faith (Driving in the Rockies in Canada in 1970, this record came on and I had to stop the car).
- 8 DAYTRIPPER — Beatles (Classic Beatles disco track).
- 9 HOLD ON I'M COMING — Sam & Dave (One of the first songs I learned in the first band I was in).
- 10 TEND MY GARDEN — James Gang (Lovely organ & vocals from Joe Walsh, another Canadian memory).

### FILMS

#### LONDON'S TOP TEN

- 1 (2) ORDINARY PEOPLE (CIC) Plaza 1, Classic 1 Oxford Street, ABC 1 Baywater, ABC 1 Fulham Road, ABC 1 Edgware Road
- 2 (1) 5TH CRAZY (Col-EMI-War) Columbia, Odeon Chelsea, Odeon Kensington, Odeon Westbourne Grove
- 3 (4) COAL MINER'S DAUGHTER (CIC) Plaza 1, Classic 2 Oxford Street, ABC 2 Baywater, ABC 4 Edgware Road, ABC 7 Fulham Road, ABC 7 WILHAM ROAD, ABC 7 THE LONG GOOD FRIDAY, (Hand Made Film) Ritz, Classic 4 Oxford Street, ABC Classic 4 Oxford Street, ABC 4 Edgware Road, ABC 4 Fulham Road
- 4 (1) CHARIOTS OF FIRE (20th Fox), Odeon Haymarket, Odeon Leicester Square, Odeon Kensington, Odeon Westbourne Grove
- 5 (1) NINE TO FIVE (20th Fox), Odeon Leicester Square, Odeon Kensington, Odeon Westbourne Grove
- 6 (1) RAGING BULL (UA) Classic 1 Haymarket, Classic 1 Chelsea, Studio 4, Odeon 4 Kensington
- 7 (5) PRIVATE BENJAMIN (Col-EMI-War) Classic 3 Oxford Street, Warner West End 4, ABC 3 Fulham Road, ABC 3 Fulham Road
- 8 (1) HERBIE GOES BANANAS (Wall Disney) Leicester Square Theatre
- 9 (1) CALIGULA (GTO) Prince Charles
- 10 (7) CALIGULA (GTO) Prince Charles

#### PROVINCIAL TOP FIVE

- 1 CALIGULA (GTO)
  - 2 THE WANDERERS (GTO)
  - 3 ZOMBIES (Target)
  - 4 LOST FEELINGS (LAST SNOWS)
  - 5 PRIVATE BENJAMIN (Col-EMI-War)
- Compiled By: Screen International



LP TRAIN 14  
 MC SHUNT 14  
 marketed by  
 phonogram



## UK DISCO

- 1 1 IT'S A LOVE THING, Whispers, Solar 12in
- 2 6 INTUITION, LInx, Chrysalis 12in
- 3 3 CAN YOU HANDLE IT, Sharon Redd, Epic 12in
- 4 2 SOUTHERN FREEZE/FREZZON, Freeze, Beggars Banquet 12in
- 5 4 GET TOUGH/DE KLEER TING, Kleer, US Atlantic LP
- 6 7 CAN YOU FEEL IT, Jacksons, Epic 12in
- 7 8 TIME (REMIX)/I'M SO HAPPY, Light Of The World, Mercury 12in
- 8 5 (SOMEBODY) HELP ME OUT, Beggars And Co, Ensign 12in
- 9 10 JITTERBUGGIN', Heatwave, GTO 12in
- 10 23 FLYING HIGH/REMIX, Freeze, Beggars Banquet 12in
- 11 13 MAKE THAT MOVE, Shalamar, Solar 12in
- 12 11 BY ALL MEANS/DO I HAVE TO?, Alphonse Mouzon, Excalibur 12in
- 13 12 LOVE (IS GONNA BE ON YOUR SIDE), Firefly, Excalibur 12in
- 14 9 ALL AMERICAN GIRLS, Sister Sledge, Atlantic 12in
- 15 22 LOVE GAMES, Level 42, Polydor 12in
- 16 16 JONES VS. JONES, Kad & The Gang, De-Lite 12in
- 17 29 LET ME BE ONE/KEMO-KIMO/EL BOBO/BOU THE LOVE/YOU ARE MY LIFE/FLYING HIGH/DANCER/LOVE WON'T HARM NO ONE, Webster Lewis, US Epic LP
- 18 17 LOC-IT-UP, Leprechaun, Excalibur 12in
- 19 41 HUMPIN', Gap Band, Mercury 12in
- 20 19 JUST CHILLIN' OUT/BREAD SANDWICHES/MASTER ROCKER/FIREBOLT HUSTLE, Bernard Wright, US Artists GRP LP
- 21 43 RAZZAMATAZZ/THE DUDE/BETCHA WOULDN'T HURT ME/TURN ON THE ACTION/SOMETHIN' SPECIAL, Quincy Jones, US A&M LP
- 22 18 DON'T STOP, K. Harry Thumann, Decca 12in
- 23 14 UNDERWATER, Harry Thumann, Decca 12in
- 24 28 HIT'N RUN LOVER, Carol Jani, Champagne 12in
- 25 38 GOOD THING GOING, Sugar Minot, RCA 12in
- 26 25 BODY MUSIC, Strikers, US Prelude 12in
- 27 34 LATELY, Stevie Wonder, Motown
- 28 21 LIVING IN THE UK, Shakatak, Polydor 12in
- 29 54 AL NO CORRIDA/STUFF LIKE THAT, Quincy Jones, A&M 12in
- 30 38 EINSTEIN A GO-GO/JAPAN, Landscapes, RCA 12in
- 31 15 TARANTULA WALK, Ray Carless, Ensign 12in
- 32 24 GROOVE CONTROL, Dynasty, Solar 12in
- 33 31 GET YOURSELF TOGETHER, Mystic Touch, Champagne 12in
- 34 28 FANTASTIC VOYAGE, Lakeside, Solar 12in
- 35 35 YOUR PLACE OR MINE? (INSTRUMENTAL), Scratch Band, Groove/EMI 12in
- 36 55 GLOW/MUSCLE BOUND, Spandau Ballet, Reformation 12in
- 37 36 PERFECT FIT, Jerry Knight, A&M/US LP
- 38 40 CHILL-OUT!, Free Expression, Vanguard 12in
- 39 48 SHINE ON/SUNBURN/INTERFERENCE/CHASE THE CLOUDS AWAY/WAKE UP THE CITY/WALKING ON WHEELS/INCOGNITO, Incognito, Ensign LP
- 40 89 DOUBLE JOURNEY/LOVE MONEY/MR MACK (REMIXES), Powerline/Funk Masters/Inversions, Champagne LP
- 41 53 SWAN LAKE/SPIRITS'S SAMBA, Dave Pike, US Muse LP
- 42 59 SEARCHING TO FIND THE ONE/HAPPY EVER AFTER, Unlimited Touch, US Prelude LP
- 43 56 CAN I TAKE YOU HOME/I LOVE MAKING LOVE TO YOU, M&I Sheppard, US TSOB 12in
- 44 58 TONIGHT IS THE NIGHT/WHO SAID?, Isley Brothers, Epic/LP
- 45 42 PRAISE/FUNK ME, Marvin Gaye, Motown 12in
- 46 73 GRAND PRIX/DOUBLE STEAL, Fuse, CTI 12in
- 47 44 HOW 'BOUT US, Champaign, CBS
- 48 — SPUR OF THE MOMENT/MAGIC LADY/MONSTER MAN/GALAXIAN/BRIGHT SKY, Jeff Lorber-Fusion, US Artists LP
- 49 — STARS ON 45, Star Sound, CBS 12in
- 50 52 HIGH TIME, Adrian Baker, Polo 12in
- 51 37 DANCE DANCE DANCE/THE JAZZY DANCER, Second Image, Polydor 12in
- 52 33 BON BON VIE, T.S. Monk, Mirage 12in
- 53 68 IMAGINATION/I CAN MAKE IT BETTER/UP ON SOUL TRAIN, Whispers, Solar LP
- 54 64 FEEL IT, Revelation, Handshake 12in
- 55 47 GORO CITY, Manu Dibango, Island 12in
- 56 76 BITS & PIECES III (STARS ON 45), Original Artists, Canadian Special Disco Mixer 12in
- 57 — CAN'T GET ENOUGH OF YOU, Eddy Grant, Ensign 12in
- 58 37 AND LOVE GOES ON, Earth Wind & Fire, CBS 12in
- 59 67 JAMMIN' IN BRAZIL/REACTION SATISFACTION/GUIDING LIGHT/ON MY RADIO, Sun, US Capitol LP
- 60 49 TAKING IT TO THE TOP, Spectrum, Smokey 12in
- 61 50 (STRUT YOUR STUFF) SEXY LADY, Young & Company, Excalibur 12in
- 62 — THE NEW KILLER JOE (RAP)/ODYSSEY/TOGETHER AGAIN/JUST AROUND THE CORNER, Benny Golson/Johnny Harris/Stanley Clarke/Harbie Hancock ('Bitter Suite'), CBS LP
- 63 87 IT'S MINE AND YOU DON'T OWN IT, Jerome, DJM 12in
- 64 — STILL IN THE GROOVE/A WOMAN NEEDS LOVE/IT'S YOUR NIGHT/YOU CAN'T FIGHT WHAT YOU FEEL, Raydio, Artists LP
- 65 46 IT'S JUST THE WAY I FEEL/LOVE DANCIN', Gene Dunlap, Capitol 12in
- 66 — GIVE IT TO ME BABY, Rick James, Motown/US Gordy LP
- 67 51 GIVE ME YOUR LOVE, Sylvia Striplin, Champagne 12in
- 68 — HAPPY BIRTHDAY, Stevie Wonder, Motown LP/12in promo
- 69 82 HOWDUZ DISCO?, Arni Egliason, US Inner City LP
- 70 74 L.R.J. POP/JUNGLE MUSIC/SHAKE/GET DOWN ATTACK, General Calme II, US Groove Time LP
- 71 77 WHEN LOVE CALLS, Atlantic Starr, US A&M/LP
- 72 — HAVE YOU SEEN HER?, Chi-Lite, 20th Century-Fox 12in
- 73 78 I DIDN'T MEAN TO BREAK YOUR HEART/PUSH, One Way, US MCA LP
- 74 66 SOUL, Frankie Valli, MCA 12in
- 75 — I'M WALKING ALONE, Jason Black, Beggars Banquet
- 76 65 IF YOU REALLY WANT ME/I DON'T WANT TO SAY GOODBYE OOH YOU CAUGHT MY HEART, Sister Sledge, Atlantic LP
- 77 57 DON'T KNOW WHAT TO SAY/ROCK CREEK PARK, Blackbyrds, Fantasy 12in
- 78 — CALL IT WHAT YOU WANT, Bill Summers, MCA 12in
- 79 83 TONIGHT WE LOVE/PARTY 'TIL YOU'RE BROKE, Rufus, MCA 12in
- 80 61 ANGEL FACE/R.E.R.B. Shock, RCA 12in
- 81 — POWER/SEE THE LIGHT, Passage, US A&M LP
- 82 — AIN'T NO STOPPING — DISCO MIX 1981, Various, Skratz 12in
- 83 — THE WHOLE TOWN'S LAUGHING AT ME/LOVE T.K.O., Teddy Pendergrass, Phil Int/12in promo
- 84 85 WIND CHANT, Harris Simon Group, Japanese Overseas LP
- 85 — ZULU, The Quick, Epic 12in promo
- 86 — BODY TALK/INSTRUMENTAL, Imagination, R&B 12in
- 87 80 FROM THE BEGINNING, Barbara Carroll, UA LP
- 88 70 HEAVY LOVE AFFAIR, Marvin Gaye, Motown LP
- 89 63 FRIENDS AGAIN, Not James Player, Ultimate 12in
- 90 58 L.A. 14, Breakfast Band, Disc Empire 12in

## CHART FILE

I remember once discussing the state of British disco with Paul Gambaccini. Gamba was far from impressed by our homegrown talent and picked out Liquid Gold for a verbal savaging. They were, he said, bland and badly produced.

Gamba's remarks notwithstanding, Liquid Gold's distinctive style of music sells in large quantities — in the case of 'Dance Yourself Dizzy' over 450,000 copies were sold in the UK alone — and so far they have five hits to their credit. The latest of these, 'Don't Panic' was a casualty of the Euro-bore qualifying contest but has since climbed to mid-chart respectability.

Lead singer Ellie Hope — a former sessioner who sung on Mud's 'Oh Boy' and the Sex Pistols' 'Holidays In The Sun' — and bassist Ray Knott were both members of that thoroughly different kettle of fish Babe Ruth in its death throes. When the band finally folded in 1977 they were joined by Sid Teynham (guitar) and Wally Rothe (drums) — one-time colleagues of Knott's in Brewster. After a brief gestation the four emerged as '36 Coupe and cut a number of still unreleased tracks for Hansa. During a residency at Dunstable the group — by now renamed Liquid Gold — were spotted by talented producer / composer / singer Adrian Baker who snapped them up on behalf of Creole.

In November 1978 Liquid Gold's first vinyl offering 'Anyway You Do It' was released. It soon made an impression on the chart eventually peaking at No 41, picking up useful yuletide sales. In America it was the flipside 'My Baby's Baby' which attracted all the attention reaching No 45 on Billboard's pop chart. In Mexico it did even better with a lengthy stint at No 1.

After 'Mr Groovy' failed to make any impression at all the band hit paydirt in a big way as 'Dance Yourself Dizzy' smashed its way to No 2 in the BMRB chart in a 14 week chart run. At this point veteran keyboards player Tom Marshall (ex-Capability Brown, Sparrow and Harmony Grass (was drafted in, initially for live work

as Adrian Baker, producer / composer and studio member of the band, preferred to concentrate on studio projects. Later Marshall joined the band on a permanent basis.

Another hit single, 'Substitute', followed 'Dizzy' and a hastily conceived album containing lengthy versions of hits and B-sides performed reasonably, reaching No 34. Recently 'The Night, The Wine And The Roses' and now 'Don't Panic' have hit the charts giving further proof that despite being the critics' whipping-boys Liquid Gold have built a considerable following. And you can't knock success.

Blondie must have thought they were set-up for a lengthy occupation of the US No 1 slot after 'Rapture' leapt from No 6 to No 1 a couple of weeks ago, the biggest jump to pole position since Meaco's 'Star Wars Theme' moved from No 8 to No 1 in October 1977. But it wasn't to be and after just two weeks Daryl Hall & John Oates' wimpy 'Kiss On My List' moves to the top. The less-than-dynamic duo have topped the chart just once before, with 'Rich Girl' in 1977.

Bow Wow Wow's third and latest hit, 'W.O.R.K.' surprisingly produced by Aussie Alan Tarney previously better known for his involvement with Barbara Dickson, Leo Sayer and Cliff Richard.

Dutch session group Stars On 45 — renamed Starsound for the UK — debuted on the Billboard singles chart at No 76 last week with their legitimate remake of the medley used on Canadian 'Bits And Pieces III' bootleg. Simultaneous with its US chart entry 'Stars On 45' dropped off the top of the Dutch and Belgian charts to be replaced by Ultravox and 'Vienna'. Elsewhere, Joe Dolce tops the South African charts, Robert Palmer is No 1 in Spain with 'Johnny & Mary', Visage continue their long-term occupancy of West Germany's No 1 slot and Adam & The Ants' 'Antmusic' leads the way in Australia.

ALAN JONES



Words & Music By:  
Michael and Jackie Jackson

If you look around  
The whole world is coming  
together now  
Can you feel it, can you feel it,  
can you feel it  
Feel it in the air, the wind is  
taking it everywhere  
Can you feel it, can you feel it,  
can you feel it

All the colours of the world  
should be  
Lovin' each other  
wholeheartedly.  
Yes, it's all right  
Take my message to your  
brother and tell him twice  
Spread the word and try to teach  
the man  
Who's hating his brother, when  
hate won't do  
When we're all the same, 'cause  
the blood inside me is inside you

Can you feel it, can you feel it,  
can you feel it.  
Can you feel it, can you feel it,  
can you feel it.  
Sing out loud:  
Because we want to make a  
crowd  
Touch a hand and sing a sound  
so pure, salvation rings.

# Songwords

## Can You Feel It THE JACKSONS On Epic

Can you feel it, etc.  
Every breath you take  
is someone's death in another  
place  
Every healthy smile  
is hunger and strife to another  
child  
But the stars do shine  
in promising salvation,  
is near this time  
can you feel it now  
So sisters and brothers  
Show we know how  
Now tell me  
Can you feel it etc.  
Copyright: Carlin Music Corp.

## SAXON And The Bands Played On On Carrere

Words & Music By Saxon

Just before dawn  
In the cold light  
We came out of the night  
Great expectation  
From the man who ran the show  
Will it rain, will it snow  
Will it shine we don't know  
Are there clouds up in the sky

Chorus:  
We sat in the sun oh  
And the bands played on

And the bands played on  
And the bands played on

See the people  
Feel the power  
There were sixty thousand there  
Just like thunder  
The crowds began to roar  
Were you there did you know  
Did you see all the show  
There was magic in the air

Chorus



See the rainbow  
Shining brightly  
Shooting rockets to the sky  
Making music  
And it rolled on through the  
night  
You could hear on the air  
Rock 'n' Roll everywhere  
We were strangers in the night

Chorus

Copyright: Saxsongs and Carlin  
Music Corp.



# POP-A-GRAM

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

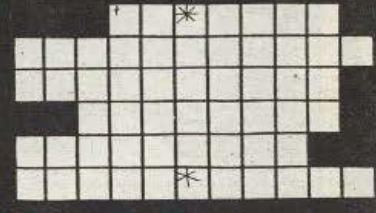
## POP-A-GRAM

### US ALBUMS

- 1 2 HI INFIDELITY, Reo Speedwagon, Epic
- 2 1 PARADISE THEATRE, Styx, A&M
- 3 4 ARC OF A DIVER, Steve Winwood, Island
- 4 3 MOVING PICTURES, Rush, Mercury
- 5 5 WINELIGHT, Grover Washington Jr., Elektra
- 6 8 FACES DANCES, The Who, Warner Bros
- 7 7 ZENYATTA MONDATTI, The Police, A&M
- 8 9 ANOTHER TICKET, Eric Clapton, RSO
- 9 5 DOUBLE FANTASY, John Lennon/Yoko Ono, Geffen
- 10 10 THE JAZZ SINGER, Neil Diamond, Capitol
- 11 11 CRIMES OF PASSION, Pat Benatar, Chrysalis
- 12 13 DAD LOVES HIS WORK, James Taylor, Columbia
- 13 12 AUTOAMERICAN, Blondie, Chrysalis
- 14 14 GUILTY, Barbra Streisand, Columbia
- 15 17 SUCKING IN THE SEVENTIES, The Rolling Stones, Rolling Stones
- 16 18 GREATEST HITS, Kenny Rogers, Liberty
- 17 15 BACK IN BLACK, AC/DC, Atlantic
- 18 16 CAPTURED, Journey, Columbia
- 19 19 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- 20 23 BEING WITH YOU, Smokey Robinson, Tamla
- 21 20 III, The Gap Band, Mercury
- 22 25 LOVERBOY, Loverboy, Columbia
- 23 20 FACE VALUE, Phil Collins, Atlantic
- 24 21 9 AND ODD JOBS, Dolly Parton, RCA
- 25 — DIRTY DEEDS DON'T CHEAP, AC/DC, Atlantic
- 26 27 THE NATURE OF THE BEAST, April Wine, Capitol
- 27 21 WILD EYED SOUTHERN BOYS, 38 Special, A&M
- 28 28 CHAIN LIGHTNING, Don McLean, Millennium
- 29 37 THE DUDE, Quincy Jones, A&M
- 30 34 GRAND SLAM, The Isley Brothers, T-Neck
- 31 31 SOMEWHERE OVER THE RAINBOW, Willie Nelson, Columbia
- 32 24 CELEBRATE, Kool & The Gang, De-Lite
- 33 22 EVANGELINE, Emmylou Harris, Warner Bros
- 34 35 IMAGINATION, The Whispers, Solar
- 35 38 VOICES, Daryl Hall & John Oates, RCA
- 36 23 THE TWO OF US, Yarbrough And Peoples, Mercury
- 37 28 GAUCHO, Steely Dan, MCA
- 38 32 TO LOVE AGAIN, Diana Ross, Motown
- 39 29 THE TURN OF A FRIENDLY CARD, The Alan Parsons Project, Arista
- 40 36 HOTTER THAN JULY, Stevie Wonder, Tamla
- 41 46 RADIO ACTIVE, Pat Travers, Polydor
- 42 45 B.L.T., Robin Trower with Jack Bruce and Bill Lordan, Chrysalis
- 43 48 LEATHER AND LACE, Waylon & Jessi, RCA
- 44 44 MY LIFE IN THE BUSH OF GHOSTS, Brian Eno And David Byrne, Sire
- 45 52 FEELS SO RIGHT, Alabama, RCA
- 46 56 JUICE, Juice Newton, Capitol
- 47 47 MAGIC, Tom Browne, Arista/GRP
- 48 42 THREE FOR LOVE, Shalamar, Solar
- 49 59 POINT OF ENTRY, Judas Priest, Columbia
- 50 55 DIFFICULT TO CURE, Rainbow, Polydor
- 51 91 INTENSITIES IN 10 CITIES, Ted Nugent, Epic
- 52 58 NOTHIN' MATTERS AND WHAT IF IT DID, John Cougar, Riva
- 53 33 SOMEBODY'S KNOCKIN', Terri Gibbs, MCA
- 54 55 SHEENA EASTON, Sheena Easton, EMI-America
- 55 40 SUPER TROUPER, Abba, Atlantic
- 56 74 NIGHTWALKER, Gino Vannelli, Arista
- 57 41 FANTASTIC VOYAGE, Lakeside, Solar
- 58 37 HORIZON, Eddie Rabbit, Elektra
- 59 45 BORDERLINE, Ry Cooder, Warner Bros
- 60 43 COCONUT TELEGRAPH, Jimmy Buffett, MCA
- 61 59 ESCAPE ARTIST, Garland Jeffreys, Epic
- 62 82 GREATEST HITS, The Doors, Elektra
- 63 63 BOY, U-2, Island
- 64 50 GHOST RIDERS, Outlaws, Arista
- 65 59 THE RIVER, Bruce Springsteen, Columbia
- 66 — CONCERTS FOR THE PEOPLE OF KAMPUCHEA, Various Artists, Atlantic
- 67 34 ALL AMERICAN GIRLS, Sister Sledge, Cotillion
- 68 81 MAKING MOVIES, Dire Straits, Warner Bros
- 69 56 SANDINISTA, The Clash, Epic
- 70 — HOW 'BOUT US, Champion, Columbia
- 71 84 HOUSE OF MUSIC, T-S Monk, Mirage
- 72 — EXTENDED PLAY, Pretenders, Sire
- 73 71 TRUST, Elvis Costello & The Attractions, Columbia
- 74 — JEFFERSON STARSHIP, Rodanthe Cash, Grunt
- 75 — SEVEN YEAR ACHE, Rosanne Cash, Columbia

### US SINGLES

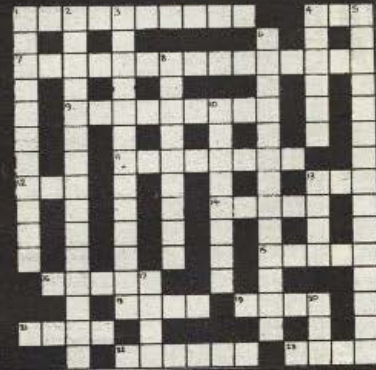
- 1 1 KISS ON MY LIPS, Daryl Hall & John Oates, RCA
- 2 2 RAPTURE, Blondie, Chrysalis
- 3 6 MORNING TRAIN, Sheena Easton, EMI-America
- 4 5 JUST THE TWO OF US, Grover Washington Jr., Elektra
- 5 4 WOMAN, John Lennon, Geffen
- 6 12 ANGEL OF THE MORNING, Juice Newton, Capitol
- 7 8 WHILE YOU SEE A CHANCE,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



Solve the six cryptic clues and write the answers across the puzzle so that the starred down column spells out the name of a betting band. Remember the clues aren't in the correct order. You have to decide what the right order is.

Mike Dwi is really a US kid (3,5)  
 Will the Earth mood change and combine for a massacre? (9)  
 Watch the crazy Kub chuckle from coast to coast (10)  
 The hills run up into total panic, though he missed again (4,7)  
 "The vook", drewled the Russian, but Kelly knew what she meant (3,4)  
 Combine a yes!, a hare, and some key lines to find an old cockney rebel (5,6).

### X-WORD



- ACROSS
- 1 It's said to be a tribute (7,3)
  - 4 The mod (3)
  - 7 Who later (15, 3, 3)
  - 9 Jam debut (2, 3, 4)
  - 11 Tom Hark hit makers (8)
  - 12 Abba hit (1, 1, 1)
  - 13 Springsteen label (1, 1, 1)
  - 14 Tell Him and New York Groove were their two hit singles of the 70's (5)
  - 15 Al or Peter (5)
  - 16 See 4 Down
  - 18 He wears white Sox (4)
  - 19 Talking Heads had a . . . Of Music (4)
  - 21 Floyd colour (4)
  - 22 Steely Dan LP (6)
  - 23 Are Friends Electric follow up (4)
- DOWN
- 1 They provided Unknown Pleasures (3,8)
  - 2 Tony Banks L.P. (1,7,7)
  - 3 The heavy heavy monster sound (3,4,6)
  - 4 216 Across, Led Zep, Singer (6,6)
  - 5 They had 1993, Not with Working My Way Back To You (7,3)
  - 6 Irish Guitarist (4,9)
  - 8 Icky Nit (3,6)
  - 10 Recent Cliff L.P. (2,2,4)
  - 11 He has to learn to accept his Reward (4)
  - 17 Ike's former partner (4)
  - 20 Bowie label (1,1,1)

### US SOUL

- 1 1 BEING WITH YOU, Smokey Robinson, Tamla
- 2 3 SUKIYAKI, Taste Of Honey, Capitol
- 3 3 JUST THE TWO OF US, Grover Washington Jr., Elektra
- 4 4 THINGS HIGH, Tom Browne, Arista/GRP
- 5 8 HOW 'BOUT US, Champion, Columbia
- 6 2 IT'S A LOVE THING, Whispers, Solar
- 7 8 WHEN LOVE CALLS, Atlantic Starr, A&M
- 8 7 ALL AMERICAN GIRLS, Sister Sledge, Sky
- 9 9 WATCHING YOU, Slave, Cotillion
- 10 14 A WOMAN NEEDS LOVE, Ray Parker Jr. & Raydio, Arista
- 11 12 TAKE IT TO THE TOP, Kool & The Gang, De-Lite
- 12 13 AL NO CORRIDA, Quincy Jones, A&M
- 13 15 MAGIC MAN, Robert Winters & Fall, Buddha
- 14 11 BON BON YIE, T-S Monk, Mirage
- 15 16 EVERYTHING IS COOL, T-Connection, Capitol
- 16 — WHAT CHA' GONNA DO FOR ME, Chaka Khan, Warner Bros
- 17 17 WHAT A FOOL BELIEVES, Anita Franklin, Arista
- 18 18 MAKE THAT MOVE, Shalamar, Solar
- 19 20 GET TOUGH, Klear, Atlantic
- 20 — WHAT TWO CAN DO, Deniece Williams, ARC/Columbia

### US DISCO

- 1 1 BREAKING AND ENTERING, Dee Dee Sharp/Gamble, PIR
- 2 3 LAY ALL YOUR LOVE ON ME, Abba, Atlantic
- 3 4 LOVE IS GONNA BE ON YOUR SIDE, Firsty, Emergency
- 4 2 YOUR LOVE, Lame, Prism
- 5 5 GET TOUGH, Klear, Atlantic
- 6 6 BODY MUSIC, The Strikers, Prelude
- 7 8 AL NO CORRIDA, Quincy Jones, A&M
- 8 12 HEARTBEAT, Tanna Gardner, West End
- 9 7 RAPTURE, Blondie, Chrysalis
- 10 9 TANTRA — THE DOUBLE ALBUM, all cuts — Tantra, Import/12
- 11 10 ALL AMERICAN GIRLS, Sister Sledge, Cotillion
- 12 20 DON'T STOP, K.I.D., SAM
- 13 13 WALKING ON THIN ICE, Yoko Ono, Geffen
- 14 11 WON'T YOU LET ME BE THE ONE, Michael McGloirly, Airwave
- 15 15 HIT MY RUN LOVER, Carol Jani, Arista
- 16 — FEELS LIKE I'M IN LOVE, Kally Marie, Cost To Coast/CBS
- 17 — PARADISE, Change, RCF/Atlantic
- 18 14 IT'S A LOVE THING, The Whispers, Solar
- 19 17 SET ME FREE, The Three Degrees, Arista
- 20 — DOG EAT DOG, Adam & The Ants, Epic

Solution to last week's X-Word:

ACROSS

- 1 Face Value, 4 Reward, 6 Dire Straits, 9 P.F.M., 10 Skids, 11 Jimi, 13 Going Underground, 14 Love Song, 16 Aja, 17 Echo, 19 Ron Wood, 21 Rapture, 22 Message, 23 Scam, 26 Elvis, 27 Beat, 28 Sports.

DOWN

- 1 Fade To Grey, 2 Christine, 3 Eric, 4 Rossi, 5 Romeo And Juliet, 7 Sting, 8 Rust Never Sleeps, 9 Poison, 12 Leo Sayer, 14 Lion Heart, 15 Good Times, 18 Clues, 20 Drama, 24 Car, 25 Ivy.

Solution to last week's Popagram (in order to puzzle)

Jackson, Heatwave, Teardrop, Los Palmar, Take My Time, Dance Craze, Face Value, Rapture, White Sox.

DOWN: Stray Cats.

LAST WEEK'S WINNER: Colin Bosman, 1 Mandeville, Longmeadow Stevenage, Meris SG28JH.

Remember, you have to complete both the Xword and Popagram to qualify to win an album. Send your completed entry to: Xword / Popagram, Record Mirror, 40 Long Acre, London, WC2N 9JT.

Name: \_\_\_\_\_

Address: \_\_\_\_\_





IAN WRIGHT 1988

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BUY 12 STIFF  
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