

SUGAR MINOTT · PUBLIC IMAGE

# RECORD MIRROR

**HAZEL  
O'CONNOR**  
D-Days in New York



**ECHO and the  
BUNNYMEN**  
The LA connection  
- In colour

**ORCHESTRAL MANOEUVRES** Albums to be won

PIC OF HAZEL O'CONNOR BY BRIAN ARIS



... and Tom Johnston



"YOU'RE SUFFERING FROM HYPER-TENSION!"

## Chart hyping continues

CHART HYPING — that favoured hardy annual of Fleet Street, World In Action and The Jimmy Young Show, has reared its ugly head once again.

And once again it is WEA Records who are the guilty men.

Evidence that false chart diary entries for the BMRB chart (as used by Record Mirror, Music Week, BBC etc) were made for 17 WEA - distributed singles over a recent eight - week period is so conclusive that WEA has completely accepted it and has agreed to foot the £10,000 bill for the joint BPI / BMRB investigation which uncovered the so-called "malpractices."

Scotland Yard has been furnished

with evidence and is currently "considering further action."

The British Phonographic Industry (BPI) has, since the election of Chrystalis chairman Chris Wright as No.1, been attempting to clean up the record industry's image, not least to influence the government to the fact that is not a "Mickey Mouse set-up" and to hurry along the introduction of a blank tape levy. WEA's action has thus embarrassed the BPI considerably, though it should be added that the chart-hyping antics were the work of one freelance promotion person — Paul Wretford — who took it upon himself to ease the WEA singles into the chart by foul means rather than fair.

So, chart hyping continues — and WEA has been caught at it again. But other record companies need not smirk. Further enquiries into the activities of certain major record companies are understood to be taking place right now. We have not heard the end of this one.

## MAG BACK

MAGAZINE STEP back into action with an album and single to be released shortly.

Their single, 'About The Weather', will be released as a 7in on May 1 followed by a 12in version a week later. The B side of the 7in single is 'In The Dark' while the 12in will carry the bonus of 'The Operative'.

Magazine's new album 'Magic, Murder And The Weather' is on the horizon but a release date hasn't been set.

The band were planning to play some 100 dates at the London gay disco, Heaven, but they've now abandoned the idea and there won't be any live British dates until the time of the album release.

## Polydor signs Dury

AFTER FOUR years with Stiff Records, Ian Dury has decided to leave the label and join Polydor.

Rumours about the split have been circulating for weeks and at one point Dury was denying a rift with his old label. Reasons are still not fully known for the split, but a spokesman for Stiff told Record Mirror this week: "It's something entirely between his manager and Stiff boss Dave Robinson. It could be a matter of pure economics, I would imagine that he's been offered more money by Polydor."

"He will always be a special person in Stiff's history" continued the spokesman. "We will certainly miss him around here."

## IN BRIEF

• JONA LEWIE releases a new single on April 24. Called 'Louise (We Get It Right)' the single is available as a seven inch with picture sleeve, and a 10-inch with picture sleeve and an extended version of the A side. Both versions will sell for £1.15.

• DAVID ESSEX has been nominated for an Ivor Novello award presented by the British Academy of Songwriters, Composers and Authors.

• More fan clubs for you to join. JOHN COOPER CLARKE, 8 The Bowling Green, Stevenage Old Town, Herts. THE PHOTOS, 7 Parsons Green Lane, London SW8. TOYAH, Intergalactic Ranch House, 42 Manchester Street, London W1.

• ULTRAVOX, Coast to Coast, Cozy Powell's Hammer are among a few of the celebrities taking part in the Goodleggers Charity Five-A-Side Football match to be held on May 10.

• There will be a T REX disco party at the Aston Villa Sports and Leisure Centre, Birmingham, on July 25.

• YOKO ONO is currently recording her next album 'Season Of Glass' in New York.

• A film is to be made of wild man KIT LAMBERT, who died a few weeks ago. Kit was the man to discover the Who.

• THE FRESHIES release their fourth video cassette this week. Entitled 'Razzvizz 2' it's a one-hour cassette on either Betamax format or VHS showing the Freshies on stage and in the studio recording the Megastore single. Send £13 to Razz Records, 20 Cotton Lane, Manchester. This includes the price of recorded delivery.



"I wouldn't mind making a complete fool of myself and having my shirt ripped off if I knew my record company was going to give me a 70 grand bonus for winning the Eurovision Song Contest, which is exactly what RCA did to Buck's Fizz..."

• SHEENA EASTON has been selected to sing the title song for 'For Your Eyes Only', the last of the James Bond adventure films.

• JOE WALSH releases his first solo album in three years on May 8, entitled 'There Goes The Neighbourhood'. Produced by Joe himself, he wrote five of the eight tracks himself, the other three being collaborations with Don Felder, Kenny Passarelli and Joe Vitale. A single taken from the album 'Life Of Illusion' is released on April 24.



THESE COUPLE of hunks are Deutsch Amerikanische Freundschaft better known as D.A.F. and they've just signed to Virgin Records.

D.A.F. are none other than Robert Gari and a bloke with the unlikely name of Gabi Delgado-Lopez. They decided to team up in Düsseldorf and first played Britain two years ago when they appeared at the London Lyceum on the same bill as Magazine. Before they signed to Virgin they had records out on Mute and Rough Trade Records. Their new album 'Ailes In' will be out shortly and was produced by Conny Plank. A single from it 'Der Mussolini' backed with 'Der Rauber Und der Prinz' will be available on May 12 in both 7in and 12in.

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"The New Romantics remind me of when I was a hippie at 16... I don't want to get involved just with the decadent side or rock, but I don't know where my affiliations lie." HAZEL O'CONNOR keeps still long enough for SIMON TEBBUTT to interview her in New York.

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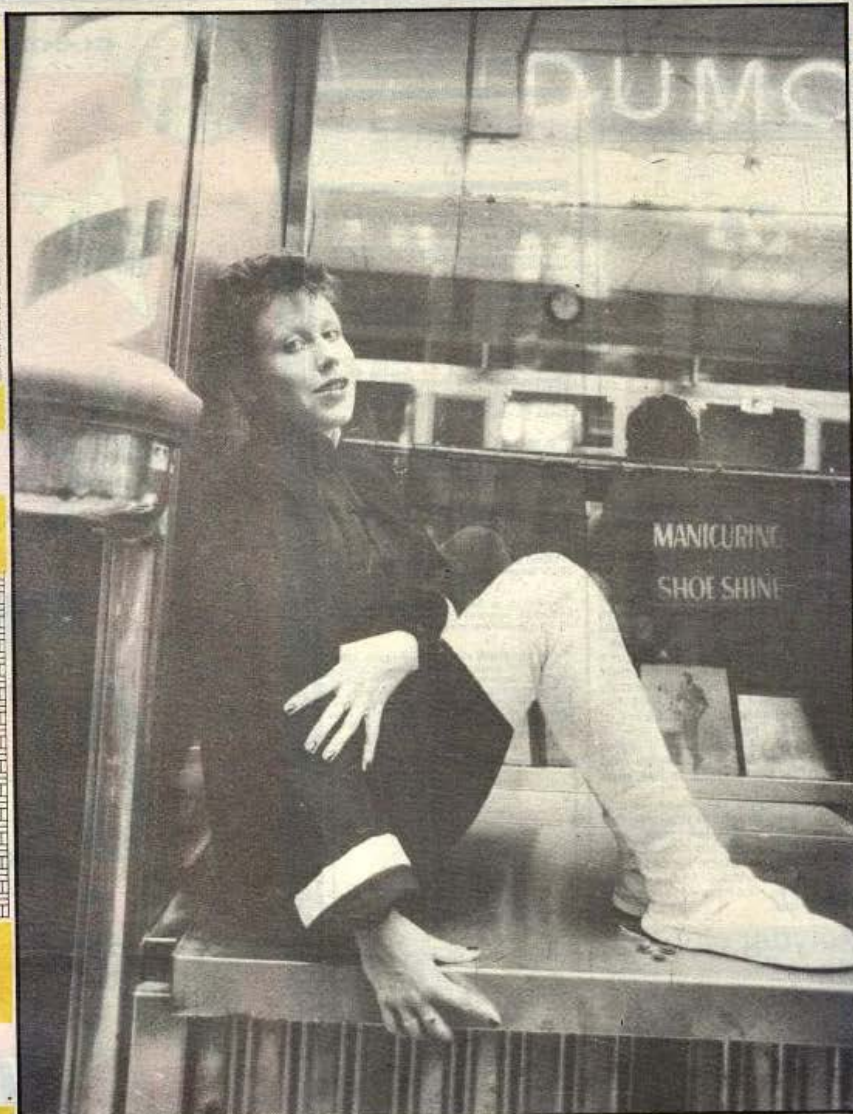
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Hazel poses next to the biggest stick of rock in New York.

# 'AZEL IN NOO YAWK

**SIMON (Sky Train At Night) TEBBUTT follows  
HAZEL O'CONNOR to New York. MICHAEL  
PUTLAND'S got his finger on the trigger.**

**H**AZEL O'CONNOR is currently giving America a taste of the old culture shock. Out on the streets of New York for a photo-session with the band, she's a positive crowd stopper.

Mid-morning office workers mill around in curiosity, some shaking their heads in disbelief at the sight of a line of peak-capped and Mao-suited musicians marching in the street. "Is that Devo?" asks a young black.

But the red-haired elf isn't fazed by the attention or the lack of recognition. She falls naturally and easily into the pose and even helps organise the shots. We march back to the hotel for a change of clothing and another set of snaps, grabbing

gazes all the way.

Hazel O'Connor is on the last leg of an American tour which has brought her right across the country from California where she was supporting XTC. Unlike Adam's present rMp, it's a low-key, low-budget, low glamour affair undertaken without record company support. It's initially to promote the film 'Breaking Glass' which finally opens here this week and partially to promote Hazel. Tonight is the New York debut gig at Privates, so the day promises an exhausting schedule of interviews and photo-sessions.

The band, who travelled from Cleveland the night before, go off for the day and Hazel, her manager Alan and I stroll the few blocks to the first assignment of the day, a local radio station interview. Back out on the street all eyes are on our

Haze. "Gee that's as sharp as shit," some black girls laugh, pointing at her bright red, early Bowie barnet.

Once inside the studio, Hazel, her chirpy Cockney and Coventry tones contrasting sharply with the laid-back twang of her woman interviewer, comes across as the eloquent chronicler of her times. But naturally the conversation centres on the thorny old comparisons between the character she played in the film, and Hazel in real life. Although she must have heard these questions hundreds of times, there is no sign of the tedium tremours.

The discussion shifts to the punk and New Romantic theme, and the girl who rode in on the new wave states her position clearly and

**CONTINUED PAGE 6**

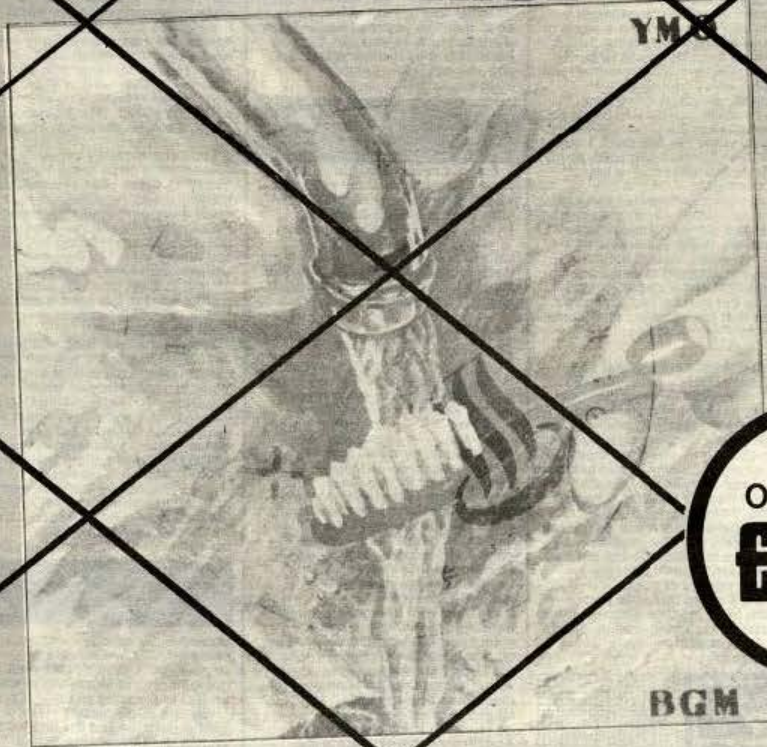
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Hey Boys!! I've swallowed my sunglasses!!!

**CONTINUED FROM PAGE 4**

forcefully. "You can't stay in a movement that is based on totally destructive morals because it's a waste of time. As for the New Romantics, they remind me of when I was a hippie at 16. It's interesting but I don't really know where my affiliations lie. I just don't want to get involved with the decadent side of rock. Its great now its got colour. People need entertainment."

Before leaving the station the woman asks Hazel to do an station ident. For the first time that day she is hesitant and looks at me apprehensively before launching into: "Hi, this is Hazel O'Connor and you're listening to a WNEW FM 102, the station where rock lives."

**WE LEAVE** the station with rock still living, and take a cab downtown, cruising through the busy streets. Hazel chats about her early mistakes and how they don't matter now because everything works to a final end.

"When I got the film part I realised that everything that had gone before had been leading to that. I'm a fatalist in that way," she says before bursting out laughing at the idea.

It's possible to take her vivacious personality at face value as she bounces around, but conversation reveals an intense and intelligent person with a pretty clear idea of where she's going. "I've got lots of things to say because I've done lots of things," she states, simply. The constant grips that she's treated like a piece of meat by some people is particularly aimed at photographers. "The best thing with syndication photographers is to go in and get it over and done with. People don't expect you to be able to go in and do your job."

But at this studio session, the Dustin Hoffman lookalike is very impressed with our Hazel and the

way she immediately slips into the positions and poses. "You bina dancer?" he asks. "Yeah, in an exotic revue thing," she grins. But it's easy to see why someone as competent and natural as Hazel resents being treated like a piece of meat or a Hollywood starlet.

Back at the hotel, another bunch of journalists are waiting and we trot upstairs with a woman from 'Fanzine', the hip NY magazine. Hazel's really excited that she's got a little stove in the room and can brew up some tea. We drink a cup to settle our nerves and wash down the day's sustenance—a corned beef sandwich.

The interview inevitably kicks off with a discussion about 'Breaking Glass' and the way it had affected her career. Hazel elaborates on one of her favourite current themes.

"Well, I'm accused of being an actress first and a singer second. I used to get hurt by that, as I was a singer first but actually I don't mind anymore," she explains.

**WHEN** the conversation drifts onto Hazel's more serious concerns like arms build up and big business, I'm reminded of the scene in 'Stardust' where David Essex as the big sixties pop star is interviewed on American TV pushing his loosely-formulated platitudes of peace and criticism of capitalist society. Hazel's position is more acutely thought out than that, but the comparison serves to emphasise the fact that in some ways her affiliations are closer to the old free thinking hippie ideal than the nihilistic rigours of punk.

She's a sharp business person but the band practice a benign form of socialism, sharing credits, profits and decisions. "I believe in incentives," she says firmly. "But I

think we should share out the spondulicks." After an hour or so the next crew of interviewers file in and take over with their list of questions concerning influences, experiences, ideas and aspirations. Someone asks if she feels any conflict working in both film and music mediums. "No," she replies bluntly. "You've only got about five years or so to do it, so you might as well do them as much as you can 'cause eventually they'll chew you up and spit you out." She laughs infectiously and raucously.

An hour or so later, the journalists leave and we have some more tea while Hazel messes around on her mum's Woolworth's computer keyboard, playing Nina Simone's 'Do What You Got To Do'. Alan comes in from the next room after a mammoth telephone session to tell us that 'Will You' is to be the next single, much to Hazel's delight.

**SHE** chats idly about recording the new album with Tony Visconti and the numbers she's thinking of doing. "I'm going to let go the reins and do some other people's stuff," she confides.

By now it's evening and the three of us decide to go out and eat, mainly because we're pretty hungry and also because A&M are splashing out for the meal. Little Italy is like a scene from 'Mean Streets' but full of imos and sharp suits. But the smart restaurant is more than a little cluttered and a good nosh besides, and it gives me a proper chance to chat and get beyond the superficial image of Hazel O'Connor.

We start with ham, melons and her future plans. "Well," she munches. "we've got a very big gig coming up at the Glasgow Apollo but I don't know who we're doing it with. Richard Jobson is coming to read some of his poetry," she laughs at the thought. "Then we go on tour with UB40 around Europe. And then of course there's the book."

By this she means her latest project, a travelogue of her life. "It's not a lot of copy," she jokes. "I mean it's not deep and meaningful, only about 35,000 words but lots of photos. The child-hood stuff is very funny and well remembered. Like when I first started singing. My brother used to have asthma and after we left my Dad, Neil and I used to share a double bed. He was always wheezing, so I started singing hymns to shut him up."

There are also plans to make a film of five or six scenes of the best bits from the book for sale to television. "Yeah, it'd be great if we could get the money. I'm calling the

album 'Cover Plus' and when I get the film I'll call it that too. Well, I'm doing some covers on it," she justifies. "And we might try and get a Dulux ad out of it which will publicise the book."

This causes me to comment on her renowned business acumen and Alan nods knowingly in agreement. "It's also good working class opportunism," adds Hazel. People who come from 'good' homes don't have anything to crave after, apart from satisfying their egos. Remember, ever since I was little saying I'm going to show them." She reflects for a while before laughing. "The trouble is you never really do, that's the irony of it."

Soon and naturally enough our conversation drifts to the topic of 'Breaking Glass'. Was she happy with the way it was received and how she's been portrayed ever since?

"Well, some people were saying this girl's so manipulated and plastic and others took it to the other extreme and were writing and asking 'Is Kate your real name and are the boys in the band together?' Which is terrible because they believed it so much."

Despite the confusing blur of fact and fiction in the film and the way it has structured aspects of her career Hazel is very defensive when discussing it. "In 'Breaking Glass' we covered a scary story and it may have been a pastiche but I can honestly say it happened to me and as long as there's truth, there's reality," she says resolutely.

Still, 'Breaking Glass' has served to fix an image of Hazel O'Connor in the public eye and I wondered to what extent she found this constricting. "Before the film I had a

chance to be anyone I wanted, I could be... Zowie Zeldi or anyone. But I decided that what I'm going to project eventually is what I project in my song and that is me."

We turn to discussing Hazel's contemporaries and the images they project. One immediate image presents itself. "Adam's made a very wise move in a way because on stage he's a pirate and you wouldn't recognise him in the street. He keeps his private life to himself. In respect I think that's even a better idea, but it's too late for me. I made my choice and I'm going to stick by it."

"That's why I don't object to them printing those nude pics of me. I object to the way the stories are run, saying this girl stripped for fame when I did it for money. But I'm not going to deny them because it's part of my life. But it really is the most difficult thing in this business to be who you really are. I mean I really get hurt."

**BENEATH** Hazel's confident and sometimes brash exterior there is a strong sensitivity and feelings which belie her tough image. This comes out best in songs like 'Will You' and it is this side of her character that she hopes to develop in the future. "What I want to do one day is play Ronnie Scotts" she says enthusiastically, "because I like certain kinds of blues and jazz."

We cough up the Bill courtesy of A&M and head back to the hotel. At midnight we fall out again and hail a passing limo and wind up at the barn-like Private's club, a typical New York joint, with balconies and a dance floor.

By the time the band hit the stage it's already two am, late even by New York standards and the audience have thinned out appreciably. Hazel kicks off in her bowler hat, old coat and newspaper routine and demanding "Have You Seen The Writing On The Wall" at the audience, many of whom look as if they wouldn't understand it. Anyway the Megahype band play a tight set with Hazel wringing every last drop of energy from her body. Her theatrics pay off and it's riveting to watch her dancing like a little bird or strutting about the stage. 'D-Days' comes on a storm with Hazel dressed to fill all its decadent thirties Berlin imagery.

She is a personal performer who is more concerned with communicating through her songs than an ego trip. It's best to watch her close up pushing the audience and still responding to them. And the crowd that's left certainly responds to her. But many of them had left after the Hitmen and it's clearly disappointing to have such a small turnout on a debut gig.

A couple of genuine encores, a few chats and drinks back stage and it's all over. It's four am by now, and we travel back to the hotel in the band's luxury coach, the only bit of luxury on this tour. Alan says it's a shame they went on so late and things should be better at the Ritz next week. "She's a real trouper," he tells me, "working like that under those conditions."

But everyone's in high spirits, larking about and talking about going on to the Peppermint Lounge for a few more drinks. Hazel comes bouncing up with an envelope.

"Look, here's the photos the Soho News guy took earlier on," she sounds excited. "They came out so well that he brought them round to the gig." And she starts discussing the best ways of using them for publicity.

The Hazel O'Connor Culture Shock Show rolls on. Let's hope America gets the message soon.

WHAT HAVE WE GOT FOR ENTERTAINMENT?

**the Clash**

TO:  
**GARY NUMAN**

Thanks Gary for  
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Numan Band  
Good luck at Wembley  
from 'Dramatis'  
Chris Payne Cedric Sharpley  
R Russell Bell Denis Haines

**DRAMATIS**

New single

**'EX LUNA SCIENTIA'**



# Fun in Argentina

GENERAL VIOLA, the boss of the Argentine, wants you all to know that he's a nice bloke

So nice that he invited Queen to play in his wonderful country where hundreds of people mysteriously disappear every year especially if they happen to disagree with his regime. In a press statement he said he wasn't a tyrant and that he wanted the young people of the Argentine to enjoy themselves.

The good general even invited Queen around for a spot of tea — and although Roger Taylor declined tiffin the rest of the band had a thoroughly nice time eating crumpets on the presidential lawn.

Quite simply, Queen are the biggest draw South America has seen since the Pope popped across to make a visit and they played in places ten times the size of Earl's Court.

"In a way I was surprised that we didn't get more criticism for playing South America," says Roger Taylor, still tanned from the trip. "No, I didn't think we were being used as tools by political regimes, although obviously you have to co-operate with them. Really we were playing for the people. We didn't go over there with the wool pulled over our eyes, we fully know what the situation is like in some of those countries, but for a time we made thousands of people happy and surely that must count for something?"

"I'd like to do it again, because you're playing areas which are off the beaten track, the excitement

generated is tremendous."

Despite rumours that Queen made a vast profit out of playing these new territories, Roger says that they'll be lucky to break even once all the pesos are counted up. After all, over 70 tons of equipment had to be flown around on specially chartered planes.

"I guess it was an exercise in promoting records rather than a profit making venture," says Roger. I think that Queen will continue to sell records out there."

On this sunny afternoon at the Queen office down Notting Hill Gate, Roger's here to also talk about his solo album 'Fun In Space' which he managed to record in a mere six



Roger Taylor: "No split from Queen"

weeks in Switzerland. Interviews with any member of the band are rare these days, although in the interests of his new album and single 'Future Management', Roger has subjected himself to two days of near constant grilling.

"Freddie doesn't talk anymore because he's a little tired of Queen and himself being misrepresented. I think anybody who meets Freddie would be in for a bit of a surprise.

He's not quite the prima donna you might imagine. Obviously he's a positive character, but so are we all. When all is said and done he works damned hard and puts on a good show."

Roger reckons that the current bout of romanticism owes more than a little to the camp Queen style of earlier days. He also feels that the band even foresaw the rise of Rockability with 'Crazy Little Thing Called Love'.

"I feel that we're not given enough credit for the things we do," he says. Some people have put us down as being a lot of poseurs playing on a sea of dry ice when in fact we haven't used the stuff for six years."

Roger's quick to maintain that his solo album isn't the start of a split with Queen — but simply several ideas that he wanted to get out of his system.

"There were certain things I wanted to do which weren't within the group format — in a way it's like flushing something out of your system and until you've done it, you just don't feel fulfilled. It's also tremendously satisfying when you can look back proudly and say 'there I did that' it's all mine."

"Afterwards I was so mentally exhausted that I couldn't even be trusted to select the single."

"The title 'Fun In Space' doesn't mean that the album should be regarded as 'Son Of Flash Gordon' but in many ways it is nostalgic, capturing the old days when life was perhaps a little more uncertain. I've got some old Sci-Fi books and magazines which I browse through from time to time. Maybe there are things up there in space watching us. I wouldn't find that surprising at all."

But with his solo album finished, Roger's back to work with Queen on a new album which might be followed by some British dates.

"I wouldn't mind playing Russia at some time," he says. "But over there you have to be carefully vetted by the government. The Russian authorities like Cliff Richard and Elton John but Queen are still considered a little bit wild."

Robin Smith

# ONE LINERS ...

**F**ASHION! turn to the left: as Madness depart for their Far East tour (Madness in Japan? the mind boggles), we spot Doug Treadle of Bad Manners in Moss Bros hiring a city gent outfit to wear on TOTP. What did you tell us your new look was going to be, Suggay? Scooped again ... Jimmy Pursey has recorded a single with none other than Peter Gabriel — title of the masterpiece is 'Animals Have More Fun' — Yellow Magic Orchestra put in an appearance at Oxford Street's Great Wall club on Monday ... the fashion world, meanwhile, turned out in force to watch modelling twins the Macleans make their debut as singers under the name of the Tequila Twins ... Spli Enz are apparently huge on the NY gay scene ... Gang of Four's John King fell off his moped — sorry,



JIMMY PURSEY: animal magic

— young Will arrived in a black limo, clad in a long black cloak ... Hazel's sax player Wesley Magoo-gan, meanwhile, has been invited to guest on Blondie Jimmy Destri's solo elpee ... the Freshies, lovers of Megastore cashiers etc, arrested for washing at a motorway service station, so they tell us; come on lads, you don't get arrested for anything as trivial as that (unless of course, you live in Britton) ... speaking of Teenage Megalomaniac Enterprises Inc., the Venue upset a good few folk at Saturday's Members gig by operating a curious and unkind drinks rule: anyone "caught" entering the place with alcohol in their possession had the choice of getting a refund on their ticket and leaving, or surrendering the booze (for keeps) to the Venue staff so that the evil creeps could guzzle it themselves ... pirate haunt Planets in Piccadilly is the place to be on Thursday (today) if you fancy a mystery trip come midnight ... Squeeze are back from the dead and release a new LP on A&M soon ... Au Pairs to release their debut LP on Human Records in mid-May — title? 'Playing With a Different Sex'. What a delicious idea ... Bow Wow Wow played the Lyceum without Lieutenant Lush, as we predicted last week: the good Lieutenant, aka dishy ace poseur George, now fronting his own band in Praise Of Lemmings ... now to the good ole' rock 'n' roll (ist) gossip item: Stiff Little Fingers continue to tour despite massive injury problems including Garth Watt Roy's injured spine and Paul Young's damaged ligament ... the nubile Ms Honey Bane to duet with the considerably less attractive Mensi on the Upstarts' next LP ... young Honey isn't the only pop star to go shopping with mummy in South Molton Street — Spandau Ballet's John Keeble spotted doing likewise last weekend. Aaaaaah ... XTC wish it to be known to everyone except their girlfriends and families in Swindon that RSO's near-demise has not left them broke in the USA, in fact, it's "champagne and girls round the clock" quoth a record co spokesperson (and you know how reliable they are) ... PIL off for their spring hols to the isles of Greece, where burning Sappho loved and sung ... modern cabaret a tastes Eddie and Sunshine to release a single thru' indie Human label soon ... Heaven 17 of Virgin Records with Heaven 17 of Bradford to know that they didn't pinch their name, they copped it from Clockwork Orange same as you did, you cheeky blighters ... Steve Strange reportedly entertaining at the Embassy Club on Sunday: all right, chubbychops?



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# NO HALTING SAXON

IT'S EASY to be critical of Top of the Pops. To scoff at the glib presentation, the dogged chart emphasis, and the all-embracing flash 'n' polish. But beneath it all the programme does have a certain discernible magic. Indeed for Saxon, who've made the charts five times already, a TOTP appearance is still very much an event and, undaunted by the Euro-excesses of Bucks Fizz, vocalist Biff leads them through a lively rendition of current single 'And The Bands Played On' without even a small strategically placed courgette to expand his macho presence.

The song itself, a tidy crunch of chords topped by winding lead and sing-along vocals, is without doubt the band's most commercial to date and one which they found nestling comfortably in the chart on their recent return from a mammoth

Above: Not a HM hero applying make-up perchance? Right: One of the Legs & Co experiences the old Saxon routine

European trek. A welcome surprise certainly but HM's finest will have little time to savour their success as, after a short respite, they'll be off to Japan before revamping the stage show for a homefront blitz in September.

Surprisingly, though, immediate plans don't include Castle Donington; more likely is a debut appearance at the Redding Festival and a further storming of the Castle in '82. "I think Donington should be held every four years," opines Biff. "That way it would be special, like the Olympics." Be warned, Saxon are already on their marks. . . .



Pics by Ray Palmer

# moon dogs

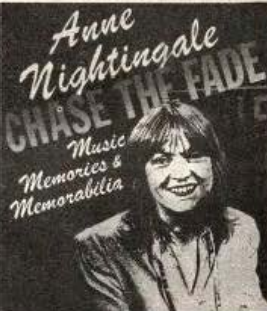
ALTHOUGH IRISH trio the Moondogs have their own series, I don't think Moondogs Matinee (ITV Tuesday afternoons) will turn Jackie, Austin and Gerry into overnight stars. With no dialogue, you don't get to know the group, something which is especially important in the age group the show aims at.

"We thought we'd get more control than we did, but at least they still listen to what we suggested," guitarist and songwriter Gerry McCandless said. "We recorded the seven episodes in just three weeks using the same studio that Coronation Street uses. Our stage was actually the Rovers Return!"

They can't deny they've had more than their fair share of luck. It started when the Undertones offered them a few support dates in Ireland (the Undertones' drummer being the Moondogs' drummer's cousin). A British tour with the Undertones followed, then a contract with Real Records, then another British tour with fellow Real stablemates the Pretenders.

"Until the Irish tour the group was still a hobby, but the experience really tightened us up and we decided to give it a go," Jackie says. Added to this, the lads from Londonderry are shortly off to the big apple to record their debut album with whizz kid Todd Rundgren at the wheel. This collaboration might be just what the Moondogs need. While they list their influences as the Beatles, Buzzcocks and Ramones, it is the former who stand out a bit too predominantly. They do however write catchy melodies about everyday things. Maybe all they need is a bit more experience to make them into something more solid. Daniela Soave

## Annie's story



**ANN NIGHTINGALE:**  
'Chase The Fade'  
(Blandford Press £5.95)  
By Simon Ludgate

WHY IS a magistrates' court different from a dentist's surgery? Apart from the fact that you have money extracted rather than teeth, there are no magazines in the waiting room — clearly designed to psyche you out.

So I was glad to have Annie Nightingale (The Memoirs Of) with me. It took two hours to read from plush cover to cover, which is exactly how long the b + + + + + s kept me waiting.

Not long to relate your whole professional life to date, nevertheless it's an interesting, if superficial, appraisal of the late sixties and seventies through the eyes of someone who was involved professionally in what was going on at the time.

'Chase The Fade' is apparently a DJ term for catching the dead spots between records. A restaurateur may cry "Serve the soufflé" for the same reason.

Anne, if her intro to the book is any indication, didn't want to do the book in the first place. Who can blame her? It could seem pompous for someone like an ordinary old DJ to assume people will be interested in the first place, even have any idea who they are.

Anne needn't worry actually, because the Great British Public love individuals, originals. How

many female DJ presenters can you name? Rock is a notoriously chauvinistic business, and I for one admire Anne for achieving what she has. Ah, the fond memories of the show she used to do with Alan Black before he went to the States — their double act was, and is, unique.

"Music, memoirs and memorabilia" blares the cover, a boast the book mostly lives up to. It traces milestones like the Isle of Wight festival which to my mind was the final great hippie gross-out, where Hendrix sadly fuzzed his final luzz, and the heyday of Abbey Road before the irrevocable Beatles split. The added bonus is that these are personal memories, rather than a series of press-cuttings cobbled together.

Rock pot-boilers are notorious for their awfulness, churned out by hard-up hacks on Sundays. However both word and pix-wise this is relatively up-market. Some pictures are very familiar, others not seen before.

Predictably enough, the liveliest section is the one which documents Moonie's crazy pranks with the Who, including the time he blew up a line of hotel doors and screamed "Earthquake!" at the dazed guests as they stumbled from their rooms. And then there was the time he broke into Jagger's hotel room for a bed and narrowly escaped being shot by Jagger.

Worth the money? What is these days?



## Pauline Murray And The Invisible Girls.

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Tour Guest's scars



# Bit of a silly cult

**AFTERNOON TEA** at The Dorchester is hardly the archetypal setting for a rock 'n' roll interview but then Ronny hasn't got a lot to do with rock 'n' roll. A former dancer and model, this 27-year-old ex-Parisienne is now using the age of the New Romantics (alright, cult-with-no-name if you insist) as a springboard for a recording career.

Quelle calculated opportunism, you may say, but when you've sold your soul for a life of style, anything goes. The hyper-stylish Ronny got bored with modelling three years ago and a combination of coincidence, ambition and luck finds her doing what on paper is the right thing in the right place at the right time.

After swanning the *haute couture* cat-walks of Australia, Japan and other handy parts of the globe, the fission lady decided she wanted to be in a band.

"Being a model was like being a dancer except you end up wearing no clothes."

Huh?  
"Be'cuz you don't like zem," she corrects herself, innocently removing any implication that she might have also done a stint as a

stripper. "So I answered an advertisement in the French magazine 'Rock And Folk' from musicians looking for a singer."

The record companies in her native land were not impressed, however.

"They were shocked by my not having long hair or, er, big boobs," she blushes, "so I brought the — 'ow you call it? — ah, demo tape! over here."

So last September saw Ronny and her manager, Patricque Safari, a pleasant enough chap for a froggie who has previously worked in French TV as a choreographer and image consultant, shopping for an English label.

"Alan Black at Polydor liked my voice and style," she continues whilst declining a cream cake on the grounds of not having a sweet tooth, "but not the music. So after a few days I went back to Paris."

Nevertheless, the A&R man loved her photograph so he pinned it on his office wall. So did Rusty Egan who couldn't but notice it when buzzing around the Polydor building on behalf of Visage. Funnily enough, the notorious free-lance all-rounder had just returned from New York where he'd run into a make-up artist who'd been bending his ear about the aspiring singer.

"It was an amazing coincidence," relates Ronny, "so Rusty came over



A girl called Ronny: "Not much difference between men and women."

to Paris to see me at Christmas. We got on fine. He understood my problem about which direction to take musically and came up with the idea of recording Sly Stone's 'I Want You Me To Stay'."

The disc, which Polydor have just released, was made in the new year. Rusty sharing production chores with Ultravixen Midge Ure, a pal since their mutual Rich Kids, as if you didn't know.

Apologies to those not anticipating a history lesson but the next stage in Ronny's career was her People's Palace live debut at the New Romantics' Ball on Valentine's Day. There she appeared dressed to kill in slobber courtesy of clothes designer Antony Price who within a week of meeting her stitched her up with a trio of eye-catching outfits just in time for the gig.

The more assiduous readers amongst you may recall that in our recent fashion series, Price, who kils out Ferry and Jagger to name but two, had quite a few words to say about Ronny.

What do you think about the controversial designer saying he's been waiting his whole career for someone like you to come along? Do you agree with him that dressing up in men's clothes is the ultimate male fantasy?

"Sure, I like the androgynous, sharp style," she replies, not exactly beating about the bush. "You have to decide what you look good in and for me there isn't that much difference between a man and a woman. If you feel feminine, wear feminine clothes — even if you're a man. It's okay as long as you feel yourself," she purrs matter-of-factly.

Well, that's as maybe but to be fair Ronny walks it as she talks it. Or rather sings it. As well as the masculine three-piece suits, collar, tie (with pin) and slicked back hair, she actually sounds like a guy.

On 'If You Want Me To Stay' she's a deadringer for Howard Devoto circa Magazine's 'The Correct Use Of Soap'. This, surprise surprise, also boasts a Sly Stone song. And Magazine happen to be one of Rusty's favourite bands.

So here we have a young lady whose image embraces influences as diverse as 'Cabaret' - style decadent chic, modern rock and that contemporary New Romanticism. Too much style at the expense of content, I'd have thought, but she's the first to admit it.

"At last something is happening. All the dressing up in the clubs here personalities refinement and glamour — which is what I'm all about."

Plus somebody who likes David Bowie, Talking Heads, fillies cars, Dustin Hoffman, Jack Nicholson and Nicholas Roeg can't be all that bad.

Oh, and the smoked salmon sarnies were just fine. MIKE NICHOLLS

# IT TAPES TAPES!



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*Terry Venables*

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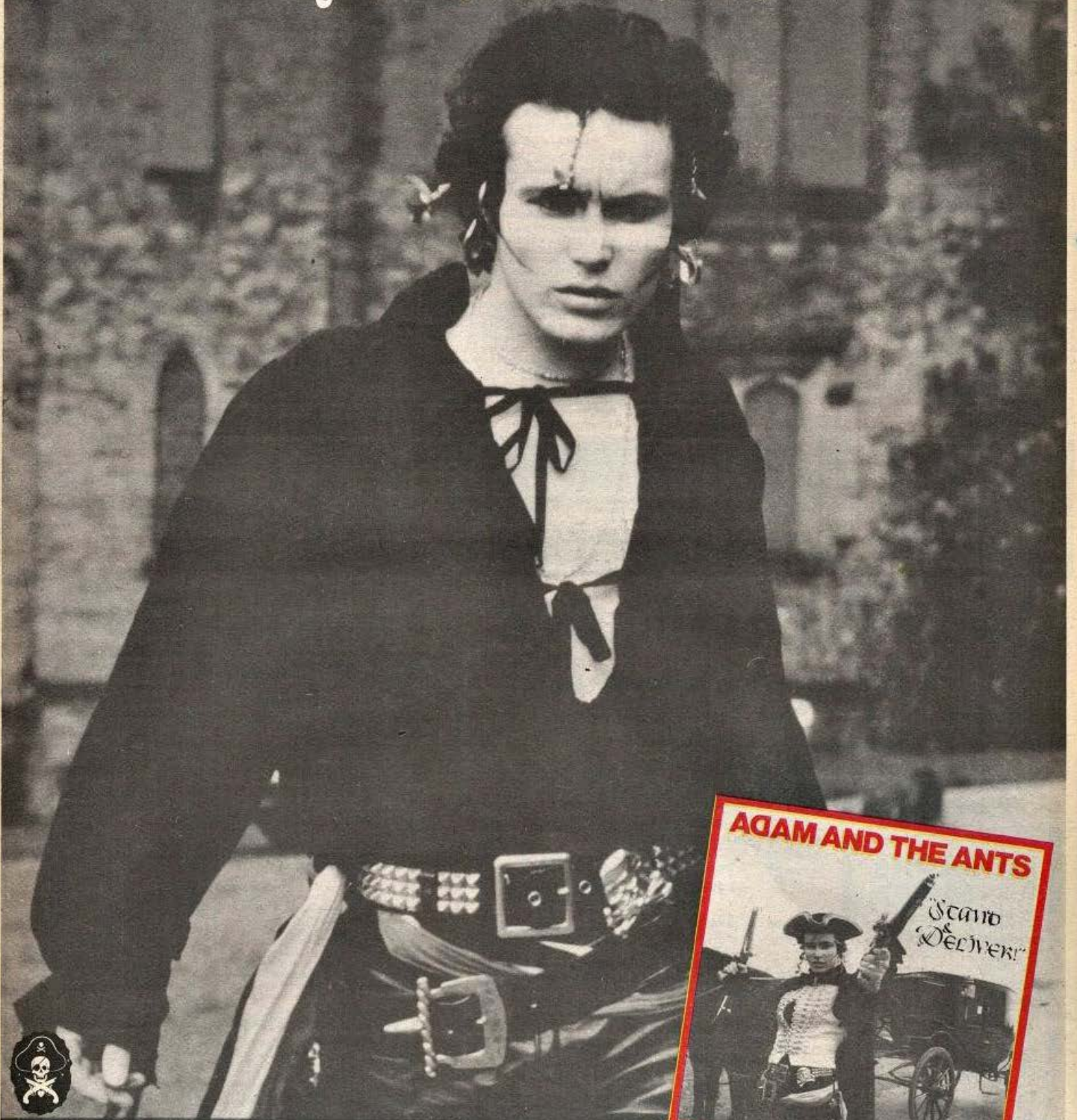


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# WORRIED SICK

**L**AST JUNE I went to bed with a girl I'd just met. Everything was alright until a few weeks later when I began to discharge without meaning to do it and the smell was terrible. This lasted only a couple of days, and then there was a sore on my penis which also disappeared quickly. When I urinated, blood appeared where the sore had been and it stung. My doctor assured me that I didn't have VD when I saw him, but he didn't give me a chance to explain myself properly and I'm not so sure. This has been worrying me sick and I'm wondering what I should do.  
Trevor, Hastings

● As this has clearly been on

your mind for some time, your most sensible course of action would be to have another medical check - up. I am not a doctor, and in any case, no doctor would even consider analysing or diagnosing a possible sexually transmitted infection from past symptoms described in a letter.

You can return to the GP who saw you before and talk about these fears, or, if you're 16 or over can find out the details of another family doctor in your area, ask to be taken on his / her panel and seek help, advice and information there, simply by going along during surgery hours. If you don't have the name of another doctor, you can track this information down from

the list kept at any large post office. Alternatively you can consult your nearest special clinic based at Ore Clinic, Old London Road, Hastings. (Tel: Hastings 428801 or 441349). Opening hours are Monday 4.30 - 7.00 pm and Wednesday 9.30 am - 12.30 pm. Your visit will be in the strictest confidence and you don't need an appointment to go along.

Checking it out will set your mind at rest. It's up to you.

● Anyone else who wants free leaflets on sexually transmitted infections, Venereal Diseases or contraception write to 'Help'. We have lots to give away.

## DANDRUFF

**I**PREFER to wear dark blue or black clothes as the colour suits me but sometimes feel very embarrassed when I go out as I have heavy dandruff and have to keep furtively brushing it off. I was never so embarrassed before as last week at a disco with white light when it really showed - up and someone else noticed. A mate of mine called me "Snowflake". This ruined the evening and I went home. It's making my life a misery. Is there anything I can buy from the chemist?  
Mike, Manchester

● Shedding dead skin and scalp cells to make way for the new wave is a natural part of the bodily cycle of growth and regeneration. Everyone loses dead cells as the skin naturally renews itself. But excessive and persistent dandruff is recognised as a scalp disorder.

You can take steps to cut down dandruff yourself. Try changing your brand of shampoo to a less chemically charged mild baby

shampoo, and, if you're someone who's been washing your hair several times a week in the hope that flaking will be scared away by the sheer chemical onslaught, restrict washing to once a week. This will allow natural body lubricants to recover from the scalp - drying deluge.

Avoid the temptation to scratch your head and when you brush or comb your tresses steer well clear of scraping away at the scalp, leading to more scaly showers.

Standard formula dandruff and herbal shampoos can do work, but if you've already tried a fair sample, choosing a milder option is the best course of action.

What happens to your body is largely a result of what you eat, and increasing your intake of all-important Vitamin C, found in fresh fruit and to a lesser extent, carefully cooked (not boiled!), vegetables, can help.

Treat - it - yourself doesn't always work. And if you have an itchy and inflamed scalp as well as stubborn dandruff, seek professional advice. See your doctor, or contact a hair and scalp specialist in your area by zapping a stamped addressed envelope to the Institute Of Trichologists, 228 Stowell Road, Brixton, London, SW9. For the price of a SAE the institute also offers free leaflets on hair care.

## SMALL LUMPS

**F**OR SOME weeks now I've noticed a small lump on the left side of my scrotum. It's pretty tender and itches quite a lot. Can you tell me what this is, as I'm reluctant to go to a doctor?  
Derek, Tynside

● A small lump in the testicles can sometimes be the sign of a cyst or a rupture, but anyone with this symptom must take medical advice from a doctor to find out for sure. Don't spend any more time putting off a visit. Make that appointment today. Same goes for any other readers who're experiencing genital spots, pain, inflammation or swelling

## DESPERATE

**I**'D LIKE to find a girlfriend but don't know how to start. It's difficult for me to get to know new mates, let alone girls, as my parents are divorced and I move between two houses in a very isolated area, and spend six months at each every year. There aren't that many clubs around and, because of moving, I don't really have time to participate.

At school I wasn't liked by any girls, simply because of my looks and all the boys at school said I was ugly too. Even my brother says so. At work once, a girl called me an ugly monkey and shattered my confidence even more. Because of this I'm afraid to even go to discos, and have only been twice when I've had a few drinks. I just think I wouldn't stand a chance because of my looks.

Strangely enough, I can easily chat to girls and be friendly without feeling embarrassed, but find the idea of asking a girl out off-putting - especially as two girls I tried refused. I really like a girl who gives me a lift to work sometimes but am scared to ask her out. It's getting desperate. Today I wanted to chat-up a girl who was sitting opposite on a train but couldn't pluck-up the courage. I had no idea what to say, and lost my chance. How can I ask a girl out? I always lie when people ask if I have a girlfriend. I'm 18.

David, North Wales

● Attempting to chat-up strangers on trains isn't the best way of making new social contacts. If you sit staring unsure of what to say, any girl sharing the same carriage is more likely to thump you, or leave in panic than strike up a loaded conversation.

Start working from what you have and the people you know. Shyness and feelings of isolation are common, there may be other guys at work who're also forced to lie when people ask if they have a girlfriend. Lots of blokes are unattached and would jump at the chance of a night out with the lads. Ask around. If you go out with another guy, or in a group, you'd probably feel a lot less shy about taking the plunge.

There's no reason why moving between two houses each year should cut-down your chances of a social life. Look on the bright side and accept that being in more than one place could double your chances instead. If you want to give clubs a try, go along to the few that exist. Meeting new people, and developing acquaintances into friends is a talent which anyone can acquire, but you won't if you allow yourself to be so defeatist. If you're living in a relatively isolated community you can bet that there are lots of other people who feel exactly the same way.

If you fancy parties, discos, a weekly meeting in a pub, weekends away, its worth contacting the National Federation Of 18 Plus Groups, Nicholson House, Old Court Road, Newent Glos. (Tel: Newent 821210), for membership details. There's bound to be an 18 Plus in your neighbourhood, and if there isn't suggest starting one. Looks should be no obstacle. Some guys who have girlfriends, wives and families too, are conventionally good - looking. Most aren't. Personality is what matters, and no matter how much you may lack confidence deep down inside, it can be worked on. Smile at people; don't turn down invitations, go out on your own; if someone calls you names, give as good as you get. If people at school called you ugly, it shows they noticed you and you weren't just another face in



## SUSANNE GARRETT ANSWERS YOUR PROBLEMS

Need help or just a chat? Ring on 01-838 1147 during office hours for help and advice in strictest confidence. Or write to: Susanne Garrett, Help, Record Mirror, 40 Long Acres, London WC2, Enclose a stamped addressed envelope for a personal reply.

the crowd. In fact, you have personality.

Best of all, you can handle talking to girls without feeling uptight and communicate on a level which isn't just chatting-up. That way you'll get to know girls as people rather than simply as potential sexual partners. Because of this unusual ability, other people probably don't see you as shy and lonely at all. Keep talking and you'll eventually find the gap between basic conversation and asking out won't exist when you find someone who's right for you. Third time lucky.

## SELF DEFENCE

**I**'VE BEEN thinking of taking a course in self-defence for several months now, as this seems to be one of the only ways of protecting yourself against the growing tide of violence. What's the best kind to try, kung fu, karate, judo? Where can I find courses in my area? It's best to learn self-defence in a mixed group, or doesn't it matter?  
Jayne, London

● Every local sports centre offers at least one course in a form of martial art, including the ancient Chinese military training Kung Fu, made famous in recent years by Bruce Lee; Japanese-based skills like Aikido and Shoinji Kendo; and Karate or Ju-Jitsu. Judo derived from the kicking, punching, throwing and arm-lock training of Ju-Jitsu is defined as a sport rather than a martial art.

All are means of increasing both mental and physical self-awareness and developing the whole being, although the emphasis is on building skills for self-defence rather than acquiring a means of aggression.

For full fax on the techniques acquired in each martial art, write for a free booklet, 'Martial Arts in Britain', and details of what's available locally to The Martial Arts Commission, Broadway House, 15-16 Deptford Broadway, London SE8 4PA. (Enclose an sae). For free details, and information on judo courses near you, contact the British Judo Association, 70 Brompton Road, London SW3 1DR.

Try it out and see which training suits you best. If you don't like one, try another. Bearing in mind the fact that women are seldom attacked by other women, opting for a mixed group would be your best course of action.

## SOFT OR HARD

**C**AN YOU please tell me the difference between hard and soft contact lenses and the advantages of each. Can anyone wear any type? I've been thinking of trying them instead of glasses, but would like to find out a bit more first.  
Colin, Cleveland

● Both hard and soft lenses can be equally effective, but some people find it more easy to adjust to wearing the softer hydrophilic type than a harder plastic lens. It's really just a question of which foreign body you can bear having in your eye, and many squamous or sensitive customers find soft lenses the easier option.

Harder lenses last longer, and if treated with care, can have a life-span of between 10 and 15 years, whereas the soft 'uns will usually need replacement every two years. If you're heavy on your specs, it might be best to choose the tougher variety as soft lenses can tend to tear with careless handling, while the hard type will survive tramping and all manner of misfortunes. For the full fax and advice on the best choice for you, see your optician.

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## DON'T LET IT END

## SINGLE OF THE WEEK

**ESG: 'You're No Good' (Factory).** A crisp Martin Hannett drum sound heralds an ear wax destroyer of high quality. The drums power a lazy bass, while a slinky version of The Vandalias purr on what sounds like a forgotten Holland/Dozier/Holland gem stripped bare to the passion. ESG stands for Emerald, Sapphire and Gold, a female trio who have produced a record whose only fault is that it ends too quickly.

## OTHER GOODIES

**PAULINE MURRAY AND THE INVISIBLE GIRLS: 'Searching For Heaven' (Illusive).** The magic knob twiddling of Martin Hannett does it again. This time it creates an elegant swirl of sound around the distinctive tones of Ms Murray that washes a superbly constructed song over the speakers with a quality and magic that's rare nowadays.

**SCARLETT VON VOLLENMAN: 'Hypnotised' (RCA).** For something that took five people to compose this is remarkably simple, being an elementary sparse drum and bass backing with Ms Vollenman catchily chirping out an even easier vocal pattern that has its roots in the sixties. File under addictive.

**OVERDRIVE: 'On The Run' (Boring Grantham Records).** This is a good start. Somebody's obviously done their homework with a copy of 'The Encyclopaedia Of Heavy Metal Cliches And Devices' and then shown enough gumption to use it intelligently and with gusto. Those who are interested enough to cop a copy should contact Express Records on 0522-40945.

**BRUCE SPRINGSTEEN: 'The River' (CBS).** In my time I have expressed a slight interest in the work of Mr Springsteen (I hereby nominate this as the understatement of the year—Ed) and with this chillingly well described tale of mundane existence Broooooce shows the excellent control of drama and delicate shading of a true great. A masterpiece.

**JOHN LENNON: 'Stand By Me' (Apple).** Yet another one of the presses of the Lennon memorabilia treadmill and a worthy addition as Lennon wraps that warm foghorn around the Ben E King standard in a way that was worthy of the legend.

**THE BIGG THREE: 'At The Cavern' (Decca).** A classic look at the roots of Merseybeat complete with a "fab" audience yelling and (gasp) screaming while The Big Three rock their way through Ray Charles's 'What'd I Say', 'Zip-A-Dee-Do-Do-Dah', Chuck Berry's 'Reelin' And Rockin' and their own very Liverpudlian sounding 'Don't Start Running Away'. Well worthy of a place in anybody's time capsule.

## THE REST

**LENA VALITIS: 'Johnny Blue' (Ariola).** The Abba like German entry to the Eurovision song contest 1981

doesn't sound half as interesting in English or without Terry Wogan's tongue in cheek comments but it's better than Bucks Fizz. I like this. (Quick nurse, the screens etc.—Ed).

**EMILY STARR: 'Samson' (Ariola).** The Dutch entry is much better in English and has a wonderful Liquid Gold feel to it and is also better than Bucks Fizz.

**SHAKIN' STEVENS AND THE SUNSETS: 'Jungle Rock' (Battle Of The Band).** Now that the man who would be king has finally got a toehold on the steps to the throne it's only to be expected that out of the woodwork should come items like this which seem to prove, on this reworking of the Hank Mizall hit, the reason why the Sunsets and Shakin' never had the edge to climb out of the clubs.

**SHAKIN' STEVENS: 'You Drive Me Crazy' (Epic).** After the skeletons in the cupboard, comes this year's model. This sounds as ordinary to these ears as 'This Ole House' and look what happened to that. Picture a duff Bobby Vee track given a wash and brush up and that should give you a strong clue.

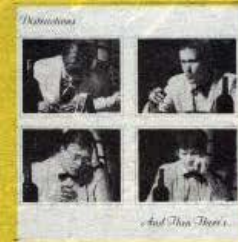
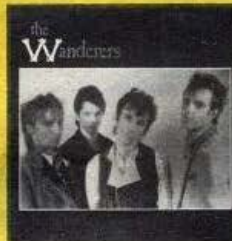
**MILLIE JACKSON: 'Loving Arms' (Spring).** Much as I adore Ms Jackson's mood music, her achingly sensual atmospherics need more space and attention for full value that the seven inches provided here.

**THE MODERATES: 'Yes To The Neutron Bomb' (Hyped).** While it's hard to disagree with the anti-nuclear stance taken by this song a touch of passion and urgency wouldn't have come amiss.

**QUIZ: 'It's You That I Want' (Satri).** This sounds like a reject from the British heats of the Eurovision Song Contest played by one of those well scrubbed bands that Auntie Muriel Young gets on the superbly abysmal 'Get it Together'. Do not file under essential listening.

**BITCHES SIN: 'Always Ready (For Love)' (Neat).** A record that tries hard to live up to a hard rock image (just look at the clumsiness of their name), but ends up sounding like vacuous Tom Robinson.

**JD BUHL: 'Five O'Clock World' (Driving Records).** Time warp time. This Californian person sounds like he's performing Mamas and Papas or Lovin' Spoonful demos that have little more than a cute appeal.



**THE SHADOWS: 'The Third Man' (Polydor).** The last time I reviewed a Shads vinyl outing I got a few irate letters from their disciples for daring to say that Sky do better demolition jobs of the classics and the band are capable of much more. Save the stamps this time because again Hank, Bruce and Brian and whoever plays bass nowadays, squander their talent by bashing out the 'Harry Lime' theme from Orson Welles' classic film with a limp West Indian flavour.

**THE INMATES: 'I Thought I Heard A Heartbeat' (Radar).** A solid piece of excitement that doesn't prove anything new about the Inmates beyond them being good fun. If they bother to release and promote 'Why When The Love Has Gone' from the same album they might stimulate a bit more probing into their work. Until then...

**THE WANDERERS: 'Ready To Snap' (Polydor).** This, the first offering from the ex-Dead Boy Stiv Bators and a couple of Shamsters, proves to be sharp on sound (take a bow Mick Glossop) and punch but while it keeps you interested to the end it really doesn't have enough substance to make you want to put it on again. I'll keep my ears open for the next.

**THE SINKING SHIPS: 'Dream' (Recession).** I love the name of the band but when applied to the music it does appear to fit the bankrupt set of ideas laid down here.

**BRON AREA: 'Fragile Sentences EP' (Ambivalent Scale Recording).** Somebody's got their Bowie vocal chops down well over a synth rumble that's interspersed with Roxyesque woodwind on the title track but the rest is not my cup of tea as it verges into the highways and byways of the futurist/avant garde without much style.

**THE COLORS OUT OF TIME: 'Dancing With Joy' (Monsters In Orbit).** This is about as joyful as a night out with Doris Luke (who?—Ed) and just as enjoyable.

**ALBANIA: 'Men In A Million' (Chiswick).** This is just a dull variation on the Peter Gunn theme that tries to get worked up about a military mission.

**INCH BY INCH: 'If It's Magic (We Don't Want It)' (Blue Of London).** A fair number by another London representative of the Brit-funk movement hasn't the bite to remain memorable.

**THE DISTRACTIONS: 'Twenty Four Hours' (That).** One of last year's great white hopes now seem to have lost their sparkle and pop sensibilities and produce an effort that doesn't go beyond the ordinary.

**ERIC CLAPTON: 'Another Ticket' (RSO).** Another slowburner by Eric The Cee that's destined to be played for eternity on the radio and dedicated to Doris and Jim's wedding anniversary's all over the country. Good but it won't set the world alight.

**REVELATION: 'Feel It' (Handshake).** An energetic disco jogger shows a nice line in E,W&F horns and makes a good job of an essentially dreary song.

**TOKALON: 'Coming To Get You' (Athena).** Imagine 'To Cut A Long Story Short' duplicated by a skillful bunch of copyists but without the wit and style to carry it off properly.

**CHEVY: 'The Taker' (Avatar).** A mundane rocker that has the passion and fire of Stan and Hilda Ogden on a Saturday night.

**RAH BAND: 'Downside Up' (DJM).** This is the sort of instrumental that will get buried under a trailer for Monday's viewing while you get snippets of 'World In Action', 'The Sweeney' and a duff film. No disco would be seen dead with it on its turntable.

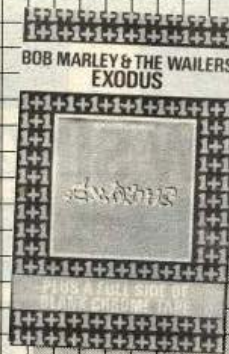
**CHELSEA: 'Rockin' Horse' (Step Forward).** It's still good to see Gene October keeping the spirit of '76-7 alive. I don't suppose I'm allowed to question why?

**EMF: 'Anti Bellum' (RCA).** Another anti-nuke tune gets an airing, this time with a Selector soundalike but at least they sound as though they're having fun.



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**THE BLUES BAND**  
Hammersmith Palais,  
London

By Mike Gardner

IT'S THE Blues Band's second birthday and a sweaty Palais has come to pay homage. It's the perfect ending to a Sunday that's been a test run for summer and the mood is decidedly one for propping up the bar with the left elbow while a life-giving pint is providing activity for the mouth.

The band have now reached the level of institution. They started off as a vehicle for some friends to have some fun and have continued to add to that stock of chums without deviating from the basic ethic of trotting out the standard blues clichés with a little extra adherence to the traditions of audience participation.

While the band did stretch the call and response act beyond its natural limits on occasion as well as some of the soloing, it was a delight to hear the always interesting harp of Paul Jones and the solid percussion of Hughie Flint.

The Blues Band will always be able to fill venues of size with their brand of "good time" music but the question remains: are they content to become the Chris Barber of R'n'B and run longer than the 'Mousetrap' of have they got any higher aspirations?

**CULTURE**

Rainbow, London

By Mark Cooper

THE CULMINATION of Culture's brief tour of Britain that features only flashes of the old Cultural genius and falls somewhere between showbiz and a testifying sermon.

The crowd is a quarter rastas and half white which poses problems when Joseph Hill begins a question and answer routine around the question of belief in Jah and boats of his humility / arrogance in being a Rastaman. The problem being that Hill, as patriarchal preacher, is preaching to the converted and the disinterested.

The disinterested being more interested in the skank, style and mood of the music. The converted answer back enthusiastically enough but their ranks are never swelled enough by the minute to minute mood of Culture's performance and the fire fails to spread.

The other problem Hill constitutes is that he himself walks a thin line between celebrating Jah and celebrating himself as reggae star and the spotlight illuminates little more than Hill's onstage moods. He dances and twists and strips off his shiny jacket and poses his locks in the lights, a great sight but not a spiritual celebration.

The music meanwhile is intermittently fine and the crowd are caught on older tunes like 'National Herb' and 'Tell Me Where You Get It' from 'Harder Than The Rest'. Too often Hill allows the flame to die as he whimsically lets the tune slide away while he wanders around banging a drum or letting loose a mighty cackle.

Reggae gigs are not designed around rock dynamics it's true, but Hill continually hints at those dynamics and then abandons them.

When he really sings, as on the new chant 'Forward To Africa' true Culture music returns, alternately brooding and joyous with a high-stepping chorus that mounts harmoniously higher and higher.

# Gigs

# Battle of the BANDS

**DEXYS MIDNIGHT RUNNERS**

Dominion Theatre, London

By Gill Pringle

TIME HAS taught Dexys frontman Kevin Rowland nothing. Completely blinkered, he has survived the Dexys downfall to emerge intact, unmoved and unprepared. Dear Kevin is still endearingly telling his audience what to do, how to think and when to shout.

The gig certainly lived up to its banner — The Projected Passion Revue. The sight of Rowland frenziedly trotting to and fro across the stage hoarsely whispering "I'm gonna punish the body to purify the soul," was too much to take. The hall was filled with a reverent silence interspersed by stifled giggles and hysterics.

Musically the new Dexys are similar to the old but without the humour or experience. A lot of it was out-of-tune however and so forcibly controlled, it was like reading from sheet music what once came from the heart.

'Breaking Down The Walls of Heurtache,' which came early in the set, was probably the most enjoyable and unaffected part of the evening. The original Dexys hit 'Geno,' which used to be undeniably the main crowd-puller, was strangely weak. The old Dexys used to dislike playing their hit so much, it was surprising to see that it should be included among the new material. The single (Plan B) was met with little recognition.

I'm sure to be corrected, but the band themselves didn't appear too happy, and dare I say it, were embarrassed by Rowland's monologues. Many people left feeling understandably ripped off by such indulgence.

**THE BUREAU**

The Forum, Kentish Town

By Gill Pringle

"THERE'S BEEN a lot of talk about The Bureau, so I guess this is judgement day," shouts singer Archie Brown.

Despite the talk, the audience was small but the judgement was positive. Great! The organisation aspect of the Bureau, heavily stressed from their outset, was little in evidence. The band is a chaotic musical mess of blaring trombone and screeching saxophones. A delight in all its confusion.

Comprised of five old Dexys and two ex-Upset members, the band are set to woo a far greater audience than the handful who turned up to witness this debut performance at a small Irish dance hall.

Heavily R & B flavoured, the music instantly invoked an exciting atmosphere, eagerly inviting a variety of dance steps too. But aside from the well-deserved praise, the performance was perhaps a little premature. The raw edge was endearing enough although such unprofessionalism can only detract from the overall sound. Frequently the vocals were drowned out by the instruments. Individually the band are adept while as a team some more polish and a little restraint would not go amiss.

Material is thin on the ground too — while I welcomed the opportunity of hearing again the single "Only For Sheep" and the excellent B-side "The First One" for the encore, some more songs are desperately needed.

**EYELESS IN GAZA**

Fighting Cocks, Birmingham

By Steve Gerrard

PLAYING in the fireplace of a room above a beer-less Birmingham pub to a handful of people on a wet Wednesday night may not sound like your idea of fun, but it provided a suitably perverse setting for Eyeless in Gaza.

After the poised, full sound of local support group the Nightingales, Nuneaton's Eyeless in Gaza were a welcome contrast with their sparse and laek of veneer.

Martin Bates and Pete Becker whacked out chords on junk shop guitars, banged snare drums and played bass guitars percussively over synth and tape rumbles, to create songs which are spiky and starved; songs which have more to do with shape, quality of sound and subtleties of texture, tone and rhythm, than with verses and choruses.

They finished their set to polite applause but were urged back onstage by an audience who simply wanted to hear more. Perhaps they, and Larry Grayson, will put Nuneaton on the map.

**ALBANIA**

The Venue, London

By Paul Sexton

IT WAS one of those evenings when you knew there was a joke in the air but you weren't sure who was playing it on who and you didn't really know when to laugh.

Unversed punters must have wondered what was in their drinks, but the whole scene — the Albanian set, the young lady in national costume and accent — was apparently for real. Albania's the only state in Europe with which Britain doesn't have diplomatic

relations, y'see. It says so here in

my Book of Fascinating Facts. Then there was the fireeater, a propos of what I'm not sure, who came on all outrageous and went off all abashed because he kept dropping his torches.

And... ah yes, the band! Well, none of them are Albanian and after all that campaigning cabaret, they seemed a little ordinary and a little upstaged. When all else is washed away, they're a fairly straight pop-rock band, whose best bet is to stick with the sax that gives them a bit of style. They're emerging with an LP on Chiswick called 'Are You All Mine' and that was their line of attack here. Vocalist K-Y McKay (a Scottish Albanian perhaps?) fed off that Andy Hamilton sax and tunes like 'French Farewell' and 'Kaylie King' sounded as though they could be persuasive on radio, after a few plays.

**AIRPHIX**  
College of Food,  
Birmingham

By Leighton Mee

I THINK they call it Kismet. Airphix have been gigging round the City for two years and I've not managed to cross paths; tonight they play the first gig with Robbo, the new keyboard player, and I've managed to co-ordinate both brain and transport. Neither of us are disappointed — in fact it's not beyond the realms of possibility and hyperbole that they're one of the best new bands I've seen since we kissed the seventies goodbye.

Pushed to provide identikit descriptions I suppose I'd call them a fusion of the better elements of the contemporary futurists.

Indeed lead vocalist John Ford (loved the Westerns) has a similarity of tone and movement to Ferry, except that Ford is very much in the



HEAR, DANCE, ADD YOUR VOICE.

# HUMAN LEAGUE



Pic by George Wilkes

Kevin Rowlands feels the cold



world of the living. He looks rather like a more attractive version of Paul Shuttleworth of the Kursaals and from the moment he steps on stage his charisma belts you like a sledgehammer. He sweats stardom.

The music is vital and energetic, loaded with melody and driven along on a bed of rhythm that could make a statue dance. Robbo's keyboards swirl while John Stevens' drums pitter on the attack in unison with Dean Ward's evocative bass and Brian Lillen's strident guitar, on top of which Ford actually sings rather than wrestles with his vocal chords. 'Interrational Affairs' soars with ease into 'Novocaine' which in turn swoops throatily to 'Belle Size' which is stunning.

'Luxury Every Day' tops it by being mildly electrifying as the band weave a web of excitement and professionalism totally belying their current unknown status. 'Virgin Snow' is the number that particularly recalls Eno's work on 'Virginia Plain', and given a touch more expansion this could make a fine single, complete with evocative chorus hook.

### METRO GLIDER Golden Lion, Fulham By Conrad Warre

I MUST be getting slow. There was a flash of lightning and I assumed that the fuses had blown, but no, it was another band going over the top and exploding smoke bombs.

In the middle of the last number some maniac decided to drink petrol on stage and then spat all over the ceiling. One of the girl singers explained: "That was our manager,

he always does silly things like that." Metro Glider dressed up for the gig, brought a lighting rig and effects, the PA was perfect, and they had choreographed the whole show to their flame-throwing finale.

However, they devoted so much attention to the show that it actually alienated the audience. The manager called out "what's it take to get you lot going?" but with that amount of activity on stage there's nothing left for the audience to do except sit stunned with a glass halfway to its mouth.

### LEE KOSMIN Hope and Anchor, London By Chas de Whalley

LEE KOSMIN'S gigs are sadly few and far between. He was once a stalwart of the London club and pub circuit before punk came along and elbowed a whole generation off the stage and Lee with them. Since then Kosmin has spent a couple of years burrowing away on his own behalf. He surfaced last year with a single 'You Can Do' which received more than its fair share of airplay but never quite made it to the charts.

His hour long set ran through a whole gamut of blue-eyed soul styles from the slow stomper at the beginning 'Life Without You' (that brought the late great Brinsley Schwarz to mind) to a rousing reggae jam on 'Pressure Drop' which was the encore. In between Kosmin's own material explored every corner of the genre from Hall and Oates soda pop soul (featuring stunning harmonies from Don Snow) to meaty cross rhythms like Michael MacDonald once wrote for the Doobie Brothers.

### NEW ORDER/MINNY POPS Cedar Club, Birmingham By Kevin Wilson

MINNY POPS combine the look of the Lounge Lizards with the sound of early Dave and almost the same alienated stance. Their use of synthesised drums in preference to a conventional kit was most impressive but I really couldn't decide if they played serious music interspersed with humour or vice versa but who cares? It was good.

In the wake of this unexpected competition, New Order were always struggling. A lousy mix resulted in the band never having real balance or control of the situation but to their credit they soldiered on.

They lack vocal power and variation. Bernard Albrecht has neither the range or diversity to carry the responsibility and I longed for a charismatic stage presence which might have taken the mind off the sound problems a little.

Any band that creates such pre-gig excitement must have something special and New Order have a warm honesty that refreshes and entertains. Their audience awaits. They will succeed and deserve to succeed. Tonight was the proverbial one-off. Wasn't it?

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**FATAL CHARM**  
The Venue, London  
By Mike Gardner

CONSTRUCTING a commercial package for the rock market is a dodgy business at the best of times. Now it seems that the ingredients necessary for success must include a female vocalist, a heavy reliance on technological hardware and a good dose of style.

Fatal Charm are more than adequately serviced in the first requirement with the hardworking Sarah Simmonds taking the vocal responsibilities with flair and charm. Their main problems stem from the latter two requirements. While the band do attempt to construct pop songs along classical lines they clog it up with washes of synthesiser that tend to suck any sparkle that guitarist Paul Arnall imbues in his compositions.

The atmosphere of their essentially "up" songs is turgid and murky where the songs scream out for some air to save the melodies from the premature burial the outfit seem intent to give their compositions. In the immortal words of Otis Redding 'Try A Little Tenderness' and this promising outfit will find better rewards than appeasing nobody apart from their loyal "rentacrowd".

**THE METEORS**  
The Pits, London  
By Mark Total

PHILOSOPHERS have for centuries argued as to how many psychopaths they could fit into a hole in the ground — the Black Hole of Calcutta and the Tomb of Tutankhamen are the two most recent instances that spring to mind. This was until Satan decided to put together the Meteors and the smallest sweatiest venue in London.

If the feeling could be bottled and sold to tourists it would save a lot of people wasting a lot of money going to the Florida swamps.

The only thing that separates this from any other sweaty pub is the audience. They are fantastically good - natured but terminally

insane. As good as the Meteors hit the stage you can see why they call their music psychobilly. During their first number the PA was almost toppled on top of the seething mass of bodies that were violently contorting themselves over the dance floor.

The Cramps have always held my interest for no more than a few moments — I love the Meteors because they come from the same reference points as their American counterparts, but about 20 times as fast.

You are infectiously drawn into their pseudo - horrific image by songs with titles like 'Voodoo Rhythm', 'Maniac Rockers From Hell' and 'My Daddy Is A Vampire'. They are performed with great precision and manic speed, in as style that is similar to the Damned but with a much more coherent power (ie, it doesn't ramble).

They are not traditionalists, even though they have the musical prowess of seasoned rockability musicians — they are irreverent but above all, fun.

**THE MEMBERS**  
The Venue, London  
By Jim Reid

THE MEMBERS have been away a long time. The Members have changed.

Always one of the more entertaining and witty of the second wave punk groups, fate has not dealt too kindly with suburbia's favourite popstars. Still, they are emerging from a period in the shadows, with a new set, a new sound, and the desparation of a group anxious for your vote.

That new sound? It's fuller, deeper: the addition of saxophones and bongos allowing the Members to funk out, though in a manner closer to Sandinista - style Clash, than A Certain Ratio. Therein lies the problem; whilst the Members new found musical depth allows them to explore areas previously uncharted, it at times becomes a blanket for a sound verging on the bland.



**FLYING DREAD**  
**LOCK BROS**

"Which way's SW2?"

**UB 40**  
Woolwich Odeon, London  
By Mark Cooper

WOOLWICH is a stone's throw from Brixton but you wouldn't know it tonight. There's a few police around and the pub next door is closed but inside the cinema the audience, mostly young and white, are quiet as the proverbial lambs. Quiet, despite provocation. The doors are opened an hour late and there is an hour's delay before UB 40 arrive onstage. A wait diluted only by warm Coke and a couple of sides of Marley at low volume. No explanations are offered, there's just an arrogant DJ who tells the crowd to wait and be quiet.

Tonight their set ranges from a funky opener, to an encore of bouncy (and still fresh) old favourites; 'Police Car' and 'Chelsea Nightclub'.

The contrast between old and new is interesting. The newer songs add a variety and spice to the Members formula of uptempo pop. 'Working Girl', the new single (I think), has an

Finally UB 40 appear, apologetically and energetically, in clouds of fashionable dry ice. A crowded stage with deadlocks flying in the lights and the two Campbell brothers flanking the stage holding down the singing. There's lots of percussion and dancing and an insistence that this is a party and that everyone get rocking. Astro is main toaster and cheerleader, inviting the crowd into the music, organising the handclapping but the whole stage moves and so, by half way through, does the crowd.

Beat, singing and songwriting are UB 40's strongpoints. Another part of the Midlands race and reggae mix, they stick closer to the reggae mellow than the Beat and further from the punky English wit of the

bands who began life as 2-Toners.

There's a mildness to the band that's alternately lulling and appealing as they sway between a summer feel and a street skank. UB 40 rely on hooky sax and organ riffs to catch their audience with nagging bouncing riffs but best of all is Robin Campbell's strong soul singing, soaring above the band then retiring into the mix.

This is a solid performance, a night of hits and faves, all the singles, most of the album and strong closers in 'Burdun Of Shame' and 'I Think It's Going To Rain Today.' It's a cheery, happy show, like the Xmas pantos they used to have in these cinemas. What's missing? A sense of occasion, of life and death, of confrontation.

clearly relishes the spotlight his statuesque fellow - Members allow him.

The Members are really trying, at their best they produce a sound - track fit to grace any party. And that's the point, the Members have always been about fun, the chance to dance and simply have a good time. And tonight a lot of people did just that.

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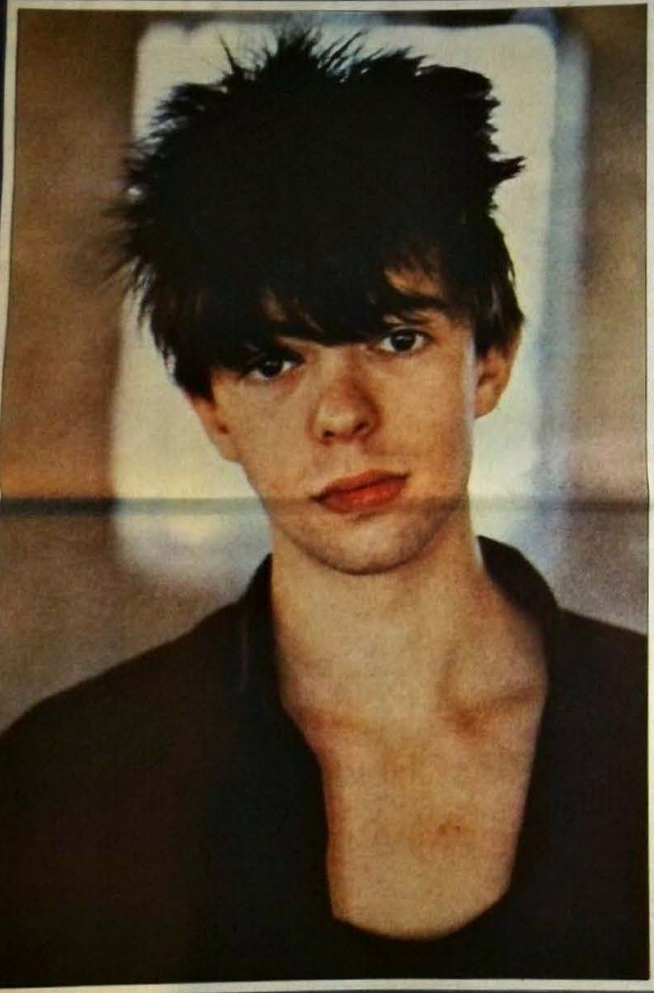
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**T**IME WAS when Ian McCulloch only had to mention a list of influences to sound hip and edgy, though another name added to the list of influences supposedly shaping Echo and The Bunnymen.

The list of influences by reference to others had a good reason: It was a list of references to Scott Walker, Lou Reed, Led Zeppelin, Jay Z, The Pretzels, Outer Underground, and most importantly, The Beatles. It was a list of influences that the Bunnymen had used to help shape their sound.

And here I am, sitting in a San Francisco cafe in the middle of a UC Davis trial, watching "The Fall" broadcast on the radio. The band's reputation has grown with an aural significance for me. "Yeah, I grew New York or even Brooklyn," he replies in the chemistry and science class. "I can't see that it's possible to get back physically."

The rhythm section and the vocal melody are a perfect fit. The vocal melody is a perfect fit. The vocal melody is a perfect fit. The vocal melody is a perfect fit.

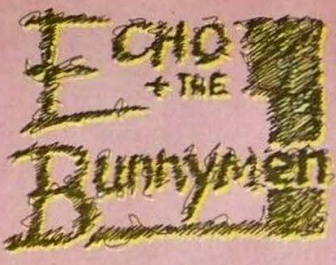
See also pairs of socks and two pairs of legs. See also pairs of socks and two pairs of legs. See also pairs of socks and two pairs of legs.

The Bunnymen, who are in San Francisco for a couple of days, have been doing big business this past year, topping the charts of their country's album charts. "Circus" is their most successful album to date. The band's sound is a mix of rock and pop, with a strong emphasis on melody and rhythm.

**B**ut what is significant is that on this American tour, the band are really being given credit for having transformed and transcended any earlier influences. "Yeah," agrees Ian, his mop top bobbing about as he attacks the inevitable cheeseburger. "People are now being said to sound like me, hopefully I am thought of as Ian McCulloch singing rather than a list of influences."

The band are seen from an interesting angle in a young working class (whose heterocentric allegiance and future beyond a number of musical configurations which have gone to their own ends, namely just a few years ago, namely just a few years ago).

Saxons and the Bunnymen is deeply ingrained in the British psyche and accent, and is the defining characteristic of the so-called British sound. And watching the band on the radio, restaurant cover the night before with their own set of influences. The fact that Ian is not only a member of the band but also a member of the band is a testament to the band's success.

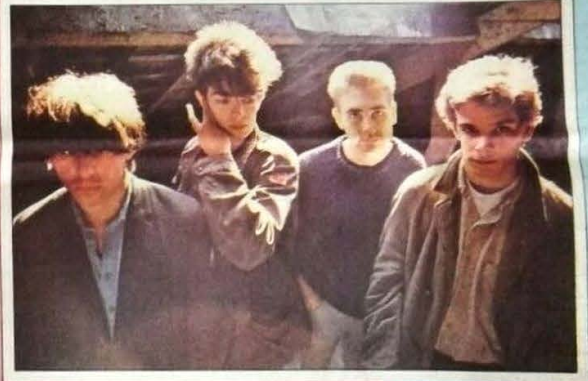


were the band with no songs before that. It was just a laugh, no big deal.

**I** was also motivated by the desire to avoid the obnoxious and perhaps a fear of the derivative labels. But action and attitudes like this have led to accusations of a self-out and self-opinionated arrogance. Is that fair or do the band just practice tongue-in-cheek arrogance?

"Well, it's like this list of singers," Ian answers. "One person has to say you're arrogant and everybody assumes you are. I play up to it." he continues cheerfully. "I go right over the top, I'm in the world — which I think we are — even if I don't. Maybe I'll still say it. Anyway we couldn't sell but because we hate all that crap we have with our record company and management, we ain't compromising."

The "arrogant" word rarely attached to the band after an interview with a talk show host. "I'm shocked to see it there and I'm sure it's about," he says cheerfully. Another way of sidestepping the old

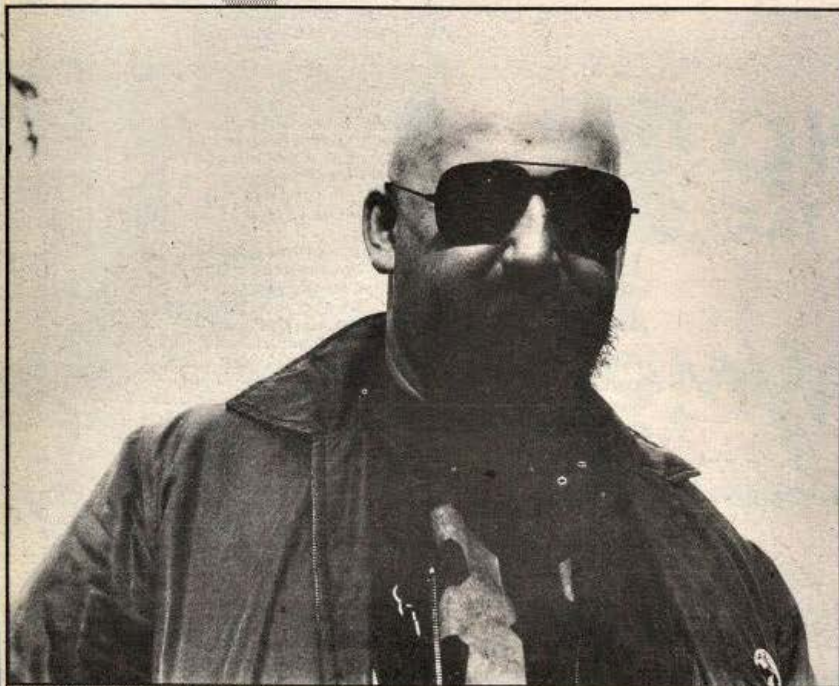


### Arrogant BUNNYMAN IAN McCULLOUGH visits the birthplace of the hippies where he tells SIMON Tebbutt "We are the best band in the world."

awakened and resistance to the money making machine. It is a conscious policy of parody. It is a strategy for success that is part of their "inspired intelligence" base. The band were proudly striped for last time.

"parish club" show at the Rainbow with the canny old music and the following some comments of young rock. "But it was just my again," explains Ian. "The idea of Echo and The Bunnymen, dressing up. We

open-hearting process to try and avoid any hypocrisy. Ian doesn't believe in making a list of influences. "On maybe I am," he says cheekily. "On songs were I that best to reach your own meaning, but they don't have to." The band's new album, entitled "Heaven Up Here" is released in Britain in its second time. Ian says he sees the band as being interesting, we've discovered without getting too obviously involved and what will be there in just one or as if they, make this is adolescence, but it feels as if it's in a bit adolescence. And more mature. Ian McCulloch is the most upright and subtle Bunnymen, but it's the one he says to put forward the Bunnymen. He's made as a vehicle for personal expression which perhaps says less than he means. "It's got to be honest, you've got to be yourself and write music that does your genes poppin' down your back."



GILLAN'S real McCoy: John McCoy

**JAMES TAYLOR: 'Dad Loves His Work' (CBS 86131)**

By Mike Nicholls

I'VE NEVER liked James Taylor or the particular breed of singer-songwriter he represents. Like he's not exactly the archetypal hard-

drinking, womanising rock 'n' roll gunslinger we might wish our nation's youth to emulate.

One the other hand he writes pleasant and often intelligent songs that appeal to a particular (ie: prematurely middle-aged MOR) market. And though it's no special achievement to remain totally unaffected by this ever changing

world in which we live in (sorry, Macca) one can hardly fault his integrity. Not for James the Ronstadtian ruse of bunging out a platter of new wave hits or dressing up like a futurist.

No, gentleman Jim is loyal to his past, including that part of it spent wrestling with depression in various

# Forehead foresight

**GILLAN: 'Future Shock' (Virgin UK 2196)**

By Mike Gardner

FOR all the guff about the New Wave Of British Heavy Metal it's still the older established bands like Whitesnake, Judas Priest, Rainbow, Rush, Motorhead and Gillan who hit the national charts with any consistency. Despite Heavy Metal's origins being wrapped up in the phrase "progressive music" the fact is that it is a music of retrenchment. Its whole ethos is based on solid and immovable values of power, flesh, speed and a sledgehammer approach.

The outlook is one of consolidation rather than moving forward, hence, Heavy Metal manages to be strong regardless of fashionable considerations and the only way to make it to the top league is by the hard graft of building a track record.

Gillan, the band, have capitalised on these principles with a deft aplomb. From the appealingly curious appearance of bassist John McCoy, the Emersonian decoration from keyboardist Colin Towns, the solid hammer of drummer Mick Underwood, the unbridled flash and wildness of guitarist Bernie Torme and the proven vocal prowess of Ian Gillan, the band have set their parameters and worked well within them.

'Future Shock' opens no new doors being a perfect blend of punchy anthems for bruising foreheads like 'Bite The Bullet', 'Sacre Bleu', 'New Orleans' and 'The Lusitania Express' and the pomp and circumstance of 'I Can Sing Softly' and 'For Your Dreams'.

'Future Shock' moves Gillan two paces sideways which in Heavy Metal terms is 10 paces forward. + + + +

the happiest of souls but, we must ask ourselves, would anything else suffice?

'Her Town Too' deals with the delicate area of partition of friends following a divorce and other songs — notably 'Sugar Trade' — and their arrangements thereof pinpoint the poignant touch that made his early material a force to be reckoned with.

In all, a far cry from the brain-damaged geek bleating into a microphone with fellow relics from a bygone age Steve Stills and Jackson Browne in 'No Nukes'.

Dad loves his work and so does his young 'un, niring all the best 'ands in town (Waddy Watchel, Rick Marotta etc etc) to help keep on keeping on. Undoubtedly dated but the wife ain't complaining. For that, we should be truly grateful. + + +

Dennis Brown to the sweetest of them all, Wailing Souls.

Though there's Sly's sub-disc track 'Hot You're Hot' and the Dillinger-style General Echo number, the sampler is dominated by sweet harmony soul singing in the best crooning style. Cool singers seem to bring out the best in Sly and Robbie who start singing back at the voices and constitute far more than a backing track here. Voices, bass and rim rhythm shots swing back and forth on this record in a constant dialogue.

As a production team, the duo know what to leave out — there's nothing cluttered here. At the same time they are capable of producing and performing on a percussive masterwork like the Black Uhuru album, represented here by 'World Is Africa'. Elsewhere, notably on Junior Delgado's 'Merry Go Round', Sly and Robbie manage to be a rhythm section that plays the melody, that decorates a song as well as underpins it. Harmony is the word. Everyone in Jamaica has played with these two — at this rate they'll have been produced by them as well. Taxi! + + + +

**VARIOUS ARTISTS: 'Sly And Robbie Present Taxi' (Taxi/Island ILPS 9662).**

By Mark Cooper

SLY AND ROBBIE are best, the best, at what they do. Simple as that. These two have probably worked more sessions than you've made phone calls but there's nothing blasé about them. They remain endlessly imaginative and sympathetic in what they do. More than sympathetic. Rhythm sections are always described as sympathetic, as if they always took their lead from the frontmen. Sly and Robbie share equal billing and then some — reggae after all is beat and bass music above all.

These two now have their own label and here we have a sampler of its music, all produced by the duo. We might call it the Taxi sound as much as the Taxi label given the similarities in style between the 12 tracks and 10 artists featured here. Everyone from Gregory Isaacs to

**ROSE TATTOO: 'Rock 'n' Roll Outlaws' (Carrere CA 125)**

By Robin Smith

THERE'S NOT much you can write about this except that the bald vocalist looks like an anorexic Buster Bloodvessel and they play loudly enough to shake a wallaby out of a tree from five miles. Having AC/DC's producer along is meant to give them some sort of credibility, but it all sounds as if they're apeing their peers. I listened it three times (Honest) and my ultimate conclusion is that it lacks class. Rock 'n' roll outlaws huh? It sounds like they carry water pistols. +

# No magic for YMO

**YELLOW MAGIC ORCHESTRA: 'BGM' (A&M AMLH 64853)**

By Simon Ludgate

A STRANGE ONE this, and no mistake. Eight tracks lasting exactly four and a half minutes, two at five-20.

Already beginning to sound like a railway timetable, it's as inspiring, almost. After the last offering which poked fun at the Japanese in a self-conscious way, this lacks even the moderate level of humour that rescued the previous effort from total blandness.

Apparently, YMO are BIG in Japan where they sell about two million records a year, as opposed to minor influences on the locale like the Stones, reputed to shift a meagre 10,000 units per annum. (Don't ask me what it means!)

No matter how many times you may feel it necessary to wade through two sides of instant boredom like this, I guarantee you'll be unable to separate one track from another. This is a bland, neurotic, boring and above all, pointless exercise in synthesised garbage. Not an original idea in sight, nothing. Pointless. +

**SANTANA: 'Zebop!' (CBS 84946)**  
**TANGERINE DREAM: 'Thief' (Virgin V2198)**  
 By Mike Nicholls

IN THE early seventies who's-da-greatest rock 'n' roll-band-in-the-world debate Santana did pretty good. 'Caravanserai' and 'Welcome' (featuring a still musically together John McLaughlin) represented two of the most brilliant albums of emotional (as opposed to merely technical) guitar music ever made whilst one remembers their debut album as providing the songs that stole the show at Woodstock.

Carlos always had himself a laid old rhythm section and if CBS had a modicum of suss they'd have put out 'Santana' instead of this hack affair, reckoning on how much more relevant its Latin-funk variations are to today.

Instead we get a totally ordinary bunch of songs that could have dribbled out of the coke-crippled brains of any gaggle of buck-eyed session automatons that tend to loiter around LA recording studios. True, parts of side two — notably 'Tales of Killmanjaro' and JJ Cale's 'Sensitive Kind' — vaguely evoke the majesty of yesteryear, but there's absolutely nothing new.

'Zebop!' is Santana's fourteenth album in about as many years. They should have stopped after their sixth.

Not so with Tangerine Dream whose half-century is commemorated by the band writing another score for a movie — one starring James Caan and Willie Nelson to boot.

For me TD were always an extremely poor man's Floyd whose mid-period stuff — 'Meddle', 'Obscured By Clouds', etc — 'Thief' resembles. Still Edgar Froese and Co have researched diligently (listen out for pastiches of 'Low' / 'Heroes' Bowie and a soupçon of 'Tubular Bells', too) and utilising the most sophisticated hardware it is possible to endorse, have produced two sides of quality background music. Nice to know that Richard Burgess and Landscape aren't the only dudes around picking the computerised brains of GDs and the Roland Corporation, Japan.

Since Carlos Santana has already mastered the technique of playing every sequence of high-up-the-fretboard tasteful guitar notes known to mankind, it's maybe time he got into the soundtrack game. One can understand his reluctance to lay down his trusty axe and accompanying ackers but at least he could salve his meditation-wrecked conscience by admitting he's run out of ideas and trying his hand at the odd film score. Until then he scores a miserable ++ whilst The Tangs cop ++++.

**WISHBONE ASH: 'Number The Brave' (MCA MCF 3103)**  
 By Robin Smith

GO MINCE around with your Human Leagues, your Spandau Ballets and your Adam Ants — I'm off home to listen to the Ash. (This has to be an intro to hang over the fireplace — Ed.)

With its dynamic cover showing a hedge of bayonets, this album demonstrates that the band who have been pissed upon more times than they care to remember, are still fighting. Most people are Ash fanatical, or they left off after 'Argus' came out. For mysterious reasons since then, Ash have been THE band to attack, while yer Quos and Lizzys have maintained at least some of their early respect.

Produced by Police mentor Nigel Cray this album hasn't soaked up too much Miami sunshine and anybody who thought Powell was a bad choice for handling vocals, can rest assured that he's easily slipped into the pilot's chair vacated by Turner and he can more than handle the pace.

This album represents another Ash re-birth and Gray has been responsible for bringing out a new range of dynamics pruning the old flowery guitar style right down when it's been necessary. Side one boasts the memorable single 'Underground' all captivating guitar hooks and the band's 'Phoenix' for 1981.

Even Wisefield's vocals sound more than credible on 'Rainstorm' but for my half-crown, the best cut on side two is the title track: the Ashettes at their very best and really opening up. For conspicuous gallantry in the face of continued slag-offs you're awarded ++++

**SNIPS: 'La Rocca' (EMI EMC 3359)**

by Chas de Whalley

BY RIGHTS Snips should be riding high in the singles charts with the Middle Ure produced 'Nine O'Clock' — a great pop track which opens up side one of this his first solo album in some years.

It sees Snips reunited with his former Sharks cohort Chris Spedding as well as other top class English musicians like Bill Nelson and Dave Mattacks. Their corporate expertise results in an album which is measured and layered but still retains enough sharp edges to catch and scratch the imagination, scoring with space and simplicity as well as sophistication.

'La Rocca' may not be the classic album Sharks' 'Jab It In Your Eye' was but, with Snips' distinctive voice to the fore, it offers much to savour and enjoy. ++++



Pic by Bob Ellis

'Admit it, Martin, you never even played it'

## VENE VIDI VIC I

**GARY NUMAN: 'Living Ornaments '79' (Beggars Banquet K58295)**

**GARY NUMAN: 'Living Ornaments '80' (Beggars Banquet K58296)**

By Alf Martin

HE CAME, he saw, he conquered. Then the shrewd bleeder pissed off as quick as he appeared.

Gary Numan is either a genius or has limited musical talent that's all used up. Either way he made mucho moolah, gave us about five songs that are indelibly stamped in the memory box as greats of their time and performed a series

of gigs that were visually superb but musically monotonous.

Numan always struck me as being an introvert who'd had all these ideas bottled up for years but no one would take any notice of him. In the end his mum and dad, fed up with him brooding around the house, lent him the money to go and do what he wanted. Still no one would listen except a small record company called Beggars Banquet. They styled him, he made them and they'll live off the proceeds for a very long time.

It reminds me of another similar occurrence. Mike Oldfield and Virgin Records. Although Oldfield didn't actually say, as Numan has, that he was going to retire, he did disappear for a long time. I believe

Numan will return to give us more innovative music or videos or whatever he plans to do after his upcoming farewell concerts but, as with Oldfield, nothing will be as big as the first success.

Enough of this drivel I hear you shout. What about the music on the two albums?

They're live recordings, both from London's Hammersmith Odeon, one in September 1979, the other September 1980. 19 tracks in all that include 'Cars', 'I Die, You Die', 'This Wreckage', 'Are Friends Electric?' and 'We Are Glass' and, well, they're Gary Numan live... what more do you want me to say? You'll buy it if you still like him and you probably won't even be reading this if you don't. The star rating is up to you.

## '81 soundtrack

**TEN POLE TUDOR: 'Eddie, Old Bob, Dick and Gary' (Stiff SEEZ 31)**

By Mark Total

IF THE summer sun doesn't make you feel lazy, I have this funny feeling that you might well be dancing around the beach to the sound of Ten Pole Tudor.

Anybody who has seen old Eddie Ten Pole being ritually abused by audiences at Undertones and Pretenders gigs might wonder what the hell I'm talking about, but Eddie has definitely captured a rare essence on this record: fun.

The foot-stomping begins with 'Swords Of A Thousand Men', far be it from me to suggest that Ten Pole is trying to cash in on buccaneer imagery because the heavy drums and good tune justify any lyrical pretensions. 'Wonderbar', 'I Can't Sleep', and 'What Else Can I Do' move along in the same energy - charged vein that really gets the adrenalin going.

If I was looking for reference points (and I don't HAVE to because Ten Pole's music stands in his own right) I could compare the feeling on this record to Johnny Thunder's Heart Breakers, the Ramones (in their more sensitive period), the Boys and the good old Undertones.

The surf punk yob dance can be seen on a track like 'Go Wilder', its chorus line of "I'm fed up with being polite, I just want to be polite". For me this record just as much captures the spirit of 1977. As much as bands like the Cockney Rejects ever will.

'I Wish' could quite easily have been written by Dave Edmunds (it is a good pop song) but it is performed with much more spunk than the old man could ever have given it. Ten Pole Tudor don't try to provide rebellious music (and with the dire Government we have at the moment it's difficult not to) but songs that can bring the fun out of even the dullest person. The only thing that this record lacks is sincerity. You don't feel that there is any depth to the lyrics and sincerity about the most title subjects is something I admire.

I don't think that Ten Pole Tudor is going to be a rock legend or even a cult figure, but I'd like to see this album get the success it deserves because Ten Pole Tudor could provide the perfect sound track to the summer of 1981. ++++

## 'MUSTN'T GRUMBLE' CHAS & DAVES New L.P. OUT NOW!

**MUSTN'T GRUMBLE  
 CHAS & DAVE**

Features  
 Hit Singles  
 'RABBIT' and  
 'POOR OLD MR  
 WOOGIE'

**ROCKNEY 909  
 TOWERBELL RECORDS**

# COMPETITION



## Orchestral Manoeuvres in the Dark

10 First Prizes

Signed copy of OMD's album—"ORGANISATION"  
and a special OMD sweatshirt.

140 Runner-Up Prizes

Copy of "ORGANISATION", which includes the hit-single "ENOLA GAY".

### What To Do:

Answer the 3 questions below, cut-out the coupon and send to:  
Record Mirror/OMD Competition, PO Box 16, Harlow, Essex CM17 0HE  
to reach us by 11th May 1981.

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

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

1. On which Manchester independant label did OMD release their first single? \_\_\_\_\_

2. Name one of the two new members of OMD. \_\_\_\_\_

3. Who designs OMD record sleeves? \_\_\_\_\_

The first 10 correct entries drawn out of the bag after the closing date will receive a signed copy of "ORGANISATION" and an OMD sweatshirt. The next 140 correct entries will receive a copy of "ORGANISATION".

### Rules and Regulations:

The prizes and competition are exclusive to Record Mirror readers. Employees and their families of Morgan Gramplan, Spotlight Publications Ltd, Dindisc Ltd, and any subsidiary or associated company are not eligible to enter this competition. The closing date for all entries is 11th May 1981. The results will be published in a future issue of Record Mirror. All entries will be judged by a panel of judges including the editor of Record Mirror. The judge's decision in this and all matters concerning the competition is final and legally binding.

# Turn On

## OUR FOUR PAGE

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

**THURS**  
**23**

**BARNLEY** National Reserve Club, Massacre  
**BIRMINGHAM** Cedar Ballroom, Constitution Hill  
021 232 2994, Depoche Mote/The Three Laws  
**BIRMINGHAM** Fighting Cochs, Moseley 021 449  
2554, Eyeless In Giza  
**BIRMINGHAM** Odson, 021 643 6181, Neil Sedaka  
**BIRMINGHAM** Railway, Tavon, 021 329 3401  
Money  
**BLETCHLEY** Compass Club, The Army  
**BRIGHTON** Jericho 512597, Jeep  
**CHADWELL HEATH** Electric Stadium, The  
Greyhound, High Road 01 959 1530, The Razz  
**CHESTERFIELD** Fusion 012991, Shakin' Pyramids  
**CORBRY** Nag's Head 037341, Shadr  
**COVENTRY** Dog And Trumpet (21678), The  
Norms  
**COVENTRY** General Wolfe (88402) 1  
**COVENTRY** Tillyard's (274570), Angello Upstairs  
**CRAWFORD** The Cross Techniques/The  
Oxalis  
**DERBY** Assembly Rooms (31171 42252), Mike Harding  
**DUDLEY** Town Hall (55433), Hamburger  
Mary/Steel  
**DUNDEE** Hong Kong, Scagala TV Smith's Explorers  
**EASTCOTE** Clay Pigeon Hotel, Field End Road  
01 885 5265, Jiveassance  
**ELLSMERE FORT** Bull's Head (001 338 5836)  
Whips  
**ETON** The Christopher (Windsor 65949), The  
Kicks  
**FOLKSTONE** Springfield Hotel (55514), Larry  
Miller Band  
**GLASGOW** Burns Howl (441 332 1813), The Com-  
plexions  
**GUILDFORD** Civic Hall (87314), Still Little Fingers  
**GUILDFORD** Wooden Bridge (7238), The Sleep  
**HALFAX** Civic Theatre (51156), Glen Campbell  
**HARROGATE** Shoulder Of Mutton (Chesterfield  
85078), Lionheart  
**HERNE BAY** King's Hall (3256), Billie Jo Spears  
**LANCASTER** Greaves Hotel (63943), The Out  
**LEAMINGTON** Royal Spa Centre (37073),  
Vardis 720  
**LEAMINGTON SPA** Shambers (24595), L'Homme  
De Terre  
**LEEDS** Cosmos, Diddy Tactics (Anti Nukes)  
**LEEDS** Fan Club, Brannigan's (663252), Tempole  
Tudo  
**LEEDS** Royal Park (785078), Twisted Nerve  
**LIVERPOOL** Scamops (001 708 1286), Scope  
**LONDON** Castle, Topford (01 672 7018), The Ar-  
tists/Limehouse  
**LONDON** The Crystal, Deedford, Boys With Toys  
The Searchers  
**LONDON** Green Man, Stratford 01 634 1637,  
Nicky Barclay And Her Band, John Spencer  
**LONDON** Greyhound, Fulham Palace Road (01  
355 9526), Chris Hunts Cable Car  
**LONDON** Jazz Moon, Herne Hill (01 737 4589),  
Venegas  
**LONDON** Hope And Anchor, Islington (01 359  
4510), OK Jive  
**LONDON** 100 Club, Oxford Street (01 636 0933),  
Reggae Regular  
**LONDON** 101 Club, St John's Hill, Clapham (01 223  
9309), Rubber Johnny/Branded Lips  
**LONDON** Marquee, Wardour Street (01 437 6603),  
The Belle Stars



SHOCK (pictured left) support Gary Numan (above) at Wembley Arena on Sunday, Monday and Tuesday

**ROLL-UP**, roll-up for the best selection of new tours seen in months. As the gig circuit heads into full throttle this week. It's goodbye to Beggar's megastar GARY NUMAN, supported by SHOCK, playing three farewell dates, prior to concentrating on future audio and video recording, at London's Wembley Arena (Sunday, Monday and Tuesday). This one's sold out. But the Blarney - stone contingent are back in force, as Aeolian rockers THE UNDERTONES follow the launch of their own label, Ardeck, with a 36-dater marathon, kicking-off at Glasgow Apollo, (Saturday), moving to Edinburgh Playhouse, (Sunday), Newcastle Upon Tyne City Hall, (Monday) and Middlesbrough Town Hall, (Tuesday). Meanwhile STIFF LITTLE FINGERS who last toured in July 90 play Guildford Civic Hall, (Thursday), Cambridge Corn Exchange (Friday), Leicester University, (Saturday), Southampton Gaumont, (Sunday), Cardiff University (Monday), Wolverhampton Civic Hall, (Tuesday), and Stoke Hanley Victoria Hall, (Wednesday).

Dexy's breakaways THE BUREAU cross the Irish sea picking-up the UK leg of their late-spring offensive at Huddersfield Ivanhoo's (Friday), with more college 'n club dates at Dundee University, (Saturday), St Andrews University, (Sunday), Glasgow University, (Monday), Leeds Warehouse, (Tuesday), and Keele University, (Wednesday). 999 promote new Albion album 'Concrete' at venues including Nottingham Rock City, (Saturday), and Cheltenham Eve's (Sunday). Scouse band ECHO AND THE BUNNYMEN celebrate their most extensive tour to date, rabbling away on home territory at Liverpool Empire (Sunday), and other capacity halls this seven days. And KILLING JOKE, forced to cancel their original concerts, scheduled for February, finally burst a gut at Middlesbrough Jaksins, (Saturday), Leeds Tillyard's (Sunday), Reading Top Rank, (Monday), London, National Ballroom, Kilburn High Road, (Tuesday), and Liverpool Royal Court Theatre, (Wednesday).

What else? GEORGE THOROGOOD AND THE DESTROYERS loom large with a special one-off concert at London Rainbow, (Wednesday), coinciding with the release of a new Sunset single 'House Of Blue Lights', and THE KINKS, who have no vinyl scores to tout this time around, open a 13-dater stretch in Celtic territory at Belfast Ulster Hall, (Wednesday).

**LONDON** Moonlight, Railway Hotel, West Hampstead 01 424 7611, Dangerous Girls Spangas  
**LONDON** Old Queen's Head, Stockwell 01 274 3929, A Bigger Splash  
**LONDON** Pegasus Green, Lakes, Stoke Newington 01 226 5930, Bucky Cool And The Rialtos  
**LONDON** The Pits, Green Man, Euston Road 01 307 0277, Between Pictures  
**LONDON** Rock Garden, Covent Garden 01 240 3861, Pig Bag  
**LONDON** Royalty, Southgate 01 886 4121, The Shades  
**LONDON** Star And Garter, Putney 01 788 0349, Danny Adler Band  
**LONDON** Starlight, Railway Hotel, West Hampstead 01 424 7611, White Heat/Lower Levels  
**LONDON** Trashed, Woodwich 01 859 3371, Reluctant Stereotypes/Bumble And The Bees  
**LONDON** The Venue, Victoria 01 528 9411, Original Mids/The Mids/Little Boys Motor  
**LONDON** White Swan, Blackheath Road, Greenwich 01 891 8331, Coconut Digs  
**LONDON** White Lion, Putney Bridge 01 788 1540, Inch By Inch  
**LONDON** Witleides Technical College, Back Door Man  
**MANCHESTER** Band On The Wall 061 832 6625, Johnny Mars 7th Sun  
**NEWCASTLE UNDER LYME** E150's, Xpertz  
**NORWICH** The Jaccard (22331), The 45's  
**NOTTINGHAM** Rock City (412544), Tigers Of Pan Tan/Magnus/Alkazrazz  
**OXFORD** New Theatre (44544), The Cure  
**PRESTON** Guildhall (2121), Girlschool/AIZ  
**PRESTON** Warehouse 15(201), Blur/The Method Actors  
**PURFLEET** Circus Tavern (4001), The Stylatics  
**SEAFOOD** Great Dane (882496), Mystery Boys  
**SHEFFIELD** City Hall (22849), Leo Sayer  
**SHEFFIELD** The Pegasus (35589), Still Earth  
**SOUTHALL** Hambrough Tavern 01 574 6254, The Effect/The Keys  
**STOCKPORT** Smugglers Out Of Town Club  
**SWANSEA** Butli's And Rockin' Horse  
**WARSPOP** Services Club, Blush  
**WINCHESTER** The Railway (67817), The Press  
**WORTHING** Balmoral (36232), Eclipse

**BARNLEY** Portcullis, Geddes Axe  
**BATH** St James Theatre, Ultimate Dance / Doll's House / Phantoms Of The Underground  
**BIRKENHEAD** Gallery Club, Body  
**BIRMINGHAM** Alexandre Theatre (021 643 5636), Petit Boulaye  
**BIRMINGHAM** Fighting Cochs, Moseley (021 449 2554), Dance / Rationals  
**BIRMINGHAM** Giesen (021 643 8101), Mike Harding  
**BLACKPOOL** JR's Seafront Spider  
**BOLTON** The Swan (27021), Prince John The Sourcerer (HM disco)  
**BRADFORD** St George's Hall (32513), Leo Sayer  
**BRIGHTON** Jamnikova's (2697), Jeep  
**BRIGHTON** Lewes Road Inn, Lewes Road (891985), Flying Saucers  
**BRIGHTON** New Conference Centre (203131), Neil Sedaka  
**BUXTON** Harpor Hill Social Club, Roaring Jelly  
**CHADWELL HEATH** Electric Stadium, The Greyhound, High Road (01 589 1533), Elgin Lagers  
**CHIDDINGLEY** Six Sells (227), Larry Miller Band  
**CHIGWELL** White Hart, Woodford Bridge (01 505 2254), Adric  
**COLNE** Hendy Hotel (883226), Whips / Little Brothers  
**COVENTRY** Dog and Trumpet (21876), Energy  
**COVENTRY** General Wolfe (88402), Groovy Lagers  
**COVENTRY** Red House (88363), The Cruisers  
**CRAWLEY** Leisure Centre (37431), Billie Jo Spears  
**CRAWFORD** Town Hall, The Reflectors  
**DUBLIN** Project Arts Centre (781572), Virgin Franchise  
**DUNFERMLINE** Belleville (21076), Strulz  
**EDINBURGH** Cavendish, Zounds / Astronauts  
**EDINBURGH** Playhouse Mile Club (011 685 2684), 999  
**ENFIELD** Scope Building, Ponders End, Sons of Cain  
**ETON** The Christopher (Windsor 65949), Dave Ellis Band  
**GILLINGHAM** Central Hotel, Fruit Eating Bars  
**GLASGOW** Queen Margaret Union (041 334 1655), TV Smith's Explorers / Another Pretty Face  
**GOLDOW** Slatichyde, University (041 552 4400), Plastic Files  
**GLENROTHES** Rothes Arms (73701), Pallas  
**HAILSHAM** The Crown, High Street (84041), Siletto/The Mobles  
**HILLINGDON** Bricklayer's Arms (01 573 2055), The Effect  
**Huddersfield** Ivanhoe's (41338), The Bureau Hull, The Enkyde (85320), Still Earth  
**KINGSTON** The Grove, Washington Road (01 549 5986), Arlene

**LAUNCESTON** White Horse (2064), Headhunter  
**LEEDS** Warehouse, Somers Street (466267), Fad Gadget  
**LEICESTER** Fosseway Hotel (51129), Shadr  
**LIVERPOOL** Brady's (021 236 3959), Tempole Tudos  
**LIVERPOOL** Royal Court Theatre (051 708 7411), Freeze  
**LONDON** Chats Palace, Brooksbys Walk, Hackney (01 956 6714), Between Pictures / Strangers In The Night / Zipcode  
**LONDON** Club 94, Camden (01 703 4639), Back Door Man  
**LONDON** Dingwails, Camden Lock (01 267 4867), Dolly Mixture  
**LONDON** Dublin Castle, Parkway, Camden (01 485 1773), The Colours / London PX  
**LONDON** Half Moon, Herne Hill (01 737 4589), The Europeans  
**LONDON** Hog's Grunt, Production Village, Cricklewood (01 450 8969), Ojah Band  
**LONDON** Hope and Anchor, Islington (01 359 4510), Bin  
**LONDON** 101 Club, St John's Hill, Clapham (01 223 9309), The Fix / Gatecrashers  
**LONDON** Kennedy's, King's Road, Chelsea (01 352 0925), The Lollipop Sisters  
**LONDON** King's Head, Acton (01 992 0282), The Artists / Limehouse  
**LONDON** Marquee, Wardour Street (01 437 6603), Reluctant Stereotypes  
**LONDON** Midland Arms, Hendon (01 203 2600), Uprights / Snatch 22  
**LONDON** Moonlight, Railway Hotel, West Hampstead 01 424 7611, The Birthday Party / Broad-cast / The Balloons  
**LONDON** Old Queen's Head, Stockwell (01 274 3629), The Papers  
**LONDON** Pegasus, Green Lakes, Stoke Newington (01 226 5930), Juice On The Loose  
**LONDON** Pembury Tavern, Dalston (01 888 5208), The Swades  
**LONDON** The Pits, Green Man, Euston Road (01 889 9615), The Venegas  
**LONDON** Rock Garden, Covent Garden (01 240 3861), Jody Street  
**LONDON** Roebuck, Chelsea, The 45s  
**LONDON** Star and Garter, Putney (01 788 0345), Mr E And The Imaginations / The Feelers  
**LONDON** Starlight, Railway Hotel, West Hampstead 01 624 7611, Mickey Jupp / Fast Eddie  
**LONDON** Two Brewers, Clapham (01 622 3621), Remponds  
**LONDON** The Venue, Victoria (01 826 9441), Live Wire

# BRUCE ONE OFF

JACK BRUCE returns to London on May 12 for one concert at the Apollo, Victoria. The legendary bass player is accompanied by an impressive band, comprising of Clem Clempson, Billy Cobham and David Sancious. Clempson has recently worked with Cozy Powell and Jon Anderson. Billy Cobham was once part of the Mahavishnu Orchestra and Sancious was part of Springsteen's original E Street Band. Jack Bruce commented: "Because of the people involved in the group everyone thinks we'll be playing jazz fusion, when in fact what we're doing now is rock and roll."

GEORGE BENSON plays a fourth date at Wembley Arena on June 14. Tickets are available by post priced £8.00, £7.80 and £6.80 (all prices include a 30p booking fee) from Kiltorch Ltd, PO Box 281, London N15 5LW. Postal orders only must be made payable to Kiltorch Ltd, and don't forget to enclose a SAE. Also allow four weeks for delivery.

Due to overwhelming response, tickets will now not be available from the box office and usual agents, but by mail order only. All concerts will start at 8pm prompt and there will be no support act.

JOE ELY who's featured in the Old Grey Whistle Test's Texas Night on May 19 also begins a tour the same month. Dates are: Reading Hexagon May 20, Swindon Wivern Theatre 22, Kirk Levington Country Club 24, Manchester Fagins 25, London Venue 29, 30. More dates will follow shortly and a support act will soon be known as well.

Also featured on the Whistle's Test's Texas Night will be Sir Douglas Quintet.

Q TIPS are to headline their first major London concert at the Lyceum on April 30.

Q Tips have lined up a series of dates to promote the single, those being Manchester Fagins April 22, Hornsey Floral Hall 23, Dunstable Queensway Hall 26, Nottingham University 28, Lincoln Drill Hall 29, London Lyceum 30, York University May 2, Southampton University 4, Salford University 4. More dates are being added shortly.

GARY GLITTER (pictured right) celebrates his 37th birthday and more years in the business than he cares to remember, with a special concert at the London Dominion on May 8. Tickets priced £4.50 and £3.50 will go on sale immediately. Gary has also added a new date for his Spring tour at Newcastle Mayfair on April 30, but he has been forced to cancel his gig at Rayleigh Crocks on May 9.



**LONDON** White Lion, Putney Bridge (01 788 1540), Nicky Barclay Band  
**LONDON** White Swan, Blackheath Road, Greenwich (01 891 8331), Dulchess  
**LONDON** Windsor Castle, Harrow Road (01 266 8453), Arrogant  
**MACCLESFIELD** The Masonic, Spider  
**MANCHESTER** Apollo, Arwick (061 273 1122), Glen Campbell  
**MANCHESTER** Free Trade Hall (061 834 0943), Girlschool / AIZ  
**MANCHESTER** Maytower (061 223 1013), Salford Jais  
**MANCHESTER** Pips (061 834 7155), The Accelerators  
**MIDDLESBROUGH** Rock Garden, 241995, Lionheart  
**NEWCASTLE UNDER LYME** Hempstalls, Product  
**NEWCASTLE UPON TYNE** Guildhall, Quayside (21037), Bartly / Ray Stubbs Band  
**NEWCASTLE UPON TYNE** The Mirc, Applewick Catter  
**NORTHWICH** Memorial Hall, The Cheaters  
**NORTON CANES** Community Hall, Jameson Road  
**NORWICH** The Gals, St Stephen's (28708), The Hugsens / Falling Men / Popular Voices  
**NOTTINGHAM** Isabella's, Blush  
**NOTTINGHAM** Rock City (412544), Echo And The Bunymen / Blue Orchids  
**OXFORD** Corn Dolly (44761), Wildlife  
**OXFORD** New Theatre (44544), Gilbert O'Sullivan  
**PAISLEY** Bughallow Bar (041 889 5667), Transliza  
**PETERBOROUGH** Wirrina Stadium (64861), Still Little Fingers  
**POOLE** Brewer's Arms (4930), Surf'n' Dave  
**PURFLEET** Circus Tavern (4001), The Stylatics  
**RAMSGATE** Flower Walk (582670), Naughty Thoughts  
**REDDITCH** Valley Stadium, Football Club, Chansaw  
**REDHILL** Roeh III Centre, English Rogues  
**RETFORD** Postarhouse (704981), Blur / The Method Actors  
**ROCHESTER** Good Companions, Outliert / The Method Actors  
**SEAFOOD** Great Dane (882496), Musicus / The Audience  
**SHEFFAL** Star Hotel (Telford 451517), Telfie  
**SOUTH FERRBY** Nelthorpe Arms (261235), Generator  
**SOUTH SHIELDS** Legion Club, Mendes Pev Strirling, University (317), The Nightingales / Josef K / Mighty Observer

**CONTINUED ON PAGE 26**



## FROM PAGE 25

**STOKE HANLEY**, Victoria Hall (24641), Tygers Of Pan Tang / Magnum  
**STRATFORD UPON AVON**, Green Dragon (2384), Dealer  
**SWANSEA**, Brangwyn Hall (50821), The Cure  
**SWINDON**, Brunel Rooms (31384), Holly And The Italians  
**TAUNTON**, Odeon (72283), Gary Glitter  
**WEST RUNTON**, Pavilion (203), Yards / 720  
**WHITWORTH**, Woodwards Arms, Hollow Mountain  
**WORTHING**, Balmoral (26322), Eclipse

**SAT 25**

**DONCASTER**, Tally Ho (72372), Mendes Prey  
**DUBLIN**, Project Arts Centre, (751572), Virgin Prunes  
**DURHAM**, JB's (53597), Shakin' Pyramids  
**DUNDEE**, University (23181), The Bureau  
**EASTBOURNE**, The Squirrel, Lorry Miller Band  
**EDINBURGH**, Playhouse Nile Club (031 965 2064), The Squeezers  
**EGHAM**, Royal Holloway College (4455 / 5984), The Meteors / Mighty Strypes  
**ETON**, The Christopher Windsor (65949), The Crying Shames  
**GLASGOW**, Apollo (041 332 9221), The Undertones  
**GLASGOW**, University of Strathclyde (041 552 4400), Lionheart  
**GLASTONBURY**, Town Hall, The Review / The Mob / Bikini Mutants  
**GLoucester**, Brockworth House, Johnny Storm  
**GRANTHAM**, Teacher Training College, The 45's  
**GRIMSBY**, Central Halls (55796), Billie Jo Spears  
**HIGH WYCOMBE**, Nag's Head, London Road (21756), Nashville Teens  
**HULL**, The Endyve (83320), Generator  
**KIDDERMINSTER**, Boar's Head (82524), Shadr  
**LEEDS**, Skopon Top (735541), Marlan Dance  
**LEICESTER**, University (735541), Still Little Fingers  
**LISKEARD**, Carlton Suite (42731), Freddie Fingers  
**LIV / CRAZY CARAN** And The Rhythm Rockers  
**LIVERPOOL**, Royal Court Theatre (051 708 7411), Gitschool / AIZ  
**LONDON**, Singapore, Camden Lock (01 267 4967), The Streetwalkers  
**LONDON**, Hackney Town Hall (01 886 3123), The Elms  
**LONDON**, Hope And Anchor, Islington (01 359 4510), Ricky Cook And The Rialtos  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8329), The Flatbackers / Snake Juice  
**LONDON**, King Edward Tavern, Marble Arch, Sons Of Cain  
**LONDON**, Landor Hotel, Clapham, The Artists / Limehouse  
**LONDON**, Marquee, Wardour Street (01 437 6603), Supercharge 81  
**LONDON**, Moonlight Railway Hotel, West Hampstead (01 624 7611), The Nightingales / The Hawks  
**LONDON**, New Golden Lion, Fulham Road (01 385 342), Micky Jupp  
**LONDON**, Old Queen's Head, Stockwell (01 274 3626), The Imports / Direct Hits  
**LONDON**, Pegasus, Green Lanes, Stoke Newington (01 226 9030), Big Chief  
**COVENTRY**, New Theatre (23143), Leo Sayer  
**DARLINGTON**, Arts Centre (483168), The Toy Dolls

**LONDON**, Spencer Arms, Lower Richmond Road, Putney (01 67 548), The Flood  
**LONDON**, Starlight, Railway Hotel, West Hampstead (01 624 7611), Ian Mitchell Band / Terry Vignand And The Screens  
**LONDON**, The Venue, Victoria (01 628 9441), Osbliss  
**LONDON**, Wembly Conference Centre (01 902 1204), Neil Sedaka  
**LONDON**, White Lion, Putney (01 788 1540), Salt / Wae Stevie Smith  
**LONDON**, White Swan, Blackheath Road, Greenwich (01 691 8331), Legend  
**MANCHESTER**, Apollo, Ardwick (081 273 1121), Mike Harding  
**MANCHESTER**, Masonic Arms, Bollington, Rockin' Horse  
**MIDDLESBROUGH**, Gaskins (242333 / 221791), Killing Joke  
**NEWBURY**, USAF Greenham Common, Back Chat  
**NEWMARKET**, Memorial Hall, High Street (2321), Ace Band  
**NOTTINGHAM**, Rock Club (890232), Vagabond / 729  
**NOTTINGHAM**, Boat City (412544), 999  
**OXFORD**, Corn Dolly (44761), Jackie Linton Band  
**PRESTON**, Guildhall (21721), Glen Campbell  
**PRESTON**, Warehouse (21721), Spider  
**PURFLEET**, Circus Tavern (4001), The Stylitics  
**RAYLEIGH**, Cross (7703), Wasted Youth  
**REDCAR**, Coatham Road (47428), Freeze  
**ST AUSTELL**, Cornwall Coliseum (4261), Tygers Of Pan Tang / Magnum  
**SCUNTHORPE**, Priory Hotel (4493), Purple Haze  
**SHEFFIELD**, Stars Disco (29327), Fugitive  
**SHEPHERTON**, The Goat, Fruit Eating Bears  
**SPINAL**, Star Hotel (Telford 45137), UXB / Massif Edition  
**SLEAFORD**, RAF Coningsby, Strange Days  
**SOUTHAMPTON**, Guildhall (32401), Flying Saucers  
**SOUTHAMPTON**, Joiner's Arms (25612), The Press  
**TAUNTON**, Odeon (72283), The Cure  
**WARKWORTH**, The Robin Hood, Barby  
**WARRINGTON**, Lion Hotel (30047), Firefoot  
**WELHAM GREEN**, North Myms Memorial Hall, Killingley  
**WEST RUNTON**, The Pavilion (203), The Passions  
**WHITLEY BAY**, Mingleys Club (Blyth 5133), Killingley  
**WINDSOR**, Art Centre, St Leonard's Road, Alan Clayton And The Argonauts

**SUN 26**

**ABERDEEN**, Copper Beech (36487), FK9  
**ABINGDON**, Central Club, Barfly  
**ALFINGTON**, (5546), Lionheart / Chaser  
**BATLEY**, Working Men's Club, Rockabilly Rebs  
**BIRMINGHAM**, Odeon (021 643 6101), Glen Campbell  
**BLACKBURN**, Bay Horse New Inn (8443), Grace  
**BOLTON**, Swan Hotel (27021), Buffalo  
**BOURMOUTH**, Winter Gardens (26446), Tygers Of Pan Tang / Magnum  
**BRADFORD**, Bradford College, Vaults Bar (32712), Elements  
**CARSHALTON**, Bricklayers Arms, Sons Of Cain  
**CHADWELL HEATH**, Electric Stadium, The Greyhound, High Road (01 599 1533), Deep Machine  
**CHELtenham**, Eve's Club (41192), 999  
**CHORLEY**, Just A Arms (70611), 550hrs  
**CROYDON**, Fairfield Halls (01 686 9291), Gilbert O'Sullivan  
**DUNSTABLE**, Dunsensway Hall (603326), O'Z / Shadr  
**EDINBURGH**, Odeon (031 667 3005), Freeze  
**EDINBURGH**, Playhouse (031 665 2064), The Undertones / TV 21  
**EXETER**, University (77911), Shakin' Pyramids  
**FIFE**, St Andrew's University (73145), The Bureau  
**GLOUCESTER**, University (041 339 8697), Rhesus Negative  
**HALSHAM**, The Crown, High Street (84044), Ricki-L  
**HAYES**, Alfred Beck Centre (01 561 8371), Mud  
**ILKLEY**, Rose And Crown (690010), Pre Mental Tension  
**LEEDS**, Tiffany's (31448), Killing Joke  
**LIVERPOOL**, Empire (051 709 1555), Echo And The Bunnymen / Blue Orchids  
**LONDON**, Amigo Club, Vauxhall, The 45's  
**LONDON**, Bridge House, Canning Town (01 476 1000), The 45's  
**LONDON**, Green Man, Stratford (01 524 1637), Wild Open  
**LONDON**, Greyhound, Fulham (01 385 0626), The Quads  
**LONDON**, Hog's Grunt, Production, Cricklewood (01 456 8969), The London Apaches  
**LONDON**, Hope And Anchor, Islington (01 359 4510), Tymon Dog  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8329), Mi Clean / Malchia  
**LONDON**, Lyceum, The Strand (01 836 3715), Fad Gadget / Depeche Mode / Furious Pig / Non / Palau Schumberg  
**LONDON**, Marquee, Wardour Street (01 437 6603), Weapon  
**LONDON**, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Johnny Mars' 7th Sun / Black Market  
**LONDON**, Pegasus, Green Lanes, Slope Newington (01 226 9030), The Soul Band  
**LONDON**, The Queens, Victoria Park Road, Hackney (01 585 0800), Avenue  
**LONDON**, Rainbow, Finsbury Park (01 263 3148), Johnny Osbourne  
**LONDON**, Rock Garden, Covent Garden (01 240 2981), Schleimer K / Watch Wild Mother / Housewives Choice  
**LONDON**, Royal Albert, Deptford (01 692 1530), A Bigger Splash  
**LONDON**, Starlight, Railway Hotel, West Hampstead (01 624 7611), O-Jay / J. Spall  
**LONDON**, Walmer Castle, Peckham (01 703 4963), Back Door Man  
**LONDON**, Wembly Arena (01 902 1234), Gary Numan / Shock  
**LONDON**, White Lion, Putney Bridge (01 788 1540), Jazz Slut  
**MANCHESTER**, Apollo, Ardwick (081 273 1121), Mike Harding  
**MANCHESTER**, Grey Horse, Romiley, The Chatters  
**MANCHESTER**, Royal Exchange Theatre (081 833 9333), Billie Jo Spears  
**NEWARK**, Rock Club, Bogpots  
**NORTHAMPTON**, The Romans, The Stop Band  
**NOTTINGHAM**, Theatre Royal (42328), Leo Sayer  
**OXFORD**, Corn Dolly (44761), John Otway  
**READING**, Hexagon (56215), The Cure  
**REDHILL**, Lakers Hotel (61043), Still Earth  
**SHEFFIELD**, Peverly Park (48207), John Otway  
**Cold Kidney / Touch Stone / Tinker Dick**  
**SOUTHAMPTON**, Gaumont (29772), Still Little Fingers  
**SOUTHAMPTON**, The Victory (37671), The Press (lunchtime)  
**WOKING**, The Cricketers, English Rogues

**LONDON**, Bull And Gate, Kensal Town (01 485 3156), Big Chief  
**LONDON**, Clarendon, Hammersmith Broadway (01 748 1456), Franziska  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), The Monster / Dead Roses / D J Kane And The Millionaires  
**LONDON**, Hog's Grunt, Production Village, Cricklewood (01 456 8969), The Artists / Limehouse  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8329), The AK Band / Carl Green And The Scene (Battle Of The Bands)  
**LONDON**, Marquee, Wardour Street (01 437 6603), The Lemons  
**LONDON**, Moonlight, Railway Hotel, West Hampstead (01 624 7611), The Chets / Out On Blue Six  
**LONDON**, Pegasus, Green Lanes, Slope Newington (01 226 9030), Brett Marvin And The Thunderbats  
**LONDON**, The Pitts, Green Man, Easton Road (01 889 6615), Sad Among Strangers  
**LONDON**, Rock Garden, Covent Garden (01 240 2981), Travel Agents, The Imports  
**LONDON**, Robcock, Chelsea, The 45's  
**LONDON**, Thomas A Beckett, Old Kent Road (01 703 7344), The Praise Boys  
**LONDON**, The Versus, Victoria (01 828 9441), Lightning Raiders / Dead Aid / Andy Allans  
**LONDON**, Wembly Arena (01 902 1234), Gary Numan / Shock  
**LONDON**, White Hart, Acton, Marquis De Sade / Neil Kay's HM Disco  
**MANCHESTER**, Fagin's (061 236 0285), 999  
**NEWCASTLE UPON TYNE**, City Hall (20007), The Undertones  
**OXFORD**, Corn Dolly (44761), Still Earth  
**READING**, Top Rank (37826), Killing Joke  
**ROTHAM**, Clifton Hall (73500), Angelic Upstarts  
**SALISBURY**, Jackson's Club, Back Door Man  
**SHEFFIELD**, Crucible Theatre (799223), Patti Boulaye  
**SHEFFIELD**, Marples (24333), Blurt / The Method Actors  
**SHEFFIELD**, University (24078), B Troop  
**SOUTHALL**, White Hart, High Street, Purple  
**SOUTHAMPTON**, Gas Mount (29772), Gary Glitter  
**STAFFORD**, Youth And Community Centre, Tamsons Bar  
**STOKE ON TRENT**, Burslem Leisure Centre Amphitheatre Enaite / Catalectic Paragone

**AYLESBURY**, Friar's (68948), Echo And The Bunnymen / Blue Orchids  
**BICESTER**, Red Lion, 588 Earth  
**BIRKENHEAD**, Gallery Club, Grace  
**BIRMINGHAM**, Alexandra Theatre (021 643 1231), Patti Boulaye  
**BIRMINGHAM**, Barrel Organ (021 622 1353), Orphan  
**BIRMINGHAM**, Cedar Ballroom, Constitution Hill (021 236 2664), The Army  
**BIRMINGHAM**, Fighting Coak's, Mossy (021 449 2504), Dead Babies / Beach Boys  
**BIRMINGHAM**, Golden Eagle, Hill Street (021 643 5403), African Star / Fast Relief  
**BOLTON**, Sports Centre (33122), Angelic Upstarts / The Reporters  
**BRIGHTON**, The Adur, Hove (413402), Going Straight  
**BRIGHTON**, Alhambra (27874), Midnite And The Lemon Boys  
**BRIGHTON**, Dome (882127), Gilbert O'Sullivan  
**BURY ST EDMUNDS**, The Griffin (3671), Herod's Race  
**CANNOCK**, Moonraker, The Quads  
**CARSHALTON**, St Heiler (01 645 3766), Joey Escott And The Hot Rocks  
**CHESTER**, Chester College (375444), Whips  
**COVENTRY**, General Wolfe (88402), Steve Gibbons Band  
**COVENTRY**, New Theatre (23143), Leo Sayer  
**DARLINGTON**, Arts Centre (483168), The Toy Dolls

**LONDON**, Spencer Arms, Lower Richmond Road, Putney (01 67 548), The Flood  
**LONDON**, Starlight, Railway Hotel, West Hampstead (01 624 7611), Ian Mitchell Band / Terry Vignand And The Screens  
**LONDON**, The Venue, Victoria (01 628 9441), Osbliss  
**LONDON**, Wembly Conference Centre (01 902 1204), Neil Sedaka  
**LONDON**, White Lion, Putney (01 788 1540), Salt / Wae Stevie Smith  
**LONDON**, White Swan, Blackheath Road, Greenwich (01 691 8331), Legend  
**MANCHESTER**, Apollo, Ardwick (081 273 1121), Mike Harding  
**MANCHESTER**, Masonic Arms, Bollington, Rockin' Horse  
**MIDDLESBROUGH**, Gaskins (242333 / 221791), Killing Joke  
**NEWBURY**, USAF Greenham Common, Back Chat  
**NEWMARKET**, Memorial Hall, High Street (2321), Ace Band  
**NOTTINGHAM**, Rock Club (890232), Vagabond / 729  
**NOTTINGHAM**, Boat City (412544), 999  
**OXFORD**, Corn Dolly (44761), Jackie Linton Band  
**PRESTON**, Guildhall (21721), Glen Campbell  
**PRESTON**, Warehouse (21721), Spider  
**PURFLEET**, Circus Tavern (4001), The Stylitics  
**RAYLEIGH**, Cross (7703), Wasted Youth  
**REDCAR**, Coatham Road (47428), Freeze  
**ST AUSTELL**, Cornwall Coliseum (4261), Tygers Of Pan Tang / Magnum  
**SCUNTHORPE**, Priory Hotel (4493), Purple Haze  
**SHEFFIELD**, Stars Disco (29327), Fugitive  
**SHEPHERTON**, The Goat, Fruit Eating Bears  
**SPINAL**, Star Hotel (Telford 45137), UXB / Massif Edition  
**SLEAFORD**, RAF Coningsby, Strange Days  
**SOUTHAMPTON**, Guildhall (32401), Flying Saucers  
**SOUTHAMPTON**, Joiner's Arms (25612), The Press  
**TAUNTON**, Odeon (72283), The Cure  
**WARKWORTH**, The Robin Hood, Barby  
**WARRINGTON**, Lion Hotel (30047), Firefoot  
**WELHAM GREEN**, North Myms Memorial Hall, Killingley  
**WHITLEY BAY**, Mingleys Club (Blyth 5133), Killingley  
**WINDSOR**, Art Centre, St Leonard's Road, Alan Clayton And The Argonauts

**ABERDEEN**, Copper Beech (36487), FK9  
**ABINGDON**, Central Club, Barfly  
**ALFINGTON**, (5546), Lionheart / Chaser  
**BATLEY**, Working Men's Club, Rockabilly Rebs  
**BIRMINGHAM**, Odeon (021 643 6101), Glen Campbell  
**BLACKBURN**, Bay Horse New Inn (8443), Grace  
**BOLTON**, Swan Hotel (27021), Buffalo  
**BOURMOUTH**, Winter Gardens (26446), Tygers Of Pan Tang / Magnum  
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**CARSHALTON**, Bricklayers Arms, Sons Of Cain  
**CHADWELL HEATH**, Electric Stadium, The Greyhound, High Road (01 599 1533), Deep Machine  
**CHELtenham**, Eve's Club (41192), 999  
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**FIFE**, St Andrew's University (73145), The Bureau  
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**ILKLEY**, Rose And Crown (690010), Pre Mental Tension  
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**LONDON**, Hog's Grunt, Production, Cricklewood (01 456 8969), The London Apaches  
**LONDON**, Hope And Anchor, Islington (01 359 4510), Tymon Dog  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8329), Mi Clean / Malchia  
**LONDON**, Lyceum, The Strand (01 836 3715), Fad Gadget / Depeche Mode / Furious Pig / Non / Palau Schumberg  
**LONDON**, Marquee, Wardour Street (01 437 6603), Weapon  
**LONDON**, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Johnny Mars' 7th Sun / Black Market  
**LONDON**, Pegasus, Green Lanes, Slope Newington (01 226 9030), The Soul Band  
**LONDON**, The Queens, Victoria Park Road, Hackney (01 585 0800), Avenue  
**LONDON**, Rainbow, Finsbury Park (01 263 3148), Johnny Osbourne  
**LONDON**, Rock Garden, Covent Garden (01 240 2981), Schleimer K / Watch Wild Mother / Housewives Choice  
**LONDON**, Royal Albert, Deptford (01 692 1530), A Bigger Splash  
**LONDON**, Starlight, Railway Hotel, West Hampstead (01 624 7611), O-Jay / J. Spall  
**LONDON**, Walmer Castle, Peckham (01 703 4963), Back Door Man  
**LONDON**, Wembly Arena (01 902 1234), Gary Numan / Shock  
**LONDON**, White Lion, Putney Bridge (01 788 1540), Jazz Slut  
**MANCHESTER**, Apollo, Ardwick (081 273 1121), Mike Harding  
**MANCHESTER**, Grey Horse, Romiley, The Chatters  
**MANCHESTER**, Royal Exchange Theatre (081 833 9333), Billie Jo Spears  
**NEWARK**, Rock Club, Bogpots  
**NORTHAMPTON**, The Romans, The Stop Band  
**NOTTINGHAM**, Theatre Royal (42328), Leo Sayer  
**OXFORD**, Corn Dolly (44761), John Otway  
**READING**, Hexagon (56215), The Cure  
**REDHILL**, Lakers Hotel (61043), Still Earth  
**SHEFFIELD**, Peverly Park (48207), John Otway  
**Cold Kidney / Touch Stone / Tinker Dick**  
**SOUTHAMPTON**, Gaumont (29772), Still Little Fingers  
**SOUTHAMPTON**, The Victory (37671), The Press (lunchtime)  
**WOKING**, The Cricketers, English Rogues

**LONDON**, Bull And Gate, Kensal Town (01 485 3156), Big Chief  
**LONDON**, Clarendon, Hammersmith Broadway (01 748 1456), Franziska  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), The Monster / Dead Roses / D J Kane And The Millionaires  
**LONDON**, Hog's Grunt, Production Village, Cricklewood (01 456 8969), The Artists / Limehouse  
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**LONDON**, Thomas A Beckett, Old Kent Road (01 703 7344), The Praise Boys  
**LONDON**, The Versus, Victoria (01 828 9441), Lightning Raiders / Dead Aid / Andy Allans  
**LONDON**, Wembly Arena (01 902 1234), Gary Numan / Shock  
**LONDON**, White Hart, Acton, Marquis De Sade / Neil Kay's HM Disco  
**MANCHESTER**, Fagin's (061 236 0285), 999  
**NEWCASTLE UPON TYNE**, City Hall (20007), The Undertones  
**OXFORD**, Corn Dolly (44761), Still Earth  
**READING**, Top Rank (37826), Killing Joke  
**ROTHAM**, Clifton Hall (73500), Angelic Upstarts  
**SALISBURY**, Jackson's Club, Back Door Man  
**SHEFFIELD**, Crucible Theatre (799223), Patti Boulaye  
**SHEFFIELD**, Marples (24333), Blurt / The Method Actors  
**SHEFFIELD**, University (24078), B Troop  
**SOUTHALL**, White Hart, High Street, Purple  
**SOUTHAMPTON**, Gas Mount (29772), Gary Glitter  
**STAFFORD**, Youth And Community Centre, Tamsons Bar  
**STOKE ON TRENT**, Burslem Leisure Centre Amphitheatre Enaite / Catalectic Paragone

**RELEASES**



**THOSE MALEVOLENT mayhem merchants** were recently presented with gold and silver albums for massive album sales.

The presentation followed recent self out gigs in Leeds and Newcastle and they were awarded silver and gold albums for 'Ace Of Spades', silver for 'Overkill' and silver for the recent single with Gitschool, 'Please Don't Touch'.

To celebrate 'Ace Of Spades' achieving gold status, a special limited edition of 10,000 'Ace Of Spades' albums are now available pressed on gold vinyl. (Don't try and scratch it off, it isn't real).

**PHd** have signed to WEA International and a single 'I Won't Let You Down' comes out on April 17.

**THE LEMON KITTENS** release their new 12-inch single 'This Wet, entitled single 'Cake Beast'. There is also a special limited edition of 100 'Cake Beast' EPs containing unique hand illustrated lyric sheet. If you have £5 to waste send it to PO Box 16, Richmond, Surrey.

**THE DEAD KENNEDYS** latest single 'Too Drunk To' has just come out on the Cherry Red label. As you can imagine they are having trouble getting it distributed, played on the radio or even advertised in the music press. Silly boys.

**SPARKS** has finally secured a world wide record deal and a single 'Figs For Teens' comes out on April 24. An album 'Whom That Sucker' comes out on May 15.

**THE VIRGIN PRUNES** second EP comes out on the first week in May.

**JAPAN** have released 'Life In Tokyo' due to public demand. Although it was recorded over two years ago, it has been recognised as one of the most popular songs in their live set.

**KILLING JOKE'S** new single 'Follow The Leader' is out now. As well as the standard seven inch version there will be a three-track 10 inch version with a disco mix.

**MCP presents**

# TOYAH

ODEON THEATRE, HAMMERSMITH  
 FRIDAY, SATURDAY, 5th & 6th JUNE 8.00pm  
 Tickets £3.50 £3.00 £2.50

Available from B/O Tel. No. 748 4081-2, L.T.B. and Premier

**SAMSON'S** new single comes out on May 8. Written by Russ Ballard, 'Riding With The Angels' will not be on their forthcoming album, 'Shock Tactics', released on May 15. A tour will be announced shortly.

**THE MOONDOGS** release their third single for Real Records on April 17 to coincide with the commencement of their seven week TV series, 'The Imposter'. Was produced by Ray Davies of the Kinks.

**ROY SUNDHOLM** releases his new single 'The Bridge Across The River' on April 10, which precedes his new album 'East To West' which'll follow on May 15.

**BRAM TCHAIKOVSKY** brings out his debut LP 'Funland' on May 8 before beginning his third USA tour in June.

**THE BUREAU'S** brand new single 'Let Him Have Comes out on May 8. They are in the process of mixing their debut LP with producer Pete Wingfield.

**JOHN OTWAY**, recently returned from Texas, releases his new single 'The Turning Point', which was originally written by John for a cartoon.

**BIKINI ATOLL** have brought out their first single 'Don't Reduce My Heart', available through Rough Trade and usual outlets.

**TUSK'S** first single 'She's So Cool' comes out on April 24.

**BARNSELY**, Civic Hall (203232), Mike Harding  
**BIRMINGHAM**, Odeon (021 643 6101), Gitschool / AIZ  
**BIRMINGHAM**, Romeo And Juliet's (021 643 6696), Alkstraz  
**BOLTON**, Swan Hotel (27021), Body  
**BRADFORD**, Bradford College, Vaults, Bar (32712), Elements  
**BRISTOL**, Colston Hall (291758), Echo And The Bunnymen / Blue Orchids  
**BURY**, Ryeburne's (081 761 1736), Prince John The Sorcerer (HM 8529)  
**CAMBRIDGE**, Raffles (68433), Su Lyn Band  
**CANTERBURY**, Odeon (62488), The Cure  
**CARDIFF**, University (041 339 8697), The Bureau  
**CARSHALTON**, The Cricketers, Wythle Lane, Avenue  
**CHADWELL HEATH**, Electric Stadium, The Greyhound, High Road (01 599 1533), Exit / Rok Weltz  
**GLASGOW**, Pavilion (041 332 0478), Freeze  
**GLASGOW**, Savoy Centre, Sauchiehall Street (041 332 0751), Wayne Fontana And The Mindbenders  
**GLoucester**, University (041 339 8697), The Bureau  
**GRIMSBY**, Central Hall (55796), Tygers Of Pan Tang / Magnum  
**GUILDFORD**, Butler's (72422), English Rogues  
**HASTINGS**, Chatsworth Hotel (423074), Johnny Mars' 7th Sun  
**HULL**, City Hall (20123), Billie Jo Spears  
**LEEDS**, Warehouse, Somers Street (468287), B Movies  
**LIVERPOOL**, Masonic, Dead On Arrival  
**LIVERPOOL**, Warehouse, Fleet Street, Treason  
**LONDON**, Apples And Pears, Rotherhithe (01 237 2882), A Bigger Splash  
**LONDON**, Bridge House, Canning Town (01 476 2889), Judge Dread

**MON 27**

**ABERDEEN**, Valhalla's, Regent Quay, The Visitors  
**ASHTON UNDER LYME**, Spredaegle (061 300 533), Firefoot  
**BELFAST**, Ulster Hall (21341), The Kinks  
**BIRKENHEAD**, Sir James Club, Shadr

**AYLESBURY**, Britannia (24658 and 88948), Revolver  
**AYLESBURY**, Civic Hall (203232), Mike Harding  
**BARNSELY**, Cutworth Victoria Hotel, Massacre  
**BRADFORD**, Tiffany's (24982), Angelic Upstarts  
**BURY**, Terry Hall, Aberystwyth (7107), Whips  
**CANNOCK**, The Forum (2621), Cryer/Bandanna  
**CHADWELL HEATH**, Electric Stadium, The Greyhound, High Road (01 599 1533), White Heat / Faraway Stars / Perfect Strangers  
**COVENTRY**, Tiffany's (24570), Tygers Of Pan Tang / Magnum  
**EPSOM**, Art Collage, The Reflectors  
**GRAVESEND**, Red Lion (66127), The Flat-tops / Outpatients  
**IPSWICH**, Gaumont (53641), The Cure  
**LEAMINGTON SPA**, Coach And Horses, The Sinatra  
**LEAMINGTON SPA**, Shamble (24959), Sharper  
**LEEDS**, The Warehouse, Somers Street (468287), Dolly Mixture  
**LEICESTER**, De Monifort Hall (27632), Gitschool / AIZ  
**LIVERPOOL**, Rotters (051 709 0771), 999  
**LONDON**, Apollo Victoria (01 834 2819), Glen Campbell  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Paul Krammerley Band  
**LONDON**, Duke Of Buckingham, Charing Cross, The 45's  
**LONDON**, Green Man, Stratford (01 524 1637), The London Apaches  
**LONDON**, Deurgans Arms, Hackney (01 361 0080), The Artists / Limehouse  
**LONDON**, Hog's Grunt, Production Village, Cricklewood (01 456 8969), Salamander  
**LONDON**, Hope And Anchor, Islington (01 359 4510), Motor Boys Motel  
**LONDON**, Kilburn National Ballroom, Kilburn High Road (01 328 3141), Killing Joke  
**LONDON**, Marquee, Wardour Street (01 437 6603), Dolly Mixture  
**LONDON**, The Pitts, Green Man, Easton Road (01 889 6615), Arts At Our Best  
**LONDON**, Thomas A Beckett, Old Kent Road (01 703 7344), A Bigger Splash  
**LONDON**, Wembly Arena (01 902 1234), Gary Numan / Shock  
**MIDDLESBROUGH**, Town Hall (245432), The Undertones  
**NEWCASTLE UPON TYNE**, Mayfair (23109), Freeze  
**NOTTINGHAM**, Union Rowing Club, Trentside, Blurt / The Method Actors  
**PETERBOROUGH**, Grosset Theatre (285705), Billie Jo Spears  
**ST ALBANS**, Adelaide Wine Bar (89912), Micky Jupp  
**SCUNTHORPE**, Priory Hotel (4493), Purple Haze  
**SHEFFIELD**, City Hall (22885), Echo And The Bunnymen / Blue Orchids  
**SHEFFIELD**, Crucible Theatre (799223), Patti Boulaye  
**SUNDERLAND**, Heroes, Urban Warriors  
**SWANSEA**, Curles (41531), Ches And Dave  
**SWINDON**, Brunel Rooms (31384), Holly And The Italians  
**WOLVERHAMPTON**, Civic Hall (21359), Still Little Fingers

**MCP presents**

# STIFF LITTLE FINGERS

LONDON RAINBOW THEATRE

SUN 10th MAY 8.00pm  
 Tickets £3.50 £3.00 £2.50

Available from B/O Tel. No. 748 4081-2, L.T.B. and Premier

**HAMMERSMITH ODEON**

A OUTLAW and HILTORCH present

# X.T.C.

PLUS SUPPORT

**THURSDAY 21st MAY 7.30pm**

TICKETS £3.50 £3.00 £2.50  
 FROM BOOK OFFICE AND USUAL AGENTS

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**THE VIRGIN PR**

# RADIO

**BRADFORD**, Bradford College, Vaults Bar (32712), The Cavemen  
**BRIGHTON**, Northern Hotel (602519), Larry Miller Band  
**BURSLAND**, Bowler Hat, Product  
**CNADWELL HEATH**, Electric Stadium, The Orange Greyhound, High Road (01 599 1533), The Orange Cardigan Stolen Pets  
**CHELMSFORD**, Odson (351676), The Cure  
**COVENTRY**, General Wolfe (85402), EMF  
**DERBY**, Romeo And Juliet's (363151), Johnny Osbourne  
**DONCASTER**, Yarrowbough Club, Blush  
**EDINBURGH**, Odson (031 667 2865), Echo And The Bunnymen / Blue Orchids  
**ETON**, The Christopher Windsor (65949), Fusion  
**GREENOCK**, Victorian Carriage (25456), New Apartment  
**Huddersfield**, Eros Club, Eros Centre, 999  
**Huddersfield**, White Lion, Generator  
**KINGSTON**, Waves, Three Tuns, London Road (01 549 8601), Slatik  
**LEDS**, The Warehouse, Somers Street (468257), Blur / The Method Actors  
**LIVERPOOL**, Rotters (051 709 0771 / 051 708 0715), Gary Giller  
**LIVERPOOL**, Royal Court Theatre (051 708 7411), Killing Joke / Dead On Arrival  
**LIVERPOOL**, University (051 709 4744), Tigers Of Pan Tang / Megnum  
**LONDON**, Apollo Victoria (01 834 2819), Glen Campbell  
**LONDON**, Bridge House, Canning Town (01 476 2889), Girls At Our Best!  
**LONDON**, Cafe Das Artists, Fulham Road (01 352 6203), Berlin Blondes  
**LONDON**, Hope And Anchor, Islington (01 359 4510), Black Market  
**LONDON**, 101 Club, St John's Hill, Clapham (01 231 8359), The Kicks / The Lot  
**LONDON**, Marquee, Wardour Street (01 437 6603), White Heat  
**LONDON**, Pegasus, Green Lanes, Stoke Newington (01 226 5830), JJ And The Flyers  
**LONDON**, Rainbow, Finsbury Park (01 263 3148), George Thorogood And The Destroyers  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), Durutti Column / Kevin Hewick  
**LONDON**, Two Brewers, Clapham (01 622 3621), The Spotters  
**LONDON**, The Venue, Victoria (01 828 9441), The Passions / The Fix  
**MANCHESTER**, Beach Club, Oasis, Of Fifth  
**MANCHESTER**, Duke Of Wellington, Swinton, Rockin' Horse  
**NEWCASTLE UNDER LYME**, Keele University, Newcastle (025411), The Bureau  
**NEWCASTLE UPON TYNE**, Mayfair (23109), Freeze / Buzz  
**NOTTINGHAM**, Rock City (412544), Billie Jo Spears / The Hillsideers  
**RAMSGATE**, Ship Inn (582670), Naughty Thoughts  
**SHEFFIELD**, Crucible Theatre (795223), Patti Bouvier  
**SLOUGH**, Fulcrum Theatre (38669), Gilbert O'Sullivan  
**SOUTHPORT**, Follies, Shakin' Pyramids  
**STOCKPORT**, Warren Buckley Out Of Town Club (061 480 3614), Object D'Art / Belgian Bitch  
**STOKE HANLEY**, Victoria Hall (24641), Stiff Little Fingers  
**STOURBRIDGE**, McCoy's, The Quads  
**SWANSEA**, Grand Theatre (35141), Leo Sayer  
**TORQUAY**, Doodle's (212608), Chas And Dave  
**WOLVERHAMPTON**, Polytechnic (285211), AK Band

**FRIDAY APRIL 24**  
**BBC RADIO ONE**  
 12.00 - 12.30 Star Wars. Park 5 of the greatest space adventures in the history of sci-fi.  
 5.45 - 7.30 Roundtable. Mike Read and guests Phil Everly check out the week's releases.  
 7.30 - 10.00 Anne Nightingale. Has The First Lady of Radio One found someone to take the place of the Police and Split Enz in her affection? Just could be.  
**10.00 - 12.00 The Friday Rock Show**. Tommy Vance's megawatt merry-go-round features Wit-chivande and Rory Gallagher.  
**BEACON RADIO**  
 8.00 - 8.30 Newsprints. Listeners in Wolverhampton get the chance to hear the Roundtable releases reprinted.  
**CAPITAL RADIO**  
 6.00 - 7.00 Cruising with Roger Scott and a further selection of classic oldies.  
**RADIO CLYDE**  
 12.00 - 2.00 Midnight Rock. Album rock from Jeff Gougeon.  
**RADIO DEVONAIR**  
 6.30 - 9.00 No Nonsense. John Peers gets down with some Funk sounds, spicidic excite even the dearest Heavy Metal fan.  
**RADIO FORTH**  
 12.00 - 2.00m Coasting. Chris John's latest night backbase listening.  
**RADIO LUXEMBOURG**  
 8.00 - 9.00 Stuart Henry Rockshow. A Scots expat's choice of good old album rock.  
**BBC RADIO MERSEYSIDE**  
 6.30 - 8.06 Rock Around. With Phil Ross.  
**BBC RADIO OXFORD**  
 6.00 - 7.00 Rock Plus with Mike Kilbane.  
**RADIO TRENT**  
 6.30 - 8.30 Castle Rock. Graham Neale talks to Echo and the Bunnymen 'bout life and laughs and Liverpool.  
**RADIO VICTORY**  
 10.15 - 1.00am Matt Back On The Rock Trail. With Bill Padley on holiday for three weeks Heavy Metal breaks may just find that Matt Hopper offers a more electric look at the rock scene.  
**RTE RADIO 2 (EIRE)**  
 12.00 - 1.50 The Dave Fanning Rock Show. U2 (and not Pirelli's) favourite Irish programme.  
**SATURDAY APRIL 25**  
**BBC RADIO ONE**  
 12.00 - 12.30 Star Wars. Part 8.  
 1.00 - 2.00 Twenty Five Years of Rock.  
 5.00 - 6.30 Rock On. Tommy Vance introduces radio's most comprehensive rock magazine show.  
 6.30 - 7.30 In Concert. Stiff Little Fingers and TV 21 recorded live at the Paris Theatre.  
**BEACON RADIO**  
 8.00 - 12.00 Rock Hard Mick Wright and Mike Davies offer their usual assortment of goodies plus an interview with Ian Gillan.  
**BRMB RADIO**  
 7.00 - 10.30 Motor City Funk. Rubber burning with Nicky Steale.  
 10.00 - 2.00am Heart Of Rock. Late night Heavy Metal with Robin Valk.  
**CAPITAL RADIO**  
 10.00 - 12.00am Roots Rockers. David Rodigan's dread sounds.  
**RADIO CLYDE**  
 12.00 - 2.00am The Good The Bad and The Music. The latest talking DJ in Soul, Mr Superbad.  
**DOWNTOWN RADIO**  
 6.00 - 7.50 Rockline. Louis Edmondson's rock hour.  
**HEREWARD RADIO**  
 10.00 - 10.30 Side Pop Live. John Bradley's jukebox gems with the Soda Pop Profile.  
**BBC RADIO LEICESTER**  
 7.00 - 12.00 noon '103 Sounds'. Lee McCaithy introduces local experimentalists 3 Way Dance.

**BBC RADIO LONDON**  
 10.00 - 11.30 Echoes. Stuart Colman plays listeners' instrumental favourites.  
**RADIO LUXEMBOURG**  
 7.00 - 8.00 Street Heat. Stuart Henry plays the newest sounds before.  
 8.00 - 8.30 Good Rock 'n' Reggae. Good mainstream.  
**METRO RADIO**  
 10.00 - 12.00 Rock Show. Grant Goddard's Geordie eye on the independent labels.  
 12.00 - 2.00am Hot and Heavy. Malcolm Herdman's headbanging request show.  
**BBC RADIO NOTTINGHAM**  
 12.00 - 1.00pm Jaye C's Jukebox. The man with the same initials as the comic Messiah claims to play nothing released after 1964. DonWop fans should be aware or be square.  
**SEVERN SOUND**  
 8.30 - 1.00pm Saturday Show. Steve Ellis runs down the local charts.  
 1.30 - 2.00 The Week Ahead. Andy Westgate reviews the week's singles and spins the forthcoming Severn Sound playlist.  
 7.00 - 9.00 Rock and A Cast of Thousands. With Alan Roberts, Roger Daltrey of the Who and Ted Milton of Stroud avant - Gardists Blur.  
**BBC RADIO SOLENT**  
 8.00 - 10.00 Department Of Youth. Gethyn Jones talks to Chris Slevay of The Freshies.  
**SWANSEA SOUND**  
 8.00 - 10.00 Department Of Youth. There's no accounting for Steve Mitchell's taste as this week he hopes to interview Vic Godard and John Cate in an unending search to dig out everybody namechecked on the classic 1971-1977 Swivelling Shits single.  
**RADIO TEES**  
 6.30 - 10.00 Natural Mass. Brian Anderson's low down.  
**SUNDAY APRIL 26**  
**BBC RADIO ONE**  
 12.00 - 12.30 Star Wars. Part 7.  
 5.00 - 7.00 Top Thirty with Tony Blackburn.  
**BRMB RADIO**  
 2.00 - 4.00 Ricketts with Robin Valk.  
**CAPITAL RADIO**  
 4.00 - 5.00 Undercurrents. Charlie Gillett plays the best independent records currently on release.  
**CARDIFF BROADCASTING COMPANY.**  
 8.00 - 12.00 The Tiger Bay Rock Show. New presenters Dai Shell and Ralph Evans request details of all local working bands for their new gig guide.  
**BBC RADIO LONDON**  
 12.00 - 1.30pm Reggae Rockers. Tony Williams introduces an Outside Broadcast from the Grosvenor Rooms. Willenden with guests Glenn Shorrock, Iets and Black Shades.  
 3.00 - 4.00 Breakthrough. With Mike Sparrow.  
**BBC RADIO MEDWAY**  
 5.00 - 7.00 Recorded Delivery. Mike Brit continues to reflect rock in Kent with the local gig guide.  
**MATRO RADIO**  
 1.00 - 1.50am Bridges. More 'different' sounds from John Coulson.  
**BBC RADIO NEWCASTLE**  
 12.00 - 1.30pm The Dave Fanning Rock Show. More of the unexpected from Dublin's Number One rock club.  
**BBC RADIO NOTTINGHAM**  
 6.00 - 6.30 Spin Off with Steve Barker and a selection of the new single releases.  
**BBC RADIO BRIGHTON**  
 7.02 - 7.32 The Tuesday Show. Vince Geddes and Stuart Jones spotlight on South Coast favourites.  
**CAPITAL RADIO**  
 8.30 - 10.30 Nicky Horne  
**RADIO CITY**  
 8.30 - 10.30 The Great Easton Express. Phil Easton reckons he has his finger on the pulse of the 'Pool'.  
**RADIO CLYDE**  
 8.00 - 10.00 Stick It In Your Ear. Graeme Morland

and guests Duran Duran and Neil Sedaka.  
**RADIO DEVONAIR**  
 8.30 - 9.00 No Nonsense. John Peers goes West Coast Country Rocking.  
**RADIO FORTH**  
 8.00 - 10.00 Edinburgh Rock. Heavy Metal with Jay Crawford.  
 10.00 - 12.00 Hot Tracks. Chris John introduces rock requests and 'loony letters'.  
**RADIO HALLAM**  
 10.00 - 2.00 The Late Martin Keeler Show. Off-beat indie night listening.  
 7.30 - 10.00 The Paul Huxley Electric Wirelaze Show. Tim Gibson plays local futurist rock from The Shower Attachments and invites his studio audience to discuss the relationship between Science and Religion.  
**RADIO MERCIA**  
 7.00 - 8.00 Shock Waves. Two hours of New Wave, Ska and Reggae with Andy Lloyd.  
**BBC RADIO NOTTINGHAM**  
 6.00 - 7.00 Jaye C's Rock Review.  
**RADIO ORWELL**  
 7.30 - 10.00 Rocket. Right across the spectrum with Patrick Esde.  
**PICCADILLY RADIO**  
 8.00 - 11.00 Transmission. Mark Radcliffe concentrates on Modern Manchester music.  
**RADIO TRENT**  
 6.30 - 8.00 Castle Rock. Graham Neale features Tangerine Dream.  
**RTE RADIO 2 (EIRE)**  
 12.00 - 1.50 The Dave Fanning Rock Show.  
**WEDNESDAY APRIL 28**  
**BBC RADIO ONE**  
 12.00 - 12.30 Star Wars. Part 10.  
 8.10 - 10.00 Richard Skinner.  
 10.00 - 12.00 John Peel.  
**BEACON RADIO**  
 7.00 - 9.00 Paint It Black. Barry Curtis spins pre-releases and imported reggae and soul sounds.  
**CAPITAL RADIO**  
 8.30 - 10.30 Nicky Horne show.  
**RADIO CLYDE**  
 5.00 - 10.00 Street Sounds. Punks rule OK with Brian Ford.  
**RADIO DEVONAIR**  
 8.30 - 9.00 No Nonsense. John Peers' weekly listen to the independent labels.  
**RADIO FORTH**  
 8.00 - 10.00 Rock Report. Chris John and Colin Sumner hope to have Echo and the Bunnymen with them in the studio.  
**RADIO HALLAM**  
 10.00 - 2.00 The Late Martin Keeler Show.  
**BBC RADIO LEEDS**  
 8.30 - 7.15 MetroGnome. Claire Hansborough and Mark Jones hope to feature sounds by Roy Harper and John Cooper Clarke. Echo and the Bunnymen, Tigers of Pantang and Madrum.  
**RADIO MERCIA**  
 7.00 - 9.00 The Rock Show. Strictly Heavy Rock with Andy Lloyd.  
**BBC RADIO NOTTINGHAM**  
 5.30 - 7.00 Jaye C's Rockshow.  
**PENNINGE RADIO**  
 7.00 - 9.00 Penninge Rock. Bob Braedy's flycatch of local bands' cassettes including the sounds of rockably boys Johnny B and the Shakers.  
**PICCADILLY RADIO**  
 8.00 - 11.00 Rock Relay. Heavy Metal courtesy of John Evington.  
**RADIO TRENT**  
 8.30 - 9.00 Castle Rock. With Graham Neale. The start of a new 'Favourite Tracks by Favourite Bands' feature.

**RADIO TRENT**  
 2.00 - 5.00 Graham Neale's Music Review. Clives, new releases; Notts album chart and guest Leo Sayer.  
**MONDAY APRIL 27**  
**BBC RADIO ONE**  
 12.00 - 12.30 Star Wars. Part 8.  
 8.10 - 10.00 Richard Skinner starts off the week as he means to continue -- with a healthy spread of modern rock both on and off record.  
 10.00 - 12.00 John Peel begins another four days of lightning vinyl talk.  
**BEACON RADIO**  
 11.15 - 12.15 Rockstage. The Selector and the Lambretas. In concert at the Theatre Royal, Nottingham.  
**BRMB RADIO**  
 11.15 - 12.15 Rockstage. The Selector and the Lambretas.  
**CAPITAL RADIO**  
 8.30 - 10.30 John Freeman. London's favourite Heavy Metal sounds.  
**RADIO CITY**  
 6.30 - 9.00 The Great Easton Express. Phil Easton at the turntable if Captain Kremmen doesn't get there first.  
**RADIO DEVONAIR**  
 8.30 - 9.00 No Nonsense. John Peers' Heavy Metal.  
**DOWNTOWN RADIO**  
 9.00 - 11.30 Making Tracks. Ivan Martin takes stock of (last) 3 New Wave developments.  
**RADIO FORTH**  
 10.00 - 12.00 Forth Bridges. Chris John plays Edinburgh's rock requests.  
**RADIO HALLAM**  
 8.00 - 10.00 Hallam Rock with Colin Slade.  
 10.00 - 2.00am The Late Martin Keeler Show. The only New Wave comedy programme on radio?  
**HEREWARD RADIO**  
 9.00 - 10.00 Hereward Rock. John Bradley's reflections on East Anglia's taste in rock from Heavy Metal to the Avante Garde.  
**RADIO MERCIA**  
 11.15 - 12.15 Rockstage. The Selector and the Lambretas. In concert at the Theatre Royal, Nottingham.  
**BBC RADIO NOTTINGHAM**  
 6.00 - 7.00 The Album Chart Show. Charlie Partridge runs down the Nottinghamshire Hill Parade.  
**RADIO TRENT**  
 8.30 - 9.00 Castle Rock. Graham Neale interviews the Lambretas.  
**RADIO FORTH**  
 11.15 - 12.15 Rockstage. The Selector and the Lambretas. In concert at the Theatre Royal, Nottingham.  
**RTE RADIO 2 (EIRE)**  
 12.00 - 1.50 The Dave Fanning Rock Show. More of the unexpected from Dublin's Number One rock club.  
**TUESDAY APRIL 28**  
**BBC RADIO ONE**  
 12.00 - 12.30 Star Wars. Part 9.  
 8.10 - 10.00 Richard Skinner.  
 10.00 - 12.00 John Peel.  
**BBC RADIO BLACKBURN**  
 6.00 - 6.30 Spin Off with Steve Barker and a selection of the new single releases.  
**BBC RADIO BRIGHTON**  
 7.02 - 7.32 The Tuesday Show. Vince Geddes and Stuart Jones spotlight on South Coast favourites.  
**CAPITAL RADIO**  
 8.30 - 10.30 Nicky Horne  
**RADIO CITY**  
 8.30 - 10.30 The Great Easton Express. Phil Easton reckons he has his finger on the pulse of the 'Pool'.  
**RADIO CLYDE**  
 8.00 - 10.00 Stick It In Your Ear. Graeme Morland



# Q-TIPS

A SPECIAL LIMITED EDITION EP (RELEASED MAY 1)  
**STAY THE WAY YOU ARE**  
 B/W 'SWEET TALK' AND 'LOOKING FOR SOME ACTION'  
 BOTH RECORDED LIVE AT THE MARQUEE

APRIL 22  
**MANCHESTER**  
 FAGINS  
 APRIL 23  
**HORNSEA**  
 FLORAL HALL  
 APRIL 26  
**DUNSTABLE**  
 QUEENSWAY HALL

APRIL 28  
**NOTTINGHAM**  
 UNIVERSITY  
 APRIL 29  
**LINCOLN**  
 DRILL HALL  
 APRIL 30  
**LONDON**  
 LYCEUM

MAY 2  
**YORK**  
 UNIVERSITY ALCUIN COLLEGE  
 MAY 4  
**SOUTHAMPTON**  
 GUILD HALL  
 MAY 9  
**SALFORD**  
 UNIVERSITY

Chrysalis

# TIPS FOR TEENS' by SPARKS



Russell and Ron say...

- \* **DON'T** eat that ice cream
- \* **DON'T** eat that pastry
- \* **DON'T** eat that burger
- \* **KEEP** that mystique up
- \* **DON'T** eat curry before a very important date

'Tips for Teens' available as a 7" and 12" single from the forthcoming album 'Whomp that Sucker'



Marketed by RCA

## TOURS

● **STIFF LITTLE FINGERS:** add a date to their forthcoming tour with a concert at the Brighton Conference Centre May 5. Ticket prices are £3 and seats will be removed from the centre for the concert. Tickets will be available by post (enclosing an SAE) or by personal application from the Centre next Friday.

● **TYMON DOG:** who release their single 'Lose This Skin' on Ghost Dance records next month play a London date at the Hope 'n' Anchor April 20.

● **ALBERTO Y LOST TRIOS PARANOIAS:** (pictured below) begin a string of gigs this month on their 'Let's Use Up The Old Posters Tour' Manchester Polytechnic Students Union April 25, Cardiff South Wales Polytechnic 28, London Queen Mary College May 1, London Venue May 2, St Albans City Hall 5, Manchester Lamplight 6, Sheffield University Students Union 8, Edinburgh Playhouse 10.

● **GEORGE DUKE AND STANLEY CLARKE:** the legendary funk duo will be playing two dates at the London Apollo on April 22, 23. With their backing band they'll be playing tracks from their new album 'The Clarke Y Duke Project' and tickets are available from the box office priced £3, 24 and 65.

● **THE REFLECTORS:** Crayford Town Hall April 24, Epsom Art College 28, Croydon Star 30.

● **DISCIPLINE:** a new band that features Bill Bruford and Robert Fripp will be playing a series of dates starting next month. The schedule runs: Manchester Polytechnic May 7, Bristol University 8, East Anglia University 8, London Her Majesty's Theatre 10.

● **ORIGINAL MIRRORS:** following their sell out date at the London Venue last month the Original Mirrors will be repeating their success there on April 23. Tickets are at the special price of £2 and the Mirrors will be supported by the Scars and Motor Boys Motor.

● **LONDON APACHES:** following London dates: Hogs Grunt, Production Village, Cricklewood, April 26, Green Man, Strat-

ford 28, Railway, Hornsey 29, Shoreditch College, Egham 30, Carton, West Croydon May.

● **BLURT:** Sheffield Marples April 27, Nottingham Boathouse 28, Leeds Warehouse 29, Manchester Ralliers 30, Birmingham Art Waves May 1, Scunthorpe Henry VIII Hotel 2, Cheltenham Eve's 3, London Moonlight Club 6, City of London Polytechnic 6.

● **CHAIN OF COMMAND:** a Wirral band will be playing Liverpool Bradys April 30.

● **BETWEEN PICTURES:** London Pits April 25, London Chats Palace 24.

● **THOMPSON TWINS:** who release their new album 'A Product Of' on May 17 play two dates at the London Marquee on April 30 and May 1.

● **MARTIAN DANCE:** play two nights at the London Whisky: A Go Go April 27, 28. Tickets priced £2.50 are available from the usual agents. The band will be on stage at 10 and their current single is 'The Situation'.

● **THE OUTSKIRTS:** Crowborough Cross April 23, London College of Printing 25, London Stapleton Hall Tavern May 2, London Hope and Anchor 5 and 19, London Starlight Club 26.

● **TV SMITH'S EXPLORERS:** Dundee Hong Kong April 23, Edinburgh Playhouse 25.

● **THE CHEATERS:** Carlisle Coach House April 26, Liverpool Mayflower 28, Harrow Middlesex and Herts Country Club 29, London Hope and Anchor 30, London Herne Hill Half Moon May 1, London Rock Garden 2, Paisley Bungalow Bar 5, Aberdeen Valhalla 6, Dundee Hong Kong Bar 7, Edinburgh Herriott Watt College 8, Glasgow Technical College 9, Glenrothes Rother Arms 10, Chorley Lamplite Club 12.

● **TOUR DE FORCE:** an all girl group who recently signed to Metropolis Records and who release their debut single in June play the following dates: London Greyhound April 28, Canterbury College of Art 30, London Moonlight May 6, London Goldsmith's College 8, London Starcross School (afternoon gig) 9, Edinburgh Playhouse 10.

● **WEAPON:** will be playing the London Marquee on April 26 and they will be giving

away free copies of their single 'It's A Mad World' to the first 25 customers through the door.

● **SPIDER:** described as 'Liverpool boogie specialists' will be appearing at Macclesfield Masonic Hall April 24, Preston Warehouse 25, Peterlee Norseman Club 30, Margate Ship Inn May 8, Ramsgate Flowing Bowl 7, Halesham Crown 8, Hatfield Stonehouse Club 10, Malvern Nags Head 14, Kidderminster Boars Head 15, Peterborough Bushfield Centre 16, Gravesend Red Lion 21, Ashton Under Lyne Spreadeagle 22, Tonypanby Naval Club 23, Newbridge Memorial Hall 24, Scunthorpe Priory Hotel 26, Barton Youth Centre 27, Barrowhaven The Inn 28, Blackpool JJ's 29 and 30, Hull Humberside Theatre 31.

● **WHITE SPIRIT:** Neath Talk of the Abbey April 24, Liverpool Warehouse May 1, Burton 76 Club 8, Rayleigh Crocks Club 15.

● **CHEVY:** who have a single and an album both titled 'The Taker' on Avatar Records begin a lengthy British tour next month. Dates are: Neath Talk of the Abbey May 1, Bury Rebecca's Club 4, Birmingham Railway Club 5, Sunderland Mayfair 8, Leeds Florde Green 9, Pontefract Blackmore Head Hotel 10, Southend Zero 6 11, Birmingham Railway Club 12, Ramsgate Nero's Club 14, Matlock Northwood Club 15, Edinburgh Astoria 16, Helensburgh Trident Club 17, Swindon Brunel Rooms 19, Port Talbot Troubadour 21, Liverpool Warehouse 22, West Runton Pavilion 23, Sheffield Penguin 28, Rayleigh Crocks 29, Banbury Mill 30.

● **LIONHEART:** have switched their date at the London Marquee from May 1 to May 14.

● **PARIS 8:** added dates: Egham Shoreditch College April 30, Theford Carnegie Rooms May 1.

● **PRIME SUSPECT:** who recently supported Hazel O'Connor will be playing the following dates in their own right: Guildford Wooden Bridge May 2, Borden Royal Oak 15, London Clarendon Hotel 16, Waterlooville White Hart 31, Southampton Joiners Arms June 6, Portsmouth White Swan 13.



## TV

**THURSDAY**  
BBC 1 7.20 - 8.00 'Top Of The Pops' with Dave Lee Travis.  
ITV Network  
7.50 - 8.00 'The Kenny Everett Video Cassette' with Hot Gossip and guests The Pretenders.  
HTV 8.30 - 7.00 'Happy Days'.  
**FRIDAY**  
BBC 1 10.50 - 12.45 The Late Film: 'Mahler' Ken Russell extravaganza starring Robert Powell.  
**SATURDAY**  
BBC 1 12.15 - 1.00 am. 'Old Grey Whistle Test' Anne Nightingale introduces an all French special featuring Little Bob Story and Telephone live and Trust and Jean Luc Poilly on film.  
LWT 12.00 - 12.30 'The Electric Theatre Show'.  
**SUNDAY**  
BBC 1 1.35 - 4.15 'Goodbye Mr Chips' starring Peter O'Toole and Petula Clark.  
BBC 4 4.15 - 6.05 'The Man Who Came To Dinner' starring Bette Davies and Ann Sheridan.  
ATV 5.30 - 6.00 'The Muppet Show' with guest star Cleo Laine.  
7.15 - 7.45 'Rising Damp' with Leonard Rossiter and Richard Beckinsale.  
10.45 - 11.45 'The South Bank Show' with Gore Vidal.  
**MONDAY**  
BBC 1 4.20 - 4.40 'Chuggers Plays Pop'. Keith Chuggin introduces Shaan Stevens, The Look, and Bad Manners.  
BBC 2 9.00 - 9.35 'The Nolans'. First of a two part concert recording from the New London Theatre and the Lambretts in concert at the Theatre Royal, Nottingham. (This billing should also hold good for viewers of Border, Yorkshire, ITV, STV, Anglia, Westward, Southern and Grampian TV, but readers are advised to check their local press before tuning).  
GRANADA 10.30 - 12.35 'Allie!' starring Michael Caine, Millicent Martin, Vivien Merchant, Jane Asher and Eleanor Brown.  
THAMES 4.45 - 5.15 'Spectrum' Linda Kennedy and Mike Sheridan discuss Fashion for the year 2000.  
**TUESDAY**  
BBC 2 9.00 - 9.45 'Don Williams in Concert' at the New London Theatre.  
ATV 4.20 - 4.45 'Mooning Matinee' Belfast's boys introduce the Searchers and video of Godley and Creme.  
5.15 - 5.45 'Happy Days'.  
THAMES TV 11.30 - 12.25 'Rockstage' The Selector and the Lambretts in concert at the Theatre Royal Nottingham.  
**WEDNESDAY**  
BBC 1 8.30 - 9.00 'Lena' with guest star Gilbert O'Sullivan.  
GRANADA 11.25 - 12.25 'Rockstage' The Selector and the Lambretts in concert at the Theatre Royal, Nottingham.

## MOVIES

**EASTER EVERYWHERE** and thank God it's over. In between stuffing yourselves with Easter eggs you may have noticed one or two movies opening over the holidays that are worth checking out. Having previewed *The Idolmaker* a couple of weeks ago I'd better say that, much as I dislike musical movies, it has its heart (and head) firmly in the right place and besides being more than mildly entertaining makes several pertinent comments about the starmaking process.

"They don't want a rapist. They want a Prince Charming," yells Vinnie Vaccaro at his first protégée, catching him in the act with a rubber fan. My, my, how times change. Set in the very early sixties, *The Idolmaker* captures the atmosphere of period pop with the story of Vinnie and his rise to surrogate stardom as he hustles his two teen Frankensteinians into the hearts of the mob of screaming teenagers, spoofing their idolatrous fantasies with his Romantic puppets.

Tommy Dee and Cesare are the idols in question and their transition from street kids to the stuff of dreams is funny and oddly touching. Ray Sharkey has just the right kind of Italian-Jewish puzhiness to make it all convincing and his constant frustration at being able to make stars while not being one himself is painfully authentic. Some insights and laughs too on the way, teen magazines were (are?) run, and how they can make or break a young hopeful.

My one complaint is that, like *Breaking Glass* before it, it trends towards a contrived morality story with all the clichés of the rock film in evidence, rather like an underground fairy story. Despite this, and the fact that the songs are nothing to write home about, it repays seeing for its evocation of period and superb central performances. For soft-centred comedy the American Way, *The Incredible Shrinking Woman* takes some beating.

Having very little in common with its precursor, *The Incredible Shrinking Man*, the latest movie takes Lily Tomlin as a colourfully neurotic Californian housewife and gradually reduces her role to that of a micro-bug — and all because we are asked to believe, she is a typical product of the total consumer-orientated age in American society. In other words, if you eat, drink, wash in and clean with all the advertised products available, THIS COULD HAPPEN TO YOU.

Actually, the whole thing is a ostastdy plot by a fascist organisation who are experimenting with ways of subjugating the entire human race, or at least reducing the bodies of others to the size of their own brains. Any effective points to be made, though, are lost in the welter of farcical situations like insane TV chat shows that escape from the clutches of the villains with the help of a per-



Caesars return the *Idolmaker*

fully educated ape. Is this a hip reference to King Kong or what? Seems likely, especially considering that the guy in the Sidney ape suit is Rick Baker, who just happened to play Kong in the remake of King Kong a few years ago. It's probably a hoot if you're drunk or have nothing else better to do.

**NOT MUCH** fun but a compelling film nonetheless is David Cronenberg's new SF shocker, *Scanners*. After the ghastly yach of *The Brood* this comes as something of a relief and deals with a race of super-leopards who plan to subjugate the world (but don't). Offbeat and really terrifying, *Scanners* boasts an intelligent script, off-the-wall performances and truly amazing special effects which are guaranteed to make you go 'Gosh!' and/or throw up. Cronenberg's sense of tension has rarely been stronger and he manages to make the audience scare itself as much as anything else. Ex-prisoner Patrick McGowan plays a central role of mad scientist Dr Ruth; which is just as well as his acting exceeds the bounds of plausibility by several light years.

**AND FINALLY**, if your a sucker for punishment, *Wings' concert movie*, *Rock Show* is out on the streets, featuring special lighting effects and our man Macca in close-up. Hardcore fans will doubtless love it while others will find it as essential as last year's Easter eggs.



### FROM PAGE 29

beat even before getting to the dub last part — and this interpretation really brings out the sad twist of the lyrics.

**JERRY KNIGHT: 'Perfect Fit' (A&M AMS 8112).** Snarling bass synth introed storming 125bpm 7in smacker with searing acid guitar now also here in its preferably full-length 124bpm version as title track of his LP (ALM4843).

**DAVID BENEDETH: 'Make It Pop' (Ensign ENY1 210).** Snappily strutting squawkily sung 123bpm 12in EPW—8min skipper with a flurry of Bros Johnson-style bass still sounds a bit shrill and insubstantial, the 'Just De Mix' B-side version of the basicly 125-120bpm 'Feel The Real (Again)' having Chris Hill-applied snippets from other Benedeth LP cuts mixed in.

**PROJECT: 'Love Rescue' (Creole CR 14-4).** Powerful bouncily chugging jazzy 121bpm 12in strutter used to mix nicely with MF5B but is spilt by "disco" chiv and lispings chaps — if only there was an instrumental version it could yet be a killer.

**TOUCHDOWN: 'Ease Your Mind' (Record Shack SHACK 12-1).** Well enough made but totally emotionless and uninspired tinkling, dribbling and burbling 125-126-127bpm 12in example of UK jazz-funk by numbers, debuting Record Shack's own logo.

**JAPAN: 'Life In Tokyo' (Hansa HANSA 4).** Moroder-style synth backed Roxy-ish 120bpm 7in (will it be on 12in again?) futuristic hit from '79, re-released 1 would not be surprised because it's become a permanent fixture on our Electro-Disco chart.

**TOKALON: 'Coming To Get You' (Athena ATH 1).** Rush. Released recently (so naturally it's already in the turst chart!) fast sparse bass-thumped 143-106bpm 7in galloper with the odd drum rattle and spacey title line on the 'Dance Version' flip or a fuller lyric A-side, due soon on 12in too.

**WATSON BEASLEY: 'Breakaway' (Creole CR 3).** Fairly horrendous fast mindless zingy 143bpm 7in gay galloper never before released here despite long standing US disco success last year, possibly now better for futurists.

**LEE KOSMIN: 'Getting So Excited' (Parlophone R 6045).** Dire Straits-style interesting 120-122bpm 7in story song about an actually boringly typical party in North West Four, segues perfectly out of 'Skateaway'.

**MICKEY JUPP: 'Don't Talk To Me' (Good Foot GFR 001).** New Orleans-style great infectious 106bpm 7in bouncy chugger.

**BUBBA LOU & THE HIGHBALLS: 'Love All Over The Place' (Stiff BUY 114).** Dexys-inspired accurate 124bpm 7in recreation of the sort of disco sound big around Christmas 1983!

**SAM BUTERA & THE WITNESSES: 'Bim Bam' (Capitol CL 16179).** Stupendous big band rock 'n' roller (in stereo) from the late '50s, raved about by Chris Hill and actually played at Calster.

**BILLY BRIGGS: 'Chew Tobacco Rag No 2' (Liberty LY 637).** Hilarious 1950 rockably — or more accurately hillbilly boogie — intended to Spit The Dog!

**BILL HALEY & HIS COMETS: 'Haley's Golden Medley' (MCA 694).** Abruptly chopped 7in medley of five original hits could have been done better but will work at parties.

**ERNE MARESCA: 'Shout! Shout!' (Seville SEV 1019).** 'Runaround Sue' — style re-released dynamic classic early '60s pop, still waiting for Showaddywaddy to cover it.

**AL JOILSON: 'Carolina In The Morning' (MCA 677).** 1940s-recorded great sassy 126bpm 7in swayer giving great guns on my mobiles, half the hip of the 'armolition' drenched quickstepping 121bpm 'My Mammy', reprocessed with rather boomy bass.

**THERE'S A** catchphrase in my mind that the record company don't seem to have thought of yet, something like Solar, So Good. In other words, most everything that label has laid its hands on in the last year or so seems to have had the technical supervision of King Midas.

In the States, Lakeside are building a beat which could still cross here, and the other Solar songsters have already made a noise in the UK. Dynasties are currently warm on our dancefloors with 'Groove Control' from their 'Adventures In The Land Of Music' album. They went all the way across in 1979 with 'I Don't Want To Be A Freak (But I Can't Help Myself)'.  
Choreographed chic might not be your cuppa but it's hard to deny the slickness and style the Whispers have brought to bear on our disco scene since the beginning of last year. That was when, after years of reputation without reimbursement, the Whispers first had their wallets filled with green notes, GB-style. It was via 'And The Beat Goes On', then as now a dancehouse monster of fearsome strength from the fearsome five.

Those five are Wallace ('Call Me Scotty'), Scott, twin brother Walter (no, you weren't seeing double), Marcus Hutson, Nicholas Caldwell and the splendidly named Leavell Degree — if only he had two brothers I could knock you out with a crack about the Three Degrees. Bet you're glad he hasn't.

This thing's been building since the guys were at junior high school. Brothers Walter and Scotty conceived the idea on the influence of a relative. "We had an uncle whom we



## Whispers in the air

would always listen to," recounts Walter, "and he taught us a lot about harmonising. That's where we learned that kind of singing." The men from uncle, you might say.

Next came the meeting with Marcus and Nicholas and the Whispers became a going concern. And a growing concern, to begin with, because they weren't too sure where they were heading at first. Marcus Hutson recalls that "At first we were really singing just as a hobby. After we got out of school we decided to quit our jobs and really go all the way."  
That upsurge in '80 was thanks not just to 'And The Beat Goes On' but a strong eponymous album, with the ballad 'Lady' as a hit in great contrast to the first, and a contemporary treatment of Smokey Robinson's 'My Girl' as an added track. The album also contained 'A Song For Donny', their tribute to the late and much underrated soul man, based on an old

Hathaway tune with new lyrics supplied by Solar's Carrie Lucas. (She had a taste of the top with 'Dance With You').

The Whispers took it further, too, by helping to set up the Donny Hathaway Scholarship Fund together with Solar president Dick Griffey, who just happens as well to be their co-producer. All the proceeds of that tribute song are donated to the Fund.

Such an explosion of fortunes as the Whispers enjoyed last year seemed hard to maintain. But that they've done, courtesy of another musclebound LP called 'Imagination', whence comes the one you might be tapping your toe to even as I write, name of 'It's A Love Thing'. Not just that any more, but these days it's a success thing for the Whispers too.

People really go for those synchro-nised sweaters. PAUL SEXTON



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Pathetic

WHY DON'T people use their car cassettes more, instead of listening to boring Radio 1 all day? I do, now I listen to my own boring music every day!

Joe Strummer, London NW1

You can't fool us — you're not Joe. We know 'cos he can't drive... can't write if it comes to that.

Execrable wit

DID ANYONE ever tell you that this paper and the first two letters of your postcodes have a lot in common?

They both are filled with shit, Anon.

Dear Anon, that is actually quite funny. Must be a first in Mailman history.

Infantile AND Moronic

JUST WHO the hell does Alf Martin think he is? (Record Mirror 4.4.81). (The infantile Alf Martin apparently, if last week's MM is to be believed — Ed). Since when did he have the right to go and criticise a group like Adam and the Ants, saying it was boring and the vocals and harmonies were out of order. Alf Martin isn't exactly a household name is he? And he spoke of the girls having wet knickers — how did he (or she) know — did he wet his? Does he wear them? (No — Ed). And as for the two blokes asleep him, they must have been bored listening to him talk a load of shit. (No, we were pissed — Ed). He is probably just a boring old fart who likes listening to Abba and Boney M.

As he said, who gives a toss what the moron thinks — anyway you might be better sending him to a Liberate concert next time or does he prefer the Village People? Tony, an Ant fan somewhere up in darkest Carlisle.

All isn't a boring old fart who likes listening to Abba. He doesn't like Abba.

I COULDN'T resist writing to say what I thought of Robin Smith's review of 'Ghost Of A Chance' by Dublin three-piece, the Blades.

As far as I can see no English music mags, have any time for Irish Bands, whether talented or not, with the exception of U2 who are the blue-eyed boys of the music press at the moment. Mr Smith has obviously never

Cut to the quick

seen the Blades live (particularly at the Magnol) or he'd think twice before writing such an abysmal review.

So they sound like Joe Jackson do they? Never heard of

a pommy band called Any Trouble then? Now theres regurgitated Jackson for ya! With a dash of the Jags as well.

I doubt that you'll print this letter. I buy Record Mirror every week and I always thought criticism was supposed to be objective and unbiased. Give Irish bands a break would ya! There's more talent in the Green country than you'll ever know. You have my sympathy. Brenda Henion, A loyal Blades fan

PS I've just noticed that Robin Smith's single of the week is Wishbone Ash! That speaks for itself!

You'll be thrilled to know that we're planning an Irish extravaganza next week with the Undertones and Stiff Little Fingers. L'aprechauns will be whizzing all over the place...



Any Trouble: regurgitated Joe Jackson

Manfred recorded 'Spirits In The Night' in '75, when Springsteen wasn't heard of and since, great versions of 'Blinded By The Light' and 'I Wanna Dance For You' have been released. I only wish more people took notice of Manfred because he and the Earthband are undoubtedly one of the most talented bands ever and please can you include a picture of them in RM.

Barry Winston, Edgware Road, London W2. We had to cut the review due to space problems. And no, we won't picture of their ugly mugs, so there! Nyahh! (Juvenile Mailman).

Kung Fu

WHO IS that silly old bastard Sunie to tell the one and only Wizard himself Roy Wood to give up (RM April 4)? Who does he / she / both think he / she / both is. Sitting on his / her / both fat useless arse making idiotic and unjustified remarks to a genius like Mr Wood. He / she / both should pack up trying to review records if he / she / both can't bloody do it properly. There are still many of us humans who KNOW Roy is still the best rock artist ever. Keep the records coming Roy, this Sunie idiot must be dealt — the record is fantastic. By the way Mailman what sort of a stupid bloody answer was that you gave to that sensible chap's (Brian Woolhouse of Bramley) letter in Record Mirror March 28th. Roy Wood still rules supreme. Yours Wizzardly, C. Wellington, Shrewsbury.

So MANY questions, so LITTLE time! Sunie is a lady and she is getting a bit sore from the assorted kicks up the arse, knees in the groin and karate chops in the teeth pledged by our friendly readers. As for the "stupid bloody answer"... what do you expect from a stupid, bloody person like me?

Grovel of the week

I'VE BEEN reading RM for the last three years and I still like it because while others have become obsessed with politics, "the latest thing" or themselves you have remained devoid of politics and do not continually slag off bands just because they refuse you an interview or whatever. (No one refuses us an interview and LIVES — megalomaniac Ed). All the same could it not be possible for you to devote a column each week for gays, about discos, clubs and general news of interest to gays? Of course some small minded

bigots would object but we realise that we'll have to put up with that for all our lives — can you not deal with it for a week or two until they accept such a column and find something else to object to?

Just a few inches of column space would not be too much to ask would it, or are you frightened of gays as the rest of the media seems to be. I'm no great voracious campaigner. Just a lonely person who wants to be regarded as less of an outcast. Pete, Manchester.

Actually, Pete, James Hamilton does a piece on gay discos on the disco page from time to time, so read that. If you write to him about your own club or whatever, he'll give it a mention.

newer songs, times change but old favourites like 'Davey Blinded' and 'Mighty Quinn' were still there.

If people think Manfred's an interpreter of Dylan and Springsteen songs, Dylan once mentioned that Manfred did his songs best and

Numan bore

YOUR ANSWER to a letter by "Mo, the fattest cat in the world" made me smile. Other people have feelings besides the beloved Paula. It won't have occurred to you (does anything) but Gary Numan is a human being, like you, with feelings, the lot. I know a hell of a lot of people who do. He must read the things you and the other papers print, and it must bother him, I know it'd bother me.

He has never been given the credit he deserves, and he does, in my opinion, deserve a lot. He was the first person to bring synths out into the open. (Synth-players come out of the closet shock!) — Ed. I know many bands used them but not to the extent he did. And I firmly believe he gave a lot of bands the inspiration and incentive to start their own electronic bands.

Have you ever thought what the British charts would be like now, if it hadn't been for Gary? We'd still have all the American crap like Chic, Sister Sledge and KC and The Sunshine Band. OK if you're a disco lover, but it was all very predictable. There might be a few futurist bands, scurrying round the bottom of the charts, but not so you'd notice.

Now, it's a completely new era and Gary, whether you like it or not, was the catalyst. He has also helped a lot of people personally. Orchestral Manoeuvres were put firmly on the ladder of success when they supported Gary in '79. And he brought Nash The Slash (who's been getting some rave reviews lately) over from Canada last year. And until I'd read a couple of Gary Numan interviews, I'd never heard of Ultravox, who have since gone on to great heights. John Foxx too has had one or two hits. No doubt a lot of people will disagree with what I've said, but that's only because they haven't thought about it.

Ruth, 2630 Liverpool PS You'll probably try to ridicule me, because I'm on Gary's side (true, true — Hard-hearted Ed) but at least I've aired my views, and given other people the chance to work things out for themselves. We all think he's a wally, actually.

Brown nose

I HOPE you publish this letter cause there's never any mention ever in your rag about Manfred Mann's Earthband. I buy RM and there's never a word or a picture of them. I've just read the very short review of the Dominion gig and I'm very disappointed. To me and the packed house, I really felt everybody had a great time. Both Grand Prix and the Earthband played really good sets but Manfred are still very underrated in the UK. They played with extreme confidence and the back projections and the light show didn't compensate for the brilliant music. Chris Thompson's a great vocalist and Manfred's a fantastic keyboard player. So what if they did a lot of

Angry Picts picket ELO

I WOULD just like to say that I am in total agreement with the letter sent to you last week about ELO. Some groups seem to think that Scotland is a wilderness as far as concerts are concerned — we're not asking for extravagant lighting effects, for instance, or flying saucers. After all, if Genesis and the Who can do a tour of "smaller" venues (ie not only Wembley) then ELO certainly can, although it would appear that their egos might be too large for our barbarous caves up here. Angela, an ELO fan (but possibly not for much longer), Glasgow

And that's just the tip of the ice-berg, fellas. I reckon the Scottish fan had better get on to the Scottish Tourist Board to build them their own Wembley.



Jeff Lynne reads the fan from Glasgow's letter with derision-er-interest



This cartoon is dedicated to the memory of 'TISWAS'.

Due to the Easter holiday this week's Chart is a repeat from last week.

Due to the Easter holiday this week's Chart is a repeat from last week.

# UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	2	(3)	MAKING YOUR MIND UP, Bucks Flz, RCA
2	1	(8)	THIS OLE HOUSE, Shakin' Stevans, Epic
3	3	(7)	LATELY, Stevie Wonder, Motown
4	19	(1)	CHI MAI, Ennio Morricone, BBC
5	5	(8)	EINSTEIN A GO-GO, Landscape, RCA
6	12	(2)	NIGHT GAMES, Graham Bonnet, Vertigo
7	14	(3)	GOOD THING GOING, Sugar Minott, RCA
8	11	(8)	CAN YOU FEEL IT, Jacksons, Epic
9	9	(6)	IT'S A LOVE THING, Whispers, Solar
10	7	(7)	INTUITION, Linx, Chrysalis
11	4	(9)	KIDS IN AMERICA, Kim Wilde, Rak
12	10	(5)	D-DAYS, Hazel O'Connor, Albion
13	13	(8)	WHAT BECOMES OF THE BROKEN HEARTED, Dave Stewart/Colin Blunstone, Stiff
14	15	(7)	ATTENTION TO ME, Nolans, Epic, Siff
15	20	(3)	JUST A FEELING, Bad Manners, Magnet
16	8	(10)	FOUR FROM TOYAH, Toyah, Safari
17	6	(5)	CAPSTICK COMES HOME, Tony Capstick, Dingies
18	29	(2)	MUSCLE SOUND/GLOW, Spandau Ballet, Chrysalis
19	27	(1)	AND THE BAND PLAYED ON, Saxon, Carriere
20	24	(5)	NEW ORLEANS, Gillan, Virgin
21	16	(8)	MIND OF A TOY, Visage, Polydor
22	17	(12)	DO, THE HUCKLEBUCK, Coast To Coast, Polydor
23	22	(9)	PLANET EARTH, Duran Duran, EMI
24	31	(2)	FLOWERS OF ROMANCE, Public Image Ltd, Virgin
25	29	(2)	ONLY CRYING, Keith Marshall, Arival
26	51	(1)	BERMUDE TRIANGLE, Barry Manilow, Arista
27	25	(9)	JONES VS JONES, Kool & The Gang, De-Lite
28	44	(1)	CAN'T GET ENOUGH OF YOU, Eddy Grant, Ice/Ensign
29	41	(1)	DON'T BREAK MY HEART AGAIN, Whitesnake, Liberty
30	33	(2)	WATCHING THE WHEELS, John Lennon, Geffen
31	26	(9)	KINGS OF THE WILD FRONTIER, Adam & The Ants, CBS
32	26	(3)	MAKE THAT MOVE, Shamara, Solar
33	52	(1)	HIT & RUN, Girlschool, Bronze
34	18	(9)	JEALOUS GUY, Roxy Music, Polydor
35	38	(3)	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	84	(1)	AI NO CORRIDA, Quincy Jones, A&M
40	45	(2)	IS VIC THERE, Department S, Demon
41	53	(1)	KEEP ON LOVING YOU, Rex Speedwagon, Epic
42	21	(12)	REWARD, Teardrop Explodes, Mercury
43	67	(1)	HUMPIN', Gap Band, Mercury
44	22	(7)	YOU BETTER YOU BET, Who, Polydor
45	—	—	STARS ON 45, Star Sound, CBS
46	40	(2)	PRIMARY, Cure, Fiction
47	42	(3)	DON'T PANIC, Liquid Gold, Polo
48	49	(3)	MY MUM IS ONE IN A MILLION, Tansley School Choir, EMI
49	34	(5)	JITTERBUGGIN', Heatwave, GTO
50	35	(7)	JOHN I'M ONLY DANCING, Poolecats, Mercury
51	28	(9)	STAR, Kiki Dee, Arista
52	74	(1)	JUST BETWEEN YOU AND ME, April Wine, Capitol
53	—	—	DROWNING/ALL OUT TO GET YOU, Beat, Go Feet
54	—	—	KEEP ON RUNNING (TIL YOU BURN), UK Subs, Gem
55	46	(2)	BABES IN THE WOOD, Matchbox, Magnet
56	—	—	FLYING HIGH, Freeze, Beggars Banquet
57	43	(14)	VIENNA, Ultravox, Chrysalis
58	—	—	LOVE GAMES, Level 42, Polydor
59	—	—	FUTURE MANAGEMENT, Roger Taylor, EMI
60	47	(3)	JUST FADE AWAY, Stiff Little Fingers, Chrysalis
61	40	(3)	SLOW MOTION, Ultravox, Island
62	50	(3)	ONE MORE CHANCE, Diana Ross, Motown
63	—	—	DOGS OF WAR, Exploited, Secret
64	37	(7)	DREAMING OF ME, Desoch Mode, Mute
65	55	(11)	SOUTHERN FREEZE, Freeze, Beggars Banquet
66	30	(7)	I MISSED AGAIN, Phil Collins, Virgin
67	53	(3)	VITAL SIGNS, Rush, Mercury
68	60	(2)	WHEELS AIN'T COMING DOWN, Slade, Chesapeake
69	62	(5)	WE DON'T NEED THIS FASCIST GROOVE THING, Heaven 17, Virgin
70	—	—	REMEMBRANCE DAY, B Movie, Daram
71	—	—	BABY LOVE, Honey Bane, Zonophone
72	—	—	LOVING ARMS, Elvis Presley, RCA
73	—	—	SMALL ADS, Small Ads, Bronze
74	56	(4)	CAN YOU HANDLE IT, Sharon Redd, Epic
75	—	—	KICK IN THE EYE, Bauhaus, Beggars Banquet

# RECORD MIRROR



PUBLIC IMAGE LIMITED: 'Flowers Of Romance' at 12



GIRLSCHOOL: 'A Hit and Runnin' at 33

**25 FAST MOVERS**

⊗ Platinum (One million sales)

◇ GOLD (500,000 sales)

⊗ SILVER (250,000 sales)

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

# UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
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	3	(2)	THIS OLE HOUSE, Shakin' Stevans, Epic
5	5	(3)	SKY 2, Sky, Arista
6	4	(20)	JAZZ SINGER, Neil Diamond, Capitol
7	5	(25)	MAKIN' MOVIES, Dire Straits, Vertigo
8	12	(3)	INTUITION, Linx, Chrysalis
9	7	(9)	FACE VALUE, Phil Collins, Virgin
10	10	(13)	MANILOW MAGIC, Barry Manilow, Arista
11	2	(3)	FACE DANCES, The Who, Polydor
12	—	—	FLOWERS OF ROMANCE, Public Image Ltd, Virgin
13	—	—	NEVER TOO LATE, Status Quo, Vertigo
14	15	(8)	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	18	(9)	CHRISTOPHER CROSS, Christopher Cross, Warner Bros
22	18	(13)	VISAGE, Visage, Polydor
23	13	(6)	VERY BEST OF... Rita Coolidge, A&M
24	27	(15)	ARC OF A DIVER, Steve Winwood, Island
25	19	(2)	ROLL ON, Various, Polydor
26	29	(3)	TO LOVE AGAIN, Diana Ross, Motown
27	—	—	GREATEST HITS VOL 1, Cockney Rejects, Zonophone
28	30	(28)	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	(108)	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland
32	23	(9)	DIFFICULT TO CURE, Rainbow, Polydor
33	—	—	SPELLBOUND, Tigers 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	(25)	THE RIVER, Bruce Springsteen, CBS
37	—	—	THANGIN', Dawn Edmundson, 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	(9)	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, Stiff
48	—	—	JAZZ FUNK, Incognito, Ensign
49	44	(21)	SUPER TROOPER, Abba, Epic
50	54	(2)	DIRE STRAITS, Dire Straits, Vertigo
51	34	(13)	SOUTHERN FREEZE, Freeze, Beggars Banquet
52	60	(1)	WAR OF THE WORLDS, Jeff Wayne, CBS
53	50	(6)	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	(5)	KILIMANJARO, Teardrop Explodes, Mercury
58	46	(1)	MAKING WAVES, Nolans, Epic
59	—	—	CHARIOTS OF FIRE, Vangelis, Polydor
60	84	(1)	TIME TELLS NO LIES, Praying Mantis, Arista
61	55	(2)	BITTER SWEET, Various, CBS
62	43	(50)	SKY 2, Sky, Arista
63	41	(10)	REMAIN IN LIGHT, Talking Heads, Sire
64	45	(32)	SIGNING OFF, UB 40, Graduate
65	57	(3)	IMAGINE, John Lennon, Vertigo
66	—	—	FOUR SYMBOLS, Led Zepplin, Atlantic
67	30	(9)	29 GOLDEN GREATS, Al Jolson, MCA
68	32	(2)	REMIXXTURE, Various, Champagne
69	—	—	SHADES, J J Cale, Shelter
70	—	—	ZE BOP!, Santana, CBS
71	63	(28)	ANOTHER TICKET, Eric Clapton, RSO
72	48	(2)	SKIN 'EM UP, Shakin' Pyramids, Cube Libre
73	42	(27)	ZENYATTA MONDATTI, Police, A&M
74	—	—	AUTHOR AUTHOR, Scars, Pre
75	36	(22)	RUMOURS, Fleetwood Mac, Warner Bros

## NEXT WEEK

# 'THE ULSTER CONNECTION'

Featuring

## THE UNDERTONES - GROWING OLD GRACEFULLY (AA)

AND

## STIFF LITTLE FINGERS - NOT FADING AWAY (X)

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

# INDEPENDENT

## SINGLES

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

## INDEPENDENT

- 29 BULLSHIT DETECTOR, Various, Crass
- 30 EXPLOITED BARMY ARMY, Exploited, Secret
- 31 SIMPLY THRILLED HOMEY, Orange Juice, Postcard
- 32 REALITY ASYLUM, Crass, Crass
- 33 FOUR SORE POINTS (EP), Anti-Pasti, Rondelet
- 34 ZEROX, Adam & The Ants, Do It
- 35 I'M FALLING, Dead Or Alive, Inevitable
- 36 BLUE BOY, Orange Juice, Postcard
- 37 DECONTROL, Discharge, Clay
- 38 GET UP AND USE ME, Fire Engines, Codex Communications
- 39 OBSESSED, 999, Albion
- 40 FLIGHT, A Certain Ratio, Factory
- 41 GIVE ME A PASSION, Positive Noise, Static
- 42 DIET/IT'S OBVIOUS, Au Pair, Human
- 43 THE BLACK CAT (EP), U.M. Decay, Plastic
- 44 ANTI-POLICE, Demob, Round Ear
- 45 TEMPORARY MUSIC 2, Material, Red
- 46 TELEGRAM SAM, Bauhaus, IAD
- 47 ALL OF THE LADS, '4 Be 2', Shamrock
- 48 LAST ROCKERS, Vice Squad, Riot City
- 49 ARMY LIFE, Exploited, Secret
- 50 SEVEN MINUTES TO MIDNIGHT, Wah! Heat, Inevitable

## ALBUMS

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

- 7 SIGNING OFF, UB40, Graduate
- 8 LUBRICATE YOUR LIVING ROOM, Fire Engines, Accessory
- 9 PRAYERS ON FIRE, Birthday Party, IAD
- 10 390 DEGREES OF SIMULATED STEREO — UBU LIVE, Pare Ubu, Rough Trade
- 11 9 IN THE FLAT FIELD, Bauhaus, IAD
- 12 THIRST, Clock DVA, Fetish
- 13 SONS AND LOVERS, Hazel O'Connor, Albion
- 14 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
- 15 GROTESQUE (AFTER THE GRAMME), Fall, Rough Trade
- 16 CHAPPAQUIDDICK BRIDGE, Poison Girls, Crass
- 17 LIVE AT THE COUNTER EUROVISION 75, Misty In Roots, People Unite
- 18 SCIENTIST MEETS THE SPACE INVADERS, Scientist, Greenleafs
- 19 COLOSSAL YOUTH, Young Marble Giants, Rough Trade
- 20 MESH AND LACE, Modern English, IAD
- 21 20 IN BERLIN, Blur, Armageddon
- 22 AFRICAN GIRL, Sugar Minott, BlackRoots
- 23 THE BLUE MEANING, Toyah, Safari
- 24 INFLAMMABLE MATERIAL, SHIT Little Fingers, Rough Trade
- 25 PHOTOGRAPHS AS MEMORIES, Eyles In Gaza, Cherry Red
- 26 DUB LANDING, Scientist, Starlight
- 27 DOME 2, Dome, Dome
- 28 MUSTN'T GRUMBLE, Chas & Dave, Rockney
- 29 SHEEP FARMING IN BARNET, Toyah, Safari
- 30 THE VOICE OF AMERICA, Cabaret Voltaire, Rough Trade

COMPILED BY ALAN JONES FOR RB RESEARCH FROM A NATIONWIDE PANEL OF 45 SPECIALIST SHOPS. ONLY INDEPENDENTLY DISTRIBUTED RECORDS ARE ELIGIBLE.

## ROCK 'N' ROLL

### SINGLES

- 1 VOLVO '85, Vernon Green and The Medallions, Dutto
- 2 ROCKET 88, Billy Hayley and the Saddlemen, Thumbs Up
- 3 CHEW TOBACCO RAG, Billy Bragg, Liberty
- 4 PLEASE DON'T LEAVE ME, Johnny Burnette, Revival
- 5 CRAZY LITTLE MAMA, Freddy Frogs, Hartford
- 6 YOU MOSTEST GIRL, Shakin' Stevens, Magnum
- 7 WILD NIGHT, Blue Cats, Charly
- 8 SEVENTEEN — HEARTS OF STONE, Fontayne Sisters, Revival
- 9 METEOR MADNESS 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 Red Roll), Oscar McClinton, Ace
- 10 TEXAS BOOGIE, Ray Sharpe, Flying
- PICK OF THE CLICK: THE AGE OF ROCK 'N' ROLL, Various, MCA Compile by: SMOKEY JOE'S RECORDS, Elm Road, New Malden.

## HEAVY METAL

- 1 POWER UNDERFOOT, Vardis, 45, Logo
- 2 TELL ME WHY, Marauder, Demo Tape
- 3 MISTREATER, Grace Slick, 45, RCA
- 4 MAN OF COLOURS, Lighthouse, from 'Lighthouse' LP, Future Earth
- 5 STRANGE PLACE TO BE, Heritage, Demo Tape
- 6 WHAT DO YOU DO, AC/DC, from 'Back in Black' LP Atlantic
- 7 INVASION, Magnum, from 'Live' EP, Double Set, Jet
- 8 CRAZY, The Handsome Beasts, 45, Heavy Metal Records
- 9 LOVERS TO THE GRAVE, Praying Maniacs, Arista
- 10 KINGS OF SPEED, Hawkwind Zoo, EP, FlickKnife
- 11 ON YOUR OWN, Bastian, Demo Tape
- 12 RADIO ACTIVE, Gene Simmons, 45 Casablanca
- 13 EVIL WOMAN, Bastian, Demo Tape
- 14 STRONG ARM OF THE LAW, Saxon, 45, Carver
- 15 WILD DOGS, Wildlife from 'Muthas Pride' EP, EMI
- 16 RED SKIES, White Spirit, from 'Muthas Pride' EP, EMI
- 17 PICTURE LIFE, The Scorpions, from 'Virgin Killer', RCA
- 18 JOHNNY B. GOODE, Jimi Hendrix, from 'Hendrix In The West', LP, Polydor
- 19 NEON KNIGHTS, Black Sabbath, from 'Heaven & Hell' LP, Vertigo
- 20 MOTORHEAD, Motorhead, 12", 45, Chiswick
- Compiled by: Mick & Geoff, The Tyne Sider, 'Monday Rock Club', (formerly Stirling House), Sellwell Road, Gateshead. Tel: 781199

## READER'S CHART

WE ASKED for your chart suggestions and this week it's the chart of the best selling badges on mail order from London's leading retailer.

### BETTER BADGES TOP TEN

- 1 NEW ORDER 'Ceremony'
- 2 ANTS 'Antmusic'
- 3 TOYAH 'Black And White'
- 4 CRASS 'Nagasaki Nightmare'
- 5 UK DECAY 'Unexpected Guests'
- 6 THE JAM 'Pop Up'
- 7 THEATRE OF HATE 'Meak'
- 8 CND (Campaign for Nuclear Disarmament)
- 9 ANTS 'No 3'
- 10 PROTEST AND SURVIVE

Chart compiled by BETTER BADGES, 286 Portobello Road, London, W11. Chart suggested by David Grosgrain, Heyhead Farm, West Yorks. A £3 record taken to him. Send your suggestions to: Readers Chart, RECORD MIRROR, 49 Long Acre, London, WC2.

## VIDEO

- 1 THE ROSE, Magnetic Video
- 2 CAN'T STOP THE MUSIC, EMI
- 3 BREAKING GLASS, VCL
- 4 EAT TO THE BEAT, Blondie, Brent Walker
- 5 ROD STEWART LIVE AT THE LA FORUM, Warner Brothers
- 6 STARDUST, EMI
- 7 SATURDAY NIGHT FEVER, CIC
- 8 ABBA VOL 2, Intervention
- 9 SECRET POLICEMANS BALL, Hokushin
- 10 THE YOUNG ONES, EMI
- 11 SYMPATHY OF THE DEVIL, Rolling Stones, Ivor
- 12 GREASE, CIC
- 13 WOODSTOCK, Various, Warner Brothers
- 14 ABBA VOL 1, Intervention
- 15 THE HURTING PRINCIPLE '79, Gary Numan, Warner Brothers
- 16 BUDDY HOLLY STORY, Hokushin
- 17 LIVE AT HAMBURG, Amanda Lear, VCL
- 18 ELVIS PRESLEY LIVE IN HAWAII, U.S.A.
- 19 BLOOD SWEAT & TEARS, TVR
- 20 THAT'LL BE THE DAY, EMI
- Compiled by: HMV Oxford Street, London W1

## FUTURIST

- 1 I'M THE OPERATOR WITH MY POCKET CALCULATOR (from the new Kraftwerk LP), Kraftwerk, Red Label, EMI
- 2 DRAC'S BACK THE PRINCE AND THE SHOWGIRL, Bollock Bros, White Label 12", McDonald-Lydon
- 3 BARBARELLA (The Musical Soundtrack from the film), Private Collection
- 4 YOU MAKE ME FEEL MIGHTY REAL, LP, Fantasy
- 5 TOKYO, Classic Nouveaux, 7" White label, Liberty
- 6 A MAN CAN GET LOST, Soft Cell, 7", Some Bizzare
- 7 SINE ME A SONG, Marc Bolan, 7", Rpn
- 8 DON'T STOP, Kid, 12", Groove
- 9 MAKE ROOM, Fad Gadget, 7", Mute
- 10 KNIGHTS IN WHITE SATIN, Giorgio LP, Oasis
- 11 FOLLOW MY FINGER (SADISTIC MIKA), Michael Barton and The Groovers, LP Cerberus, Blue Records
- 12 BANGING ON THE DOOR, Public Image Ltd, from LP, Virgin
- 13 ALL OF THE LADS/THE BITCH, '4 Be 2', 12", Lydon/McDonald
- 14 BURUNDI BLACK, Mike Stephens on additional drums, Ronald Regan/Barclay
- 15 COMPUTER WORLD TITLE TRACK, Kraftwerk, new LP, Red Label, EMI
- Compiled by: DAVE ARCHER, The Datsy, 74 Charlotte Street (Fridays) and Studio 21, 21 Oxford Street, London W1 (Saturdays)

## REGGAE

- 1 DARKER THAN BLUE, Devon Russell
- 2 SLAVE TRADE, Jewelle
- 3 LYING AWAKE IN A DREAM, Barry Briggs
- 4 REGGAE MAGIC, Jackie Mylet
- 5 WHEN I'M READY, Freddie McGregor
- 6 FOUL PLAY, Dennis Brown
- 7 MINISTRAL CHARM, Augustus Pablo
- 8 PLAY PLAY GIRL, Johnnie Osbourne
- 9 I DID YOU BABY, Alton Ellis
- 10 WAR IN THE ARENA, Badco
- 11 ETHIOPIA, Carol Cole
- 12 DON'T MESS WITH THE DREAD, Lone Ranger
- 13 STEP IT UP, Yout Brown
- 14 FREEDOM BLUES, Roy Richard
- 15 LOVE BUMP, Lone Ranger

Compiled by: DADDY KOOL RECORDS, 34 Dean Street, London W1.

## YESTERYEAR

### ONE YEAR AGO (April 19, 1988)

- 1 WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL, Deftall Spinners
- 2 CALL ME, Blondie
- 3 DANCE YOURSELF DIZZY, Liquid Gold
- 4 KING-FOOD FOR THOUGHT, U.S.A.
- 5 SEXY EYES, Dr Hook
- 6 GOING UNDERGROUND / DREAMS OF CHILDREN, Jam
- 7 NIGHT BOAT TO CAIRO EP, Madness
- 8 TALK OF THE TOWN, Pretenders
- 9 SILVER DREAM MACHINE, David Essex
- 10 POISON IVY, Lambretta

### FIVE YEARS AGO (April 24, 1978)

- 1 SAVE YOUR KISSES FOR ME, Brotherhood of Man
- 2 FERNANDO, Abba
- 3 MUSIC, John Miles
- 4 JUNGLE ROCK, Hank Mizell
- 5 DO YOU KNOW WHERE YOU'RE GOING TO, Diana Ross
- 6 I'M MANDY FLY ME, 10cc
- 7 GIRLS GIRLS GIRLS, Sailor
- 8 LOVE ME LIKE I LOVE YOU, The Bay City Rollers
- 9 YOU SEE THE TROUBLE WITH ME, Barry White
- 10 GET UP AND BOOGIE, Silver Convention

### TEN YEARS AGO (April 24, 1971)

- 1 HOT LOVE, T. Rex
- 2 DOUBLE BARREL, Dave and Ansil Collins
- 3 BRIDGET THE MIDGET, Ray Stevens
- 4 WHERE DO I BEGIN (LOVE STORY), Andy Williams
- 5 ROSE GARDEN, Lynn Anderson
- 6 MOZART 40, Waldo de Los Rios
- 7 IF NOT FOR YOU, Olivia Newton John
- 8 WALKIN', C.C.S.
- 9 SOMETHING OLD SOMETHING NEW, The Fleetwoods
- 10 JACK IN A BOX, Clodagh Rodgers

### FIFTEEN YEARS AGO (April 23, 1966)

- 1 SOMEBODY HELP ME, The Spencer Davis Group
- 2 YOU DON'T HAVE TO SAY YOU LOVE ME, Dusty Springfield
- 3 SOUND OF SILENCE, The Beachers
- 4 HOLD TIGHT, Dave Dee, Dozy, Beaky, Mick and Tich
- 5 ELUSIVE BUTTERFLY, Val Doonican
- 6 BANG BANG, Cher
- 7 THE SUN AIN'T GONNA SHINE ANY MORE, The Walker Brothers
- 8 SUBSTITUTE, The Who
- 9 I PUT A SPELL ON YOU, Alan Price
- 10 PIED PIPER, Crispian St. Peters

### TWENTY YEARS AGO (April 22, 1961)

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

### TWENTY FIVE YEARS AGO (April 7, 1956)

- 1 POOR PEOPLE OF PARIS, Winifred Atwell
- 2 IT'S ALMOST TOMORROW, The Dream Weavers
- 3 ROCK AND ROLL WALTZ, Kay Starr
- 4 ONLY YOU, The Hilltoppers
- 5 ZAMBESI, Lou Busch
- 6 MEMORIES ARE MADE OF THIS, Dean Martin
- 7 MEMORIES ARE MADE OF THIS, Dave King
- 8 SEE YOU LATER ALLIGATOR, Bill Haley
- 9 MY SEPTEMBER LOVE, David Whitfield
- 10 YOU CAN'T BE TRUE TO TWO, Dave King

## FILMS

### LONDON'S TOP TEN

- 1 (2) ORDINARY PEOPLE (CICI Plaza 1, Classic 1 Oxford Street, ABC 1 Baywater Road, ABC 1 Fulham Road, ABC 1 Edgware Road)
  - 2 (1) STAR CRAZY (Col-EMI-War Odeon 1 Kensington, Odeon 1 Westbourne Grove)
  - 2 (4) COAL MINER'S DAUGHTER (CICI Plaza 1, Classic 2 Oxford Street, ABC 2 Baywater, ABC 4 Edgware Road, ABC 2 Fulham Road, ABC 2 Fulham Road, ABC 2 Fulham Road, ABC 2 Fulham Road)
  - 4 (3) THE LONG GOOD FRIDAY (Island Made Films) Ritzy, Classic 4 Oxford Street, ABC 2 Edgware Road, ABC 4 Fulham Road
  - 5 (-) CHARLOTS OF FIRE (20th Fox) Odeon Haymarket
  - 6 (10) NINE TO FIVE (20th Fox) Odeon Leicester Square, Odeon 1 Kensington, Odeon 1 Westbourne Grove, Odeon 1 Kensington
  - 7 (8) RAGING BULL (UA) Classic 1 Haymarket, Classic 2 Chelsea, Studio 4, Odeon 4 Kensington
  - 8 (3) PRIVATE BENJAMIN (Col-EMI-War) Classic 3 Oxford Street, Warner West End 4, ABC 2 Fulham Road, ABC 2 Fulham Road
  - 9 (-) HERBIE GOES BANANAS (Walt Disney) Leicester Square Theatre
  - 10 (7) CALIGULA (GTO) Prince Charles
- PROVINCIAL TOP FIVE
- 1 CALIGULA (GTO)
  - 2 THE WANDERERS (GTO)
  - 3 ZOMBIES (Target)
  - 4 LOST SPRING (GTO)
  - 5 PRIVATE BENJAMIN (Col-EMI-War)
- Compiled By: Screen International



RICHARD BURGESS  
of Landscape

## STAR CHOICE

**RESPECT:** Aretha Franklin. Because it's the first real funk record I ever heard.

**FEEL THE NEED:** Graham Central Station. 'Cos it's the most exciting and amazing blues playing ever.

**BREATHRING:** Kate Bush. It's beautifully recorded and sensitive interpretation of a great song.

**RAINBOW IN CURVED AIR:** Terry Riley. Because he was one of the pioneers of hypnotic textural music.

**UPTOWN:** Prince. Because he's put some cool funk back into black music.

**PETER SELLERS SINGS GEORGE GERSHWIN:** A great tribute to a great songwriter.

**BEEHÖVEN'S 5TH SYMPHONY:** Breathtaking.

**UTRENJA:** Penderecki. Equally breathtaking.

## BOOKS

- 1 ADAM AND THE ANTS, 1.95
  - 2 CLASH, £1.95
  - 3 BRUCE SPRINGSTEEN, 'Born To Run', £4.95
  - 4 THE JAM, £1.95
  - 5 ENCYCLOPAEDIA METTALICA, £2.95
  - 6 PRETENDERS, £1.95
  - 7 JOHN LENNON IN HIS OWN WORDS, £2.95
  - 8 TALKING HEADS, £1.95
  - 9 ENCYCLOPAEDIA OF BRITISH BEAT GROUPS, £2.95
  - 10 PINK FLOYD ILLUSTRATED DISCOGRAPHY, £1.95
- Compiled By: MUSIC SALES, 78 Newman Street, London W1.

# Profile

**FULL NAME:** Vaughan Toulouse (believe that and you'll believe anything)

**DATE OF BIRTH:** 30/7/59

**EDUCATED:** Self taught

**FIRST LOVE:** Mum

**FIRST DISAPPOINTMENT:** Finding out that Christmas came but once a year

**FIRST PERFORMANCE IN PUBLIC:** Rock Garden, London 24/7/80

**MUSICAL INFLUENCES:** Bolan, Tom Jones, Sex Pistols, Edith Piaf, Elvis (both)

**HERO:** James Cagney

**VICES:** Stiletto heels and jack boots

**HOBBIES:** Looking through junk shops, playing singles, watching films, partying

**MOST FRIGHTENING EXPERIENCE:** Getting beaten up by greasers for being a punk in the summer of '77

**FUNNIEST EXPERIENCE:** Learning to play guitar

**WORST EXPERIENCE:** Touring continuously for three weeks

**IDEAL HOME:** Buckingham Palace

**IDEAL CAR:** Porsche Turbo

**IDEAL HOLIDAY:** Weekend in the Savoy with my 10 fave films and a TV

**FAVOURITE FOOD:** Chinese

**FAVOURITE CLOTHES:** 50's style, loose cut and flashy



VAUGHAN TOULOUSE  
of Subway Sec1

**FAVOURITE DRINK:** Southern Comfort and Coke or milk

**MOST HATED CHORE:** Doing the laundry

**AMBITION:** To be a successful actor

## THINK SMALL

Think of the Sony Walkman 2—it's the smallest, lightest stereo cassette player around AND we're giving away TEN as prizes in NEXT WEEK'S COMPETITION.

NEXT WEEK MAKE SURE YOU TURN STRAIGHT TO THE BACK PAGE OF RECORD MIRROR FOR OUR EXCLUSIVE WALKMAN 2 COMPETITION.

# RECORD MIRROR

# UK DISCO

- 1 IT'S A LOVE THING, Whispers, Solar 12in
- 2 INTUITION, Linx, Chrysalis 12in
- 3 TIME (REMIX)/I'M SO HAPPY, Light Of The World, Mercury 12in
- 4 CAN YOU HANDLE IT, Sharon Redd, Epic 12in
- 5 SOUTHERN FREEZE/VERSION, Freeze, Beggars Banquet 12in
- 6 GET TOUGH/DE KLEER TING, Kleer, US Atlantic LP
- 7 CAN YOU FEEL IT, Jacksons, Epic 12in
- 8 FLYING HIGH/REMIX, Freeze, Beggars Banquet 12in
- 9 JITTERBUGGIN'/WACK THAT AXE, Heatwave, GTO 12in
- 10 MAKE THAT MOVE, Shamara, Solar 12in
- 11 (SOMEBODY) HELP ME OUT, Beggars And Co, Ensign 12in
- 12 LOVE GAMES, Level 42, Polydor 12in
- 13 BY ALL MEANS/DO I HAVE TO?, Alphonse Mouzon, Excalibur 12in
- 14 HUMPIN', Gap Band, Mercury 12in
- 15 LET ME BE THE ONE, Webster Lewis, US Epic LP
- 16 RAZZAMATAZZ/THE DUDE/BETCHA WOULDN'T HURT ME/TURN ON THE ACTION/SOMETHIN' SPECIAL, Quincy Jones, A&M LP
- 17 LOC-IT-UP, Leprechaun, Excalibur 12in
- 18 HIT'N RUN LOVER, Carol Jiani, Champagne 12in
- 19 LOVE IS GONNA BE ON YOUR SIDE, Firefly, Excalibur 12in
- 20 ALL AMERICAN GIRLS, Slater Sledge, Atlantic 12in
- 21 GOOD THING GOING, Sugar Minott, RCA 12in
- 22 JONES VS. JONES, Kool & The Gang, De-Lite 12in
- 23 AL NO CORRIDO/STUFF LIKE THAT, Quincy Jones, A&M 12in
- 24 LATELY, Stevie Wonder, Motown
- 25 EINSTEIN A GO-GO, Landscape, RCA 12in
- 26 SHINE ON/SUNBURN/INTERFERENCE/CHASE THE CLOUDS AWAY/WAKE UP THE CITY/WALKING ON WHEELS/INCOGNITO, Incognito, Ensign LP
- 27 BODY MUSIC, Strikers, US Prelude 12in
- 28 GLOW/MUSCLEBOUND, Spandau Ballet, Reformation 12in
- 29 JUST CHILLIN' OUT/BREAD SANDWICHES/FIREBOLT HUSTLE/MASTER ROCKER, Bernard Wright, US Arista GRP LP
- 30 SWAN LAKE/SPIRIT'S SAMBA, Dave Pike, US Muse LP
- 31 BE LIVING IN THE UK, Shakata, Polydor 12in
- 32 PERFECT FIT, Jerry Knight, A&M LP
- 33 YOUR PLACE OR MINE? (INSTRUMENTAL), Scratch Band, Groove/EMI 12in
- 34 LOVE MONEY/DOUBLE JOURNEY/MR MACK (REMIXES), Funk Masters/Powerline/Inversions, Champagne LP
- 35 SPUR OF THE MOMENT/MONSTER MAN/MAGIC LADY, Jeff Lorber Fusion, Arista 12in
- 36 UNDERWATER, Harry Thumann, Dacca 12in
- 37 GET YOURSELF TOGETHER, Mystic Touch, Champagne 12in
- 38 GROOVE CONTROL, Dynasty, Solar 12in
- 39 TARANTULA WALK, Ray Carless, Ensign 12in
- 40 CAN'T GET ENOUGH OF YOU/TIME WARP, Eddy Grant, Ensign 12in
- 41 DON'T STOP, K.L.D., Groove/EMI 12in
- 42 FANTASTIC VOYAGE, Lakeside, Solar 12in
- 43 SEARCHING TO FIND THE ONE/CARRY ON/HAPPY EVER AFTER, Unlimited Touch, US Prelude LP
- 44 CAN I TAKE YOU HOME/ LOVE MAKING LOVE TO YOU, Mel Sheppard, US TSOB 12in
- 45 FEEL IT, Revelation, Handshake 12in
- 46 GIVE IT TO ME BABY/GHETTO LIFE/MAKE LOVE TO ME/CALL ME UP, Rick James, US Gordy LP
- 47 STILL IN THE GROOVE/A WOMAN NEEDS LOVE/IT'S YOUR NIGHT/YOU CAN'T FIGHT WHAT YOU FEEL/SO INTO YOU, Raydio, Arista LP
- 48 GRAND PRIZ/DOUBLE STEAL, Fuse, CTI 12in
- 49 HOW 'BOUT US, Champagne, CBS/US 12in promo
- 50 CHILL-OUT!, Free Expression, Vanguard 12in
- 51 PRAISE/FUNK ME, Marvin Gaye, Motown 12in
- 52 TONIGHT IS THE NIGHT/WHO SAID?, Isley Brothers, Epic
- 53 THE NEW KILLER JOE (RAP)/ODYSSEY, Benny Golson/Johnny Harris, CBS LP
- 54 BODY TALK/INSTRUMENTAL, Imagination, R&B 12in
- 55 IMAGINATION/I CAN MAKE IT BETTER/CONTINENTAL SHUFFLE, Whispers, Solar LP
- 56 ZULU, The Quick, Epic 12in promo
- 57 DANCE DANCE DANCE/THE JAZZY DANCER, Second Image, Polydor 12in
- 58 JAMMIN' IN BRAZIL/REACTION SATISFACTION/GUIDING LIGHT/ON MY RADIO, Sun, US Capitol LP
- 59 STARS ON 45, Star Sound, CBS 12in
- 60 HIGH TIME, Adrian Baker, Polo 12in
- 61 AIN'T NO STOPPING - DISCO MIX 1981, Various, Scratch 12in
- 62 BITS & PIECES III (STARS ON 45), Original Artists, Canadian Special Disco Mixer 12in
- 63 HAVE YOU SEEN HER?, Chi-Litas, 20th Century-Fox 12in
- 64 THE WHOLE TOWN'S LAUGHING AT ME/LOVE T.K.O., Teddy Pennington, Phil Int'l 12in promo
- 65 IF YOU FEEL IT, Theims Houston, US RCA 12in
- 66 HOW DOES IT FEEL/ON AND ON/WE CAN START TONIGHT/GOING THROUGH THE MOTIONS/SPELL/DON'T DOUBT MY LOVIN', Harvey Mason, Arista LP
- 67 GIVE ME YOUR LOVE, Sylvia Striplin, Champagne 12in
- 68 POWER/SEE THE LIGHT, Passage, A&M LP
- 69 TONIGHT WE LOVE/PARTY 'TIL YOU'RE BROKE, Rufus, MCA 12in
- 70 NASTY DISPOSITION/KEEP DOIN' IT/PARTY TIME, Aura, US Belland LP
- 71 IT'S MINE AND YOU DON'T OWN IT, Jerome, DJM 12in promo
- 72 BURUNDI BLACK, Burundi Black, Barclay 12in
- 73 CALL IT WHAT YOU WANT/JAMMIN', Bill Summers, MCA 12in
- 74 GORO CITY/HAPPY FEELING, Manu Dibango, Island 12in
- 75 REVEREND LIBRA, Jay Hoggard, US Contemporary LP
- 76 WHEN LOVE CALLS, Atlantic Starr, US A&M LP
- 77 IF YOU REALLY WANT ME, Slater Sledge, Atlantic LP
- 78 IT'S JUST THE WAY I FEEL/LOVE DANCIN', Gene Dunlop, Capitol 12in
- 79 L.R.P. POP/SHAKE/JUNGLE MUSIC/GET DOWN ATTACK, General Cain II, US Groove Time LP
- 80 I DIDN'T MEAN TO BREAK YOUR HEART/PUSH, One Way, US MCA LP
- 81 I'M WALKING ALONE, Jason Black, Beggars Banquet
- 82 HAPPY BIRTHDAY, Stevie Wonder, Motown LP
- 83 WIND CHANT, Harris Simon Group, Japanese Overseas LP
- 84 NASTY/SAY SUMPIN' NICE/KISSES/PRIMAVERA, Jack McDuff, US Sugarhill LP
- 85 DON'T KNOW WHAT TO SAY/ROCK CREEK PARK, Blackbyrds, Fantasy 12in
- 86 SOUL, Frankie Valli, MCA 12in
- 87 TAKING IT TO THE TOP, Spectrum, Smokey 12in
- 88 HOWDUZ DISCO?, Arni Egilsson, US Inner City LP
- 89 YOU'RE SO RIGHT FOR ME, Eastside Connection, US Rampart 12in
- 90 GALAXIAN/BRIGHT SKY, Jeff Lorber Fusion, US Arista LP

# CHART FILE

IN THE wake of its startling failure to win a single point in the Eurovision Song Contest in Dublin, Finn Kalvik's 'Here In My Heart' was one of two Norwegian entries in Radio 2's monthly 'European Pop Jury' last weekend. Amazingly, it romped home with a total of 365 points out of a possible 500 against a strong international field which included Barbara Dickson and Phil(ipp) Lynott. Whilst it's probably true to say that some of Kalvik's votes were of a sympathetic nature it has to be said that 'Here In My Heart' is quite listenable.

Though Kalvik was a relative unknown outside Norway before Eurovision he is something of an Abba protege, recording for the group's Polar label. In fact Benny Andersson produced and played keyboards on 'Here In My Heart' whilst top British folk singer Ralph McTell penned the English lyrics.

Followers of Radio Caroline will know by now that the station did not make its scheduled return to the airwaves at Easter. Caroline's office will confirm only that there were 'technical difficulties'.

The mysterious workings of the BMRB chart have somehow continued to deprive top anarchist group Grass from scoring a first hit with 'Nagasaki Nightmare'. To date the disc has sold around 50,000 copies at a rate which would ordinarily ensure chart success. The mystery of its absence from the chart is accentuated by the fact that it peaked at No 22, No 29 and No 39 in credible charts compiled by various trade and consumer rags. BMRB insist that they have not banned the disc but there are mutterings that the matter may have been taken out of their hands. Incidentally, anyone having difficulty obtaining Grass records locally should let me know as label co-ordinator John Loder is anxious to ensure that the group's statements should be easily available throughout the UK.

Christopher Cross, due in town shortly, is really reaping the rewards of his Grammy wins. Before the results were announced the porky one's eponymous debut platter had slithered down to No 52 in the Billboard album chart. It has since climbed steadily into the Top 20 and gains strength weekly.

One of the best radio records around at the moment is Keith

Marshall's 'Only Crying', a lazy, summery sound considerably enhanced by some delicate harmonica work. A 24-year-old multi-instrumentalist Keith formed his first group, the Age, when only 10. The group later formed the basis of Hello and scored two hits, 'Tell Him' and 'New York Grooves' in 1975. The latter song - which always seems to me to be derivative of Hamilton Bohannon's 'Disco Stomp' - was written by Russ Ballard, the major influence on Marshall's own writing.

As Hello's fortunes declined - except in Germany where they continue to have hits until disbanding in 1979 - Marshall immersed himself in composing songs in a wide variety of styles and released a number of solo singles via the group's former German outlet. Recently Marshall was packed to long-time manager David Baylock's own fledgling label, Arrival, which operates out of deepest Harpenden and recorded 'Only Crying' with former Hello colleague Geoff Allan on drums supported by local group Moonstone.

As 'Only Crying' continues to climb the chart, Marshall is putting the finishing touches to his first album which will contain all original songs. And to fill in the hours between dawn and dusk he's also producing all-girl band Teezers who have a soon-come single, 'The Best Part Of Breaking Up', also on Arrival. If they live up to their description of 'a 1980's equivalent of the Shangri-Las' they should be well worth hearing.

Former Pickettywitch lead singer and one time fiancée of Jimmy Savile, Polly Browne (note the recently appended 'e') trying hard for her first hit since 1974 with a cover of Phil Seymour's recent US Top 30 record 'Precious To Me'.

Andy Kim who wrote several hits including the monstrous 'Sugar Sugar' and achieved his solitary hit as an artist with 'Rock Me Gently' in 1974 is on the comeback trail with a Canadian Top 30 hit under the unlikely pseudonym of Baron Longfellow...

Recent US hitmaker Delbert McLinton was the featured mouth organist on Bruce Channel's 1962 'Hey! Baby' and tutored John Lennon in the noble art during a Beatles / Channel tour of Britain in 1962.

ALAN JONES



# Songwords

W & M BY: THE CORPORATION  
Ooh, see that girl  
She does something to me  
chemistry  
And when I'm close I'm sure,  
She raise my temperature  
'bout three degrees.

1st chorus  
Ev'ry day for we've got a good  
thing going,  
A real good thing going yes,  
that girl and me.  
And I don't have to ask  
1st chorus  
I know that it's gonna last  
eternally.  
Understanding we're never  
handing any alibis  
For you know what you do  
Where you been, so what's  
the use in, telling lies?  
For we've got a good thing  
going,  
A real good thing going yes,  
that girl and me.

We've got it good so let's get  
it on, let's get it on.  
(Let's get it on girl)

# Good Thing Going SUGAR MINOTT On RCA

2nd chorus  
So we've got a --- (Yea, baby,  
we've got it.)  
(We've got it good.)  
(We've got it good.)  
(So let's get it on.)  
So we've got a good thing  
going,  
A real good thing going yes,  
That girl and me.  
And I don't have to ask  
I know that it's gonna last  
eternally.  
Yes we've got a --

(Ev'ry day) in every way she  
makes my motor purr  
And I reciprocate my life I  
dedicate to loving her.

1st Chorus  
And I don't have to ask I know  
it's gonna last eternally.

2nd Chorus  
By kind permission of Jobete  
Music (UK) Limited /  
Chappell

# Flowers Of Romance PiL On Virgin

Words & Music By:  
Levene/Lydon  
Now in summer I could be  
happy or in distress  
Depending on the company on  
the veranda  
Talk of the future or reminisce  
Behind the dialogue were in a  
mess  
Whatever I intended I sent you  
flowers

You wanted chocolates  
instead  
The Flowers of Romance  
The Flowers of Romance  
I got binoculars on top of  
boxhill  
I could be Nero Ily the eagle  
and start all over again



I can't depend on these so  
called friends  
It's a pity you need to defend  
I'll take the furniture  
And start all over again.

Copyright: Virgin / Warner  
Brothers Music Ltd.

# US ALBUMS

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

# US SINGLES

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

# US SOUL

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

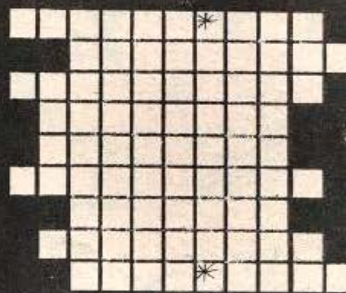
# US DISCO

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

# PUZZLES

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

## POP-A-GRAM



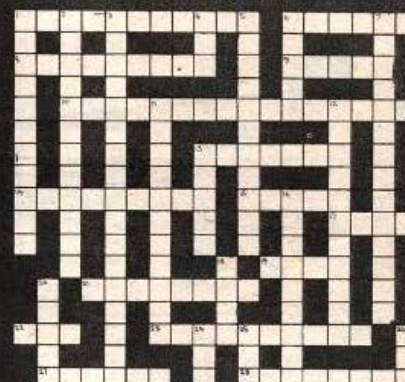
### SOLUTION TO LAST WEEK'S POPAGRAM

ACROSS  
1 Hot Love, Steve Harley; Huckelbuck, Kim Wilde; Motorhead, Phil Collins  
DOWN  
The Who

Solve the nine cryptic clues and write the answers across the puzzle so that the starred down column spells out Phil's blockbuster. Remember the clues are 1 in the correct order. You have to decide what the right order is.

Nelly O'Blac isn't trash, but love really hurt him (5, 5).  
O my crew is broken! And I'm only flesh and blood (4, 5).  
The term is a state. He wants to go to a go-go (8).  
What Lennon's hits might produce with a razor in the tank (6, 4).  
Lend Cal this Heatwave LP (7).  
Tax or love? It's all the same in Vienna (8).  
When Mail's dates were rebuilt they provided an old group for Steve Marriott (5, 5).  
Bakers in the Isle of Wight use Ryde yeast to make an old Beatles' hit (8).  
A same draft is re-fired for an older group who had reflections of my life (7).

## X-WORD



ACROSS  
1 Duran Duran hit (5, 5)  
2 Lead singer from Crosswise (6)  
3 A Feeling for him (4)  
4 Ms Ward, of bell-ringing fame (5)  
5 Let's Go Round Again Group (7, 5, 4)  
6 1980 Piranhas hit (3, 4)  
7 Korgis debut hit (2, 3, 3)  
8 See 24 Down  
9 Scores of The Beatles' most famous US concert (4)  
10 Tops or Seasons (4)  
11 Former 101'er turned marathon man (5)  
12 & 15 Down. He was T transformed by David Bowie (3, 4)  
13 It features The Magnificent Seven (10)  
14 Featuring Wendy Wu (6)  
15 1975 Gerry Rafferty LP (5, 3)

DOWN  
1 Artful drummer, singer (4, 7)  
2 Blondie LP (7, 2)  
3 1973 Rolling Stones LP (5, 2, 4, 8)  
4 Mr Wood (3)  
5 They used to wear faced up boots and corduroy (7, 4)  
6 Paul's beginning (5)  
7 1980 Boo Super LP (7, 3, 4)  
8 1974 Gary Glitter No 1 (5, 5)  
9 Could this be where Gerry Rafferty lives (5, 6)  
10 Elvis LP (5)  
11 Specials hit (2, 7)  
12 See 22 Across  
13 What the Brothers Johnson wanted to do all night (8)  
14 & 15 Across. Ceremony performers (3, 5)  
16 Jams (-) Anderson (3)  
17 Flowing romantics (1, 1, 1)

### SOLUTION TO LAST WEEK'S X-WORD:

ACROSS  
1 Jealous Guy, 4 Rod, 7 You Better You Bet, 9 In the City, 11 Piranhas, 12 SOS, 13 CBS, 14 Hello, 15 Green, 16 Plant, 17 Dix, 18 Fear, 19 Pink, 22 Gaucha, 23 Cars.  
DOWN  
1 Joy Division, 2 A Curious Feeling, 3 One Step Beyond, 4 Robert, 5 Detroit Spinners, 6 Rory Gallagher, 8 The Freeze, 10 I'm No Hero, 13 Cope, 17 Tina Turner, 20 RCA.

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, WC2E 9JT.

Name .....

Address .....



ARPEEK

SINGLE ARDS 8

# THE UNDERTONES

## IT'S GOING TO HAPPEN!

B/W FAIRLY IN THE MONEY NOW  
(B SIDE NOT AVAILABLE ON THE L.P.)

FROM THE L.P. POSITIVE TOUCH  
PRODUCED BY ROGER BECHIRIAN • AVAILABLE FROM EMI

### TOUR

<b>APRIL</b>	
25 GLASGOW APOLO	UNIVERSITY NORWICH 25
26 EDINBURGH PLAYHOUSE	GAUMONT IPSWICH 26
27 NEWCASTLE CITY HALL	WINTER GARDENS CLEETHORPES 28
28 MIDDLESBROUGH TOWN HALL	PAVILION WEST RUNTON 29
30 MANCHESTER APOLLO	OASIS SWINDON 30
	TOP RANK READING 31
<b>MAY</b>	
1 BRADFORD ST. GEORGES	
2 LEEDS UNIVERSITY	
4 LEICESTER DE MONTFORD HALL	
5 DERBY ASSEMBLY HALL	
7 BIRMINGHAM ODEON	
8 BLACKBURN KING GEORGES	
9 NOTTINGHAM ROCK CITY	
10 LIVERPOOL EMPIRE	
11 SHEFFIELD TOP RANK	
19 HEMEL HEMPSTEAD PAVILION	
20 BRIGHTON TOP RANK	
21 LONDON RAINBOW	
23 AYLESBURY FRIARS	
24 LONDON HAMMERSMITH PALAIS	
	<b>JUNE</b>
	TOP RANK SWANSEA 1
	TIFFANYS COVENTRY 9
	PAVILION BATH 10
	RIVIERA ST. AUSTELL 11
	ODEON TAUNTON 12
	POLYTECHNIC PLYMOUTH 13
	GUILD HALL PORTSMOUTH 14
	WINTER GARDENS MALVERN 16
	TOP RANK CARDIFF 17
	COLSTON HALL BRISTOL 18
	TOWN HALL TORQUAY 19
	NEW THEATRE OXFORD 20
	CIVIC GUILDFORD 21
	ARTS CENTRE POOLE 22