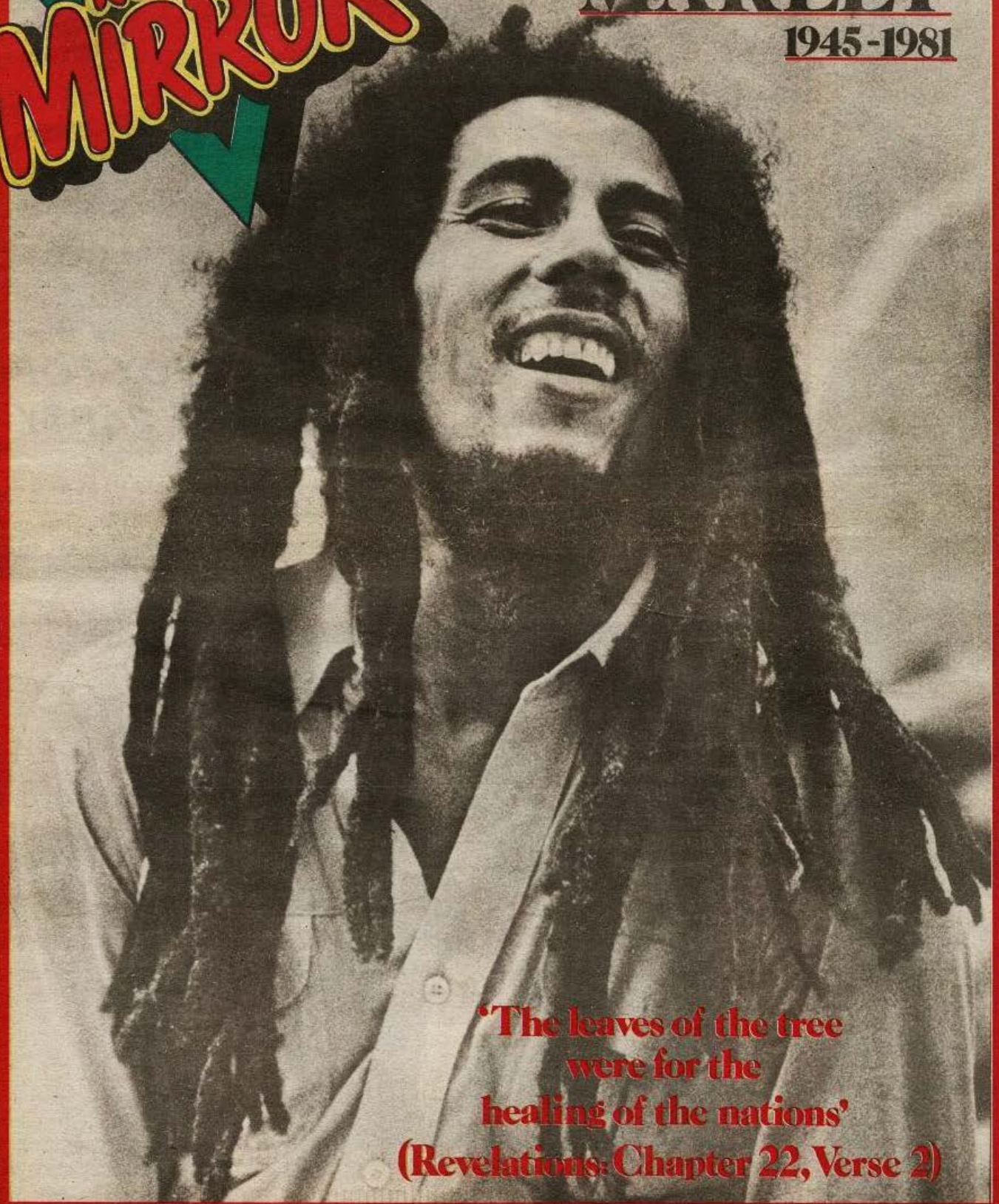


RECORD MIRROR

BOB MARLEY 1945-1981



**'The leaves of the tree
were for the
healing of the nations'
(Revelations: Chapter 22, Verse 2)**

TELEPHONE
Daytime: 01-836 1522
Evening: 01-836 1423

EDITOR
ALF MARTIN
DEPUTY EDITOR
JOHN SHEARLAW

FEATURES/REVIEWS
EDITOR
Mike Nicholls

NEWS EDITOR
Simon Hills

CHIEF SUB EDITOR
Simon Ludgate

ARTIST/SUB
Graham Stevens

EDITORIAL
Mark Cooper
Mike Gardner
Robin Smith
Daniela Soave

GROUP SERVICES EDITOR
Susanne Garrett

CONTRIBUTORS
Aiden Cant
Chas de Whalley
Malcolm Dome
Ronnie Gurr
James Hamilton
Alan Jones
Gill Pringle
Paul Sexton
Billy Sloan
Sunie
Mark Total
Kevin Wilson
Paula Yates

FILMS
Jo Dietrich

PHOTOGRAPHERS
Paul Cox
Simon Fowler
Andy Rosen

CARTOONISTS
Tom Johnston
Herdy

IN AMERICA
NEW YORK Ira Mayer
LOS ANGELES
Chris Marlowe

SAN FRANCISCO
Monica Gilham

MANAGING DIRECTOR
Jack Hutton

PUBLISHING DIRECTOR
Mike Sharman

ADVERTISEMENT MANAGER
Carole Read

ADVERTISEMENT
REPRESENTATIVES
Geof Todd
Steve Nash

ADVERTISEMENT
PRODUCTION
Ian Wood

TELEPHONE SALES
MANAGER
Eddie Fitzgerald

PUBLICITY/PROMOTIONS
DIRECTOR
Brian Batchelor

PROMOTIONS EXECUTIVE
Angela Fieldhouse

TELEX
299485
Music G

Distributed by
Spotlight Distribution Ltd
1 Benwell Road, London N7

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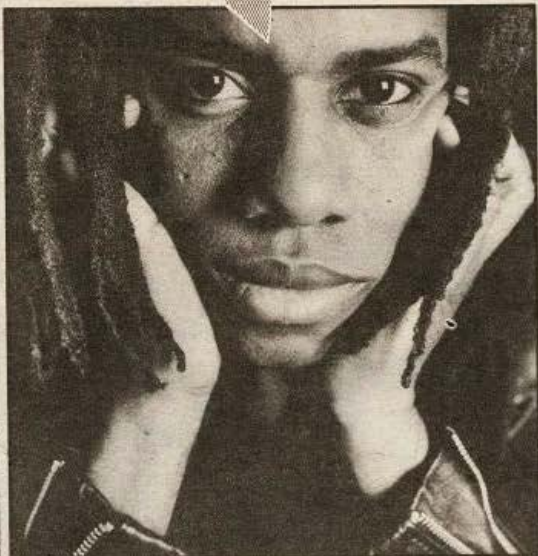
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EDDY GRANT: pictured by David Bailey no less

EDDY'S READY

EDDY GRANT who's still riding high in the singles chart with 'Can't Get Enough Of You', releases his long awaited album on May 22.

Entitled 'Can't Get Enough', it comes out on his own Ice label, and the cassette version will have the added bonus of having the album on one side and his first album 'Message Man' on the other.

To back up the release of the album, Eddy Grant will make at least one major British concert appearance prior to embarking on a European tour. Meanwhile, Eddy is number one in Argentina with 'Do You Feel My Love' as well as having a number one album 'Walking On Sunshine' and number six 'My Turn To Love You' also.

ZEP/YES SUPERGROUP?

LED ZEPPELIN and Yes look likely to join together to form a new supergroup — while another act featuring Yes guitarist Steve Howe and Geoff Downes could start recording soon.

"Zeppeyes" will feature the line up of Jimmy Page, Robert Plant, Chris Squire and Alan White, according to sources close to the band. And the other band group likely to appear under Trevor Rabin who has been recording with Howe and Downes, as well as bassist John Wetton.

Yes and Buggles manager Brian Lane said that he "could not confirm" the line up, but is known to be signing big names for his own label Starchoice Records — which is being set up in association with promoter Harvey Goldsmith.

It could be that the new Zeppelin is the band on the cards. Chris Squire was seen with Plant at a reception recently, while Page and Squire have also been socialising.

Meanwhile Starchoice Records will be improving their 'club for punters' by offering cheap albums on cassette through mail order, with a deal with a record company in the normal way. Brian Lane said that the problem with the record industry is that records are simply too expensive. And he said that the label will start when there is a really "big name" on the roster. The cassettes are to go on sale at approximately 35 per cent off the normal prices in the shops.

ULTRAVOX TOP PALACE PARTY

ULTRAVOX WILL headline this year's Crystal Palace Garden Party on June 13 — making it their first live appearance since the release of their hit single 'Vienna'.

The band are also releasing a new single to coincide with the event — which has had such acts as Bob Marley and Eric Clapton headlining in previous years.

Entitled 'All Stood Still', it is a re-mixed version of the number included on their 'Vienna' album, and comes out on both 12 and seven-inch versions. The B side for both singles is a completely new track 'Alles Klar'.

But the 12-inch single will include another new number 'Keep Torquing' which was recorded on a cassette recorder during a rehearsal, as well as an extended A-side. Both the numbers on the B-side are previously unavailable and will not be included on their new album.

No other acts have been confirmed for the London annual event, the first open-air show of the year. But fans can book now, with tickets at £7.50, plus a 30p booking fee.

HOW TO BOOK: Send a SAE and an order for the amount of tickets required. Postal Orders only will be accepted and should be sent to 'Ultravox', PO Box 281, London N15 5LW. No cheques will be accepted. Tickets will also be available by personal application from outlets to be announced next week.

JADE

SONS
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UB40 TOUR

BIRMINGHAM BAND UB40 have confirmed they'll play a British tour in June, as revealed last week by RECORD MIRROR.

The tour begins on June 1 on their return from the States where they are currently playing, and runs as follows: St Austel New Cornish Riviera June 1, Cardiff Sofia Gardens 2, Poole Arts Centre 4, Norwich Football Club (open air) 6, Scarborough Floral Hall 8, Newcastle City Hall 9, Glasgow Apollo 10, Edinburgh Playhouse 11, Walsall Football Club (open air) 13, Manchester Apollo 15, Preston Guildhall 16, Bradford St George's Hall 17, Nottingham University 18, London Apollo Victoria 19, Birmingham Conference Centre 20.

Ticket prices on the indoor gigs are £3.50 with £1.00 off on presentation of a UB40 card, and £4.50 on the outdoor ones, with £0.75 off with the UB40 card.

UB40 release their second album, 'Present Arms' on their own Dep. International label on May 29.

ADAM LEADS VIDEO EXPLOSION

ROCK MUSIC is all set to explode onto the TV screen this year — not from the television companies but on video tapes and discs.

The most sensational looks likely to be a video from Adam & The Ants due to come out in the autumn. It is currently being directed by top music producer Mike Mansfield and will include the 'Stand And Deliver' clip shown on Top Of The Pops last week.

And Mansfield promises more of the same, including Adam Ant jumping through glass windows and holding up a stagecoach. The pair are currently discussing a story line for the whole programme, which will be filmed this summer.

Next month, Elton John has a one-hour video cassette released of his mammoth free concert at New York's Central Park — also filmed by Mansfield.

The video includes Elton John going through all his costume changes and includes such hits as 'Saturday' and 'Benny And The Jets'. It is interspersed with shots from the concert from a helicopter and New York scenes.

But this is just the beginning. Already, a million homes are expected to have video cassette recorders by the end of this year, tempting more and more bands to make album-length videos along the lines of those shown on television. And groups with strong visual appeal, like Adam and the Ants, are especially keen to put them out.

Even more enticing for the bands and their record companies is the video disc, which will simply play albums with pictures — as well as top selling feature films.

A laser-read video disc system is being launched by Philips this autumn. A minute laser picks up pits on a shiny disc that spins at 1,500 rpm and gives stereo sound, still-frame, fast forward, fast backward, slow motion and catalogues each of the 56,000 frames.

It will cost £500, but the company is confident that people will want all these facilities — even though you cannot record from television as with video cassette players. But if it does take off all albums would eventually be released with a picture as well, making current albums as obsolete as mono recordings.

The problem is that there will be three different systems on sale by next spring. American giant RCA is launching a cheaper version of the video disc player with fewer facilities and JVC will have another system for rent through Radio Rentals.

Each system will not play the other's discs. This happens with different tape systems but does not matter so much because people mostly use them to record from their television. But it could well limit the amount of discs that come onto the market.

Music cassette sales, that include a video album of Blondie's 'Eat To The Beat', are already showing that by next year, most top bands look likely to be putting out videos of their shows and specially made programmes like Adam Ant and Blondie.



ADAM ANT: from the 'Stand And Deliver' video

LANDSCAPE'S NORMAN

FUTURIST TECHNO — rockers Landscape have a new single to follow up their 'Einstein A Go Go' this week.

It is 'Norman Bates', taken from the band's current album 'From The Tea Rooms of Mars... To The Hell-Holes Of Uranus'. The track is a musical interpretation of Alfred Hitchcock's 'Psycho', in which Norman Bates is the central character.

The B side of the 12-inch also features all three parts of the title track of their current album, while the seven-inch just features one part — 'Tango'.

There are also plans to release the full 12-minute version of the video of 'Norman Bates', which stars Not The Nine O'Clock News lady Pamela Stephenson. The black and white film might also go out as a support film on the cinema circuit.

GUN TROUBLE

GUN TROUBLE hit Swiss heavy metal band Krokus last week when lead guitarist Mandy Meir and a roady went off for a night in the town in Arkansas, America, last week.

Their cab driver decided the pair were worth a few bob and pulled a gun on the unfortunate duo. But the roady dutifully protected his employer so successfully that he only got clattered on the shoulder by the butt. The driver was arrested, and the band play on unharmed.

However, there is increasing concern over attacks or threats on rock bands. Bob Marley was nearly assassinated in Jamaica and Bill Wyman of the Rolling Stones recently revealed that the band were constantly having to play after death threats before their gigs.

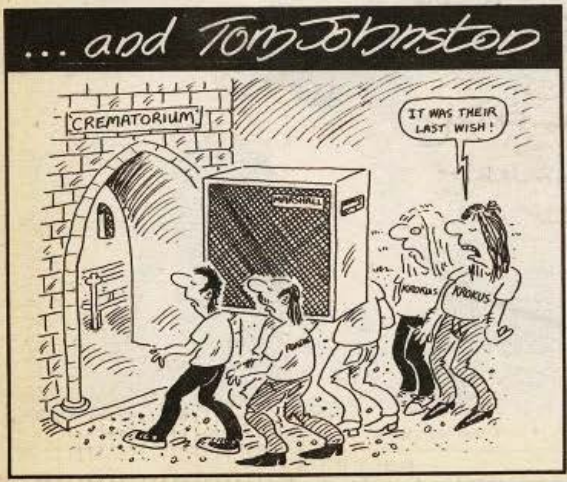
Marley dead
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... but now, on Ramkup Records.

Rabies c/w Slipping Again

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REGGAE SUPERSTAR Bob Marley died of cancer this week . . . just when it looked as if he was winning his seven-month battle to live.

Marley died in a Miami hospital last Monday at the age of 36. He had left a specialist clinic in Germany only three days earlier where he had been fighting for his life since October.

He was to have made his way back to his home in Jamaica, but tragically did not make it. A spokesman for Marley said at that time that if he was well enough to travel that far, then it must have been an improvement.

And Marley himself was convinced that he could pull through with the help of his Rastafarian faith.

"Like so many other patients who have come here, I was given up by doctors to die," he said in Germany only a month ago. "Now I know I can live. I have proved it."

He had been receiving treatment in the Bavarian Alps for lung cancer and a brain tumour under the controversial cancer specialist Dr Josef Issels.

"He could hardly walk and the brain problem affected the co-ordinated movement of his legs," his wife Rita was quoted as saying last month.

At the clinic Marley underwent microwave therapy, blood transfusions and drug treatment. It was thought that he was improving when he left on Friday last week.

But when he arrived at Miami's Cedars of Lebanon hospital a spokesman said that he arrived in great distress. The cancer was at a terminal stage, said the hospital, and there was nothing that could be done for him.

Had he returned to Jamaica, he would have been called the Honourable Bob Marley.

Last week his son Ziggy picked up Jamaica's Order Of Merit on his father's behalf from Prime Minister Edward Seaga for his outstanding contribution to Jamaican culture. It is the country's third highest honour. But that will now be left to the history books.

The award would have credited him for his countless hit records, including 'Jamming', 'I Shot The Sheriff' and 'No Woman No Cry'.

It would have credited him as being the ambassador of reggae. Bob Marley was responsible for bringing Jamaican music to Europe and right across the world, making it a recognised form everywhere. And it would have credited him for his outstanding live performances.

But after his New York Madison Square Gardens concert last autumn, he was rushed to the city's Sloan Kettering Hospital where cancer was first diagnosed.

Marley had finished a gruelling European tour and was playing another American tour, in keeping with his commitment to his music.

Almost by himself, he brought reggae out of the ghetto, from a form of simple R&B music to a true international force, backed by the power of the Rastafarian faith.

His 'Bob Marley And The Wailers Live' album recorded at the London Lyceum in 1975 finally established Marley as a major artist with 'No Woman No Cry' from the LP becoming his first British hit.

From then on the red, green and yellow banner that signified Rastafarians symbolised a whole musical style, with Marley as its leader.

Reggae's compulsive rhythms were dominated by Marley and his songs. But his style and its Rastafarian banner went beyond the music.

Marley was often a controversial artist, seen by those outside his own black community as a wild figure. His staunch belief in Rastafarianism, allied with the awesome dreadlocks and the smoking of prodigious amounts of "ganja" - both essential characteristics of the faith - gave him an image that has never been matched by any other Jamaican singer.

Yet it also brought him respect throughout the world. He was the black prince, a bearer of peace and love and unity, and his tragically early death at the age of 36 has robbed the world of a man whose life work was far from complete.

Prince of reggae dies at 36



"If God hadn't given me a song to sing, I wouldn't have a song to sing"



BOB MARLEY was born in St Ann, Jamaica on February 5, 1945. His father was a captain in the British Army, his mother a Jamaican. He grew up in the Kingston ghetto in the fifties, listening to rock and roll and American vocal groups. After a few solo singles, Marley formed the Wailin' Wailers with Peter Tosh and Bunny Livingstone (see picture left in 1964). Marley converted to Rastafarianism in 1967, a fact that was not immediately apparent in the Wailers' first international release, 'Catch A Fire' (1973).



"I never take drugs, never, I smoke herb. Herb is good, herb is natural, it grows in the ground like coffee or tomatoes."

THE WAILERS' second album on Island, 'Burnin'' continued the band's rise to prominence. The biblical influence, on Marley's lyrics was already coming to the fore, combined with the all-male outlaw image of 'Sheriff'. Eric Clapton's hit cover of this song brought Marley further into prominence and in 1975 the release of 'Natty Dread' followed by the 'Live' album and the hit single 'No Woman No Cry' cemented his stardom. Tosh and Bunny left before these albums and were replaced by the backing vocals of the I Threes. The Wailers became Bob Marley and the Wailers, a distinction borne out by Marley's extraordinary charismatic stage performances. Marley now wrote all the group's material and became an international star. After being shot at his home in December 1976 by political gunmen, he left Jamaica only to return in triumph two years later for the 'One Love' celebration. Sadly the peace in Jamaica was shortlived, a fact that inspired the renewed toughness and determination of Marley's vision of black unity as expressed on 'Uprising' (1980).

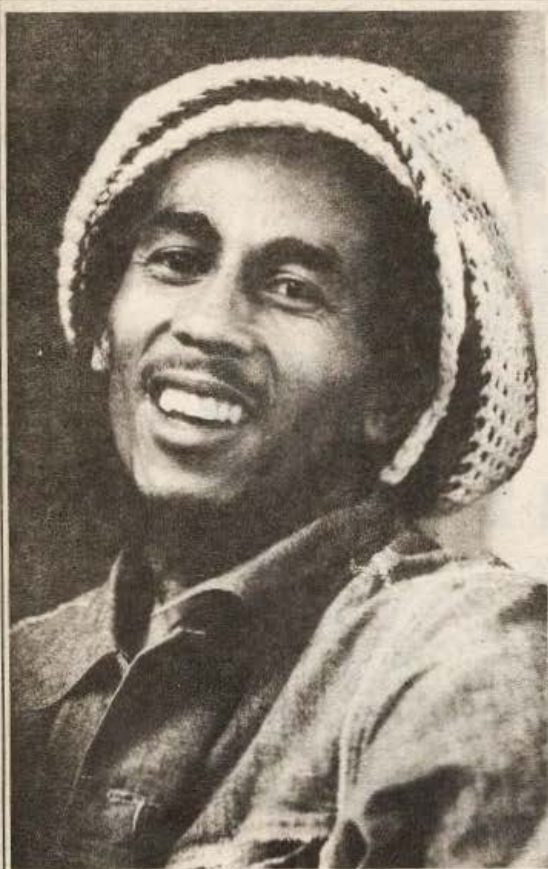


"My locks are total freedom - they show the people in Babylon that this man is totally free. You know, people used to call you 'natty head' as an insult, but I use it as a crown . . ."



"I know that His Imperial Majesty Haile Selassie is God Almighty."

MORE PICTURES PAGE 6



"My message across the world is Rastafari! Righteousness shall cover the earth like water covers the sea."



Marley the footballer; a player of skill and passion.



Marley the lion, locks flying underneath the Tuff Gong banner, at his last appearance at Crystal Palace last summer.



The triumphant 'One Love' concert that saluted Marley's return to Jamaica in 1978.



The last photograph; Marley and his mother study the Bible at Dr Issels clinic.

MARLEY'S SEVEN month long battle against cancer began last year, following the triumphs of the revitalised Wailers with the 'Uprising' album. He brought the group to London to play at the Crystal Palace Garden Party during the summer, performing with an intensity that hadn't been matched since 'One Love' in Jamaica two years earlier. But in September Marley was admitted to a New York hospital. At the time it was said he was suffering from nervous exhaustion, and it wasn't until early this year that the tragedy was revealed. . . . Marley had been given only months to live by cancer specialists in America. He moved to Germany, to the "last hope" cancer clinic in Bavaria run by Dr Josef Issels in the Bavarian Alps, where arduous daily treatment was used to try and break down the cancer tumours. He was joined by his mother and close friends, his faith to live untarnished. "I have had time to explore my beliefs and I am stronger because of it," he said. But he was to lose his long and painful battle, and when it became clear that his strength was failing Marley flew to Miami over the weekend to say a last farewell to his wife, mother and children.

Catch this collection!

CHART ALBUMS

Artist	Album	Cassette	Album
Gillan	Future Shock	4.49	4.49
Adam & The Ants	Kings of the Wild Frontier	4.49	4.29
Girlschool	Hit 'n' Run	4.49	4.29
Spandau Ballet	Journey to Glory	4.49	4.29
Landscape	From The Tearrooms of Mars	4.49	4.29
Whitesnake	Come an' Get It.	4.49	4.49
Quincey Jones	The Dude	4.49	4.29
Sky 5	Christopher Cross	4.49	4.49
Phil Collins	Face Value	4.49	4.29
REO Speedwagon	Hi Infidelity	4.49	4.29
Vangelis	Chariots of fire	4:49	4:29
Jim Steinman	Badfargood	4:49	3:99 (limited period)

NEW RELEASES

Artist	Album	Cassette	Album
*Kraftwerk	Computer World	4.49	4.49
*Classix Nouveau	Night People	4.49	4.49
*Split Enz	Walata	4.49	4.29
*Undertones	Positive Touch	4.49	3.99 (limited period)
*Echo and the Bunnymen	Heaven Up Here	4:49	4:29
*The Beat	Wh'appen	4:49	4:29
*Rolling Stones	Sucking in the seventies	4:49	4:29
*Jon and Vangelis	Friends of Mr. Cairo	4:49	4:29

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Elton John	: Greatest Hits Vol II/Empty Sky
Elton John	: Captain Fantastic/Elton John
Jasper Carrott	: Best of .../A Pain in the Arm
Jasper Carrott	: Rabbits On and On and On/Carrott in Notts
Edward Woodward	: Don't Get Around Much Anymore/A Romantic Hour
Herb Alpert	: Greatest Hits/Rise
Joan Armatrading	: To the Limit/Joan Armatrading
Elkie Brooks	: Two Days Away/Live and Learn
Chris de Burgh	: Spanish Train/End of a Perfect Day
Rita Coolidge	: Anytime, Anywhere/Satisfied
Gallagher & Lyle	: Breakaway/Showdown
Supertramp	: Crisis? What Crisis?/Quietest Moments
Rick Wakeman	: Six Wives/King Arthur
Carpenters	: Singles '69 - '73/Singles '74 - '78

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- Simon & Garfunkel: Greatest Hits
- Michael Jackson: Off the Wall
- Barbara Dickson: The Barbara Dickson Album
- Genesis: Duke
- Genesis: Greatest Hits
- Roxy Music: Greatest Hits

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- Roxy Music, Jam, Visage,
- Eric Clapton, Peter Skellern,
- Rush, Status Quo, Peter Gabriel,
- Dire Straits, Monty Python,
- Thin Lizzy, Neil Diamond,
- Billy Joel, Bruce Springsteen,
- Barbara Dickson, Santana,
- Abba, Simon & Garfunkel,
- Michael Jackson.

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- AC/DC: Highway to Hell
- Eagles: Greatest Hits
- Fleetwood Mac: Rumours
- George Benson: Give Me The Night.

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
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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

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WHO'S LOOKING AT YA?

YOU CAN gawk at "the posers" in a new exhibition opening in London this week.

Running at the Photographers Gallery, 5, Great Newport Street until June 7 is 'Posers', a collection of around 100 photographs of bright young things — including Steve Strange (pictured above) and lesser peacocks caught in glowing colour and stark monochrome at fashionable London clubs.

The exhibition is run by Ted Polhemus and Lynn Procter of Polhemus Productions and Ted told us: "The exhibition is intended to celebrate the sartorial creativity and daring which has been displayed by the posers from pop stars and professional designers to labourers and chambermaids." Not only that, but it's free!

WAS IT WORTH IT?

WELL WAS it worth it? Did it really make all that difference? For the first time since the sixties, Top Of The Pops went out live last week in an effort to recapture the excitement it so obviously lacks.

Normally TOTP is filmed on a Wednesday afternoon to ensure no hitches can occur (like Billy Idol turning up in lockstrap and suspending with split second precision, going out on the air as it was filmed. The reason for this experiment was due to the bank holiday, which pushed the new charts back a day, and the Beeb thought it would be a good opportunity to produce an up to date programme and also test the water for live broadcast.

The only exception to the rule was the Stray Cats who reverted to video, but you can hardly blame them as they're still whooping it up in Europe. And how did the trumpeting player with the Undertone suddenly acquire glasses. Incidentally, let the Beeb know your opinion of the live broadcast... half-way through the song? JOHN SHEARLAW

PHIL WON'T FLY

PHIL COLLINS will not be joining Wings. Stories carried in several newspapers that McCartney had asked Phil Collins to join the line up, have been strongly denied by Genesis' PR Man Peter Thompson and Collins' record company Virgin.

"It's a load of bollocks and it makes Genesis look like a second rate band to Wings," Thompson said. "This is a fabrication of surreal proportions," said a Virgin spokesman. "Phil Collins is doing just fine by himself and with Genesis and doesn't have time to help out any old retired group that needs a bit of attention. Next I suppose it'll be Mike Oldfield to join Judas Priest."

ICA ROCK WEEK

NEW BANDS and independent videos feature in the fourth 'Rock Week', held by the cultural ICA - Independent Academy Of Arts to you - this week.

Go along this week and you can see Scars, Girls At Our Best, Fad Gadget and Altered Images with video selections including The Pop Group, The Slits, Thompson Twins, Public Image Ltd, and other experimental shows.

The whole affair, sponsored by London's Capital Radio kicks off at 7.30pm each night and admission is £2.50 plus 40p for a day's membership. It has been co-ordinated by DJ Charlie Gillett as a showcase for up and coming bands.

ONE LINERS ...

AFTER last week's non-event, a veritable plethora of hot poop for you gossip fiends this week... the Cure's Hammersmith Odeon gig on bank holiday Monday did not, to the disappointment of some, climax with the band hanging themselves, but a classic bleak set left nary a dry eye in the house; those sniffing into their Scotties included Pauline Black, Hazel O'Connor and her drummer Ed Case, Spizz the Associates, Siouxsie and the Banshees and (gasp) Robert Fripp... Haze's nicked car, incidentally, has been spotted twice — once in Coventry and once in Mansfield — but not recaptured, in the meantime she's resorting to pedal power... Debbie Harry features on a very predictable list of the world's most beautiful women in the Daily Mirror... New Order



Ellen Foley and friends at the Ritz.

Au Pairs arrived to collect their cheque from Human Records on completion of their "Playing With A Different Sex" LP only to find a tired and emotional exec dangling it (the cheque) out of a window, then he dropped it, and much scratching about 'down the street' (as they say) ensued... Richard Strange and his fellow-Cabbie performers to appear in Vienna at the Metropole Kabaret which is The Genuine Article and not accustomed to presenting Pop music... Bruce Foxton and the Undertones both checked out Bunnies when they played Guildford

Undertones, by the way, are joined for the latter part of their UK tour by teenage genius Roddy Frame's Aztec Camera, who are coming out of rural hiding in East Kilbride to make their London debut at Hammersmith Palais!... meanwhile in San Francisco, macho man Jean Jacques Burnel is the subject of a bizarre rumour: "We're in love," breathes Bambi, a 36-24-36 transvestite who danced on stage with the Strangers when they played there recently... ex-Muffin (f) Martha Ladley to release Dindisc solo single, "Finlandia"

B side is "Tasmania" and Marth expects a rave in the National Geographic singles column... 600 unfortunates attended a Barry Manilow fan club convention at Crystal Palace last weekend... one of those not present was Joey Ramone, though he's currently visiting these shores to complete work on doo boise no LP with producer Graham Gouldman... Iggy Pop reputedly prone to shriek "Nash the Slash!" a propos of nothing, at any given moment, after developing a morbid fascination with the name... ex-Dalek I and Orchestral Manoeuvres cutie David Hughes now has his own group, and they're called (wait for it) Godot — pretentious? moi?... UK Subs' Steve Roberts nicked for going thru' the luggage X-ray at Heathrow and spent a weekend in the cells for resisting arrest

viewing the Barracudas at the Embassy Club, last week were Michael Schenker, the Blondie boys, Annie Lennox, Phil Lynott and (multi gasp) disco eccentric Michael Jackson, who, 'twas said, "didn't say much, but smiled a whole lot!"... Scars' sexpot Bobby King tells us that sex in culture will be the Nex: Big Thing (witness Adam, The Postman Always Rings Twice, etc) and who are we to argue... John Lydon seen-escorting long-time pal Nora (mother of Silt Ari Upp) to recent performance of Chekhov's 'The Seagull', the high-falutin' so-and-so... millions of fans desolate as Bucks Fizz cancel concert tour, the blow-out was due to Jay Aston having what her publicist describes as a "urinal upset" (splutter) — perhaps she's caught a chill somehow (snicker)... on tour in Japan, Rod Stewart has been preceding his appearance on stage by playing the Fall's 'Totally Wired' over the PA: unbelievable? Not when you consider the exotic-snuff connotations of the life... Ellen Foley played New York's Ritz recently and had Cherry Vanilla, Donna Destri (Jim's sister) and a host of other, er, loveles up on stage with her... Dians Ross's latest frock a mere snip at 5,000 dollars for a confection of black lace, feathers and 19,000 sequins... One Liners over and out 'til next week, folks

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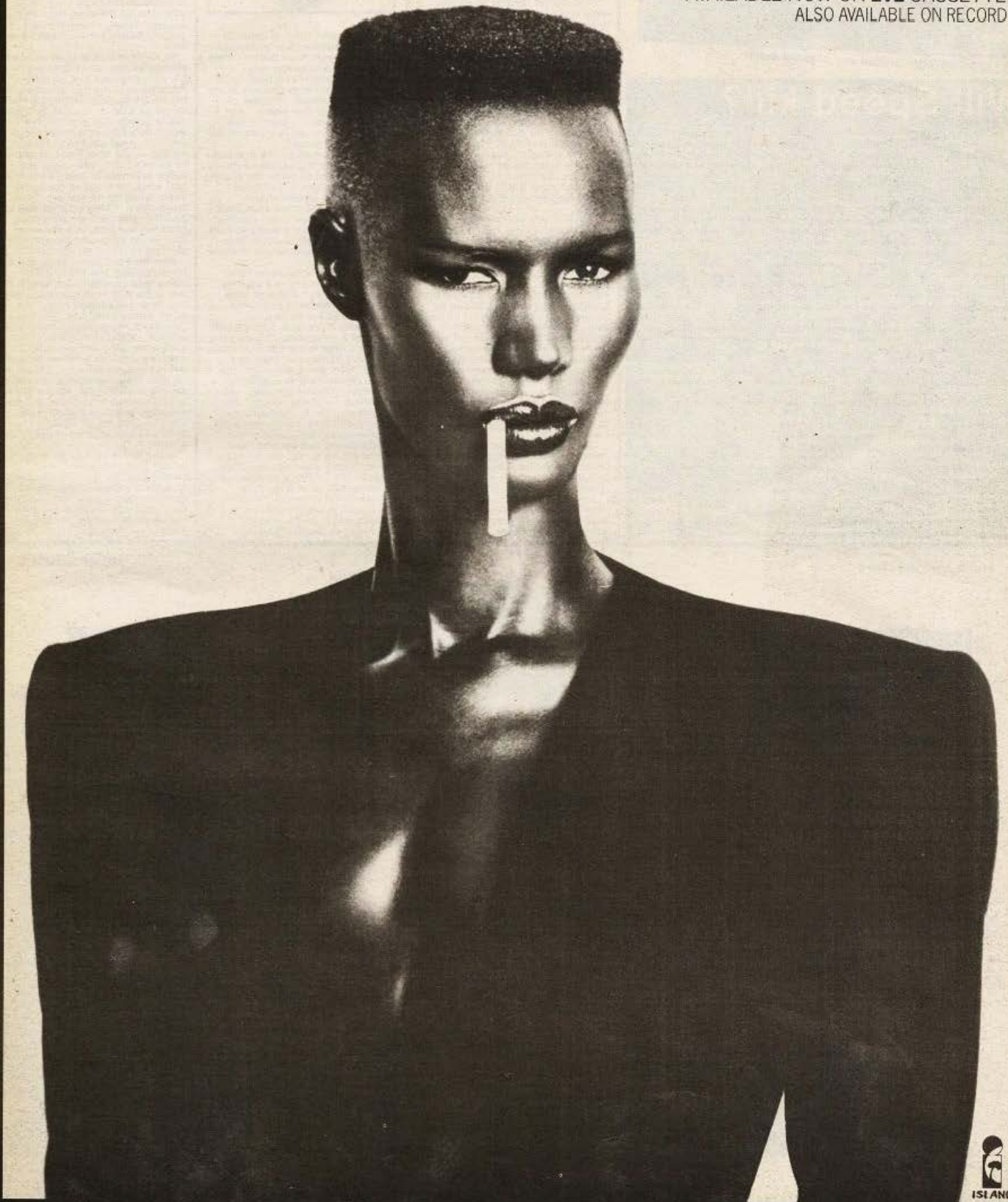
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REO SPEEDWAGON: mental and physical drain.

Will Speed kill?

EMBARRASSING, isn't it? No sooner had I gone into print proclaiming that the current REO Speedwagon single was a guaranteed flopper than 'Keep On Loving You' (for 'twas this magnificently opulent tome) burst into the Top 30 with the irresistible momentum of an Aston Villa attack.

"I know this is gonna sound a little corny but doing well in England means a lot to the band," enthused Kevin Cronin, the band's voluble thousand-words-to-a-breath vocalist. "We were over there about two years ago, when a couple of dates were fitted in at a converted cinema or something (The Venue in London's Victoria, actually). Most of the people who turned up for the shows were Americans and it was disappointing for us to play before mostly our own countrymen in a small club. Hopefully the sales of both the single and album over in England will allow us to return as a more established name, playing bigger places."

Across the Atlantic, however, things are slightly different. Speedwagon currently can lay claim to being the leading US exponents of sophisticated hard rock, ahead of Journey, Foreigner and Toto. Proof of their standing came just a couple of months ago when 'Keep On...' and 'Hi-Fidelity' respectively and simultaneously topped the US singles and albums charts, an achievement usually reserved for the likes of Barbra Streisand and Neil Diamond.

"I think topping the two charts was equally satisfying for the band. At the moment there is a great demand for our products. Already a second single from the 'Infidelity' album, 'Take It On The Run', is looking like reaching Number One (at the time of typing it's numero four) and we will go on releasing songs from the LP so long as our fans show interest."

"Mind you, reaching the top of the pile does bring its own pressures. For instance we've just done a 65 date tour of America in four months. Everywhere we played the biggest buildings in any particular city. And at each performance we were expected to deliver at our peak. As you can imagine this was both a mental and physical drain on our resources."

"That's part of the reason why you won't be seeing us over in the UK for a short time at least."

However, rest assured, the 'Wagon do intend to roll right over our shores before the year is out. Already their name has been linked with the projected Milton Keynes summer HM festival, alongside the likes of Mötley Crüe, Black Sabbath, Foghat and Vardis. MALCOLM DOME.

NATURAL BLONDE COLUMN

QUENTIN CRISP is, if nothing else, going to be a) the oldest person in Record Mirror this week and b) the only one who used to work as a nude model in London art schools. Possibly he's also been interviewed more in the last two weeks than everyone else in this issue put together.

At the age of 75, he's just released his first album, and not one to do things by halves, needless to say it's a double album mainly about himself. He's also just published the follow up to his book 'The Naked Civil Servant' entitled 'How To Become A Virgin'. The book is further a selection of revelations about his life including going on a telly chat show with a monk and Fanny Craddock as the other two guests.

Those of you who didn't see the TV programme 'The Naked Civil Servant' starring John Hurt, will still find that as Record Mirror readers you have a great deal in common with Mr Crisp. He doesn't approve of knowledge... "being well informed is but a stone's throw from being boring," and he likes to do absolutely nothing all day if he can. I asked him how he does nothing. "I breathe and I blink, people get very restless when I say I do nothing but it's true and I enjoy it very much. If I have things to do that evening like washing my socks, making a piece of toast I race through them and then I sit and I think. If the phone goes ring and interrupt me, when I go back I can't even remember what I was thinking."

"Even on stage I do almost nothing — I don't sing, dance or act. I'm one of the few people to get up on a West End stage and not pretend I'm Oscar Wilde or Dickens or anyone. The second half of the show is questions. The audience write them down — it's better than forcing them to speak. In the six



years I can only think of about 30 questions calculated to embarrass me." One would have thought there are numerous openings when speaking to a man who lived for 35 years in one room in Chelsea which he's never cleaned. "It never gets any worse after four years," and now has lilac hair "I used to dye it bronze but if you do it too much it goes screaming red."

With these weapons the first half of the album is his lecture on the topic of style of all sorts, the second half are the infamous audience questions with a particularly hilarious sections about New York gay restaurants and disco dancing. "In England everyone tends to think you're a bit of a show off. In New York everyone expects you to show off."

Quentin Crisp loves New York. "When people say New York they mean Manhattan," and now lives there where he has a room, "so small you can't even fit a refrigerator in there, in fact it's only as big as a refrigerator." During the time he's lived in the city he's made numerous friends and seen one corpse. After doing the promotion for the record he'll do a month at the Mayfair Theatre and then "sleep on various bathroom floors," until he finds a room. In Manhattan he lives on 14th Street and prefers not to travel unless he's taken. "My agent puts me in a car and I say 'where are we going' and he says 'to the airport' and I say 'Oh', then he gives me the ticket to wherever I'm being sent to and says 'go through that door and if you don't come back in two minutes I'll assume you're on the plane'."

In his book Quentin says he

doesn't mind criticisms. "I hold that the very purpose of existence is to reconcile the glowing opinion we hold of ourselves with the appalling things other people think about us." Certainly as we sit scoffing large mounds of hot salt beef and dumplings at Bloom's Jewish Restaurant and Mrs Bloom emerges from the kitchen to welcome him, he notes: "It's all such a struggle. Before I'd have come to a restaurant and they'd have either pretended to be full or they'd have sat thinking 'I hope he doesn't stay long'. Now I'm welcomed at the door, but I've had to steel myself, I wouldn't have been to Bloom's if you hadn't been here."

Mr Crisp is clad in fairly ordinary clothes except for a rather jaunty hat swinging over one carefully made up eye. His hair however, is his crowning glory with its carefully swept up side bit dyed an intriguing shade of pale lilac. His blusher would do a Charlie's Angel proud and God knows what Mrs Bloom's mother would have made of him had he swished in 40 years ago. He rather approves of today's youth if only because it makes his hairstyle seem relatively normal by comparison. "They walk around with pink hair and their eyebrows only stuck on one side, you can see they've sat down and thought what can I do to annoy my mother."

Now he's just about to go and see his publishers and then he'll be going back to Manhattan, where the live performance on the album was recorded. He's happy now. "The world simply caught up with me. I've never regretted not living with anyone. 'I don't know how to be kind, wise, witty and beautiful all day.'" I asked him whether he'd ever wanted to have children. "Oh no, I've no wish to be immortalised. I can't even look after a cat. After a day I get so anxious I'm looking at it and thinking. 'Is it a bit thinner?' I say. 'Do you think it's all right?' If I had a child and it cleared its throat I'd be worried."

In the future he may go on a lecture tour. Although the young people may like what he preaches, he feels uncertain of the reaction of parents, "when they hear from their kids that some old man with blue hair came to their school and told them to do nothing."

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VROOOOOM!!



ANOTHER NAIL in The Coffin? Pink Floyd drummer Nick Mason hurtled round Silverstone at speeds of up to 180mph last week.

The car fanatic — he has his own private collection of old sports cars — was driving in the Le Mans preview, the six-hour Endurance race.

Mason has been racing in the professional team for the past three years after "discovering there is life outside Pink Floyd." For those interested, he was racing a Lola T297 and came 15th overall and third in his class.

• Pink Floyd manager Steve O'Rourke fared rather better. He came second overall in a BMW and won his class.

MOTOR BOYS MOTOR



THE MOTORBOYS SLIP INTO OVERDRIVE AT LAST, COULD THIS BE THE LAST DAYS OF THE MORRIS MINOR?

MOTOR BOYS Motor motor into Notting Hill Gate round about 7 pm. Their motor is an old green Morris 1000 Estate, a trusty sort of wagon which is used to transport half the gear to their gigs. The other half arrives in an identical vehicle but tonight they're not gigging at all.

No, they're about to sample their first interview / photo-session situation. If they wind up as successful as their early gigs promise, it won't be their last.

Motor Boys Motor formed last November and put out a remarkable 45, 'Drive Friendly', on the Silent label, a subsidiary of Stiff. Since then Tony Moon (vocals) Bill Carter (guitar) and Chris Thompson (bass) have been joined by John Kingham on drums and are doing the rounds.

A residency at the Hope & Anchor might not be Madison Square Garden but in rockbiz terms it's something of a windfall. Bear in mind that its sweaty cellar confines have fertilised saplings like Elvis Costello, The Stranglers and Madness into the mighty oaks they are today.

None of the lads are particularly young, but their experience with "relatively unknown" combos has stood their burgeoning career in good stead. For example, all realise the importance of treading softly where record deals are concerned: "We want to consolidate our writing and playing," declares Bill. "It's too early to consider anything concrete. At the moment a lot of bands are running before they can walk and aren't very good live. Or any good at all for that matter. Stimulating interest on stage is our priority right now."

Which is more than adequate bearing in mind the quality of their

live performances. Seeing them supporting the Original Mirrors at The Venue the other week confirmed my suspicion that they're one of the most exciting new acts to have appeared for a while.

The fundamentally R&B approach of the rhythm section is taken several steps beyond by Bill's adventurously concussing guitar excursions and Tony's high octave upfront vocal attacks. How would they describe their musical tastes / background?

"Well one thing we've all got in common is a penchant for the blues," reckons Chris. "The original Chicago stuff and all its off-shoots. That's our starting point and that probably explains why our overall sound works."

What other tricks do Motor Boys Motor have up their collective sleeves for staying ahead of the rat-pack? Well, they do own their own motors, not to mention a small but efficient 100 watt PA.

"We're fairly self-efficient," Tony claims. "Having the PA saves us about 40 quid a gig and a couple of us do the odd bit of delivering to help pay the bills. There's no point in accepting any old gig just for the money. We must be in the right situation."

The band all agree that this will also apply to recording. Their single might only have been produced in an eight-track studio but it sounds as full as anything that comes out of the grand-a-day upmarket pads yer rock aristocracy use.

"That's down to Pat," says Bill, referring to Pat Collier, the former Vibrator who now runs a studio in Waterloo. "but we've moved on from that now. Our live show is where we're at."

Understood. Motor Boys Motor. Listen now listen, MIKE NICHOLLS



Ron gives Russell one in the teeth. Or was it the other way round?

SPARK PLUGGED

LIGHT AT the end of the tunnel? Judging by the recent return of the Expensive Lig, the record companies must foresee an upswing in their fortunes.

Last week Sparks released a new epece on the equally new Why-Fi label. Since the record is titled "Whomp That Sucker" the afternoon party thrown to mark the occasion had a suitably pugilistic flavour.

Ron 'Rocky' Mael finally ko'd his challenger, Russell 'the Kid' Mael, and quit the ring amidst mingled cheers and boos from his audience. Russell, who looks as devilishly cute now as he did circa 'Kimono My House' (my teenage crush!) shuffled off to lick his wounds. Too bad: he coulda been a contender... **SUNIE**

Strip drag

WOULD YOU take all your clothes off in front of a restaurant full of people? Would you do it for £2,000?

See, I got this last minute phone call offering me Sunday lunch at a West End eatery and the waiters and waitresses would be people like Billy Connolly, The Who's Kenney Jones, Pamela Stephenson, Fawcett Towers' Manuel, Hot Gossip, Lynsey De Paul and others and it would all be in aid of charity.

Well here I am, waiting for what seemed a

lifetime, for Lynsey De Paul to return with our order of roast beef and Yorkshire pud, when one of our party from Chrysalis Records decides that he could raise £2,000 for Capital Radio's Help A London Child by getting everyone in the restaurant to auction for our table, all 15 of us, to strip bare and dance with Hot Gossip.

Well, it was for charity, I couldn't back out, could I? It wasn't me that chickened out, it was the people in the restaurant. They couldn't raise the £2,000. I would have been only too pleased to show them my birth mark.

Still, the day did raise £5,000 for the charity. ALF MARTIN

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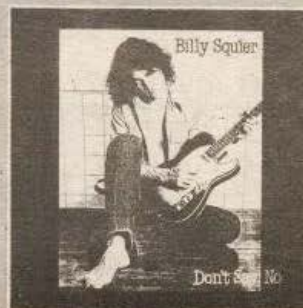
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School-leaver dilemma

Hot to hack

I'M DUE to sit eight O-levels next year and would like to know where I can send for information on careers in journalism. I'd prefer to work on music journalism but am willing to try my hand at anything.

Angus, Hitchin

● The majority of journalists working with national newspapers, press agencies and in broadcasting started out with a solid all-round training on local newspapers, (now three years with O-levels or two and a half with A-levels), leading to that professional passport to future jobs, the National Council For The Training Of Journalists Proficiency Certificate.

Minimum local paper entry requirement for school-leavers is five O-levels, including English Language, but, as competition for training places grows increasingly tougher each year, most people taken on straight from school now have at least one A-level, and, more often, two.

A few colleges also offer two A-level kids NCTJ approved one-year full-time pre-entry courses offering background studies in the theory and practice of journalism, and completing this kind of course is more likely to lead to a job than a cold application to provincial newspaper editors.

Magazine journalism, which includes the music press and many trades and technical publications which are sent out free and never appear on the bookstalls, is an equally competitive area to crack.

THIS June I'll be leaving school and hope to be starting university in October. Meanwhile I've heard that I'm entitled to draw Social Security during the summer. If this is the case, how do I claim it?

Would having a casual Saturday job affect my entitlement? Would it be better off resigning from my job? Also, if I'm entitled to claim, how would I collect my money when I'm away from home on holiday? If I can claim, do my parents have to declare it on their tax forms?

Can any school leaver claim social security?
Colin, Surrey

● As many thousands who finish school at the end of this summer term will discover with justified anger and annoyance, it's going to be a long, hot summer. As from November, 1980 the Government, in its infinite wisdom, decided that school-leavers aged under 19 would not qualify for £15.25 a week supplementary benefit until the first Monday of the term after leaving school. This means that

people leaving after summer exams won't be able to claim benefit until September 1981. But if you're 19 you can still claim as soon as you leave school (£19.20 a week).

This new legislation has meant that many school students decided to leave at Easter rather than take all-important exams just to have a means of financial survival now.

To claim in September (and if you are going to college you may decide it's not worth it for the short time before the start of term), simply register with your employment office. They'll do the rest.

Claimants on supplementary benefit can legally earn up to £4 a week. Anything above that is deductible from the basic rate. People who want to take a short holiday can arrange to collect the weekly cheque from an employment office elsewhere, but on the condition that they're always "available for work".

Parents don't need to declare any supplementary benefit claimed by you on tax forms, but their child benefit allowance will be automatically reduced for the period you're claiming.

Writing ability and specialist knowledge are more likely to get you the job than paper qualifications alone — especially on the music papers where young talent, critically in touch with what's happening is always at a premium.

Magazine pre-entry training courses include a one-year session at the London College Of

Printing, Elephant And Castle, London SE1. (Minimum entry: five O-levels including English Language, one A-level), and a one-year fashion writers' course at the London College Of Fashion, 20 John Prince's Street, London W1. (Minimum entry: five O-levels including English Language and a foreign language, at least one A-level in Arts or Social Sciences). The London College Of Printing also runs a pre-entry radio course. (Minimum entry: same as for magazines). These won't guarantee a job, but can help.

When contacting editors, enclosing samples of writing, published or not, is useful and often essential.

For further information, write to the National Council For The Training Of Journalists, Carlton House, Hemnal Street, Epping, Essex.

Model

RECENTLY, I've been offered some modelling work abroad with someone who's employed me before, but have been told I'll

need to get rid of the bags under my eyes to land the job. How can I contact a cosmetic surgeon. I don't really want to go through my doctor.

Dave, London

● 'Fraid you'll need a letter of referral from your GP who'll also be able to put you in touch with a reputable cosmetic surgeon in your area. So the first stage in beating the bags is to make an appointment with the doc. As you want this work done for strictly cosmetic reasons only, you won't qualify for free treatment under the National Health Service, and as this kind of surgery is expensive too you'll need several hundred pounds in your kitty. There's no problem over referral to a specialist — any doctor can do it. If your GP doesn't already have a contact, The British Association Of Plastic Surgeons, Royal College Of Surgery, 35/43 Lincoln's Inn Fields, London WC2A 3PM, will forward a list. This information is not available to the general public direct. Same goes for anyone else determined to embark on a course of cosmetic surgery.

Hostel trail

I'VE BEEN thinking about taking a short break in London for a weekend and reckon the cheapest place to stay would be a youth hostel. Where can I find a list of addresses? Do you have to book in advance or just turn up? How much do they charge?

Mark, Yorkshire

● Yes, youth hostels are cheap. For an economical single-bed 'n breakfast holiday, town or countryside, in England, Scotland, Ireland, Wales, Europe or even Africa, Australia and America, it could be worth the price of yearly Youth Hostels Association membership (£5 or under — £1.50; 16-20 — £3; 21 plus — £5).

Membership includes a free directory of England and Wales, and a card entitling you to stay anywhere you like in hostel-land. Depending on age, prices of an overnight stay range from £1.30 — £1.95 a throw but you do need to book, in writing, in advance and, in most cases send along the bread too.

Details and membership from Youth Hostels Association, 14 Southampton Street, London WC2.

SUSANNE GARRETT ANSWERS YOUR PROBLEMS

Need help or just a chat? Ring on 01-835-1147 during office hours for help and advice in strictest confidence. Or write to: Susanne Garrett, Help, Record Mirror, 40 Long Acre, London WC2. Enclose a stamped addressed envelope for a personal reply.

Anti-racist

I'M STRONGLY anti-racist and want to get in touch with Rock Against Racism to buy badges and leaflets. Where?

Jenny, Swansea

● Send a message to Rock Against Racism, Box M, 27 Clerkenwell Close, London EC1, for fax 'n news of fings to buy (plus s.a.s.). Also check out 'Turn On' listings for details of up 'n' coming benefit gigs nationwide.

Contract hassle

OUR BAND has been handed a management contract by a guy who we don't totally trust, and would like to have it properly checked-out, but don't know any lawyers who could help with a music-biz contract. Any ideas?

Anonymous For Obvious Reasons, Manchester Area

● You're right to opt for expert advice. To contact a music business legal eagle in your locale, drop a line to Music Business Lawyers Association, c/o 16 St Martins Le Grand, London EC1. (Enclose a stamped addressed envelope). Dependent on the amount you earn, it may be possible to qualify for legal aid partly covering consultation costs. When you see a lawyer, ask about the Green Form scheme.

Ulcers

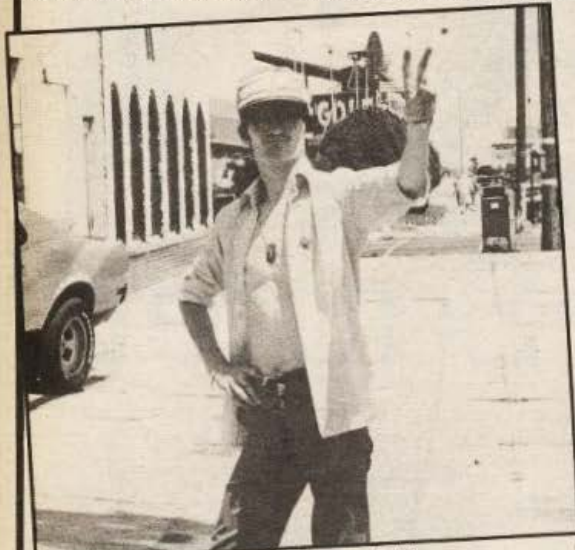
I'VE had mouth ulcers for some weeks now, and nothing seems to help them go away — not even vitamins and tablets prescribed by the doctor. Is there any way of getting rid of them, perhaps an alternative kind of medicine?

David, York

● If the first prescription hasn't worked, your doctor will be able to suggest another, and your best bet would be to return for a follow-up course of treatment. But, if you'd like to give alternative medicine (often just as effective as standard prescriptions), a try, write with an SAE for details of your nearest practitioner to The British Homeopathic Association, 27A Devonshire Street, London W1N 1RJ. (Tel: 01 935 2163); National Institute Of Medical Herbalists, 50, Sandycroft Road, Crosspool, Sheffield S18 5RY. Guild Of Natural Medicine Practitioners, Thornton House, Northiam, Rye, East Sussex TN31 6LP (Rye 2218).

If you smoke, try to cut down or stop. Continuing the habit will only serve to aggravate any ulceration.

CONTACT KORNER: Lotsa people in the London area are looking for others with similar musical tastes to get together and go to gigs. Interested? Write to Contact Korner, 'Help', Record Mirror, 40 Long Acre, London WC2. Everyone who writes will be mailed.



How many T-shirts have you got left, Feargal?

T-shirt mystery

After standing in a queue to buy T-shirts at the recent Undertones gig at Glasgow Apollo, we were told that they'd all be stolen, and consequently none were available. Is there any address I can write to for Undertones merchandising? And how come the shirt stock was stolen?

Maria, Glasgow

● 'Twas a 'Positive Touch' indeed for the light-fingered fan who slipped away with a LARGE boxful of Undertones torso-warmers left unguarded backstage at the Apollo, prior to the performance. Police are hunting an invisible midget wearing 200 or so T-shirts. But seriously folks, this investigation seems to be a strictly internal one. Anyone with any information who knows whodunnit, or have seen 'Positive Touch' shirts on sale at any unlikely source, ring 01-607 9811. Your sleuthing will be richly rewarded.

Undertones memorabilia is on sale only from official merchandise points inside up 'n' coming venues, or mail-order from Rockin' Humdingers, 132/134 Liverpool Road, Islington, London, N1. (Send an SAE for full lists including T-shirts, sweatshirts and badges.)

I don't want to be skinny

Ever since I can remember I've been skinny. I'm 16 now and my arms look like pipe-cleaners which embarrasses me when I have to take my shirt off during swimming or on the beach. I usually keep it on. What I'd like to do is build up my muscles with weight-training. How can I find out more? It is worth sending away for chest expanders advertised in magazines?

Carl, Cambridge

● Provided you balance the amount of energy you're putting out with the amount you're taking in, swimming is an excellent way of exercising just about every muscle in the body, the ones you know about and the ones you didn't even know existed, building them at the same time too. But if you're reluctant to do it much, trying an all-over muscle-building course could be the best possibility. Rather than going it alone in the privacy of your own bedroom with a stretchy metal monster, joining others aiming for the same goal could be a better solution.

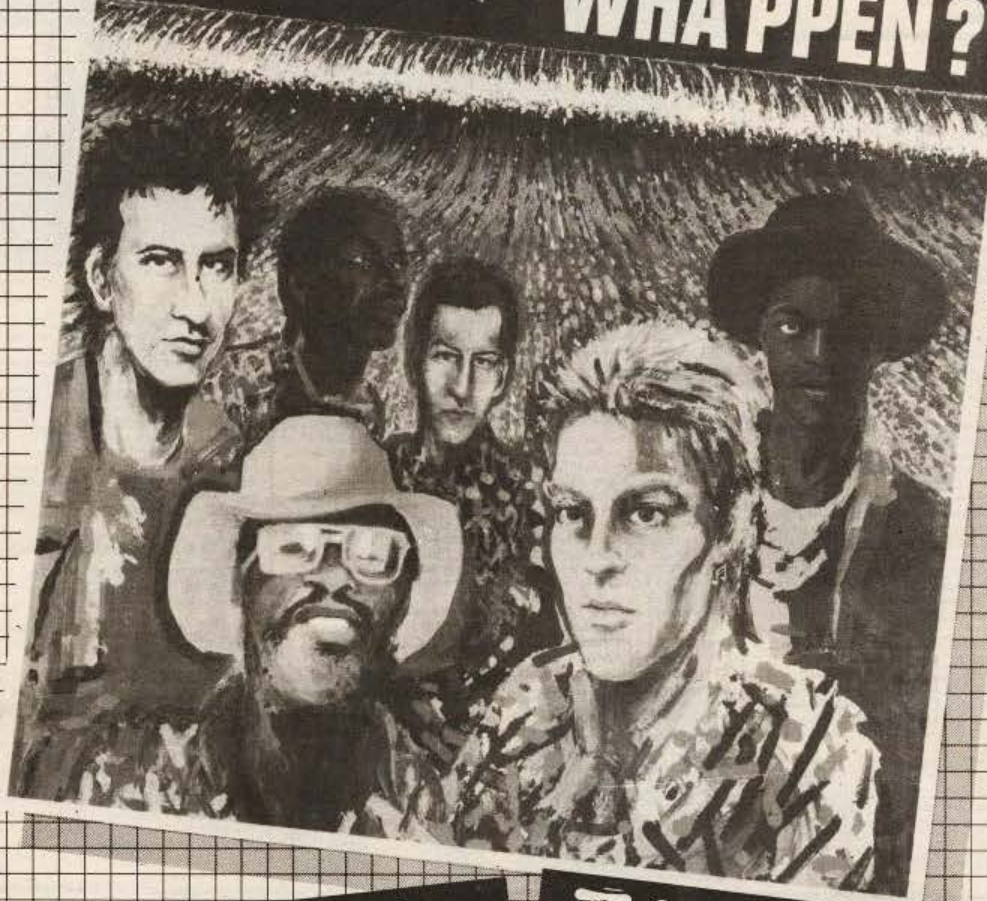
At the same time, increase your general protein intake, pints of milk, lean meat, nuts and the rest if you can afford it. Regular intake of bananas and a glass of milk between meals is one healthy way to add extra pounds.

For fax on body-building clubs in your area contact the National Amateur Body Builders Association, 30 Craven Street, London, WC2N 5NT; British Amateur Weight-Lifting Association, c/o 3 Ilfley Turn, Oxford.

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FAVE RAVE

SINGLES OF THE WEEK

DOLL BY DOLL: 'Main Travelled Roads' (Magnet). No choice but to pick this week's office favourite, because quite honestly it's beautiful. Doll By Doll have created a deep and sensitive ballad with a swirling misty melody and a majestic lyrical sweep that simply overwhelms. It haunts and penetrates. Is this quality mega hit material? Is the next line.

SAIGON: 'Where Are The Roses' (Ryme Time). More from the in vogue sounds of Scotland, but this overcomes all that as well as a posy promo which reads: "Saigon music is above imitation, is above concept, is above hypocrisy, is above Good ol' Rock 'n' Roll. This is the new way, the way it has to be." That's crap but this record isn't. It's epic quality with heavy dramatic vocals a la McCulloch, percussive power and blissful guitar. Saigon music is above bullshit.

DIGGIT

THE GAS: 'Ignore Me' (Polydor). Not much chance of ignoring this hard driving uptempo bopping fodder with the calling chorus. It sounds angry and fresh without sneering.

UB40: 'Don't Slow Down' (DEP). A forceful swing and some rhythmic harmony from the Brummie reggae merchants. This sways rather than beats into your soul.

BILLY PRESTON: 'A Change Is Gonna Come' (Motown). Billy Preston is a powerful singer and although his voice on this old Sam Cooke number doesn't match the potency of The Soulful One, it's still a beautiful job. Listen with the lights out.

STIFF LITTLE FINGERS: 'Silver Lining' (Chrysalis). SLF still manage to sound passionate and concerned despite their latter day sophistication. Not as strong as their last offering 'Just Fade Away' — the number which promptly did just that after I made it single of the week — but there's enough grit and whisky toned energy to simply blow the posers away.

Q TIPS: 'Stay The Way You Are' (Chrysalis). A single at 33 1/2, just to confuse you. A rather predictable and unchallenging rendition at the commercial end of the Tips, but tough enough to avoid the label "nice". Paul Young's voice has the right level of rasp and the horn section makes up a full and blasting sound.

GIRLS AT OUR BEST: 'Go For Gold' (Happy Birthday). A lovely western feel with a finger snapping beat and dreamy vocals piped in over the top. Tuneful and pacy.

THE FALLOUT CLUB: 'Dream Soldiers' (Happy Birthday). Is The Fallout Club the ultimate Blitz? This is an intriguing brand of straight beat Dr Who symphonics mixed with the deep and spacey voice of Trevor Herion and it really works. Even the sound effects aren't gratuitous.

JIM STEINMAN: 'Rock And Roll Dreams Come Through' (Epic). Here comes Jim (a few tons lighter without Meatloaf) and a great big west coast production of rock opera dimensions. Carefully structured and skilfully orchestrated with a strong beat underpinning the swell of melody, this is the nearest to a wall of sound I've got all week. Jim does most of the singing but the backing singers come upfront for one helluva chorus. A bit overblown perhaps, but there's no fat on this one.



DOLL BY DOLL: watch out for the acid boys

TROYCE KEY AND JJ MALONE: 'I Gotta New Car (I Was Framed)' (Pinnacle). A couple of real R&B veterans with all the right credentials and a gutsy little number all about hard luck and harder times. "I was framed / I never do nothing wrong / But I always get blamed." Heard it all before but I fall for it every time.

THE ROLLERS: 'Life On The Road' (Epic). The Rollers are a long way from Bay City these days, they wear long trousers and their sound possesses a corresponding maturity. This is an atmospheric little piece reminiscent of the Beatles circa 1966 with an unsubstantial harmony chorus and giveaway bagpipes floating in. Music to gently tap your steering wheel while cruising up the M1.

PETER SARSTEDT: 'English Girls' (Liberty). With a glass of Creme de Menthe in one hand and a Gitane in the other, here comes the acceptable face of Euro rock with another tale of high life on the continental boulevards and ski slopes. Only this time it's Sineas Rangers that bother him, not Italian bints. 'Where Do You Go To My Lovely' is on the other side and it's much better. Get out your Gucci.

PIGBAG: 'Papa's Got A Brand New Pigbag' (Rough Trade). A crazy footstompin' beat with a great big horn that drives a demented pattern around your beer cells (whoops). More rhythm than an army of Adam Ants.

JAMES GALWAY: 'Pachelbel Canon' (RCA). Oooh, a luvverly bit of the old flute playing this one. All cool cats groan as you stick it on the turntable but it's sweet and melodic, soaring and pure and not at all mediocre mush. So stick that in your pipe.

LANDSCAPE: 'Norman Bates' (RCA). After the Hitmen and 'Bates Motel' here comes the latest in Psychobelia, a stark and haunting little number from the band that brought you 'Einstein A-Go-Go'. The nasal south London drone 'My name is Norman Bates / I'm just a normal guy' does clash with the American news bulletin style backdrop, but never mind.

SPLIT ENZ: 'History Never Repeats' (Virgin). The laser etched disc is about the only 1980's element to this catchy and competent melodic pop song. Dontchajust diggit!?!?

BIG TEBBY'S REGGAE BAG

VICTOR RONNIE EVANS: 'At The Club' (Epic). Up market reggae this. Pleasant but not quite the full two bob. It's light and bouncy, warm and airy. Is this a summery dismissal?

DISCO TIME

WANDA WALDEN: 'Don't You Want My Lovin' (Elektra). Noah used to brok to this sort of thing at the Arc disco till the drought broke up the party.

DAVID BENDETH: 'Feel The Real (Again)' (Ensign). An expensive sound they probably play at exclusive discos and absolutely begging for a few Sinatra 'do-be-do's'. Free copy with every 1988 Cortina.

KELLY MARIE: 'Love Trial' (Calibre). Kelly Marie has the kind of piercing vocals that reach parts of your eardrum other voices leave behind. Hazel O'Connor told me this story about Kelly Marie throwing up on the plane back from Germany and it was much more fun trying to remember that than listen to this pile of posh disco.

CONTINUED PAGE 18



The Cuban Heels

New Single

Sweet Charity

And
Sing As You Go



Ali MacKenzie Laurie Cuffe John Milarky Nick Clark

Appearing with Pats D.C. at the Lyceum London on 14 May.



The adventures of...

THIN LIZZY

THE
HIT-SINGLES
COLLECTION.



MEANWHILE
ON SIDE TWO...

1) WAITING FOR AN ALIBI



2) DO ANYTHING YOU
WANT TO

3) SARAH

4) CHINATOWN

FEATURING ON
SIDE ONE...

1) WHISKY IN THE JAR

2) WILD ONE

3) JAILBREAK



4) BREAKOUT

4) THE BOYS
ARE BACK IN
TOWN!



5) DON'T BELIEVE A WORD.

6) DANCING IN THE
MOONLIGHT.



5) KILLER
ON THE
LOOSE!

★ Action! Thrills! Excitement!

★ Thin Lizzy's
hit-singles
collection.

POLYSTAR

Singles

FROM PAGE 16

SKIP MAHONEY: 'Janice (Don't Be So Blind To Love) (Underworld). The most significant thing about these songs is that part of their titles are in brackets.
A TASTE OF HONEY: 'Don't You Lead Me On' (Capitol). Only the record label is in brackets here. So, with not a good word for disco, we move on.

ALSO SWANG

VINCE HILL: 'Thief In The Night' (Celebrity). A rather wrinkled performance from poor old Vince who attempts a Cliff Richard type comeback and fails miserably. Unlike the Big C he just gets older and an early night would do him more good than this catchy little MOR piece.
RHYTHM SLAVES: 'Electricity' (CBS). The girl who sang on the Buggles hit 'Video Killed The Radio Star' is featured here, but so what. This sounds like a TV ad for lager and I'm going to avoid doing all my puns on electricity. Turn it off, Muvver.
THE HEARTBEATS: 'Go' (Nothing Shaking). A bright and brash uptempo bash for the clubs. No polish on this production but bags of spontaneity.



HERBIE ARMSTRONG: 'Real, Real Gone' (Avatar). This was written and produced by Van Morrison, and Herbie is a stubble chinned and leather jacketed desperado grinning out from the sleeve. That, and the snappy sax riffs, are about all I can recall.

KILLING JOKE: 'Follow The Leaders' (EG Records). Futurist disco with a heavy, full beat and lots of chants and clashing guitar. If Gary Glitter were an avant garde poser this is the sort of thing we'd be getting.

FRANK SODA: 'Oversexed And Underfed' (Carrere). Sounds like Joe Walsh in a good mood with an R&B guitar driving along. But it's just one long good time chorus, really.

LENNIE PETERS: 'This Is The Record Of My Love (Happy Birthday Darling)' (EMI). I always thought that Lennie was the talent in the partnership and he'd be better off with a Labrador than that drippy bird with a voice like an optician's receptionist. But quite honestly, this is drivat. Mind you, it's cashing in on the perpetual birthday market. Listen out for it the next time one of your parents is 29 again.

PAUL RAFFERTY: 'The Man Behind The Scenes' (EMI). When I tell you that Paul came second in the finals of 'Search For A Star' you'll know what to expect, canny reader. This song is a so called celebration of music that borders on fetish.

THE POLECATS: 'Rockabilly Guy' (Mercury). More cats, more quiffs, more rockabilly and lots more yawns. And this is more fetishism where a single style is raised as the symbol of a life style and just comes across like those middle aged American farts singing. "Keep On playin' my guitar man / 'cos Rock 'n' Roll is keeping me young baby". Fergeddit?!

EXPORT: 'You've Got To Rock' (His Masters Vice). Oh my God, here's the Metal variant of what I've just been talking about.

TOYAH: 'I Want To Be Free' (Safari). "I'm bored / Don't wanna go to school / Don't wanna be no ones fool", she squeals and pouts petulantly. And she's bored.

POSITIVE NOISE: 'Charm' (Statik). SCENE I. The reviewer places the single on the turntable and announces, "Produced by Steve Hillage". (Snorts of repressed derision giving way to hoots of laughter). SCENE II: The toe tapping beat, the sax, the plum in the throat vocals and down beat chorus. A vague sense of boredom passes their features. It starts as a titter and ends up as full blown raucous cackling as everyone falls about kicking their legs in the air screaming. "Produced by Steve Hillage".

JOE FAGIN: 'Stowaway' (Tamarit). Welcome to the Sound of America. Joe sounds like Neil Diamond trying to be Broocoo but lacking the guts.

SNIFF 'N' THE TEARS: 'That Final Love' (Chiswick). If this song was a horse it'd be a gelding. Or get shot for being lame.

KEN LOCKIE: 'Today' (Virgin). The one time Cowboy International takes a trip across the choppy ocean shouting 'Today, Today' in an adenoalid whine and for no apparent reason. Produced by Steve Hillage (everyone collapses).

THE PASSAGE: 'Troops Out' (Night and Day). The ideals are sound but the sound is outmoded and predictable agit-prop.

EDDIE MAELOW AND SUNSHINE PATTESON: 'Lines' (Human). A whole battalion of Space Invaders singing 'I've Got Lines Across The World'. It had to happen, I suppose.

THE PAUL KENNERLEY BAND: 'Jealous Love' (A&M). Difficult to assess because my copy kept jumping but this has a vague country rock feel with a pleasant, floaty chorus and 1950's sentiments.

DRAMATIS: 'Ex Luna Scienta' (Rocket). This band were born from the pile of splooge and leftovers of the Gary Numan Band after the departure of The Great White Wimp. The song refers to the motto of NASA (it says here) and quite honestly the whole thing seemed stuck for ideas when old pasty pudge was with them but this is ridiculous. More Serious Young Men. Antichrist bored?

THE CUBAN HEELS: 'Sweet Charity' (Virgin). Pretty mundane with a persistent drum beat and ponderissimo of a chorus. Remix by Steve Hillage (few people clutching their stomachs in pain).

KEITH EMERSON: 'I'm A Man' (MCA). This man is responsible for much of the boredom we had to suffer in the seventies. Don't let him get away with it again. Yes friends, that Emerson sound we've all come to know and loathe is the same as ever, 100mph with lots of twiddly bits thrown in just for the self indulgent hell of it.

THE COCONUT DOGS: 'Officers Mess' (Rialto). A drilling beat and a nice little piece of dramatic insight into the military mind. Sounds as if it'd be better done live.

MODERN EON: 'Child's Play' (Dindisc). The false child-like awe of the vocals is totally drowned by the heavy electronics and the production. Whether this is merciful I cannot say.

LYNDSAY DE PAUL: 'Strange Changes' (MCA). Strange. She hasn't changed at all, apart from the disco beat she employs now. The girl who once won the Ivor Novello prize for commercial songwriting still can't sing well, is still sugary and is overall about as stimulating as a long night in the Rovers Return with Albert Tatlock.

RANDY CRAWFORD: 'You Might Need Somebody' (Warner Brothers). A dirge with no urge.

GARY HOLSTON AND CASINO STEEL: 'Ruby Don't Take Your Love To Town' (Pinnacle). With a few regional updates, "It wasn't me that started that old crazy Irish war", and an irreverent cockney drawl, I'd say this was a good pisstake of the old Kenny Rogers hit if I didn't think they were serious.

ROCK SULLIVAN: 'Bring Back The Night' (Rag Baby). A noble attempt to capture the emotive drama of Graham Parker singing 'Hold Back The Night', or is it Neil Diamond singing anything. Someone better take another trip to 'The Jazz Singer', methinks.



DELBERT McCLINTON: 'Shotgun Rider' (Capitol). Delbert has got a voice that's broken with emotion and a hard life. "I dun my livin' on the road", he croons in this country rock song with its whining horn section and Out West images of the lonesome road. There's not a lot of call for this sort of thing in Clapham.

THE ODDS: 'Yesterday Man' (J&S). I can't really see the point of doing a rehash unless you can improve on the original in some way. The playing has zest but the vocals are too weedy to lift it very far.

GARY BROOKER: 'Home Lovin' (Mercury). Here comes the man who swallowed a road gritting machine at the age of five, with a set of trite lyrics along the lines of "God bless the family" and no bent pins let alone hooks.

RECOGNITIONS: 'Too Much Fiction' (Ryme Time). From the same stable as Saigon but this is a bit of a mess really. The vocals are strained and desperate and the battle going on in the background just adds to the distortions.

HEAVEN 17: 'I'm Your Money' (Virgin). Seems like I'm one of the few not attracted to the cool sounds and automation rhythms of Heaven 17. I prefer this to their last single but it all gets a bit relentless and monotonous really.

SIMPLE MINDS: 'The American' (Virgin). Another face that kicks off with a great beat and clashing guitar, but drifts into mundanly as soon as the vocals begin. The chorus lifts in an overwhelming way but the number just fluctuates between dullsville and a little thrill of excitement.

A TASTE OF HONEY: 'Don't You Lead Me On' (Capitol). Sounds like a puncture singing as it hisses away towards disco flatness.

THE SWINGERS: 'Be My Baby' (Magnet). Here's the old Ronettes number given a good wash and brush up by a bunch who only succeed in diluting the original's vitality. They try desperately hard to add something new but can't think what.



RHYTHM HAWKS: 'No Chance' (Hot Rock). Rockabilly without the rock and somebody hawked their rhythm.

FOOD FOR THOUGHT

JOHN DOWIE: 'It's Hard To Be An Egg' (Factory). A witty little ditty protesting the fate of an egg, getting your head smashed in at breakfast and that sort of thing. I'd love to hear the album. And that's about the best joke I'm going to get this time of night so Adios amigos.

THE CHARTS YOU MISSED

UK Singles

Chart w/e May 9			
THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	3	(4)	STAND AND DELIVER, Adam And The Ants, CBS
2	4	(5)	STARS ON 45's, Starsound, CBS
3	2	(5)	CHI MAI, Ennio Morricone, BBC
4	1	(7)	MAKING YOUR MIND UP, Bucks Fizz, RCA
5	20	(1)	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
6	5	(2)	GREY DAY, Madness, Stiff
7	4	(7)	GOOD THING GOING, Sugar Minott, RCA
8	6	(1)	CAN YOU FEEL IT, Jackson 5, Epic
9	12	(5)	ATTENTION TO ME, Nolans, Epic
10	13	(6)	MUSCLE BOUND, Spandau Ballet, Reformation/Chrysalis
11	8	(8)	NIGHT GAMES, Graham Bonnet, Vertigo
12	14	(6)	ONLY CRYING, Keith Marshall, Arista
13	18	(6)	CAN'T GET ENOUGH OF YOU, Eddy Grant, Ice/Ensign
14	11	(4)	IT'S LOVE THINGS, Whippersn, Solar
15	28	(5)	BERMUDA TRIANGLE, Berry Manlow, Arista
16	15	(3)	AND THE BANDS PLAYED ON, Saxon, Carrere
17	25	(3)	DON'T BREAK MY HEART AGAIN, Whitesnake, Liberty
18	16	(7)	JUST FEELING, Bad Manners, Magnet
19	7	(11)	THIS OLE HOUSE, Shakin' Stevens, Epic
20	9	(11)	EINSTEIN A GO-GO, Landscape, RCA
21	29	(5)	KEEP ON LOVING YOU, Rex Speedwagon, Epic
22	37	(2)	WORDS OF A THOUSAND MEN, Tenpole Tudor, Stiff
23	17	(8)	NEW ORLEANS, Gillan, Virgin
24	7	(5)	AI NO CORRIDO, Quincy Jones, A&M
25	10	(10)	LATELY, Stevie Wonder, Motown
26	31	(2)	STRAY CAT STRUT, Stray Cats, Arista
27	42	(4)	WHEN HE SHINES, Sheena Easton, EMI
28	26	(6)	IS VIC THERE, Department S, Damon
29	46	(1)	TREASON, Teardrop Explodes, Mercury
30	22	(4)	DROWNING - ALL OUT TO GET YOU, The Beat, Go Feet
31	—	(—)	CHEQUERED LOVE, Kim Wilde, Rak
32	—	(—)	D-DAYS, Hazel O'Connor, Albion
33	53	(1)	THE SOUND OF THE CROWD, Human League, Virgin
34	24	(8)	FLOWERS OF ROMANCE, Public Image Ltd, Virgin
35	61	(1)	IT'S GOING TO HAPPEN, Undertones, Ardeck
36	38	(2)	MAKE THAT MOVE, Shamalar, Ardeck
37	34	(2)	THE MAGNIFICENT SEVEN, Clash, CBS
38	38	(4)	LOVE GAMES, Level 42, Polydor
39	48	(10)	INTUITION, Linx, Chrysalis
40	32	(5)	HIT & RUN, Girlschool, Bronze
41	35	(4)	FLYING HIGH, Freeze, Beggars Banquet
42	23	(12)	KIDS IN AMERICA, Kim Wilde, Rak
43	68	(1)	THE THIRD MAN, Shadows, Polydor
44	—	(—)	OSSIE'S DREAM, Spurs FA Cup Final Squad, Shell
45	21	(3)	WHAT BECOMES OF THE BROKEN HEARTED, Dave Siewant, Stiff
46	55	(4)	LOVING ARMS, Elvis Presley, RCA
47	75	(1)	ANGEL OF THE MORNING, Julie Newton, Capitol
48	46	(4)	FUTURE MANAGEMENT, Roger Taylor, EMI
49	57	(2)	HONEY'S GOLDEN MEDLEY, Bill Haley, MCA
50	36	(3)	BETTE DAVEY EYES, Kim Carnes, EMI
51	—	(—)	HUMPIN', Gap Band, Mercury
52	—	(—)	DON'T LET GO THE COAT, The Who, Polydor
53	—	(—)	DON'T SAY THAT'S JUST FOR WHITE BOYS, Way of The West, Mercury
54	—	(—)	CARELESS MEMORIES, Duran Duran, EMI
55	—	(—)	CHARIOTS OF FIRE, Vangelis, Polydor
56	—	(—)	CAPTIVIC COITON, HOME/SHEFF GRINDER, Tony Capstick, Dingles
57	—	(—)	FOUR FROM TOYAH, Toyah, Safari
58	33	(13)	DUMB WAITERS, Psychedelic Furs, CBS
59	38	(2)	CANDIDATE FOR LOVE, I.S. Monk, Mirage
60	61	(2)	HOT ROCKIN', Judas Priest, CBS
61	52	(6)	BABES IN THE WOOD, Matchbox, Magnet
62	50	(2)	BEING WITH YOU, Smokey Robinson, Motown
63	—	(—)	KEEP ON RUNNING (TIJUANA BURN), UK Subs, Gem
64	43	(4)	DO THE HUCKLEBUCK, Coast To Coast, Polydor
65	—	(—)	HOUSES IN MOTION, Talking Heads, Sire
66	41	(6)	WATCHING THE WHEELS, John Lennon, Geffen
67	44	(4)	CROCODILES, Echo & The Bunnymen, Korova
68	—	(—)	SING ME A SONG, Marc Bolan, Narn
69	71	40	KINGS OF THE WILD FRONTIER, Adam & The Ants, CBS
70	51	(8)	PRIMARY, Cure, Fiction
71	—	(—)	POCKET CALCULATOR, Kraftwerk, EMI
72	—	(—)	HOW 'BOUT US, Champagne, CBS
73	—	(—)	THE ART OF PARTIES, Japan, Virgin

UK Albums

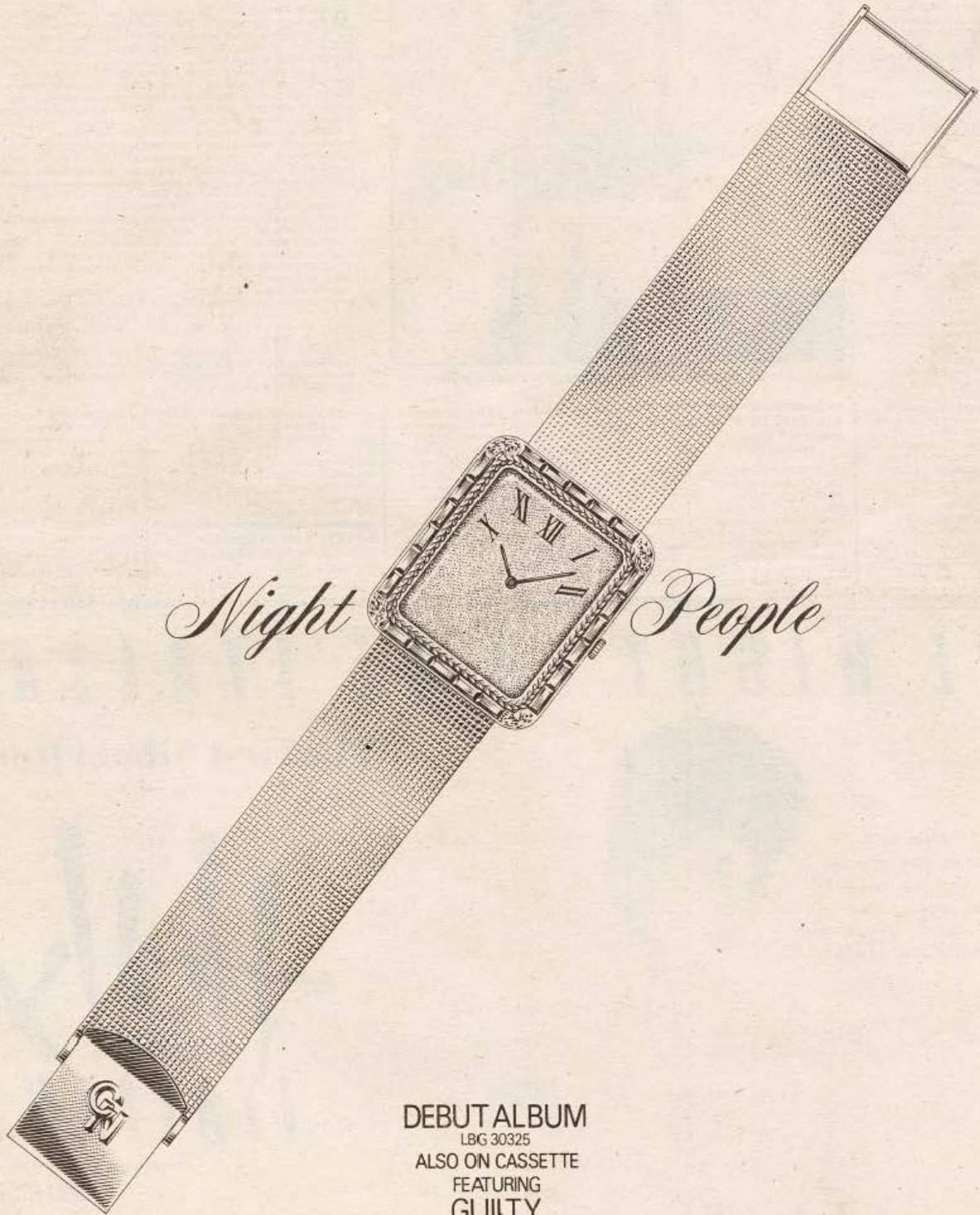
Chart w/e May 9			
THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	1	(25)	KINGS OF THE WILD FRONTIER, Adam And The Ants, CBS
2	4	(1)	LIVING ORNAMENTS, Gary Numan, Beggars Banquet
3	3	(2)	CHARIOTS OF FIRE, Various, K-Tel
4	10	(8)	THIS OLE HOUSE, Shakin' Stevens, Epic
5	2	(2)	FUTURE SHOCK, Gillan, Virgin
6	6	(1)	HOTTER THAN JULY, Stevie Wonder, Motown
7	5	(4)	COMER AND GET IT, Whitesnake, Liberty
8	27	(1)	ROLL ON, Various, Polyester
9	9	(24)	JAZZ SINGER, Neil Diamond, Capitol
10	11	(8)	JOURNEY TO GLOAM, Spandau Ballet, Reformation/Chrysalis
11	8	(28)	MAKIN' MOVIES, Dire Straits, Vertigo
12	7	(2)	HIT W/ RUK, Girlschool, Bronze
13	19	(31)	MANLOW MAGIC, Barry Manlow, Arista
14	12	(12)	CHRISTOPHER CROSS, Christopher Cross, Warner Brothers
15	14	(2)	GO FOR IT, Sitt Little Fingers, Chrysalis
16	28	(4)	CHARIOTS OF FIRE, Vangelis, Polydor
17	13	(12)	SKY 3, Sly, Arista
18	12	(12)	FACE VALUE, Phil Collins, Virgin
19	18	(2)	FAITH, Cure, Fiction
20	17	(24)	DOUBLE FANTASY, John Lennon, Geffen
21	29	(5)	MAKING WAVES, Nolans, Epic
22	22	(2)	INFIDELITY, Rex Speedwagon, Epic
23	31	(8)	FROM THE TEAROOMS, Landscape, RCA
24	23	(2)	THE DUDE, Quincy Jones, A&M
25	30	(7)	FACE DANCES, The Who, Polydor
26	42	(1)	THIS IS ENNIO MORRICONE, Ennio Morricone, EMI
27	33	(4)	TAKE MY TIME, Sheena Easton, EMI
28	32	(4)	FUN IN SPACE, Roger Taylor, EMI
29	38	(4)	JAZZ FUNK, Incognito, Ensign
30	38	(1)	INTUITION, Linx, Chrysalis
31	35	(1)	AXE ATTACK 2, Various, K-Tel
32	28	(5)	THE ADVENTURES OF THIN LIZZY, Thin Lizzy, Vertigo
33	48	(1)	ROGER WHITTAKER, Roger Whittaker, K-Tel
34	23	(21)	BARRY, Barry Manlow, Arista
35	43	(5)	GUILTY, Barbra Streisand, Epic
36	21	(4)	FLOWERS OF ROMANCE, Public Image Limited, Virgin
37	—	(112)	DISCO DAZE + DISCO NITES, Various
38	24	(7)	BAT OUT OF HELL, Meatloaf, Epic/Cleveland
39	24	(7)	NEVER TOO LATE, Status Quo, Vertigo
40	38	(1)	LIVING ORNAMENTS 1980, Gary Numan, Beggars Banquet
41	18	(6)	VENA, Ultravox, Chrysalis
42	41	(1)	SUPER TROUPER, Abba, Epic
43	54	(1)	STRAY CATS, Stray Cats, Arista
44	25	(12)	DIRTY WEARS WHITE SOX, Adam And The Ants, Do It
45	—	(—)	BAD FOR GOOD, Jim Steinman, CBS
46	51	(28)	THE RIVER, Bruce Springsteen, CBS
47	—	(—)	THIS IS ELVIS PRESLEY, Elvis Presley, RCA
48	47	(1)	CHI MAI, Ennio Morricone, BBC
49	—	(—)	LIVING ORNAMENTS 1979, Gary Numan, Beggars Banquet
50	—	(—)	THE UNDISCOVERED COUNTRY, Adam And The Ants, Do It
51	37	(16)	VISAGE, Visage, Polydor
52	—	(—)	ABSOLUTELY, Madness, Stiff
53	—	(—)	TAGE OF SPADES, Motorhead, Bronze
54	—	(—)	ARC OF A DIVER, Steve Winwood, A&M
55	—	(—)	TO LOVE AGAIN, Diana Ross, Motown
56	40	(13)	DANCE CRAZE, Soundtrack, 2-Tone
57	—	(—)	WINEYLIGHT, Grover Washington Jr., Elektra
58	—	(—)	THE VERY BEST OF... Rita Coolidge, A&M
59	—	(—)	EDDIE OLD BOB DICK AND GARRY, Tenpole Tudor, Stiff
60	—	(—)	GIVING OFF USAS, Graduate, A&M
61	—	(—)	THE VERY BEST OF... David Bowie, K-Tel
62	—	(—)	ZEN BOP, Santana, CBS
63	—	(—)	FLESH AND BLOOD, Roxy Music, Polydor
64	—	(—)	21, A&M
65	—	(—)	DR HOOK'S GREATEST HITS, Dr Hook, Capitol
66	—	(—)	NUMBER THE BRAVE, Washbone Ach, MCA
67	—	(—)	KILIMANJARO, Teardrop Explodes
68	—	(—)	BEATLES 61-66, Beatles
69	—	(—)	HOWL, Vic Damone, RCA
70	—	(—)	DIFFICULT TO CURE, Rainbow, Polydor
71	—	(—)	DIRE STRAITS, Dire Straits
72	—	(—)	'TWANGIN', Dave Edmunds, Sire Song
73	—	(—)	REMAIN IN LIGHT, Talking Heads, Sire
74	—	(—)	ONE STEP BEYOND, Madness, Stiff
75	—	(—)	SPELLBOUND, Tygers Of Pan Tang, MCA

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THE PSYCHEDELIC FURS:
'Talk, Talk, Talk' (CBS 84892)
By Simon Ludgate

THE FURS have, to my mind, been sorely neglected by all and sundry. They have an ace up their sleeve in the shape of Butler Rep, whose voice vaguely resembles Bowie circa 'Low' but with an added rasp caused perhaps by smoking at least 200 cigarettes a day.

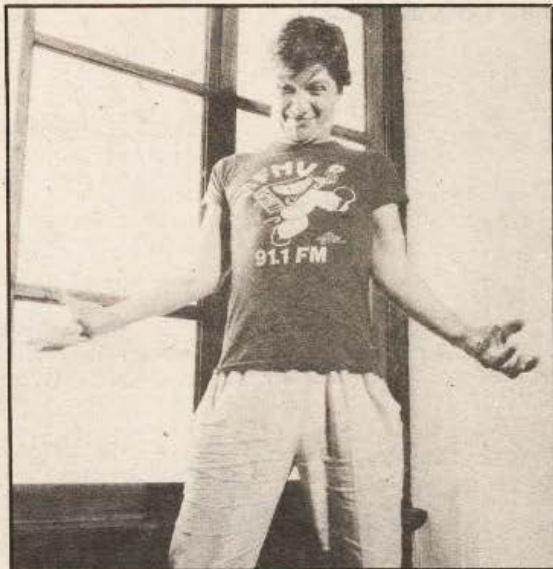
High on enthusiastic noise, but low on distinctive tunes unfortunately, the Furs have taken a positive swing away at least from the suicidal tones of 'Sister Europe' on the first album, to be replaced by more commercial songs. A sensible move, prompted perhaps by their experiences on tour in the States.

No one else sounds quite like Butler — if only that fact could be exploited more, because the back-up is very ordinary. 'Dumb Waiters', a no-go single, and 'I Wanna Sleep With You' are side one's best moments, although I can't see the Beeb allowing... (cont p94).

Steve Lillywhite's usually excellent standard on the mixing desk is definitely below par this time — the sound is thin and muddy. The indistinct sound is a serious stumbling block for the Furs — it dogged them on their first album — and, if overcome, they would stand a much better chance.

This is such a frustrating album to listen to. You are aware of potential that isn't realised as often as it should be. However, 'It Goes On' is one of those moments when the clouds clear long enough for some really straight ideas to emerge.

Butler's favourite trick is to sing low patches on one note which becomes boring after 20 minutes. Still, I do love the quality of his voice but there is some fundamental re-thinking to be done and the Furs will have to find a way of writing stronger stuff than this. +++



Glenn Tilbrook staggers under the weight of Nicholls's praise.

ANGELIC UPSTARTS (Pre-released tape)
By Alf Martin

I DON'T believe this. The Angelic Upstarts branching out. Would you believe a barn dance? ('Mensi's Marauders'). Reggae? ('I Understand'). A ballad? ('England') 'England' was their last single but didn't do a thing and that's just because it was the Angelic Upstarts. It should have been a huge hit. 'Two Million Voices' opens the

album and Mensi's voice comes over much better than on previous efforts — clear and sharp. I don't know who the producer is as I'm listening to a white label tape but his influence on the band has certainly worked. Making the Upstarts forceful and sounding much more competent.

One such number — possibly the new single — was originally called 'White Nigger, Black Nigger' and I'm sure Mensi didn't mean anything derogatory but he was persuaded to change the title to 'I Understand'

It's the real thing

SQUEEZE: 'East Side Story' (A&M AMLH 64854)
By Mike Nicholls

ANOTHER GOLDEN Age of British pop? Too right, brother and Squeeze are right on in there at the vanguard. When it comes to a songwriting team fancying themselves as the next Lennon-McCartney, who else but Tilbrook and Difford and it's not just down to Glenn's Macca-sque tones.

On 'East Side Story' Chris Difford confirms he's amongst the most adroit of lyricists with an eye for details that grows beader by the hour. Sailors, waitresses, housewives and lovers all come under his keen compositional gaze which proves there's no substitute for touring when it comes to broadening the mind.

A good ear also comes in handy in this game and influences are incorporated aplenty: from the opening 'Time Is Tight' lift on 'In Quintessence' to the grand larceny of 'There's No Tomorrow' (clue: it's based on a 'Revolver' song) Squeeze show that when it comes to taking degrees in sixties stuff they could all collect double-firsts blindfold.

A hint of 'Sympathy For The Devil' here, a touch of Zombies there and if 'Someone Else's Heart' ain't Bread's 'Diary' I'm a Manx kipper. But to be fair, they compile their lifts with steadfast workmanship (ahem) and produce a sound which is unmistakably their own.

Not only that but they've also come up with what is easily their best offering to date. 14 quality tunes of varying degrees of accessibility ranging from the pure pop narrative of 'Tempted' to the quaint swing of 'Messed Around'.

In between are detailed portraits like 'Woman's World' where Difford assumes the role of heir apparent to King Costello. Check lines like 'I feel like the punch-line in someone else's joke' or the pointed 'She paints her nails on bathroom scales / Gargles her breath like a landed whale' in 'Vanity Fair'.

'Mumbo Jumbo' is another but the best is yet to come. 'F-Hole' has the boys at their lampooning, black-humoured best complete with a country reprise that segues into 'Labelled With Love', possibly the highlight of the album. +++ +

and the words were altered slightly, but still got the point across. This one is the reggae track and they do it very convincingly, with Mensi's almost spoken words backed on a chorus by the rest of the group.

The Upstarts surprised me. Now I hope the DJs listen to it because it will certainly surprise them.

BLURT: 'Live In Berlin' (Armageddon ARM 6)
By Mark Total

I'M CONFUSED. Is this paranoid jazz

or mutant disco?

Blurt are a three piece who delight in challenging their listener. Their line-up for a start — vocals, sax, guitar and drums — is to say, in the least, unorthodox. This music is very spontaneous and this live album has captured the true essence of their manic sax breaks and Ted Milton's throttled vocals. What Blurt play does indeed verge on the realms of jazz (though don't get me wrong it doesn't ramble), though they have taken it and thrown it into the 21st century. +++ +

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Virgin

THE BIRTHDAY PARTY: 'Prayers on Fire' (4AD CAD 104)

By Mark Total

THE BIRTHDAY Party are primitive — their music is an infusion of everything from blues through funk and into the gothic grandeur of bands like Bauhaus. It is quite right to assess from this that they do not play songs.

This album likes to meddle with chants — opening track 'Zoo Music Girl' being an example of this — but no track bears too much similarity to another.

After seeing them live this album is quite an enlightenment because they deal with a lot more textures than is possible in a gig. The brass crescendo on 'Nick the Stripper' wouldn't be out of place on a James Last LP, and the percussive tracks really open out the record's musical range.

This album is not shallow, but remember if you play with fire it is very easy to get burnt. The Birthday Party will have an indelible effect on your brain. + + + +

JOE WALSH: 'There Goes The Neighborhood' (Asylum K52285)

By Robin Smith

I ALWAYS reckoned that Joe was turgid old fart long before he was eligible for his pension.

The man that gave the Eagles the kiss of death is no better off on his own, dragging himself out of his leather armchair and into the studio. Of course Joe's name guarantees that 'There Goes The Neighbourhood' will sell more than enough to pay back the advance, so what the hell?

Our hero trots out a few more of his introspective songs which quickly disappear up their own backsides and plays guitar like he's got rigor mortis in his left hand. Like the Anti Nukes crowd he's obviously a man with a conscience which he displays on 'Life Of Illusion' — "Sometimes I can't help feeling that I'm living a life of illusion. And oh why can't we let it be and see through the hole in this wall of confusion."

Smile you old bore for Christ's sake. +

THE PLASTICS: 'Welcome Back' (Island ILPS 9627)

By Mark Total

I HAVE had a copy of this album in my hands for nearly a fortnight now and every time I listen to it my mind is full of questions.

The first is why a label with the integrity and generally sound musical insight of Island bothered to sign a band like The Plastics. The group sound uncannily like a Japanese version of the B-52s, who Island already have in their stable.

The second is why are the vocals on this album so soulless and cosmetic in comparison to the instrumentation which displays professionalism and accomplishment.

This record is typical of the clean, polished products that are continually flooding our home market from the land of Nip but there is no danger of 'Welcome Back' making any British workers unemployed. + + ½

THE SAINTS: 'Monkey Puzzle' (New Rose Import RC250)

By Nick Kemp

THREE YEARS on and the Australian punkeros are back. Punkeros? Well, no, but that's the tag they'll find hard to shrug off. Chris Bailley remains alone of the original line-up and the only resemblance to the Saints of '77 is a free 'live' single including a pretty horrendous version of 'Stranded'.

It's not a brilliant album, there's plenty of room for improvement — Bailley's production is patchy, is places although on the aforementioned 'Always' he displays a general ability. Some songs are most certainly fillers but the inclusion of no less than three previously issued tracks suggests a lack of ready material.

An interesting inclusion is that of 'Dizzy Miss Lizzie' to close side two, a fairly straight version, but the production really lets the side down on this one. + + + ½



"GEE, shucks five stars ah wow"

Raw beat and blood

ORIGINAL MIRRORS: 'Heart, Twango & Rawbeat' (Mercury 6359 046).

By Simon Hills

WHEN THEY hit form, Original Mirrors knock the stuffing out of most of their contemporaries. Lead singer Steve Allen pumps out glorious lines over a full backing that produces an almighty sound — witness the single 'Dancing With The Rebels'.

Trouble is, they've got lousy. If you saw them when they first came on the circuit you would have witnessed a full-blooded fusion of new wave and disco, but this has been watered down into too many trite phrases that result in the album sounding technical and slightly cold, the last thing that the group's mentors Allen and guitarist Ian Broudie want.

What you get for yet four quid is a mixture of passion as in 'Don't Cry Baby' and the superb ballad 'Swing Together', and some wasted talent lost in the mish-mash of guitar phrases and synthesizers, like 'Teen Beat' — crossing over to the sixties pop sound of Manfred Mann and their ilk.

This album should be one of the best this year. The Mirrors are full of talent and ideas, have the background of superb live performances and tracks that really hit form in the past like 'Could This Be Heaven' and 'Boys Cry'. Like the last album, this is still only half way there. + + + ½

RUTS D.C.: 'Animal Now' (Virgin V2193 B)

By Simon Tebbutt

SELF INDULGENCE is boring to all but the self involved. Recorded in three studios, this album sounds like the Ruts were given unlimited resources to explore the inner workings of their souls and society and they've come up with a product which is basically indistinctive and messy. The meandering songs don't possess much themselves and are just heavily phased and mixed for effect.

And the level of the lyrics doesn't add much either, ranging from School magazine poetry to adolescent philosophy. This is particularly acute in the political numbers like the facile anti-war song, 'No Time To Kill' with its simplistic protest about "littie batties". We had great gouts of this sort of stuff around the time of Vietnam and it didn't really do much then either.

Closer to home, the nearly atmospheric anti-Thatcher diatribe, 'Dangerous Minds', contains the classic lines, "That woman's mad / But those men still listen / We can make the move / There must be a cure." This is surpassed only by 'Fools'. "Millions of people learning to hate / 'Cause somebody always wants to dictate / They're listening to others ruling their lives / When will they realise that they're led by the blind." Binns Minor would have got a C for that.

Occasionally this kind of 'point at a wrong and it'll disappear' theorizing gives way to the pure form of boring old introspection. The aptly named 'Despondency' whines self-pityingly, "I'm feeling nowhere / No concentration / I'm apathetic / No motivation." Stop me if you've heard it before.

With all its solos and sax riffs, this album really offers nothing new. The Ruts just seem to be dabbling in whatever musical form that whim dictates and this gives it all a rather parasitical feel. The only number that seems vaguely in touch is the rockabilly rhythm of 'Walk Or Run' and that's pretty ironic when you think about it. +

Kiss and a promise

TOM PETTY AND THE HEARTBREAKERS: 'Hard Promises' (Backstreet MCF 3098)

By Mike Nicholls

IF SPRINGSTEEN didn't attempt to turn his craft into a religious experience he'd sound like Tom Petty. Cos while Bruce shoots for the sky (and let's face it, seldom misses) Tom trades heaven for earth and keeps his car wheels on the ground. He's quite content concocting three minute pop songs, covering the familiar territory of cruel women and broken teen dreams yet still coming up trumps every time.

Like prime time Nick Lowe, he's a perfectionist in his field. Or simply, the best. An adolescence spent soaking up vintage sixties mid west radio has ensured a generous fund of riffs, solos, tunes, phrases, ideas and so on to refashion for his own glorious compositions. OK, so he'll never write epics but who needs to over-complicate things when you can have it straight?

Choicest fruit here is... well, there are 10 real peaches. Remember how on the old Beatles albums each track took it in turn to be your favourite? Well, it ain't much different with 'Hard Promises.' Though without the instant midnight raid appeal of 'Damn The Torpedoes', ultimately it's a stronger LP, indeed his finest to date. Initially more subdued, it finally seduces with great subtlety, rather like 'Darkness On The Edge Of Town' after 'Born To Run'.

Highest flyers right now are 'The Waiting', 'Something Big' and 'A Woman In Love (It's Not Me)', all classic cuts wearing those fabulous Heartbreaker hallmarks like sheriff badges: sparkling guitar jousts between Petty and Mike Campbell underpinned by Benmont Tench's groaning keys and generously coated with Tom's endearing 'Ah'm - so - hurl!' vocals. Yup, it's no one - man show here, the HBs musically stripped to the bone whilst simultaneously instrumentally equipped to kill.

'A Woman In Love' steals a jarring guitar break right out of the Byrds / Yardbirds 'in - book and neither have ever sounded better. The more haunting 'singer' features Stevie Nicks on backing vocals.

But suitably, the real beaut is saved for the end — a pearler of a slowburner entitled 'You Can Still Change You Mind' whose gently soaring interplay hits home like a dum dum bullet. Hard Promises? TP And The Heartbreakers couldn't lie if they tried. + + + +

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VIRGIN RECORDS V2133

999: 'Concrete' (Albion ITS 999).

By Simon Tebbutt

IF EVER an album sounded the product of contractual obligations, then it's this one. And if all the energy and ideas - contained herein were condensed into one solid lump, it'd probably result in a single reaching No. 40 in the charts.

999 are using 'Concrete' to try and crack the American market, which probably accounts for their watered down sound. 'So Greedy' sets the orthodox rock syndrome scene as it beats along at 60 mph. 'Little Red Riding Hood' with its predictable mid Atlantic howls emphasises just how stuck for ideas they are. Its all gone rather stodgy and the loss of energy doesn't seem to have been compensated by any outstanding songwriting.

The best game to play when listening is 'Spot The Influences'. Side Two kicks off with 'Obsessed' and lots of galloping Shadows guitar work mixed with Hugo Montenegro rhythms. If it's meant to be pastiche its pretty good. 'Don't You Know I Need You' nicks the opening riff of the Kingsmen 'Louis, Louis' and the last track, 'Public Enemy No. 1', sounds more like the Dave Clark Five doing 'Bits and Pieces'.

In fact, bits and pieces sums this album up. It's just a mish mash of elements begged, stolen or borrowed and not compiled in a way to make any distinctive impact. ++

VARIOUS ARTISTS: 'Battle Of The Bands' RCA (PL 25339)

By Simon Tebbutt

TALENT CONTESTS always smack of tacky showbiz tinsel and smiles full of plastic dentures. There's a phoney air and a sense of hollow triumph in the applause for all those hopefuls jostling to short cut the circuit to fame.

The winners, Carl Green and the Scene with 'Wam' were accomplished but served to underline the fact that in this 'Battle



Pic by Suzie Carson

Grace practices her technique.

Of The Bands' the real casualties were the musicians themselves. Sacrificed to the God of heavy phasing they had their guts totally produced out. Amazingly, the album wasn't even live.

After this clever student rock number came EMF with Anti Bellum', a lift and a slight reggae feel to the female vocals. Ohio Parontl's 'Do It Again' was West Coast rock with tight little beats. 100% Proof came in with 'Bad Boy' on a bom bom beat to match their macho vocal and general axe grinding.

Side two proceeded in a similar vein. 'Zena Zerox came on with 'Seconds', a jerky jerk off number

with too much echo on the vocals. Cobra's 'Stop Crying' was more Iron Filings than Heavy metal and Pretty Boy Floyd's 'Take Me I'm Yours' was standard rock with a whooshing chorus. Time Files 'Go' was a little more souful but nebulous and had more "babys" than a maternity ward. I thought they'd leave the best on to last but they didn't and Louis And The Look's 'Flight 401' flew straight out the window. ++

RAF: 'The Heat's On' (A&M AMLH 68525)

By Malcolm Dome

BREATHTAKING ISN'T the word! Having delivered one of the finest

GRACE AND DANGER

GRACE JONES: 'Nightclubbing' (Island ILPS 9624)

By Simon Ludgate

AN EXTRAORDINARY version of the Norm's 'Warm Leatherette' was my introduction to the idiosyncratic talent of Grace Jones and a brilliant crossover between fashion and reggae, aided and abetted by the legendary duo Sly Dunbar and Robbie Shakespeare.

Sly beats out phenomenal percussive "whomps" and Robbie thunders the bass. As with 'Warm Leatherette', Grace takes a familiar tune, this time it's the schmaltzy 'Walking In The Rain', and turns it upside down.

'Nightclubbing' evokes the sleazy, sexy late - nite charm of Ms Jones. 'Pull Up To The Bumper' develops the sense of debauchery - street ease and street sleaze is the name of the game.

Chris Blackwell and Alex Sadkin have done another brilliant job on the production. The funky whistle-stomp on 'Bumper' is a stroke of genius from a mould I thought had been broken after God made Parliament/Funkadelic.

This is an album to be experienced rather than written about. Have you ever tried typing and dancing at the same time?

Grace isn't gifted with a particularly memorable voice but her character and sense of the surreal are the cohesive bonds needed to elevate just another brilliant reggae album to a higher plane.

Wedges of blocked rhythm thud on and on with Grace's vocals cutting through the massive sound like a laser beam.

'Nightclubbing' per se (ooh I'm in a pretentious mood today) drips greaze and sleaze. Wait a minute, I've just got what Jonesy reminds me of - a praying mantis. I doubt whether the androgynous Ms Jones has many dinners with old boyfriends... for dinner, yes. With, no.

'Art Groupie' is self - penned, possibly autobiographical. It suggests the key to the power of Grace's songs, which is that they are reasonably basic and simple in construction, devoting full attention to stuffing as much sexually - charged power into each song as possible.

'Demolition Man' is extraordinary in its brute power. The final track is a jolt, but for the pole - opposite reason. 'I've Done It Again' has Grace sounding exactly like Joni Mitchell! The catch in the throat, the wistfulness, the Tom Scott - type arrangement - it's all there. Good to see there's even more to the amazing (had to get it in, didn't I?) Ms Grace than I suspected. + + + +

debut albums of all time in the eponymous 'RAF', this (now) quintet have gone several stages beyond - with 'THO'.

They've retained a remarkable ability to hit the melody target every time with unforgettable hook - lines and shimmering harmonies and never more so than on the title track. Still, there is a constant threat

of the epic, broadshouldered kind running throughout the LP.

Elements of mid - seventies Who, early Kansas and Styx pervade such numbers as 'Tightrope', 'Borrowed Time' and the evocative beauty on 'Miracles'.

This band are something special. So do yourselves a favour and get a slice of airforce fun! + + + + +

The HITMEN



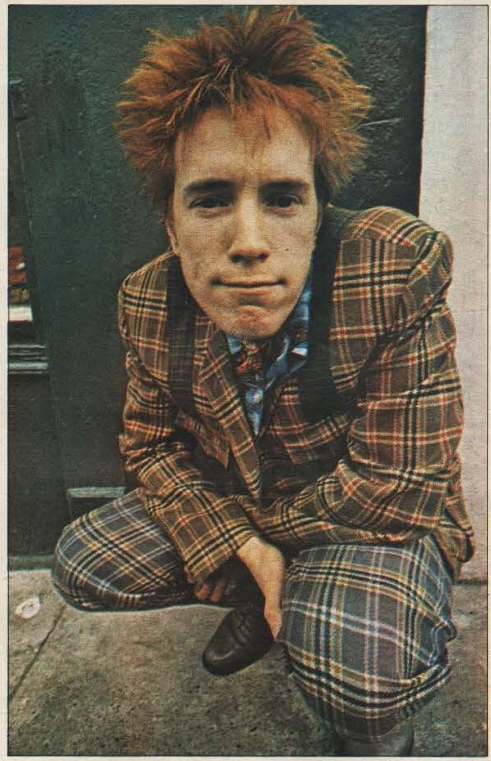
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SHEENA EASTON PIC BY DAVID MONTGOMERY/SUNDAY TIMES



AFFAIRS OF THE HEART

Something more than 'just a rock band', and something less than the might of ICI, the company that is Public Image Ltd have at last started to move forward. JOHN SHEARLAW and photographer ANDY ROSEN present the public face of the private sector.

EVERYTHING GOES off completely normally, and that shouldn't come as any sort of surprise. John Lydon stands his round in the pub (the last) with a roll of bank notes about the size of a baked bean can, signs the book of an admirer with a weary resignation, and wonders about, with something like true innocence, "why do you people have such strong blades?". An hour of steamy chat about the dying embers of litigation between one J. Rotten (as was) and one Malcolm McLaren (as is) and ever more shall be, pints of "ordinary" lager, and small talk that swings between the merits of the ballet, the delights of entertainment in one's own home and, last but not least, the play-acting world of the "music business" that's brought us — unceremoniously as it turns out — together.

CONTINUED OVER PAGE



PICS BY ANDY ROSEN

D'ya recognise the anaemic ball of pus?

AFFAIRS OF THE HEART

FROM PAGE 25

"Oh the Speakeasy, the place where the rock stars do meet!" he laughs. "The day that place closed down might just have been the happiest day of my life."

John Lydon is fun, funny and affable, ready to question as much as to answer. He might still look like "an anaemic ball of pus" (as he puts it), but he's well on top. A winning combination of naive enthusiasm and withering cynicism. And, in this case, a company man, here representing Public Image Limited and, most of all, himself.

He doesn't frighten, doesn't threaten, and won't (as he's at pains to point out) "play a schoolteacher role". Yet he's strong, individual and hard to cross.

Since last November the "company" and Virgin have battled over "Flowers Of Romance", finally released and charting only last month. A stark contrast: to the half idiotic, half magnificent mess of "Metal Box" it's drums, noise, wailing word pictures and Renaissance flute. "Innovative brilliance" or "a blatant con trick"? It was an album that Lydon calls "a test case". Virgin deemed it uncommercial, only to eventually allow a limited 20,000 pressing; and after a burst in the charts (and even "TOTP") with Adam and the Ants and Bucks Fizz it has now been filed away — Lydon laughs at the word "file" — as another step for PIL — the public company that are going to do so much more. The bluff has been called.

PIL are now in what Lydon calls "a foot in the door but two flights of stairs to go situation". The company is there in their minds, and reality won't, he assures, be far behind.

"We're not Van Halen," he asserts. "We don't have satin PIL bomber jackets, and we don't pursue rock 'n' roll ethics. It's very, very BORING and if very boring people want to follow that line then good luck to them."

"Become a rock band and you'll stay that way for ever and a day and

that's just not good enough." Rock the word, is spat out.

"As a limited company we have access to other things, like video and electronics, and hi-fi and books and painting and yes... even the theatre!"

He laughs. "Everything except poetry and possibly ballet, and who knows about ballet? It's like I've been going to the theatre recently, and I'd love to put on plays. It's serious — I — he waits for a response — "I do have scripts and things like that, I love those small theatres..."

John Lydon, the great dabbler, freely admits that PIL have "piss-arsed about for far too long. It's more than I—ing high time things got serious."

And, with a working relationship with the rest of PIL that he regards as "100 per cent trustworthy and 100 per cent productive now that we've pulled in the slack" PIL are ready to march away from (and here Lydon rolls his eyes) the land of rock 'n' roll robots, of charts, of arguments with their record label, of live gigs, of selling "product".



"There's no irony about sitting here waffling about the album at all," Lydon says. "I'm proud of it and it's the best we've done and I said that about 'Metal Box' last year! But the rest of the process, heavens to Betsy! No thank you."

"It doesn't make me feel superior getting up on stage and screaming down a microphone... maybe I am getting old! But 'Flowers' is done, I'm not going up to do it again. And I don't see why I should rush in and manufacture a bloody follow-up and single and compound our 'commerciality'."

"It could be six years to six weeks before you hear another thing from us, and I don't care what Virgin think. I don't even see that records will be our main source of income in the future. Oh yes, and that's a fact!"

PIL, we're told, don't thrive on alienation and, or superiority. The next step, Lydon claims, could be the biggest all-time catastrophe they or Virgin have seen. You could, maybe, never buy another PIL record. Equally easily you could end up a willing partner in PIL's scheme for global "home entertainment".

"The only place to have it, and the only place to want it," he says.

Small wonder the accusations fly. PIL as the next Pink Floyd? Con tricksters? Hippies, even?

Lydon takes it with practised, albeit genuine indifference. A mixture of cynical affability and gleeful cockiness. "Ha bloody ha," he gives out with indulgent clarity. "I don't have that argumentative streak any more. Let them laugh... I'm past worrying and a mention is better than no mention."

And that new public face of his backs him to the hilt. The clothes, the hair, the sneer, they're all vital components still. A sort of badge he'll always have to wear, one that makes him retreat from a music world that he finds "hideous".

But away from the markings (and no-one could seriously look and say "Who?"), the bud check suits, an awesome collection of hats — "I love them all and still worry myself sick about going bald," he smirks — the teeth still not right, there's warmth and an intensely likeable wryness about John Lydon these days. The vacant stare — the face that launched a thousand lost causes — is no longer the focal point... just another attribute, like the accents and the snide remarks.

"It's not a game to me at all, I'm deadly serious about what I do," he asserts. "I don't make records as big jokes."

"I really like (pause to change voice) satisfying my artistic desires". He laughs. "Oh Christ, these glib statements I'm coming out with... I can't help it! I love it!"

"Then again it's like if I totally got my own way I'd be so bored and pissed off I'd just vegetate; you do need the challenge."

And of challenges there have been plenty. Not least what John calls a necessity to pare down the vital components of PIL to just three people: himself, Keith Levene ("he's a bit of a mad professor and it's a real pleasure to work with him") and Jeanette Lee, who is "involved 100 per cent in what PIL do."

"We eliminated half our work force because they weren't working," Lydon says with some relish. "You can't carry dead weight for the rest of your life for sentimental reasons."

It was mutual big goodbye time. "Now any one of us can be given the proverbial boot. It has to work like that or else it's like a bunch of hippies, isn't it?"

"Oh it was well slack before. Total chaos. All kinds of cock-ups. No tax paid. No bills paid. Virgin saying we owed them £180,000. We could have closed down completely but there's always money to be made from somewhere, even if it isn't quite legal."

"It's not even an issue. I simply don't do things just to make money."

Now that's what PIL won't do, and now that they've come out of hiding after a year of silence ("I got sick of the same boring questions," Lydon says), he positively relishes both



praise and attack.

"I can take total and absolute criticism of us, and the gross self-indulgent person who says they like us... It's all very funny to me. At the end of it I'll MOAN, regardless."

He grins at his own self-assurance, and admits to only a few doubts about his "scheme of things", the battle from the armchair which he appears to win with wicked consistency. Those doubts, John?

"I cringe at very few things," he counters, "and really only at being described as an in-tell-ec-tu-al. I'm f—ing not that, no way."

"Half the time what we do could be called different, some of the time it's pure luck. Half random, half calculated, as it happens. From time to time I'll go and raid the HMV shop and bring back a really oddball collection of stuff I've never heard. It can be really good fun or it can be truly awful, but you've got to find out."

There's so little variety around, that's for sure. That's why sales are dropping so dramatically...

But PIL have kept their "market share". Does he worry about blind acceptance, just because he's who he is?

"I'd have to say that if 'Flowers' had made the top I'd seriously have to question: 'Why?' — he pronounces. "That sort of mass acceptance can be an indication of 'Oh my God!' — the world's caught up with us, or we've gone three steps back."

It's a fleeting second of uneasiness; the dividing line where "being different" ends up as being the same. The ghost of rock star John Lydon flits over his face and is immediately rejected. He eases away by taking the piss.

Always.

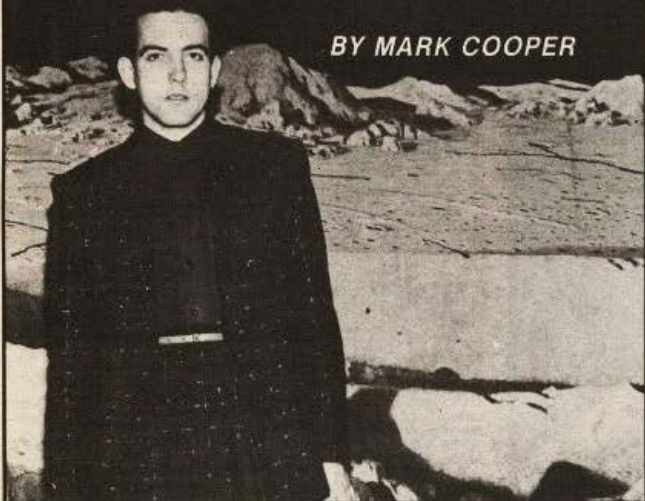
After laughing off the suggestion that he's got a superiority complex ("Of course, of course!") he returns to PIL. A tight ship now, he asserts, one that will come up with some serious business before very long. "We ain't rock and roll and we'll never be IC), but we will do something different, that's for sure."

And he adds, just as a helpful afterthought: "I'm also an immaculate hypocrite... I could change my mind tomorrow and rush out and do a million gigs."

And so long as I don't end up doing the cabaret circuit of Scunthorpe and Leeds and Billingsgate, in between the hideous bingo and the raffle, I think I might just be able to stay very happy... thank you very much."

SWAYING WITH THE CURE

BY MARK COOPER



ROBERT SMITH: without the pout this time

READING ON a rainy Sunday afternoon is about as cold and empty as an English town can get. There's no one on the street and the wind blows listlessly down into the town's new shopping centre, next to the Reading Hexagon, this is not a monument to Druid forms of worship but a spanking modern theatre with brightly coloured plastic seats, excellent acoustics and no graffiti.

Six thirty on a Sunday and the theatre is empty apart from the fact that the Cure and their film, 'Carnage Visors' are performing here tonight and are currently doing a soundcheck. Suddenly Robert Smith stands up to the mike and lets loose a tremendous, prolonged wail. Somehow this seems characteristic of both rainy Reading and the Cure. Do they deserve each other? Well, reader, read on.

In the dressing room before the show the Cure are eating plastic chicken as quickly as possible, probably to avoid tasting it. Robert Smith — he of the lyrics and the pouting, complaining, slightly resentful voice is doing most of the talking. Like the rest of the Cure he is dressed darkly and wears a trace of black eyeliner. I begin with a question about the significance of the new record's title, 'Faith'. Before we know it and without so much as a how's your father, we're onto religion and a discussion of the ultimates. As a character in Samuel Beckett's 'Endgame' puts it, "You're on earth, there's no cure for that." Ho hum.

So why the title? "To be positive really and to get away from the 'wilful obscurity tag. Faith is the underlying theme and we thought we'd put it out front as a gesture of affirmation." With mentions of doubt and faith and talk of the holy hour and penance, it doesn't take a sleuth to discover a religious theme to the record or at least a use of the language of religion. "It's about religion in the abstract sense, not about formal structures or going to church which I find strange."

The Cure's music relies on repetition, on mood and atmosphere as accumulations, in a manner that's similar to much religious music. "I like a lot of music that is built around repetitions, Benedictine chants particularly and Indian mantras. These musics are built around slow changes, they allow you to draw things out. When the first album came out, critics started referring to the early songs as 'pop' classics. I don't really want to be tagged as a band that writes 'pop' classics. Beethoven didn't write three minute 'pop' songs and he wrote some good music."

After the 'Boys Don't Cry' record and the Banshees tour in which Robert doubled on guitar for the Banshees, the Cure's music changed. They turned inward, worked more and more with texture and mood and less with conventional songs. They use a drone sound now and their two last records sound at first like impenetrable gloomy tickets peopled by groaning Gothic victims. They've developed a sound that is all their own, that relies on plain simple and fat drumming, long lead bass lines and Smith's rhythm guitar that moves up and down the fret board in ringing raga figures. As a trio, the Cure complement each other so that each instrument is allowed to stand out on its own

terms. Smith's sulky voice emerges and then disappears back into the mix. In two records and tours, the Cure's sound had become almost completely fixed around these terms. Is this a narrowing or a minimal art? "Every musical direction is one dimensional to some degree. Three minute pop songs are one dimensional. The idea that one form of music can be more valid than another is ridiculous. You can't judge music, you can only have preferences."

If punk speeded things up, the Cure seem to have got slower and slower. "We never felt part of that London orthodoxy. It was only really the Vibrators who really speeded things up, particularly in contrast with the bands who were popular before like the Dead. If you listen to a Sex Pistols record now, it's not that fast. We didn't throw away our old records just because of punk."

"I've always tried to make records that are of one piece, that explore a certain kind of atmosphere to the fullest. If you're going to fully explore something, you need more than one song to do it. That's why I always liked Nick Drake's albums or Pink Floyd records like 'Umma - gumma'. The Pink Floyd always used to ruin their records by putting on a wacky track or two and spoiling the atmosphere."

"The liberation of punk for us was the sense that you could do what you wanted, you didn't have to be orthodox. It all began with a sense of total release but you can't maintain that. There are still people playing that original punk style, purists who've been left over in a time scale that stops there."

The Cure don't really fit conveniently into categories. I mention their seeming affiliation with the new psychedelia which they preceded by three years and Smith laughs.

"Psychedelia, another craze and we've missed the boat again. Oh dear! I don't consider us to be in competition with any other band. We take pleasure in other groups because they are there for us to listen to."

The Cure have developed further and further down their own path, in their own chosen direction. They take the listener into their grasp and once you've surrendered to their terms, they fill you up. As Laurence says of the music. "You can sway to it gently but you can't really dance to it." It's probably because of this that the Cure have chosen to do this tour supported by a film of their own design. As we talk it's beginning to play in the background, out on stage. "It gives us more control this way. Whenever we had another group — and on one tour we had a local band at every gig — we found that a lot of our audience is very partisan and didn't listen to the support. This way there's not one band supporting another but we're striking out on our own. Doing it this way there's more emotion."

What the lack of a support band ensures is a total Cure diet without interruptions. In a way it sums up the current Cure direction. They allow a sense of doom and fatalism to hang over them with a sense of personal election. At times they seem more impressed by their own exclusive use of a gloomy vocabulary than convinced of it, white ghoulis taking glamour from their pallor. But at their best their religious devotional care and slow stately pace takes over with a precision and a discipline that is breath - taking and yes, religious.



BRAM TCHAIKOVSKYThe Pits, London
by Viviane Horne

THE GUEST list tonight seemed to make up almost the entire audience (which, incidentally, consisted mainly of the Members and their retinue).

Bram is a would-be celebrity. He's wearing one of those tasteful T-shirts depicting a black gloved hand, holding a syringe full of ghastly green fluid. His between-song patter is composed of private jokes, four-letter words and conversations with his band. Yet this is his music for the people, 'Back to the Bars' tour.

We are treated to tunes about modern girls, pressure, robbers (including 'Stand And Deliver' which our joker tells us Adam Ant stole from him) Hollywood, saying goodnight to your love and surrendering your soul. Changes in tempo add to the confusion of sound created by three guitars, bass, drums and occasional keyboards.

Bram's band play punk, funk, pop, soul, rockabilly, futurist, rock 'n' roll Yankee style and heavy rock unconvincingly, inducing boredom. He could be working on the theory that with such variety someone will like something. He certainly seems to believe there's safety in numbers.

METEORS/UK DECAY/999

Lyceum, London

By Winston Smith

THIS MONTH'S press darlings, the Meteors, appear to have been built up out of all proportion. Fawning critics have tagged their music psychobilly, claiming their voodoo imagery makes them unique amongst the current crop of Rockabilly bands.

Well, to these ears, the Meteors sound pretty much the same as the Stray Cats but with more feedback, initially pleasant, but increasingly tiresome with each number.

Thankfully, UK Decay were superb. This vital young outfit swiftly constructed an exhilarating rock solid wall of rich, menacing sound. The pounding drums, booming bass and spitting guitar all merge to create an atmosphere of doom, yet still manage to sound optimistic. They stole the show.

Not many years ago, a 999 gig was something not to be missed, but tonight, they were plain embarrassing. Once the clouds of dry ice had cleared, singer Nick Cash bounded onstage and let the crowd know how great it was to be back from America. Which is surprising on hearing 999's dull new songs tailor made for their new American audience.

The hard core punk crowd didn't seem too impressed and the band knew it: 'I'm sick of playing this slow stuff,' bellowed the tubby Cash rather feebly. They tried playing the old classics like 'Emergency' and 'No Pity', which triggered frantic pogoing at the front, but the problem was, whenever something new was played, the atmosphere instantly dropped back to zero.

**THEATRE OF HATE/
MODERN ENGLISH/
THE BIRTHDAY PARTY**

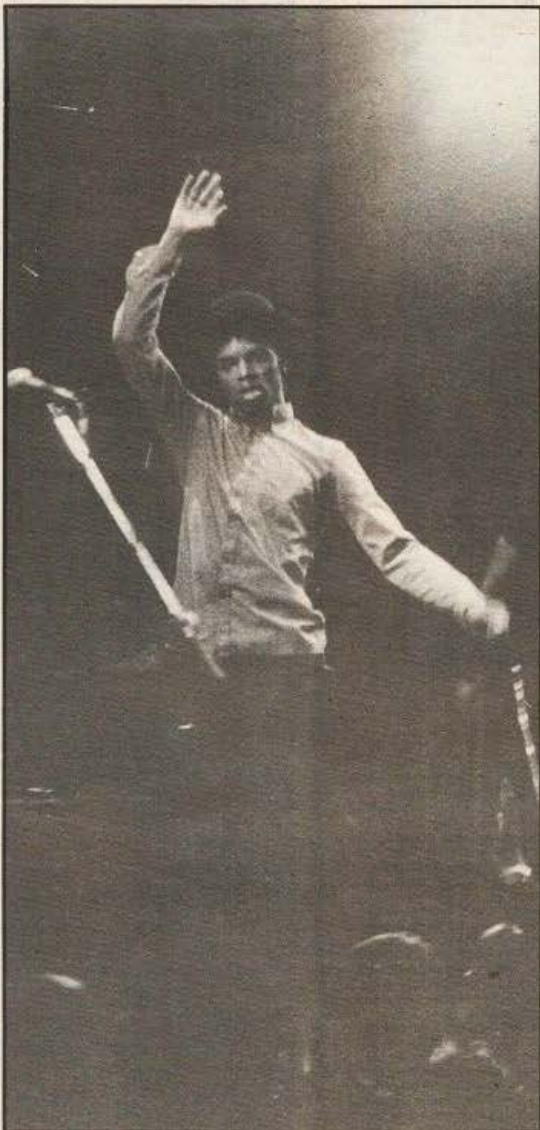
University of London Union

By Mark Total

ONE of the greatest things about the majority of gigs put on by Final Solution are that they have bands that are complementary to each other and, above all, ones that are extremely interesting.

Such was the case on this humid Friday evening. I entered as Antipodean all-stars, The Birthday Party were lurching through their set. Their act had the fascination of watching a drunk in a tube station late at night: the kind that you admire for the way in which they stagger without falling off the edge of the platform.

Modern English surprised me, because their live show was as smooth as their LP — very forceful and professional, without being boring and cold. Their uniform appearance is not put over in their music and their new single, 'Smiles And Laughter' showed that they are still progressing.



RANKIN' ROGER: say "HI"!



KELLY: She's in there...somewhere!

Beat find their feet

THE BEAT/AU PAIRS/MOOD ELEVATORS

Cardiff Sophia Gardens

By Gary Hurr

Without wishing to sound too exhilarated, tonight The Beat, on the first date of their current tour, played about the best live show it's been my pleasure to witness.

Everything was perfect: from the flashy but never pompous lighting to the stop-go momentum of the set with little breathing time between songs which gave the Beat a slick continuity and general togetherness which so many bands lack.

The key to their success is the simplicity of the songs themselves. The bass/drum effect providing the core on which the dual guitars of Andy Cox and Dave Wakeling slither and slide, while Saxa, so good tonight, provides the icing on the cake with his jazzy arrangements.

For this tour The Beat have an extra keyboards player, a trumpeter, and a Rasta toaster to help (Rankin') Roger out on some of the more tricky arrangements.

The songs were a scintillating mixture of classic 45's, B-sides, tracks from the first album, and about eight from 'Wha'pen' the latest effort, with 'I'm Young Flag' and 'All Out To Get You' particular highlights.

The crowd loved them and they could do no wrong. 'Stand Down Margaret' saw the band bathed in red light and the audience echoing those heartfelt sentiments — "What's a short, sharp lesson, What's a world war three?" 'Psychedelic Rockers' was pure jazz, a swarm of sound which washed over you. When The Beat sing "Get a job" you know they mean it — entrance was a quid cheaper for those with dole cards — one of the few groups putting their money where their mouth is.

The fans wanted so much, but settled for a 15-song set with three encores, of which 'Mirror In The Bathroom' was greeted by the loudest cheer of the evening.

The Beat were great tonight. A modern dance band with their hearts and heads in the right places.

The idea of the group is laudible enough, but in practise Au Pairs music is harsh and shows little optimism or humour and is far too dependent on staccato guitars and schoolboy politics.

Only 'It's Obvious and 'Diet', ironically both sides of their last single, shone through in what was, admittedly, an appalling mix-obviously designed for the headliners and totally unsympathetic to the Au Pairs.

By contrast, openers The Mood Elevators (who came on at 7.30pm!) made the most of the appalling acoustics and fared well. Check out their 'Annapurna' 45 on the Beat's label.

No studs on them

GIRLSCHOOL

Colston Hall, Bristol

By Fred Williams

It wasn't so long ago that an all-girl heavy metal band seemed a contradiction in terms, a ridiculous prospect; but not any more. Girlschool wiped out any illusions on that score and were responsible for one of the best HM sets I've ever seen.

Now while you couldn't say Girlschool were exactly refined or refrained, it's the manner of their approach that makes them different, and the main thing missing is the macho strut. They're not leathered studs out to prove how cocky they are, and any sensuality is accidental and incidental, thus removing half the myth from the music and leaving them free to just get on and play it.

It's loud but not deafening, sharp but not cutting, and a lot less ragged than a year ago; they've polished their musicianship immensely, making things tricky for the invisible guitars but more interesting to hear, whilst keeping a firm enough grasp of the dynamics in the rhythm section to produce a perpetual crescendo. The well-structured intro to 'Break Down' leads to textures of majesty because of its slower tempo, but it loses no power and gains them respect.

Two encore songs, two covers: 'Race With The Devil' and 'Emergency', played boys-feriously, catch the essence of Girlschool, four uncommon Wimbledon girls who've graduated from school.

However, it was hard not to be impressed with the confidence, arrogance and musical power of Theatre Of Hate. Even though they have the largest following of spiky-haired minions in the capital they are not a punk band.

The saxophone intro to 'Original Sin' was smooth and it blended into an assured version of this, their first single. Singer Kurt's twisted arrogant stance portrays the tortured lyrics that TOH put across, in songs like 'Awake'. Their drummer thuds out a heavy, but not unwieldy, rhythm on his drums which, coupled with the insistent bass, drives TOH's songs along with steam-engine force.

Theatre Of Hate dare — and they should come out as winners.

THE DEAF AIDS

Polytechnic, Sheffield

By Jack Bower

SAVAGE Guitars ring out with conviction. Drums and bass pin down the melody and out front lead singer Terry snarls out the words of powerful young pop songs. There's a strong New York feel to a lot of their material and at times the guitar sound is reminiscent of Television.

As a nod to their influences the band also play a superb version of Lou Reed's 'Oh Jim', partly because it's a great song and partly because tonight it gave bassist Craig Waites a chance to change a string during

the opening bars. No point in slowing down the action.

The set wound up into top gear with a splendid rendition of their last single 'Heroes?'. Like a lot of their material it suffers from banal lyrics, but that is my only quibble. Their music is strong and the show is refreshingly well put together.

**BIM
Half Moon
London**

by Chas de Whalley

BIM have had one single released on Arista in their short career. But from the way they played on Saturday night in a South London pub you might have thought they were hugely successful superstars already. In fact they put on a show that brimmed with more confidence, skill and style than it has been my privilege to see in months.

Fronted by Cameron McVey, whose James Dean good looks were easily the match of his fine voice, BIM was a mainstream modern dancebeat frequently reminiscent of such as the Hitmen, the Original Mirrors and Split Enz: carefully conceived but nevertheless powerful and energetic. The laurels should be handed out equally to the thinking rhythm section and the sparsely imaginative, soul-based arrangements by guitarist Bobby Henry and keyboards player Andy Harley.



latest disc outing

WHA'PPEN?

out now!



the beat tour

- may 13th birmingham locarno
plus support 'mood elevators' & 'nervous kind'
- may 15th lancaster university (open to all)
plus support 'mood elevators' & 'au pairs'
- may 16th leeds university (open to all)
plus support 'mood elevators' & 'au pairs'
- may 17th glasgow tiffanys
plus support 'mood elevators' & 'au pairs'
- may 18th edinburgh tiffanys
plus support 'mood elevators' & 'au pairs'
- may 21st manchester apollo
plus support 'nervous kind' & 'belle stars'
- may 22nd liverpool royal court theatre
plus support 'nervous kind' & 'belle stars'
- may 24th wolverhampton civic
plus support 'nervous kind' & 'belle stars'
- may 25th gloucester leisure centre
plus support 'nervous kind' & 'belle stars'
- may 26th portsmouth guildhall
plus support 'nervous kind' & 'belle stars'
- may 27th the cornwall colosseum, st austell
plus support 'nervous kind' & 'belle stars'
- may 31st london rainbow
plus support 'mood elevators', 'linton kwesi johnson' & 'belle stars'
- june 1st london hammersmith palais
plus support 'nervous kind', 'linton kwesi johnson' & 'belle stars'



side one
doors of your heart
all out to get you
monkey murders
i am your flag
french toast (soleil trop chaud)
drowning
side two
dream home in nz
walk away
over and over
cheated
get-a-job
the limits we set

produced by bob sargeant
cat. no: beat 3
also on tape: tcbt 3



JAPAN

Apollo, Manchester
By Mike Nicholls

BY GUM, the local theatrical shop never had it so good! Following the previous nights' Cure and Naked Lunch gigs, the "mel" contingent are out to be force-fed Japan, arguably the most musically adept of the glitterati even if the kids are only here for the gear.

For anyone who saw the winter shows, there's not a lot to clock this time round. The same 'Burning Bridges' aka 'Warszawa' intro, David Sylvian's self - consciously supercool persona, endless syncopated rhythms etc etc.

David looks extra fine and dandy in a lilac suit (jacket jettisoned to reveal South Molton St chemise) and Mick Karn forms a twin focal point. Flushed with his sculpting success, the bassist evidently fancies he's a work of art himself, painted, jump-suited and jerking round the stage like some remote - controlled robotic ballerina.

But, and it's a big but, there's something missing, generally known as excitement. Half a dozen songs in - all from the last two albums - and that infernal drum machine starts to jar and the whole set becomes too mechanical by half. Some spacey, nay, neo - psychedelic, guitar on 'My New Career' injects a little freshness and the harmonies on 'Methods Of Dance' are quite uplifting.

The only impact of the night is provided by the 'Life In Tokyo' encore, still Japan's most hypnotic masterwork whose current re-release deserves to be a hit. For once they don't sound cold and Sylvian actually smiles! Yet I still couldn't feel guilty for committing the ultimate crime of nipping out half way through for a hot dog.

WASTED YOUTH

Marquee, London.
By Simon Hills

WITH YOUR new romanticism and pure pop artists around, it's rare to see any real spirited rock 'n' roll around. Not that nice stuff the Stray Cats et al play, good as it is, but real degenerated pounding rock.

Wasted Youth live up to their name. Not that they don't have a touch of the disco basis of the romantics, but they push it out with an energy more like the Doors, a strong influence, or early Lou Reed.

This band are not the best musicians in the world, but they've got this knack of phrasing songs, slicing in abrasive guitar riffs over a rock steady bass and drums just when they count, giving the song an almighty kick before it gets lost.

'Paris, France' their first number has just that, constantly being picked up as it crashes relentlessly forward.

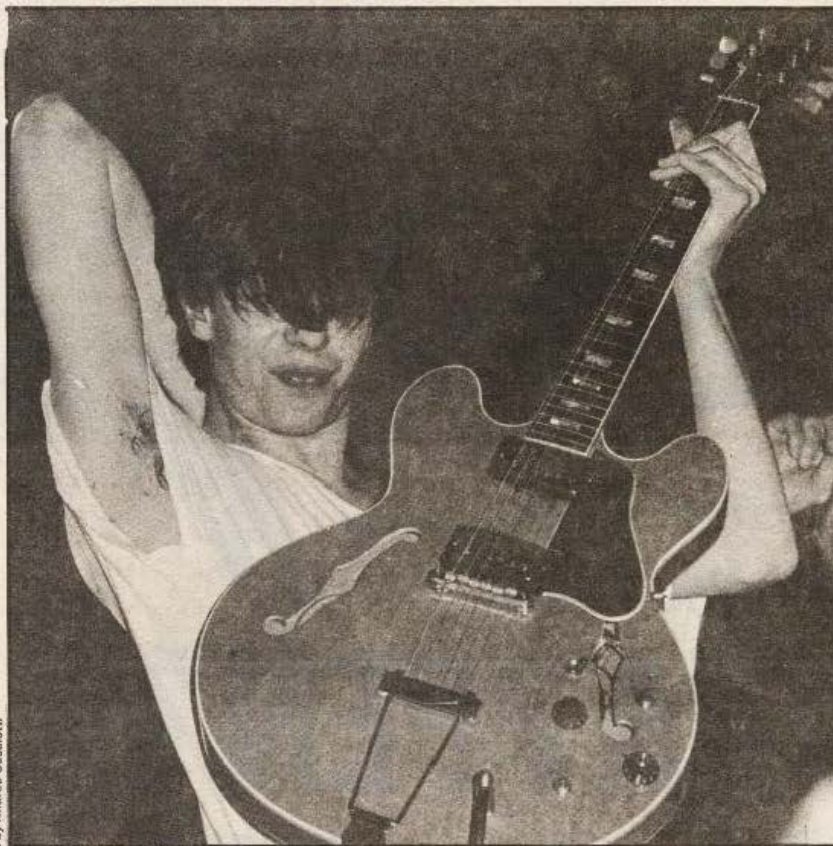
The songs are mainly dark and heavy, and the band have that now heavily cliched black appearance. But these posers knock out riffs like there's no tomorrow, look out for the single 'Rebecca's Room', with its disco bass or the revamped 'Jealousy', once a ballad, now a funk number. Crawling out of their East End houses, Youth are a bit like the early punk groups, forming the band before they could even play.

PAULINE MURRAY / THE SCARS / THE DUMB BLONDES

Lyceum, London
By Mark Total

THE DUMB BLONDES' pomposity (which was not backed up by enough musical competence) and posturing, verged on being nauseating as they tried to resurrect all of the bad aspects of glamrock's death throes. Their music was so shallow you could walk through it without getting your feet wet.

Anti-climax of the night must surely have been the performance of the Scars - though this was completely due to the fact that the PA had an annoying tendency to keep cutting out, leaving the guitar as the only audible instrument. This turned their delicately defined and crafted pop songs into clumsy messes. The high point of their set had to be the side of their first single, 'Horrorshow' and the viciously passionate 'They Came and Took Her'. In the end they deserved the encore of current hit-pick 45 'All About You' which wrung



Pic by Andrea Casalotti

Ian Mac fights off a sneeze.

Goodbye guerilla

ECHO AND THE BUNNYMEN

Hammersmith Odeon, London
By Gill Pringle

THE NATIONWIDE acclaim showered on the Bunnymen has always just managed to elude me, but after seeing them take to the Odeon stage it all seems to fit into place.

There's something rather self - effacing about the Bunnymen, while at the same time very imposing. Image-conscious Ian McCulloch could just

as well have not been there as the music filtered through the auditorium. There is no "them and you" feeling. 'The Pictures On My Wall' could hang in anyone's room.

Perhaps this atmosphere was helped in some small way by the abandonment of the smoke machines and guerilla - chic - instead exchanged for everyday clothes and a white backdrop full of dancing shadows.

The evening really began to take shape a few numbers into the set with 'Pride'. Thereafter followed a few tracks from the forthcoming album, with Mac's cold preventing

my catching their titles. Crocodiles fans should not be disappointed for the audible lyrics were resplendent with the usual introspective hallucinogenic undertones which the Bunnymen so master in.

'Rescue' was given excellent live treatment ensuring the band returned for a further three encores. 'I don't even take drugs,' says Mac before bursting into the first of them, 'Monkeys'.

An inspiring concert, although its to be hoped Mac didn't have that awful cold while completing the new album.

a loud response out of the rather reluctant audience.

The main fault with previous live performances of the first format of Pauline Murray and the Invisible Girls was that their sound was dominated by too much keyboards and the delicate guitar playing of Vinni Rely was lost in the mix.

However, with a new line-up to her backing band they have acquired a more balanced musical approach. Their opening song, a new number, though led by the bass-line, featured equal contributions from all of the band and it ended up being satisfying rather than frustrating. It should sound even more superb on vinyl.

The new band's versions of songs like 'Searching For Heaven' and 'Screaming In The Darkness' consolidate their studio recordings and now their line-up has some degree of permanence about it, they should be able to go from strength to strength.

GIRLS AT OUR BEST

Moonlight, West Hampstead
By Sunie

THEY play short, tuneful songs with thumping bass, wiry guitar, brisk drumming and off-key vocals. They play fast, with wit and humour and more enthusiasm than polish, and

Good grief, this is Punk Rock! But singer Judy has the looks to knock Siouxsie, Pauline et al into a cocked hat. She's fresh, pretty and

(quote) 'A Little Bit Mad', as is more than evident when she delivers a song, title unannounced, about such aqueous delights as water babies, water melons for tea and so on, then follows it with a zany, punked-up 'This Train is Bound For Glory' - a Sunday school tune, for heaven's sake.

Other highspots included 'It's Fashion', with its pointed poke at the image-obsessed; 'We don't ever look the same / Got to keep on playing games!' the only way we're gonna make our names... and the sight of a spontaneous break-out of pogoing in the front rows. Honest!

I forgot the ill humour induced earlier by the DJs relentless stream of dull, droning indie records and succumbed willingly to GAOB's nutty charm. Neat neat neat, Girls: see you at the ICA.

HOLLY AND THE ITALIANS

The Nite Club, Edinburgh
By Bob Flynn

IT'S ALMOST a year since Holly Vincent supported the Selector and got lost in the chaos of the new dance and has returned to even more rapidly changing times.

After a small eternity of waiting they came on with a bealy synthesised beginning that dovetailed smoothly into a full, heavy sound. Holly is the slight, sneering, snub-nosed figurehead supported by thundering drums, a posing

guitarist especially fond of feedback, a steady bass and a superfluous hunk of a male lead singer who stands like a muscular refugee from Ventura beach, looking for someone to rescue. They launched into the catchy 'Youth Coup' from their new album 'The

Just a lonely boy

GARY GLITTER

Dominion Theatre, London
By Mike Gardner

'LEA-DER, LEA-DER'

The Gary Glitter phenomenon has always been an energetic celebration of the mechanics of audience participation and the occasion of his '21st' Birthday was no different.

A Gary Glitter gig still has more ham than a bacon factory. He tantalisingly leaves the audience the room to contribute their ritualistic embellishments to his basic comments on the principles of stardom. Gary for his part is more than happy to pretend to be a star, more in the tradition of Liberace than Jagger, while the assembled multitudes do a superb impression of a rabid audience.

The tongue is firmly implanted in the cheek on both sides. Displaying more tackiness than in both the Bostick and Evo - Stick factories put together he falls on his

Right To Be Italian'. With high-harmonised choruses and more than a hint of heavy metal crash, it's like Suzie Quatro fronting lethargic Ramones.

Ms Vincent's suitably arrogant words and hard stares served as intros to a string of songs that just avoided plodding by the guts of the delivery. 'Just For Tonight' and 'Miles Away' were slower variations of the other songs but far from a refreshing departure and the smart harmonies only left an abiding impression of ailing American crooners. The subjects are all bright lights and highways, tough girls and back street loves and the images are as old as West Side Story. This leather jacket guise has holes worn in its elbows through too much wear. The band are in search of, and in need of, another spark.

PEARL HARBOUR/BLUE CATS/TELEVISION

PERSONALITIES
The Venue, London

By John Shearlaw

THREE FACES of the process, from top to bottom. From good to bad and then worse than worse. What used to be called adventurous billing - and what now becomes (after three hours) unimaginable torture.

From the bottom up, then, and that has to mean the only real delight of Pearl Harbour. A sulky, lackadaisical performance full of taunts at a crowd that didn't care, of pouts at cameras that weren't loaded, Ms Harbour has dropped the explosions of last year to settle into the uneasy task of being "up tempo West Coast".

Pearl didn't enjoy the atmosphere and it showed. End of comeback.

The Blue Cats, filled the middle of the bill with commendable bulk (and could even go down a storm as the White Fats), but their tortured stabs at nerve-tlingling rockabilly served only to lurch the Venue into a Butlins "holiday centre" for the hour they were on stage. Talent contest winners by a head and a very large shoulder, they whooped and leaped and climbed all over their instruments, screamed and hollered and sweated profusely, and ended up only by hinting that they could do a fair to middling impersonation of the Barron Knights.

And so to the openers, and what a boot up hill for the three-piece TV Personalities, who've now taken the plunge and done full time (horray!). Despite a gleeful massacre of their "classic" hit 'Part Time Punks' EPAT Ball and Dan (complete with a copy Rickenbacker in Mr Weller's honour) did more than passing justice to their song-collection to date, and, unlike their superiors on the bill, seemed to thrive on the audience indifference.

To say they have naive charm is now (most definitely) an insult, and given more exposure the true craft of the TVPs - who possess a cutting edge more homespun even than the Jam's - will come to the fore.

Had Ms Harbour watched (cue double drummers, big intruded and Blockhead's guitarist Mickey Turnbull to get a reaction) she might have remembered to close the door and distant days - was it only last year - when being on the stage was all that mattered.

knees clutching his heart in mock agony as he tells the crowd about being a 'Lonely Boy'. He stands tossing his head back as 2,000 lusty throats say they want to touch the leader. He gushes and grasps a rose while telling us we are beautiful and that "I know, you know I'll never let you go".

He strips off his Roman - styled suit, flinging bare over the stage with the tease of sledgehammer but the effect is rounded off correctly with a grin that's broader than the Mersey. Gary can milk an audience better than most around and he sent them through sympathy for his bad throat, elation at his coy overwhelmed reaction to the spontaneous rendition of 'Happy Birthday', self satisfaction at 'I Love You Love Me Love' and triumph at the return of the 'Leader Of The Gang'.

Some time ago a perceptive critic said anyone can make the charts but to do it again and again with the same formula and with style takes a master. Gary Glitter is a master.

News Extra

● **ECHO AND The Bunnymen**, one of the 'new romantics' mentors have a new album out next week. Titled 'Heaven Up Here' it features 11 new songs, including studio versions of 'Zimbo' and 'Over The Wall' which were on the band's recent EP 'They Shine So Hard'. The album comes hard on the heels of Echo's British tour that ended in London last week.

● **SLADE HAVE** confirmed that they'll be playing Castle Donington this year. The band who release their new single 'Knuckle Sandwich Nancy' on May 15 are obviously hoping for a repeat of last year when they stole the show at Reading.

Slade will join AC/DC, Blue Oyster Cult and Blackfoot. The rest of the line up should be known within the next few weeks. Tickets are now available from 38 outlets across the country and are still available by post priced £8.50 per ticket from Wooltate Ltd, PO Box 123, Walsall W55 4QQ. Postal orders should be crossed and made payable to Wooltate Ltd and people sending cheques should allow 21 days for delivery so postal orders will be preferable and don't forget to enclose an SAE. Tickets will also be available on the day priced £10 from the festival sight.

● **RAINBOW'S FIRST** three albums — 'Ritchie Blackmore's Rainbow', 'Rainbow Rising' and 'Long Live Rock 'N' Roll' — will be available from this week at the special price of £1.82. The albums will be available in special gatefold sleeves until stocks of these are exhausted and the albums will then be sold in single pocket sleeves. A double back cassette containing 'Ritchie Blackmore's Rainbow' and 'Rainbow Rising' is now also available.

● **SIMPLE MINDS**, who recently signed a deal with Virgin, release their first single for the label 'The American' this week. The single will be available in both 7" and 12" and will sell at £1.15 for the 15,000 copies only. The single was produced by Steve Hillage who's also been working with Positive Noise and the Cuban Heels. The band are currently in Rockfield Studios where they are recording the follow up to their last album 'Empires And Dances'.

● **EDINBURGH BASED** group TV 21 have signed to Deram and release their first single 'Snakes And Ladders' for the label on May 15. This will be their first single featuring ex-Rezillo Ali Paterson and trumpeter Dave Hampton and it was produced by Ian Brodie of the Original Mirrors and Alan Winstanley. The first 25,000 copies of 'Snakes And Ladders' will come in a presentation pack which includes a free single featuring 'Ambition' and 'Playing With Fire'.

A few dates are also being played at: London Fulham Greyhound May 18, Homei Hempstead Pavilion 18, Brighton Top Rank 20 and London Rainbow 21. All but the Greyhound date are supporting the Undertones.

● **DOLL BY DOLL** release their debut single and album for the Magnet label this month. Their new single, 'Main Travelled Roads', released this week, is followed by the album, simply titled 'Doll By Doll', a week later. The album features 12 new songs and was recorded in the band's basement and mixed at Utopia Studios.

● **BILL NELSON**, who has just released his first solo album 'Quit Dreaming And Get On The Beam' for Mercury, has lined up a nine date tour this month. He's formed a new group the Practical Dreamers. Tour dates are: Bristol Polytechnic May 21, Birmingham Cedar Club 22, Manchester Polytechnic 23, Retford Porterhouse 25, Leeds Warehouse 26 and 27, Sheffield Limit 28, Liverpool Brady 25, Edinburgh Nite Club 30, London Heaven June 1.

● **XTC**, WHO have just returned from a short tour of Venezuela, have added seven dates to their current tour. These are: Blackpool Tiffanys May 16, Southampton University 23, Doncaster Rotters 28, Nottingham Rock City 27, Colchester Essex University 30, Canterbury Odeon 31.

● **EX-BUZZCOCKS** bassist Steve Garvey has formed a new band Motivation. The four-piece is playing 'pop' music, and Garvey says that he is looking to have hits again. The new four-piece combo play their debut London gig at Rainbow 2 on June 12, and should have some product out soon. More dates are to be announced shortly.

● **A SMALL** rock festival with Chevy topping the bill will be held at Etlington Park Manor, Alderminster, on May 24.

Also featured on the line up will be Kraken, Trillogy, Arc, Wrathchild, and Stronium Dog. The festival opens at 2 pm and will run till midnight. Tickets are priced £2.50 and further information is available from 62 Salisbury Drive, Kidderminster, Worcester, DY11 5HE, telephone 0562 50292. The organisers say they are considering running coaches to the festival from some areas.

● **THE HMV** record shop chain are running a series of discounts on Stiff back catalogue albums and singles during the next four weeks. Until June 6 singles will be on sale from 50p and albums from £2.49. Also featured in the scheme will be a few unusual import copies of Stiff albums which will only be available at HMV outlets.

The singles featured in the deal are four Elvis Costello singles selling at £2.99, four Damned singles at the same price and six Madness singles at £2.99. For a mere 99p Stiff enthusiasts will also be able to buy a Stiff/HMV fun bag — comprising a Madness cassette, a Stiff single and other goodies.

● **THE THOMPSON TWINS** who recently signed to Ariola, have made some line up changes. Tom Bailey has decided to stop playing bass and will concentrate on percussion and saxophonist Jayne Shorter has decided to leave the band. Tom's replacement on bass is Mathew Seligman who used to be with the Soft Boys.

● **ROBERT PALMER** (pictured right) will be playing four British provincial dates next month as part of a European tour.

Palmer and his backing band, the same musicians he used for his shows last year, will be appearing at Edinburgh Playhouse June 21, Manchester Apollo 22, Leicester DeMontfort Hall 23, Birmingham Odeon 24. Tickets for all the concerts, costing £4.50, £4 and £3.00, are available from box offices next week. Palmer will be releasing a new single early next month and a new album will be out by the autumn.

● **TREVOR BOLDER** has quit Uriah Heep and joined Wishbone Ash on bass. It was first thought that John Walton, the former Roxy Music member, would be joining the line up — but the Wishbone Ash office recently revealed that he was only guesting on their new album 'Number The Brave' and had other plans.

Bolder's first dates with the band, whose single 'Underground' is in the lower reaches of the charts, will be on their tour which starts shortly. Guesting on the tour will be Claire Hamill performing back up vocals.

● **GORDON LIGHTFOOT** goes on his first tour for eight years this week — although it comprises only seven dates. It starts at Dublin Stadium on May 13. Then: Belfast Grosvenor Hall 14, Liverpool Empire 15, Glasgow Apollo 16, London Royal Albert Hall 18, Birmingham Odeon, London Dominion 20.

An album comes out this week called 'The Best Of Gordon Lightfoot' and contains 16 tracks.



WHITESNAKE CRAWL OUT

TOP OF the table this week are Whitesnake (pictured left), who blaze the heavy metal trail after a sell-out European tour with an opening gig at Deeside Leisure Centre on Friday. If you're lucky enough to have tickets already the tour continues at Leeds Queens Hall (Saturday), Stafford Bingley Hall (Sunday), and Liverpool Royal Court Theatre (Wednesday) followed by a gap before the band take on the rest of the country at the end of the month.

● AT THE other end of the musical scale there's XTC, fresh back from triumphs in Venezuela (really) and the Americas, and starting a "back of beyond" club 'n' college tour at York University (Thursday), and then Sheffield University (Friday), Blackpool Tiffanys (Saturday), Edinburgh Odeon (Monday), Newcastle City Hall (Tuesday), and Liverpool University (Wednesday).

SHAKIN' SLITHERS

SHAKIN' STEVENS (pictured on Page 34), ready for his second chart topper in a row, continues a mammoth tour at Liverpool Empire (Thursday), Corby Festival Theatre (Friday), Warrington Parr Hall (Sunday), Chelmsford Odeon (Monday), Chatham Central Hall (Tuesday), and Portsmouth Guildhall (Wednesday).

● AND ELSEWHERE there's the last leg of the Cure at Aberdeen Capitol (Friday), Edinburgh Odeon (Saturday), Newcastle City Hall (Sunday), and Middlesbrough Town Hall (Monday), the continuation of tours by Girlschool, Stiff Little Fingers, the Cramps.

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



AYLESBURY, Britannia (2485), Solstice.
BASILDON, The Squire, Back Door Man.
BATH, Motes Club, Patric Fitzgerald.
BELFAST, Grosvenor Hall, (41917), Gordon Lightfoot.
BICESTER, King's Head, C-Salm.
BIRMINGHAM, Fighting Cocks, Moseley, (021 449 2534), Guilty Missionaires.
BIRMINGHAM, Odeon, (021 645 6101), Japan.
BIRMINGHAM, Railway, (021 359 3491), Money.
BLACKBURN, Bay Horse New Inns, (68442), Generator.
BLUTH, Golden Eagle, (4343), Prophet.
BOURNEMOUTH, Majestic Hotel, (294771), The Savaneros / The Secret.
BOURNEMOUTH, Pavilion, (25961), Patti Boulaye.
BOURNEMOUTH, Tiffany's, (29238), The Shades.
BRADFORD, Princetown, (578848), Buffalo.
BRADFORD, St George's Hall, (23913), Stiff Little Fingers.
BRADFORD, Sweatbox II, (28495), Discharge.
CANTERBURY, Odeon, (62459), Girls School.
CARDIFF, Moorlands Hotel, (26750), Hot Vultures.
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road, (01 599 1531), Tokyo.
COVENTRY, General Wolfe, (85420), Grace.
DERBY, Assembly Rooms, (21 111), Toyah.
EASTCOTE, Cooey Pigeon, (01 895 5358), Air Condition.
GLASGOW, Tiffany's, (041 332 9952), The Cure.
GRAVESEND, Red Lion, (06121), Ace Band.
GREAT YARMOUTH, The Brunswick, Airships in the Fog.
LIFORD, Palais, Geddies Aze.
LIVERPOOL, Brady's, Mathew Street, (051 236 7811), Cicero / Gymnast / Shattered Dolls.
LIVERPOOL, Dolphin, A Formal Sign.
LIVERPOOL, Empire, (051 708 1255), Shakin' Stevens.

LIVERPOOL, Masonic, Body.
LIVERPOOL, Warehouse, Fleet Street, (061 709 1530), Clear Cut.
LUTON, Caesar's, (51357), The Drifters.
LONDON, Apollo, Victoria, (01 628 6491), Manhattan Transfer.
LONDON, Deauragon, Hometon High Street, (01 361 0086), Diamond Rex / Powerhouse HM Roadshow.
LONDON, Dingwalls, Camden Lock, (01 267 4867), The Belle Stars.
LONDON, Green Man, Stratford High Street, (01 534 1637), Dr Coghill.
LONDON, Greyhound, Fulham Palace Road, Hammermith, (01 385 8528), The Directions / The Singles.
LONDON, Hoo's Grunt, Production Village, Crickwood, (01 492 9889), London Apaches.
LONDON, Hope And Anchor, Islington, (01 359 4310), The Rhythm Method.
LONDON, Horsehead, Hotel, Tottenham Court Road, Cavitation Rebel.
LONDON, 101 Club, St John's Hill, Clapham, (01 221 8339, 720).
LONDON, JCA, The Mall, (01 930 6393), Altered Images / Manufactured Romance / Case.
LONDON, Kilburn National Club, Kilburn High Road, (01 328 3141), Freeze.
LONDON, Lyceum, The Strand, (01 836 3715), Ruts DC / Cuban Heels / The Gas.
LONDON, Marquee, Wardour Street, (01 437 6603), Stanley Frank.
LONDON, Moonlight, Railway Hotel, West Hampstead, (01 624 2511), Ski Patrol / Bee Vamp.
LONDON, Oost Queen's Head, Stockwell, (01 274 3878), Parking Shots.
LONDON, Pegasus, Stoke Newington, (01 226 9020), Hank Wangford.
LONDON, Pits, Green Man, Euston Road, (01 367 8077), Chris Hargreave And The House Band.
LONDON, Prince Rupert, Plumstead, (01 854 6668), A Bigger Splash.
LONDON, Rock Garden, Covent Garden, (01 240 2957), The Meteors.
LONDON, The Swan, Fulham Broadway, (01 385 1840), The Papers.
LONDON, Starlight, Railway Hotel, West Hampstead, (01 624 7611), Jump Squad / Perfect People.
LONDON, Trampled, Woolwich, (01 855 3371), Angole Tudor / The Business.
LONDON, Valentine And Orson, Long Lane, The Flood.
LONDON, The Venue, Victoria, (01 628 9441), Sir Douglas Quintet.
LONDON, White Lion, Putney Bridge Road, Putney, (01 708 1540), Inch By Inch.
MANCHESTER, Apollo, Ardwick, (061 273 1112), Bruce Springsteen.

MALVERN, Nag's Head, (4373), Spider.
MANCHESTER, Pony's, Salford, The Naughty Boys.
MANCHESTER, Polytechnic, Cavendish House, Cavendish Street, All Saints, (061 275 1162), The Bureau / Vic Godard And Subway Sect.
NEWMARKET, Oscar's, Tial By Fire.
NORWICH, Scamps, Anglia Square, (27263), Screen 31 / The Happy Few.
NOTTINGHAM, Rock City, (412544), The Cramps.
NOTTINGHAM, White Lion, The Hornets.
PETERLEE, The Norseman, (862181), Erogenous Zones.
PRESTON, Warehouse, (33216), Transia.
PORTSMOUTH, Locarno, (25491), Big C Gulls / Spit Like Paint / The Right Profile.
RAMSGATE, Nara's Clay.
RAYLEIGH, Cross, (77053), Purple Hearts / The Shots.
SHEFFIELD, Hallamshire Hotel, (29787), Energy.
SHEFFIELD, Star Hotel, (461577), ITS.
SHREWSBURY, Masonic Arms, (65149), The Breed.
SOUTHALL, Hambrough Tavern, Uxbridge Road, (01 897 1876), The Orange Caravan / Blackpop.
WARRINGTON, Lion Hotel, (30047), Firework.
WOLVERHAMPTON, Polytechnic, (28521), The Guads (People's March For Jobs).



ABERDEEN, Capitol (23141), The Cure.
ALFRETON, George Hotel (3007), Fireclown.
BIRMINGHAM, Gallery, Buffalo.
BIRMINGHAM, Cedar Ballroom, Constitution Hill (021 236 3964), Chelsea.
BIRMINGHAM, Digbeth Civic Hall (021 235 2434), Slits.
BIRMINGHAM, Fighting Cocks, Moseley (021 449 2544), Iganda / Sal XIV.
BLACKPOOL, Jerks (292203), The Out.
BRENTWOOD, Hermit Club (218697), Short Stories.
BRENTWOOD, Red Lion, Chuck Fury.
BOURNEMOUTH, Pavilion (25881), Patti Boulaye.
CARRIFLITTY, The Crown, Tiger Bay.
CANTERBURY, Polytechnic, Last Resort.
CARLISLE, Twisted Wheel (20335), Transia.
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road, (01 599 1531), The Monkeys / Nancy Boys.

Turn On

FROM PAGE 33

CHADWELL HEATH, Electric Stadium, The Greyhound, High Road, (01-599 1533), **ALIZ**
CHELMSFORD, Odeon, (23677), **Squeeze/John Olway And Wild Willy Barrett**
CHELTHAM, Eves, (41192), **UK Decay/The Dark/Pink Dead**
DARLEY DALE, Northwood Club, Race Against Time
GLASGOW, Tiffany's, (041-332 0992), **The Beat/Mood Elevators**
GLENROTHES, Rothies Arms, (753701), **Foreign Press**
HELENSBOROUGH, Trident Club, **Chevy Hull**, New Theatre, (20463), **Tony Capstick**
IPSWICH, Gaumont, (53641), **Barclay James Harvest**
EEDS, Tiffany's, (31448), **The Cramps**
VERPOOL, Brady's, **Matthew Sireet**, (051-236 7851), **Futaba/New Romantics Night**
VERPOOL, Empire, (051-789 1555), **Leo Sayer**
ONDON, Apollo Victoria, (01-828 6491), **Manhattan Transfer**
ONDON, The Cricketers, Oval, (01-735 3059), **Morrisey Mullen Band**
LONDON, Greyhound, Fulham Palace Road, Hammersmith, (01-385 3529), **The Alternative Cabaret**
ONDON, Green Man, Stratford, High Street, (01-524 1637), **Wide Open**
ONDON, Hammersmith Odeon, (01-748 4081), **Japan**
LONDON, ICA, The Mall, (01-490 5393), **Girls At Our Best/Bumble And The Bees/Animal Answer**
LONDON, Lyceum, The Strand, (01-836 3715), **The Bureau/The People/Ski Patrol**
LONDON, Marquee, Wardour Street, (01-437 6603), **Geddes Ave**
LONDON, Moonlight, Railway Hotel, West Hampstead, (01-624 7611), **The Keys/Almost Brothers**
LONDON, 100 Club, Oxford Street, (01-636 0933), **Long Tall Shorty/Eddy Steady Go**
LONDON, Pegasus, Stoke Newington, (01-226 5630), **Ivory Coast**
LONDON, Queens, Hackney Avenue
LONDON, Rainbow, Finsbury Park, (01-263 3148), **H i T e n s i o n / U K P l a y e r s / L e v e l 4 2 / S h a k i n ' S t e v e n s**
LONDON, Rock Garden, Covent Garden, (01-240 3961), **Burma Blue/The Creamies/Backdoor Man**
LONDON, Starlight, Railway Hotel, West Hampstead, (01-624 7611), **Black Market/Monkey**
LONDON, Torrington, Lodge Lane, North Finchley, (01-485 4710), **Hank Wangford**
LONDON, White Lion, Putney Bridge Road, (01-788 1540), **Jazz Sluts**
NEWCASTLE UPON TYNE, City Hall, (20007), **The Cure**
NORWICH, University Of East Anglia, (56161), **Cabaret Futura**
PETERLEE, Silver Dollar Lounge, **The Extras**
PORTSMOUTH, Guildhall, (24355), **Gefschool**
STAFFORD, Bingley Hall, (58060), **Whitesnake**
LONDON, White Lion, Putney Bridge Road, (01-788 1540), **Starr Inn, Whips**
WALLASEY, Gate Inn, (051-639 9847), **Rockin' Horse**
WARRINGTON, Parr Hall, (52256), **Shakin' Stevens**



BATH, Roxpot Weston Hotel, Upper Bristol Road, **Juan Pook In The Grave**
BIRMINGHAM, Bingley Hall (021-643 1593), **The Quads (People's March For Jobs)**
BIRMINGHAM, Holy City Zoo, **Modern Jazz**
BIRMINGHAM, Romeo And Juliet's (021-643 6996), **Handsome Beasts**
BRISTOL, Granary (28272), **UK Decay**
CARSHALTON, Cricketers, Wrythe Lane, Avenue **CHADWELL HEATH**, Electric Stadium, The Greyhound, High Road (01-599 1533), **Purple Hearts / Heartbeats**
CHELMSFORD, Odeon (23677), **Shakin' Stevens**
COVENTRY, Belgrade (20265), **The Hornets**
EDINBURGH, Tiffany's (031-558 8292), **The Beat / Mood Elevators**
EDINBURGH, Odeon (031-667 3805), **XTC**
LEAMINGTON, Royal Spa Centre (27672), **Au Pairs**
LONDON, Apples And Pears, Rotherhithe (01-237 3063), **A Bigger Splash**
LONDON, Bridge House, Canning Town (01-476 2889), **Saints**
LONDON, Bull And Gate Kentish Town (01-485 5358), **Big Chiel**
LONDON, Dingwalls, Camden Lock (01-267 4967), **The Shine / Amy / The Covers**
LONDON, Gaz's, Gossips, Dean Street (01-437 4464), **Scream'n' Lord Sutch / The Teenage Werewolf**
LONDON, Green Man, Stratford (01-534 1637), **Wide Open**
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-385 3526), **Restricted Code / FR3**
LONDON, Hammersmith Odeon (01-748 4081), **Barclay James Harvest**
LONDON, Heaven, Under The Arches, Charing Cross Road, **The Plastics / Tuxedomoon / This Heat**
LONDON, Moonlight, Railway Hotel, West Hampstead, **The Chels / Dolly Mixture**
LONDON, Pegasus, Green Lanes, Stoke Newington (01-226 5630), **Brett Marvin And The Thunderbolts**
LONDON, Pits, Green Man, Euston Road (01-387 6977), **Empire**
LONDON, Rock Garden, Covent Garden (01-240 3961), **Stage Struck**
LONDON, Roebuck, King's Road, Chelsea, **The 45's**
LONDON, Royal Albert Hall (01-589 8212), **Gordon Lightfoot**
LONDON, Starlight, Railway Hotel, West Hampstead (01-624 7611), **The Quarks / Baby Amplifiers**
LONDON, Thames Polytechnic, Woolwich (01-555 0618), **Long Tall Shorty / Eddy Steady Go**
LONDON, The Venue, Victoria (01-628 9441), **Lounge Lizards**

LONDON, White Hart, Acton, (01-992 5677), **Nighmare / Neal Kay's HM Disco**
MANCHESTER, Duke Of Wellington, Swinton, **The Naughty Boys**
MANSFIELD, Rod Lion, Fed 200
MIDDLESBROUGH, Town Hall (245432), **The Cure**
NEWCASTLE UPON TYNE, City Hall (20007), **SIFF Lisa Fingers**
PORTSMOUTH, Guildhall (24355), **Squeeze / John Olway And Wild Willy Barrett**
SHEFFIELD, City Hall (23685), **Toyah / Wasted Youth**
SHEFFIELD, Marples, Fitzallen Square, **Vena Cava / Up Against It**
SOUTHALL, Mod Club, White Hart, High Street, **Estalator**
SOUTHAMPTON, University (558291), **O-Tips**
SOUTHEND ON SEA, Musicians Workshop, Avia tion Way (54017), **Jah Wobble And Friends**
STAINES, Jackson's Club, **Mighty Stripes**
TAUNTON, Odeon (72263), **Wishbone Ash**
THEFTORD, Carnegie Room, **The Shots**
YEOVIL, Johnson Hall (22884), **Tenpole Tudor**



BIRMINGHAM, Odeon, (021 643 6101), **Gordon Lightfoot**
BRISTOL, Colston Hall, (291788), **Wishbone Ash**
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road, (01 599 1533), **The Silence / Future Daze**
CHATHAM, Central Hall, (43930), **Shakin' Stevens**
DUOLEY, Town Hall, (05453), **Budgie**
EDINBURGH, Playhouse (031 660 2064), **Manhattan Transfer**
HEMEL HEMPSTEAD, Pavilion, (54451), **The Undertones**
LEICESTER, University, (26681), **Squeeze / John Olway And Wild Willy Barrett**
LONDON, Dingwalls, Camden Lock, (01 267 4967), **The Way Of The West**
LONDON, Green Man, Stratford High Street, (01 534 1637), **Far Canal**
LONDON, Greyhound Fulham Palace Road, Hammersmith, (01 385 0529), **Little Rosters / The Heroes**
LONDON, 100 Club, Oxford Street, (01 636 0933), **Marlan Dance / The Tea Set**
LONDON, Moonlight, Railway Hotel, West Hampstead, (01 624 7611), **The Flying Padavanis / Bumble And The Bees**
LONDON, Odeon, Woolwich, (01 854 2255), **Girischool**
LONDON, Pegasus, Stoke Newington, (01 226 5630), **Small Change**
LONDON, Pits, Green Man, Euston Road, (01 387 6977), **Restricted Code / Press Gang**
LONDON, Rock Garden, Covent Garden, (01 240 3961), **Transmitters / Notor Boys Motor**



SHAKIN' STEVENS: Central Hall, Chatham, Tuesday

LONDON, Star And Garler, Putney Pier, (01 788 0245), **The 45's**
LONDON, Starlight, Railway Hotel, West Hampstead, (01 624 7611), **Dave Ellis Band / The Volcanoes**
LONDON, Tiger's Head, Lee Green, **The Cruisers**
LONDON, White Lion, Putney Bridge Road, Putney, (01 788 1540), **Steve Tilston's Loose Shoes**
LONDON, Windsor Castle, Harrow Road, (01 298 8433), **A Bigger Splash**
MANCHESTER, Polytechnic, Cavendish House, Cavendish Street, (061 273 1162), **Cabaret Futura**
NEWCASTLE UPON TYNE, City Hall (20007), **XTC**
NOTTINGHAM, Whispers, Stanford Street, (5278), **Tuxedomoon / This Heat**
OXFORD, Sandpipers, Back Door Man
PLYMOUTH, Fiesta Suite, (25077), **Tenpole Tudor**
SALFORD, University, (061 728 7811), **O-Tips**
SOUTHALL, Hambrough Tavern, Uxbridge Road, (01 897 1676), **The Attendants**
STOKE HANLEY, Victoria Hall, (24641), **Toyah / Wasted Youth**
SWINDON, Brunel Rooms, (21364), **Chevy**
TORQUAY, Princess Theatre, (27527), **Patti Boulaye**

LIVERPOOL, Mayflower, **Attempted Moustache / Zorkie Twins**
LIVERPOOL, University (051 709 4744), **XTC**
LONDON, Circus Tent, Battersea Park, Riverside site, **Queenstown Road entrance, The Opera / Cunning Stunts**
LONDON, Bridge House, Canning Town (01 476 2889), **Sunlighter / Capital Dandies**
LONDON, Castle, Tooting (01 672 7018), **Spot The Joker**
LONDON, Dingwalls, Camden Lock (01 267 4967), **TribeMan**
LONDON, Dominion Theatre, Tottenham Court Road (01 580 5522), **Gordon Lightfoot**
LONDON, Gossips, Dean (01 437 4684), **Purple Hearts**
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 3529), **Motor Boys Motor / The Sheep**
LONDON, Green Man, Stratford (01 534 1637), **Jazz Sluts**
LONDON, Half Moon, Putney (01 788 2367), **Morrisey Mullen Band**
LONDON, Hope and Anchor, Islington (01 359 4510), **A Bigger Splash**
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), **Music For Pleasure / Art Objects**
LONDON, Pegasus, Stoke Newington (01 226 5630), **JJ And The Flyers**
LONDON, Pits, Green Man, Euston Road (01 387 6977), **The Gas / Plain Characters**
LONDON, Rock Garden, Covent Garden (01 240 3961), **Dolly Mixture**
LONDON, Roebuck, King's Road, Chelsea, **The 45's**
LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), **Siletto / The Chevrons**
LONDON, Two Brewers, Clapham (01 822 3621), **The Spoilers**
LONDON, The Venue, Victoria (01 828 9441), **Michael Prophet / Kingsdown**
MANCHESTER, Beach Club, Occit, **Shudehill**
MANCHESTER, Duke of Wellington, Swinton 1067 789 3050, **Rockin' Horse**
MANCHESTER, Mayflower, **UK Decay**
NEWCASTLE UNDER LYME, Keele University (52541), **The Cramps**
NEWCASTLE UPON TYNE, Mayfair (23109), **Beat / Mood Elevators**
PORTSMOUTH, Guildhall (24355), **Shakin' Stevens**
PORTSMOUTH, Milton Arms (25136), **The Talkies**
PORTSMOUTH, Polytechnic (819141), **The Press Reading**, Hexagon (56215), **Joe Ely / Mickey Jupp**
SHEFFIELD, George IV, Infirmary Road, **Spirit Level**
STAFFORD, Bingley Hall (58060), **Bruce Springsteen**
STROUD, Beacon Club, **Back Door Man**
TORQUAY, 401 Baitroom (26103), **Tenpole Tudor**
TORQUAY, Princess Theatre (27527), **Patti Boulaye**
WORTHING, Balmoral Bar (36232), **Traitor**

Q-TIPS

SPECIAL LIMITED EDITION 3 TRACK E.P.

Chrysalis

STAY THE WAY YOU ARE B/W SWEET TALK* LOOKING FOR SOME ACTION* RECORDED LIVE AT THE MARQUEE



BRISTOL, Sir James Club (051 847 8202), **Fireclown / Street Legends**
BIRMINGHAM, Odeon (021 643 6101), **Toyah / Wasted Youth**
BRADFORD, University (33468), **Cabaret Futura**
BRIGHTON, Top Rank (25895), **The Undertones**
BRIGHTON, New Regent (27300), **Truffle**
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533), **Broadcast / Airstrip 1**
COVENTRY, General Wolfe (88402), **Snak Preview**
COVENTRY, Tiffanys (24570), **Chas And Dave**
FLIXTON, Red Lion, **The Qui**
HASTINGS, The Crypt, Chelsea
HORNSEA, Ocean Club, **Blitzkrieg Patrol**
Huddersfield, Eros Club, Eros Centre, **Praying Mantis**
LIVERPOOL, Empire (051 769 1555), **Manhattan Transfer**
LIVERPOOL, Masonic, **A Formal Sign**



STIFF LITTLE FINGERS: City Hall, Newcastle on Monday

TOURS

● **CHEVY**, who recently released their new single 'The Taker', have added the following dates to their current tour. Huddersfield Polytechnic May 13, Glenroath, Roth's Arms 17, Ettington Park Manor 24, Blackburn Bayhorse New Inn 26. After the tour Chevy will be recording their second album due for late summer release.

● **EMPIRE**, the band fronted by ex-Generation X members Bob Andrews and Mark Laff play a showcase gig at London Pits May 18. The gig coincides with the release of their debut album 'Expensive Sound' and anyone bringing along a copy of the band's current single 'Hot Seat' will be allowed in for 50p.

● **THE LIGHTNING RAIDERS**: London Marquee May 15.

● **FAMOUS NAMES**: London Blitz May 20.

● **DANGEROUS GIRLS**, who will be recording their debut album for Human Records soon also play the following dates: Moseley Fighting Cocks May 22, Malvern Mount Pleasant Hotel June 9, Hereford Market Tavern 12.

● **GEDDES AXE**: Ilford Palais May 14, Tunbridge Wells Assembly Halls 15, Hertford Castle Halls 16, London Marquee 17, Liverpool Warehouse 29.

● **BASEMENT 5**, who are currently negotiating a new record deal after a successful European tour, will be playing the following dates: London Digwalls May 13, Cambridge College of Technology 23, London Venue June 2.

● **DIAMOND HEAD**: Norwich Memorial Hall May 15, Leicester University 16, Bannockburn Tan Dhu 21, Edinburgh Astoria 23, Bedford Rock Club 28, Chadwell Heath Electric Stadium 29, Wolverhampton Monmore Green Stadium 31.

● **FK9**: a Stirling based band whose first release is 'Our Condition' out on Abstract Records, play the following London dates: Marquee May 18, Greyhound 18, The Pits 19, Hall Moon 22, Moonlight Club 29, 101 Club 29, Greyhound 27.

● **STAGESTRUCK**, will be gigging at the following London venues: Greyhound 13, Newlands Tavern 14, Bricklayers Arms 16, Rock Garden 18, Baileys Arms 19, Newlands Tavern 21, 28.

● **TUXEDO MOON**: a San Francisco combo will be playing the following dates: London Heaven May 18, Nottingham Whispers 19, Leeds Warehouse 20, Sheffield City Polytechnic 21, Brighton Polytechnic 22, Manchester Ratters 23.

● **THE KEYS**, who have just released their debut album 'The Keys Album', play the following London dates: Hope And Anchor 15, Moonlight Club 17, Basement Bar 29.

● **REMIPEDES**: following London dates: Marquee May 22, Rock Garden 27, 101 Club June 6, Starlight 11, Bedford College 26.

● **THE CHEATERS**: Warrington Padgate College May 14, Stoke On Trent Staffs Polytechnic 15, Stockport Brookfield 17, Chorlton Lamplite Club 19, Manchester Whitworth Park College 20, London South Bank Polytechnic 22, Nelson Y Colne Technical College 25, Chorlton Lamplite Club 26.

● **THE AGENTS**: Buntingford Ward Freeman School May 13, Stevenage Bowes Lyon Centre 15, Chelmsford Saracens Head 16.

● **THE GAS**, who have just had a new single 'Ignore Me' released play a series of dates this month. They are: London Lyceum (with Ruts DCI) May 14, London Pits 20, Southorpe Priory 22, Dudley JB 23, Belfast The Pound 28, Co Down DB 28, Bangor Co-op Hall 30.



CHEVY: added dates

● **MARGOT RANDOM & THE SPACE VIRGINS**: play three London dates at Harne Hill Hall Moon May 15, Hammersmith Clarendon 19, Indies Festival City Of London Poly June 13.

● **RUSTY EGAN** and Steve DJ a special new romantic gig at Nottingham on June 1 at the city's new venue Rock City. The band playing are Solt Cell, and with an expected capacity audience of 1,700 people, the duo claim it will be the biggest event of its kind in the north Midlands.

● **MISTY IN ROOTS**, who are currently working on their second album and are featured on BBC 2's 'Omnibus' programme on June 24, play the following dates: Middlesex Polytechnic May 14, London School of Oriental and African Studies 22, High Wycombe Town Hall 29. The band have been forced to cancel their gig at Bristol Barnabus School on May 25.

● **BRIAN BRAIN**, only recently recovered from being attacked in America which left him with a broken jaw, bravely returns to Britain for a short string of dates: London Moonlight May 21, Brighton Concorde 28, Birmingham Golden Eagle 30.

● **DEUTSCH AMERIKANISCHE FREUNDSCHAFT**, the German electronic duo who recently signed to Virgin, play a special concert at the London Venue May 21. DAF will be supported by Blue Orchid and the Outskirts.

● **SHAKATAK**, whose debut Polydor album 'Drivin' Hard' is released this month, play the following dates: Slough Centre Ballroom May 15, Bramtree Barn 16, London Rainbow 17, Southend Talk of The South 18, Haywards Heath Taverners 22, Melton Mowbray Painted Lady 23, Harrow Weald Middlesex and Heris Country Club 24, London Venue 27, Neath Talk of the Abbey 28, Whitehaven Whitehouse 29, Rhyd CJ's June 4, Cleethorpes Peppers 5, Nanwich Studio 6, Bracknell Wednesdays 7.

● **THE WANDERERS**, who release their debut album 'Only Lovers Left Alive' shortly, will be playing the following London dates: Hackney Deurgang May 15, Electric Stadium 26, Rainbow 2 June 3.

● **THE FRESHIES**, whose latest single is 'Wrap Up The Rockets', play two London gigs this month at the Rock Garden May 22 and Greyhound 29.

● **THE BEAT**, add a London date to their tour when they play Hammersmith Palais June 1. They will be supported by Nervous Kind, Linton Kwesi Johnson and the Belle Stars.

T.V.

THURSDAY, May 14

BBC
1: 7.20-8.30 'Top Of The Pops', Presented by Tommy Vance.
2: 8.30-9.55 'Battlefront: Hell Is For Heroes' starring Steve McQueen, Fess Parker, Bobby Darin.
3: 9.55-10.45 'Man Alive: Mother's Ruin' A study of schizoid.
ITV Network 7.30-8.00 'The Kenny Everett Video Cassette' with guests Hot Gossip and Chas and Dave.
ATV 12.30-1.00 'The Television Programme: Future Vision'
HTV 9.30-7.30 'Happy Days'

FRIDAY, May 15

BBC
1: 10.50-12.40 'The Late Film: One, Two, Three' starring James Cagney, Pamela Tiffin and Ariane Francis.
2: 8.25-9.05 'The North Sea Bubble' is North Sea Oil really the elixir of economic life?
3: 11.30-11.55 'World Of Jazz' with Didier Lockwood.
Sextet: Harald Raater Trio, Miriam Makaba, Abdullah Ibrahim Dollar Brand Group.
2: 11.55-12.50 'The Outer Limits'.
ITV Network 4.45-5.15 'Get It Together' with 'The Piranhas and The Blue Meemies, 5.15-5.45 'Gapperboard' Peter Ustinov talks about forty years in films and his new movie 'Charlie Chan and the Curse of the Dragon Queen'.
ATV 10.35-1.25 'The Gunfighters: The Last Hide of the Dalton Gang' starring Larry Wilcox and Jack Palance.
GRANADA 11.00-11.30 SOAP, 11.40-1.15 'The Illustrated Man' Movie of Ray Bradbury's sci-fi classic.

HTV 2.25-4.15 'Secret Of The Wave' starring Gene Kelly and John Justin.
LWT 11.15-12.25 'Friday Thru' Yellow Dog starring Jiro Tamaya, Robert Hardy, Carolyn Seymour.

SCOTTISH TV 7.45-4.07 'Friday Matinee: The Family Kovak' starring James Silyn and Sarah Cunningham. 11.10-12.55 'Movie Through Midnight: Deliver Us From Evil' starring George Kennedy and Bradford Dillman.

SOUTHERN TV 2.25-4.15 'Good Die Young' starring Laurence Harvey and Margaret Leighton, 11.30-1.30 'The Late, Late Promises: All In Love' Tom Hutchinson introduces an award winning Bulgarian movie.

THAMES 2.45-4.15 'The Smallest Show On Earth' starring Virginia McKenna, Bill Travers, Peter Sellers, and Margaret Rutherford.
TYNE TEES 2.45-4.00 'His Lordship' starring George Arliss.

SATURDAY, May 16
1: 10.20-10.55 'The Count' starring Charlie Chaplin.
1: 6.40-8.10 'The Jordan Chance' starring Raymond Dalry.
3: 9.10-8.55 'The Val Donnican Music Show' with guests The Chieftains.

BBC
3: 3.15-5.10 'Talk Of The Town' starring Cary Grant, Jean Arthur and Ronald Colman.
5: 10.40 'Once More With Feeling' starring Jay Kendall and Yul Brynner.

8: 25-8.55 'The Levin Interviews' Bernard Levin talks to Anthony 'Clockwork Orange' Burgess.
2: 4.55-10.30 'International Cinema: Angi Vers' 2: 12.00-1.35 'The Brothers Rico' starring Richard Conte and Dianne Foster.

ITV Network 8.20-11.05 'Death Wish' starring Charles Bronson.
ATV 10.30-12.30 Saturday Morning Picture Show 'Flight Of The Dove'.

GRANADA 10.40-12.30 'The Mouse That Roared' starring Margaret Rutherford.
HTV 15.40-12.28 'The Great Wallendas' starring Lloyd Briggles and Erik Eklund.
LWT 8.35-9.05 'The Cannon and Ball Show' with guest Alan Price: 11.05-12.05 'Monte Carlo Show' starring Glenn Cammidge.
TYNE TEES 10.50-12.20 'The Black Arrow' starring Louis Hayward.

SUNDAY, May 17

BBC
1: 2.10-3.30 'If I Had My Way' starring Bing Crosby and Gloria Jean.
1: 7.15-9.20 'The Yearling' starring Gregory Peck and Jane Wyman.

ITV Network 10.30-11.30 'The South Bank Show' with guest Christopher Logue from Private Eye.
GRANADA 2.15-4.05 'The Sunday Musical: Dangerous When Wet'.

HTV 2.15-4.00 'Then Came Bronson' starring Michael Parks: 11.30-12.30 'The New Avengers' LWT 2.30-4.00 'Saboteur' starring Sylvia Sydney and Desmond Tester: 11.30-12.55 'Mirror Of Deception' starring Kim Darby and James Maxwell.

SOUTHERN TV 2.20-4.30 'Kenner' starring Jim Brown and Madeline Pugh.

MONDAY, May 18

BBC
1: 4.20-4.40 'Cheppers Plays Pop' with guest Toyah.
1: 7.20-8.10 'Star Trek': 8.25-11.05 'The Thomas Crown Affair' starring Steve McQueen and Faye Dunaway.

1: 11.05-11.40 Alan Price.
ATV 2.00-3.45 'Light Up The Sky' starring Ian Carmichael, Tommy Steele and Benny Hill: 11.15-12.15 'Rockstage' The Strangers and Hazel O'Connor in concert at the Theatre Royal Nottingham.

GRANADA 10.30-12.30 'The Innocent Bystanders' TV Movie.
HTV 2.30-4.15 'Monday Matinee: Francis Gary Powers - The True Story of the U2 Incident'.

SCOTTISH TV 2.00-3.45 'Monday Matinee: So Long At The Fair' starring Jean Simmons and Dirk Bogarde.

THAMES 2.30-4.15 'Monday Matinee: Sky West and Crooked' starring Hayley Mills and Ian McShane: 10.30-12.50 'McKenna's Gold' starring Gregory Frank, Tony Savalas, Ornat Sharif.

TYNE TEES 2.30-4.15 'Never Let Go' starring Richard Todd and Peter Sellers.

TUESDAY, May 19

BBC
1: 7.50-9.00 'Doctor Max' starring Lee J Cobb: 2: 11.30-12.15 'The Old Grey Whistle Test' Anne Nightingale hosts an all Tex Mex special with Joe Ely and the Sir Douglas Quartet.

ITV Network 4.20-4.45 'Moondogs Matinee: The Moondogs introduce Rockpile and David Bowie'.
WEDNESDAY, May 20
1: 8.10-9.00 'Barry Norman On Broadway': The BBC's film buff cruises one of the most famous streets in the world.

ITV Network 8.00-10.00 'The Count Of Monte Cristo' starring Richard Chamberlain Trevor Howard and Tony Curtis.
ATV 2.45-3.45 'It's A Musical World: Tony Hatch and Jackie Trent's guest is former Bread singer David Gates.
HTV 2.25-3.40 Benny and Barney TV Movie.

SPLIT ENZ

EXCLUSIVE LASER ETCHED SINGLE

HISTORY NEVER REPEATS



PLUS DOUBLE 'B' SIDE

SHARK ATTACK / WHAT'S THE MATTER WITH YOU

Recorded live at Hammersmith Odeon



THURSDAY, May 14
BBC RADIO ONE 27s/28m
 8.00-10.10 Richard Skinner live at Durham University with guests Tigers of Pan Tang.
 10.00-12.00 John Peel Show
BBC RADIO BLACKBURN 25m 9s 4 VHF
 8.00-10.00 Spin Off Steve Baker checks out the latest album sounds.
CAPITAL RADIO 194m 9s 8 VHF
 8.30-10.30 Nicky Horse 9s 8 VHF
RADIO CITY 194m 9s 7 VHF
 8.30-10.00 The Great Easton Express. With Phil Easton.
RADIO CLYDE 251m 9s 1 VHF
 12.00-2.00 Billy Sloan Says. RM's Glasgow correspondent introduces live reviews of Hazel O'Connor and Positive Noise topped up with music from Ruts, DC, DAF, and Simple Minds.
RADIO DEVONAIR 166m 9s 8 VHF
 8.30-9.00 No Nonsense. John Peers reviews the best of the week's albums.
BBC RADIO NOTTINGHAM 197m 9s 4 VHF
 8.00-10.00 Jaye C's Rockshow. Jaye C reads out the local gig guide and plays favourite album selections.

PICCADILLY RADIO 251m 9VHF
 8.00-11.00 The Thursday Rock Show. Heavy Metal with John Evington.
SEVERN SOUND 16m 9s 5 VHF
 8.00-10.00 Home To Seven. Steve Ellis talks to Judy Tzuke.
RADIO TRENT 301m 9s 2 VHF
 8.30-8.00 Castle Rock. Opportunities Time. Graham Neale introduces Nottingham Council's Senior Youth Officer Arthur Tuffey and Careers Officer Roy Lewis.

FRIDAY, May 15
BBC RADIO ONE 27s/28m
 5.45-7.30 Roundtable. Mike Read and veteran Tex Mex Rocker Doug Sahm in the latest plays session.
 7.30-10.00 Anne Nightingale.
 10.00-12.00 Rock On. Tommy Vance plays sessions by Rose Tattoo and John Cougar. Any Trouble and more, recorded at Glasgow W1.
CAPITAL RADIO 194m 9s 8 VHF
 8.00-10.00 Cruising. Roger Scott's drivetime oldies show.
 8.30-10.30 Nicky Horse.
RADIO CLYDE 251m 9s 1 VHF
 12.00-2.00am Son Of Stiff Topical. Last year's roadshow, featuring The Waylons, Leicester's youth discuss the Governments, Job Opportunities Scheme and the Protestant Work Ethic to the sounds and opinions of the Beat.
RADIO LUXEMBOURG 208m
 8.00-9.00 Stuart Henry Rockshow.
BBC RADIO MERSEYSIDE 202m 9s 8 VHF
 8.30-9.00 Rock Around. Neil Raza plays the Cherry Boys and half expects Wat Heat's Pete Wylie to drop in.
BBC RADIO OXFORD 202m 9s 2 VHF
 8.00-10.00 Rock Plus. Mike Kilbane spins new rock sounds.
RADIO TRENT 301m 9s 2 VHF
 6.30-8.00 Castle Rock. Graham Neale talks to the Bureau and plays more guitar music by former Thin Lizzy man Eric Burdon.
RADIO FACTORY 257m 9s VHF
 10.15-11.00am Pumping Iron. Heavy Metal with Bill Padley.

SATURDAY, May 16
BBC RADIO ONE 27s/28m
 1.00-2.00 Twenty Five Years Of Rock.
 5.00-6.30 Rock On. Tommy Vance's magazine show.
 8.25-10.30 In Concert. Live Wire and Snips live at the Paris Theatre, London.
BEACON RADIO 302m 9s 2 VHF
 8.00-12.00 Rock Hard. Mick Wright and Mike Davies introduce an Echo and the Bunnymen special.
BRMB RADIO 261m 9s 4 VHF
 10.00-2.00am Heart Of Rock. Mainstream time with Robin Valk.
CAPITAL RADIO 194m 9s 8 VHF
 11.00-1.00am Roots Rockers. David Roddigan reads it up.
DOWNTOWN RADIO 238m 9s VHF
 8.00-10.00 RockLife. Louis Edmondson gets into all things non-New Wave.
BBC RADIO LONDON 206m 9s 9 VHF
 10.00-11.30 Echoes. Stuart Colman mixes the best of the present and the past.
RADIO LUXEMBOURG 208m
 7.00-8.00 Gold Rock 'n' Reggae. With Stuart Henry.
 8.00-9.00 Street Heat. Independent rock with Stuart Henry.
 10.00-12.00 Live from Nashville. The Charlie Daniels Band.
METRO RADIO 261m 9s VHF
 10.00-12.00 Rock Show. Grant Goddard goes independent.
 12.00-2.00am Hot and Heavy. Malcolm Herdman plays listeners' Heavy Metal requests.
PICCADILLY RADIO 251m 9s 8 VHF
 5.00-7.00 Transmission. Mark Radcliffe's modern rock selections.
SEVERN SOUND 16m 9s 5 VHF
 7.00-8.00 Rock and a Cast of Thousands. Alan Roberts introduces a Grateful Dead Special.
BBC RADIO SOLENT 221/208m 9s 1 VHF
 8.45-10.30 Solent Rock. Gerry Jones' exclusive interview with Robert Fripp.
RADIO TEES 257m 9s VHF
 6.00-10.00 Natural Mess. Brian Anderson's definition of rock.
 10.00-2.00 Rock Me Gently. Paul Robinson's psychedelic weekly gears up for an interview with the Moody Blues.

SUNDAY, May 17
BBC RADIO ONE 27s/28m
 5.00-7.00 Top Thirty. Tony Blackburn runs down the official singles chart.
BRMB RADIO 261m 9s 4 VHF
 7.00-8.00 RockLife. With Robin Valk.
CAPITAL RADIO 194m 9s 8 VHF
 7.00-9.00 Undercurrent. Charlie Gillett's independent label show.
DOWNTOWN RADIO 238m 9s VHF
 8.30-10.00 Words and Music. Davey Simms shines the spotlight on Rory Gallagher.
BBC RADIO LONDON 206m 9s 9 VHF
 11.00-1.00am Reggae Rockers. With Tony Williams and the London reggae charts.
 3.00-3.30 Breakthrough. Mike Sparrow plays a little bit of anything good.
BBC RADIO MEDWAY 256m 9s 7 VHF
 5.00-7.00 Recorded Delivery. Mike Brill plays modern sounds of the day.
METRO RADIO 261m 9s VHF
 11.00-1.00am Bridges. John Coulson's choice of acoustic rock.
BBC RADIO NEWCASTLE 206m 9s 4 VHF
 3.15-4.00 Bedrock. Ian Penman and Tom Noble interview Richard Strange, whose Cabaret Furura tour opens at Newcastle Poly.
BBC RADIO NOTTINGHAM 197m 9s 4 VHF
 4.00-5.00 Rock Cake. Jaye C ventures off the beaten track.
PLYMOUTH SOUND 261m 9s VHF
 10.00-12.00 Rock 81. Plymouth's engineers take control.
BBC RADIO STOKES-ON-TRENT 200m 9s 1 VHF
 2.50-4.00 The Express. News and reviews introduced by Bruno.
RADIO TRENT 301m 9s 2 VHF
 2.00-5.00 Graham Neale's Music Review. With guest Graham Russell from Air Supply.



Wimborne's favourite son, Robert Fripp, explains what all the knobs do on Radio Solent, Saturday evening at 6.45.

MONDAY, May 18
BBC RADIO ONE 27s/28m
 8.00-10.00 Richard Skinner
 10.00-12.00 John Peel
BEACON RADIO 302m 9s 2 VHF
 8.00-10.00 Rockshow. The Stranglers and Hazel O'Connor in concert at the Theatre Royal, Nottingham.
BRMB RADIO 261m 9s 4 VHF
 11.15-12.15 Rockstage. The Stranglers and Hazel O'Connor.
RADIO DEVONAIR 166m 9s 8 VHF
 8.30-9.00 No Nonsense. John Peers Heavy Metal night.
DOWNTOWN RADIO 238m 9s VHF
 9.00-11.30 Making Tracks. Ivan Martin hopes to interview the Gas.
RADIO HAL LAM 184m 9s 2/3s 9 VHF
 8.00-10.00 Helam Rock. Colin Slade covers the heavier end of the scale.
RADIO MERCIA 220m 9s 1 VHF
 11.15-12.15 Rockstage. The Stranglers and Hazel O'Connor.

TUESDAY, May 19
BBC RADIO ONE 27s/28m
 8.00-10.00 Richard Skinner
 10.00-12.00 John Peel
BBC RADIO BRIGHTON 302m 9s 3 VHF
 7.02-7.57 The Tuesday Show. Vince Goddard and Stuart Jones plug into the South Coast with the Agents, Birds With Ears and Emma Sharpe and the Features.
RADIO CITY 194m 9s 7 VHF
 8.30-10.00 The Great Easton Express with Phil Easton.
RADIO CLYDE 251m 9s 1 VHF
 8.00-10.00 Stick It In Your Ear. Rennie Griffiths interviews Kenny Jones of The Who and Link.

RADIO FORTH 184m 9s 8 VHF
 8.00-10.00 Edinburgh Rock. Heavy Metal with Jay Crawford.
 10.00-12.00 Hot Tracks. More requests played by Chris John.
RADIO MERCIA 220m 9s 1 VHF
 7.00-8.00 Shock Waves. Andy Lloyd's street slot.
BBC RADIO NOTTINGHAM 197m 9s 4 VHF
 8.00-10.00 Jaye C's Rock Review.
RADIO DRWELL 237m 9s 1 VHF
 7.30-10.00 Rocket. With Patrick Eade.
 8.30-10.30 Nicky Horse.
 8.30-8.00 Castle Rock. With Graham Neale.

WEDNESDAY, May 20
BBC RADIO ONE 27s/28m
 8.00-10.00 Richard Skinner
 10.00-12.00 John Peel
CAPITAL RADIO 194m 9s 8 VHF
 8.30-10.30 Steve Mitchell's Music. Has Iggy Pop? Is Lou Reed bleeding to death? Has John Cale paleo into insouciance? Steve Mitchell asks: Where have all the heroes gone?
RADIO TRENT 301m 9s 2 VHF
 8.30-9.00 No Nonsense. John Peers experimental evening.
RADIO FORTH 184m 9s 8 VHF
 8.00-10.00 Rock Report. Chris John and Colin Somerville with studio guests Manhattans Transfer.
BBC RADIO LEEDS 308m 9s 4 VHF
 6.30-7.15 MetroGlobe. Claire Hansborough and Mark Jones feature Praying Mantis, Graham, Phil Nelson and local bands Alarm and The Elements.
SWANSEA SOUND 237m 9s 1 VHF
 8.30-10.30 Steve Mitchell's Music. Has Iggy Pop? Is Lou Reed bleeding to death? Has John Cale paleo into insouciance? Steve Mitchell asks: Where have all the heroes gone?
RADIO TRENT 301m 9s 2 VHF
 8.30-8.00 Castle Rock. Graham Neale introduces a Bruce Springsteen Special.



THOUGHT WEREWOLF movies were a thing of the past, eh? Not if *The Howling* is anything to go by. The first, I suspect, of a whole new crop of lycanthropic films, it features a brand new method of Transylvanian transformation, dreamed up by special effects whizzkid Rob Bottin, which doesn't involve trick photography of any kind. Before your very eyes you can see a regular human being expand into a kind of hairy incredible Hulk with a snout as the sound track snarls, growls, snaps, crackles and pops in the process. This is, quite naturally enough, extremely impressive. Unfortunately the rest of the film is not. A series of sex murders gets a TV newscaster Karen West opting for the role of bait while the cops try and keep track of her movements on faulty equipment. They get the guy but not until he

has (nearly) scared the pants off our heroine by doing something peculiar with her in a sex - shop booth. Are you with me so far? Off she goes to a psychiatric therapy centre run by Patrick Macnee, looking just like John Steed in unaccustomed clothes, only to find that all the loonies contained therein have the distressing habit of licking their lips more frequently than is usual and howling at the moon, etc. Rescue arrives in the form of her TV producer armed with a carbine loaded with silver bullets. But it may already be too late ... I don't mind so much about *The Howling* beingarrant nonsense; nor am I particularly bothered by the dreadful script and lousy acting. What really makes me cross is that it just ain't scary. By the time you've waded through all the 'in' jokes about horror films and werewolves, — there's a copy of Allen Ginsberg's collection of poetry entitled 'Howl' seen on someone's desk at one point — there simply isn't enough of a film to get your teeth into, if you'll pardon the expression. You might as well save your money and wait for John Landis' *An American Werewolf In London* which looks like being ten times better. Jonathan Demme's *Melvin And Howard* makes a welcome appearance at last, marking the arrival of a considerable directorial talent from Roger Corman's New World Pictures School. The story of a humble petrol-pump attendant who once gave utility billionaire Howard Hughes a lift and was subsequently left a hundred and fifty six million dollars in his will, it is both funny and touching as it traces Melvin's amazement, then interest and finally inability to hang on to the cash. Jason Robards gives a brief but

TURNTABLE HITS

THE HITMEN 'Bates Motel'
 THE TAIL that wags the dog, that's the Hitmen's drummer Mike Gaffey, always ready with a snap to suit the occasion. And always ready with a song too, for Gaffey wrote 'Bates Motel' the horseshoe single which is currently chilling the airwaves. "Most people think the song is all about Hitchcock's 'Psycho', like the Landscape record. But there's a lot of 'Peeping Tom' in it too, which is an English film Michael Powell made in the fifties about a guy who kills women and then takes photos of them. I like my songs to tell offbeat stories like that.

But that's not the only story behind 'Bates Motel'. Singer Ben Watkins, whose Bowdiesque voice gives the song so much of its drama, remembers when the Hitmen were in New York last summer.

"We were living outside the city in this house that looked just like the motel in the movie. Mike was ill so we left him alone while we all went to the cinema to see 'Dressed To Kill'. During the evening there was a newslash on the TV that the Mad Axeman of Westchester had escaped from an asylum just down the road. It scared Mike half to death. We came back from a horror film to find Mike living in the middle of one of his own."

A tall tale of terror? Perhaps, but what's certainly true is that 'Bates Motel' is on its way into the charts. Produced by Rhett Davies, who has previously worked with Talking Heads, Roxy Music and the B-52s, it takes this four man London group a long way from the Waterloo railway arches where they recorded their first single and album for the independent Urgent label last year. 'Bates Motel', marks their debut CBS release and with the might of that multi-national and a great new album all ready to run both behind them, it seems like the Hitmen will finally live up to their name.

By CHAS DE WHALLEY

BEN WATKINS of The Hitmen
THE FIX 'Lost Planes'
 REGULAR GIG-goers round the country are probably more familiar with the Fix than they know. Individually, you see, every member of this tight and skilful London combo have put in years of roadwork with groups like Portraits, the Phil Pambow Band, The Doll, C Gas 5 and Dust On The Needle.

As the Fix they've been together barely a year but it seems they're really going to make it with their first single, the Rupert Hine produced 'Lost Planes'. Three plays a day some days on Radio One and climber status on more stations besides.

Weil sculpted, contemporary English rock is The Fix's stock-in-trade. But if 'Lost Planes' is immediately reminiscent of David Essex's off-the-wall classic 'Rock On', it doesn't surprise singer Cy Curmin who was inspired to write the song by a news story last year about a light aircraft that ran out of fuel over the English Channel. "It never occurred to us that there was any similarity when we were recording. But in retrospect Trevor Morais, who played on that David Essex session, does a lot of work with Rupert our producer and rhythmically I think they

KIM CARNES 'Bette Davis Eyes'

both come up with similar ideas. But it's coincidence really. What's no coincidence is that the single should be out on ICI Records — after the South London club of the same name — and that The Fix have featured prominently on ICI Club compilation albums. The band's manager, Frank Sansom runs the place.

"Of course that's an advantage. We can always get a gig and put a record out. But we use those facilities really as a testing ground for ideas. We've always known we'd leave those cramped surroundings eventually because we know people will take The Fix very seriously very soon."

What of Kim Carnes, the girl whose moody West Coast voice, across between Bonnie Tyler and Christine McVie, really sells 'Bette Davis Eyes'. Well, this blonde, Hollywood-born beauty has an album scheduled for June release on EMI America and it will be her sixth in a career that spans the best part of a decade and three different record labels. A hit single last year with a version of Smokey Robinson's 'More Love', makes it obvious that she is no stranger to the recording studio.

She's a songwriter too, part of a formidable team with her husband Dave Ellingson. Between them they have written soundtracks to movies like 'Vanishing Point' and entire chart-topping albums for such as Kenny Rogers with whom Kim duetted on the American hit 'Don't Fall In Love With A Dreamer'. Of course, that makes it sound like Kim Carnes' eyes are firmly set on a bland American country rock dream. But take another listen to 'Bette Davis Eyes' and keep an eye out for the video directed by Ultravox and Visage-man Russell Mulcahy, and then tell me that between them they don't chart the exact point where AOR and futurism meet on equal terms.

JONATHAN DEMME 'Melvin And Howard'

Jonathan Demme's *Melvin And Howard* makes a welcome appearance at last, marking the arrival of a considerable directorial talent from Roger Corman's New World Pictures School. The story of a humble petrol-pump attendant who once gave utility billionaire Howard Hughes a lift and was subsequently left a hundred and fifty six million dollars in his will, it is both funny and touching as it traces Melvin's amazement, then interest and finally inability to hang on to the cash. Jason Robards gives a brief but

interesting performance as Hughes and Mary Steenburgen deserves her Academy Award for best supporting actress as Melvin's long - suffering wife. She's also possessed of the cutest body around town at the moment — Bo Derek notwithstanding — so hurry on down to catch a glimpse lads, and surprise yourselves with a really nice film. Demme's two previous features were *Crazy Mama* and *The Last Embrace* and *Melvin And Howard* ought to mean third time lucky.

Finally, a film I have been raving about to anyone who'll listen eventually gets a limited screening at the Paris Pullman in London. But it doesn't go on wider release there ain't no justice. Bertrand Tavernier's *Deathwatch* starring Harvey Keitel and Romy Schneider is a science fiction film with a difference. No spaceship, no aliens and no dumb special effects to interfere with the story whose implications alone are enough to give you the screaming heebie-jeebies.

In a world where TV companies are more powerful than the government, and death by disease has been eliminated, the discovery of a woman dying from natural causes send the Alan Whickers of the future into paroxysms of delight. They send out their roving reporter, whose camera is surgically implanted behind his eyes thereby filming everything he sees, to cover the story and follow her gradual deterioration. The horrific power of the idea is well served by an intelligent script (based on D G Compton's novel, *The Continuous Katherine Mortenhoe*) and impeccable performances from all concerned. Risk death to watch it.



DON'T WANNA BE YOUR TIGER . . .

THEODORE 'TEDDY' Pendergrass is now one of the richest of all black performers in terms of both wealth and talent.

His present stature as the latest in a long line of gospel blues based shouters (one that has included the likes of James Brown and the wicked Wilson Pickett) is tempered by his ability to generate a level of female adoration that compares favourably with the creamier style of Al Green.

But the road to his present peak of success only started when he was playing drums behind Harold Melvin and the Blue Notes.

"It seems like something that happened in a dream," he says now. "I happened to be discussing with a beautiful young lady in the French West Indies that I was thinking of going back to singing. It just so happened that Harold Melvin overheard me and at the same time the group were on the verge of splitting and were having disagreements which led to that particular conversation.

"Harold just said, 'No, No, No, stay with me!'"

The band, with Pendergrass installed on lead vocals by 1971, then became the figureheads of the Gamble and Huff stable as they developed the 'Philly Sound' which led to the notable successes like 'If You Don't Know Me By Now', 'The Love I Lost', 'Bad Luck' and 'Don't Leave Me This Way'.

But did he see himself as belonging to the Philly tradition? "I had a sound of my own," he says. "It was a city of doo woppers, high tones and bass singers. A person with my voice was not part of the sweet songs of the fifties. On the street corners I wouldn't fight for the highs and the lows in

the songs . . . I always sang in the middle."

Yet, amidst a heavy bout of litigation, Pendergrass left the Blue Notes "because I had to grow" in 1977. His first album surprised everybody by chalking up sales far in excess of his work with the Harold Melvin and earned him the first of his seven platinum albums.

Now Pendergrass, as a solo performer, seems to have become a collision between two camps. First striving for harmony in songs like the Blue Notes' 'Wake Up Everybody', 'Somebody Told Me' and 'Life Is A Circle' and, second, delivering with eroticism of 'Close The Door', 'Turn Off The Light' and the more explicit 'Do Me'. Does Teddy agree with this split?

"It's not eroticism," he counters. "I look at it in the manner that it is passing on a word, or the truth. That's what religion is, which is the truth no matter what that is. My life's conviction is that I was put here to express the truth — which is why I was a minister at the age of 10 years and I used to preach.

"There are a million subjects you can talk about and I wouldn't say it is erotic to talk about 'Close The Door' or some form 'let's make love', that's the truth if I ever heard it, that's the truth," he enthuses. "The two Teddy Pendergrass's are really one broad Teddy which accounts for what has happened."

But haven't you compounded your (ahem) sex appeal by having events like your series of 'For Women Only Concerts'?

"It was just a ladies night out," he says. "You can see that some women want to react and they seem restrained (he bursts out laughing as he ponders over the word

restrained) because their husbands are sitting beside them. I'm not trying to make the husbands feel incompetent I feel that . . . heck . . . I might be warming them up but they are the ones that are taking them home and I go home alone to my hotel!"

"Shucks, I'm getting the short end of the deal," he exclaims. The nickname Teddy has been with him since he was young and that has now manifested itself with a huge collection of Teddy Bears sent to him from his many fans.

"A Teddy Bear is very pleasing to a female and maybe what that image projects is what they call sex appeal," he says.

But, Teddy, are you a benign Teddy . . . or a grizzly hunk of manhood?

"Whatever turns you on . . ."

MIKE GARDNER



TEDDY PENDEGRASS: he's supposed to have sex appeal.

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IF JUSTICE prevails, 1981 should be the year when Stephanie Mills graduates from being just another female soul vocalist to an international celebrity. This petite lady, who first gained recognition in the smash Broadway production of 'The Wiz', has already forced herself onto the attention of soul fans with her first two albums for 20th Century Records, 'What Cha Gonna Do' and 'Sweet Sensation'. Last year, Stephanie went on the road with Teddy Pendergrass, receiving rave reviews for her own performance and for duets with Teddy such as Peabo Bryson's 'Feel The Fire'.

April 1981 saw her first ever trip to England for three shows with Teddy and the release of her third album entitled 'Stephanie', which should go a long way towards proving whether she has the ability to reach superstar status. The new single 'Two Hearts', is a duet with Pendergrass and seems certain to consolidate the success gained from 'Never Knew Love', the record which brought her name to the British record-buying public.

At her Park Lane Hotel, just a few hours before the opening night of the tour, I asked Stephanie if she had expected the record to be as popular as it was.

"I felt it would be a hit from the first moment I heard it, I'm delighted it became so big, both here and in the States, because it crossed over to the pop charts and gave me a larger and more varied audience."

Stephanie is a performer, no doubt about that. The little lady, shy and full of humility in real life, becomes a dynamic extrovert on stage, manifesting the natural exuberance and vitality one associates with someone who really enjoys what she is doing. She is happy concentrating on her recording career, which has blossomed since she started touring with Teddy Pendergrass.

"We were both performing at the same theatre in New York City when 'Feel The Fire', a track on my first album, was high in the charts over there. One day, Teddy said to me, 'You know, Stephanie, I used to sing that song,' and I said, 'Well, Teddy, why don't we just sing it together.' It went down so well that when Teddy wanted to re-record the



STEPHANIE MILLS

SILVER LADY

track for his last album, 'T.P.', we just sang it together. And we've been singing and touring together ever since. Teddy sings on my new single, 'Two Hearts', and I would like to do a whole album with him because we work so well together."

While Teddy is the most important man to her as far as her performing career goes, undoubtedly the most important man in her private life is recently acquired husband, Jeffrey Daniel, of Shalamar fame.

I wondered if two of the most distinctive voices on the soul scene had any plans to record together?

"I think so," she replies. "Jeffrey and I wrote the song 'Magic' for my new album and hopefully we'll have a chance to work together more in the not too distant future."

Happily married and with a new single and album destined for great things, 1981 holds no terrors for Stephanie. So treat yourself to an album, put on the track 'I Believe in Love Songs' and let this gorgeous silver-voiced lady cast a glorious spell over your mind. Jeffrey Daniel is a very fortunate young man.

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The Sheena Easton backlash

IN LAST week's singles review I was disgusted to see what Mike Nicholls wrote about Sheena Easton's new single 'When He Shines'. It is a very beautiful ballad and is nothing like an out-of-date Christmas song, like he said.

Sheena is a very talented lady and this record proves it. So please would you tell this creep that in future if he has anything horrible to say about Sheena's records to keep it to himself and not print it in the paper.

Pete, Brookloy, London.

● I told him, but he was too busy sharpening his knife to take any notice. Would you rather I kick him in the teeth / up the bum / bite his nose.

SO SHEENA Easton has a new single out — could it be due to the BBC showing another programme about her (21.4.81) and hoping for another hit single. Surely the BBC aren't gonna show programmes about her every time she has a couple of flop singles to buck her career up, or else we'll have about 50 such programmes a year. Maybe the BBC are hoping to prop her hit - making ability up — so in a few years they can make a documentary about the continuing success story of Sheena Easton.

Sidney Barret.

● Sheena is actually nothing to do with Beeb, apart from the prog what started it all. She is a bit gear, isn't she?

From Captain Ash, Blackpool, Lancs
 ● While we're at it, whatever happened to Iron Butterfly? Now there's a group for ya! The Talent, the beards, the genuine Wetback beads. Gnurrgh!!

White stick

TO THE Laughing Gnome of Zurich. I strongly suggest you acquire yourself a white stick!

I fail to understand how any sane female cannot see that David Coverdale is quite simply the most beautiful thing you could ever have the good fortune to lay your eyes on! How anybody could find him ugly, UGLY?? I do not know!

In fact, I feel very sorry for you, you are obviously unable to appreciate beauty when it smacks you in the face. It is a simple fact that David Coverdale is the most gorgeous thing that God ever created.

Trudy Hylton, (Coverdale fanatic), Littlehampton, Sussex

● If beauty smacked me in the face, I'd have a few words to say to it lemme tell ya. Huh, da noive of sommava dese peoples.

Backstabber

I BET that over the past few weeks you've been waiting for someone who'd also "Quo to pieces" on hearing the alleged (Like it — Ed.) new album by Status Quo. Well here I am, not only do Quo owe me a new set of headphones, ears and a speaker for my stereo unit, we owe them a kick up the arse (use the one you were going to give all those hard done by Genesis fans) not a living, only the most loyal fan could defend that load of black vinyl vacuously.

This all proves that it's 'Never to late' to chuck that potentially dangerous piece of plastic in the 'Dumper'.

Beware no Quo area . . . Yours, a sick former Quo fan, who

likes: ELO, Rush, Whitesnake, Rainbow, AC/DC, Gillan, UFO, Priest, Angel Witch, Deep Purple, Queen, Genesis and Saxon. Johnathan Dahms, Broadstairs, Kent

● This reminds me of a cartoon where a harassed-looking bloke is sitting upside down underneath a window-ledge with his head pointing towards the ground. One observer says to another: "What if he's right and we're all wrong?" Surely 7,000,000,000 Quo fans can't be wrong . . . can they?

Stupid

NOW THAT Chris Westwood has gone, who's going to use all the big words? His constant use of multi-syllabic words and pedantic use of phrases never ceased to amaze me. The prosaic writings and acerbity of some of the new writers is abhorrent. One must adhibit multifarious phrases in the musical press. The rhetorical aspect of writing must not be allowed to regress to the stage of The Beano or NME. Record Mirror usually transcended the prattings of other music papers because you are more trenchant. What the bloody hell am I on about?

Paul Humphreys, the least famous person in Stoke on Trent

● Chris took the office pocket dictionary with him when we sent him to Siberia for a "rest". Now all we've got is the thesaurus Mark Cooper carries in a saddle-bag strapped across his head. (Is that why he finds it so difficult to get through doorways? — Vindictive Ed.)

Toad du jour

THROUGH RECORD MIRROR could I thank everyone who supported our 'Save The Ipswich Gaumont Campaign'.

(No — Ed.) We collected a petition of 18,000 against Top Rank's proposed plans to turn the Gaumont into a bingo hall. I would also like to thank the Dooleys, Saxon, Adam And The Ants, Dire Straits, Shakin' Stevens, The Darts and Ian Dury who all signed the petition or wrote to us supporting it. Rank have now withdrawn the planning application, and promised Ipswich even more live shows. Once again thanks a million to everyone.

Nick Jepson, Ipswich, Suffolk
 ● Glad to hear that the revolting children of Ipswich are to be given another opportunity to rip a few more seats out. Well done Nick and all his acolytes.



Sheena shows us what she thinks of her critics.

Slow

WHEN YOU say "Alf Martin isn't a boring old fart who likes listening to Abba. He doesn't like Abba." Do you mean he's just a boring old fart? Solitude and the Echo's, somewhere in sunny England

Ageing hippy

ROCK ON Robin! At last a reviewer who does not have Wishbone Ash on his own personal death list; a reviewer who recognises that the

Ash are highly underrated, and a reviewer who has just earned his paper my subscription at the expense of those pissheads at Sounds!

Ash have always been light years ahead of Quo and Thin Lizzy (and Zeppelin if truth be known) but when it suddenly became unfashionable to play well it was obvious that the most talented band would suffer most. (I say suffer but really I don't think the "Ashettes" gave a two-penny screw about critics!)

I shall continue to read your mag and eagerly await any forthcoming Ash interviews (hint).

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Numan frontlash

WELL DONE RM for proving that Gary Numan is right. If you bothered to read the article on the back of the leaflet in 'Living Ornaments' you would have read that he thanked his fans for sticking with him throughout total criticism from the likes of you. So Gary Numan packs up touring, so to keep your 100 per cent record you run him down.

You really are a bunch of hypocritical bastards. (You say the nicest things — Ed.) When John Lennon retired you described him as lazy and called him every name under the sun, when he returns all is not forgiven. You have to run down his album but when he dies, you can't stop pouring out the praise.

Rock stars owe you nothing. If it wasn't for them you'd be out of a job. Oh, but I hear you saying now "if it wasn't for us, they'd be out of a job": Well you try telling Spandau Ballet that, they emerged without your help. It's the fans who keep the stars at the top. The fans that if they believed half the things you say would never buy a record or go to a concert in their life. Tony, Romford.

● We ran our first feature on Spandau so long ago I've forgotten when. Don't you think it's very clever to make so much money out of one tune? 'Are Friends Electric?' was a classic single, but when you've heard the same tune rehearsed 100 times the joke wears a bit thin.



Gary almost smiles.

YET ANOTHER complaint about that stupid bore — Alf Martin. I've never heard so much bullshit in my life as in his review of Gary Numan's latest offering — 'Living Ornaments '79 and '80' (25/4/81). They say that your senses start to go as you age. I wouldn't put Alf Martin any younger than 80.

I reckon he does this on purpose, calling Numan's concerts "musically monotonous". Did he ever attend any of his concerts? I did, and they were mindblowing both visually and musically. Do me a favour and get his walking stick and beat him until he looks 180 years old.

By the way Roy Wood is a JOKE! (Ho-Ho) Cedric Sharpley's Drumstick.

● Alf already looks 180. It's so boring having to read all these pathetic letters about Numan. Why don't you write in with something interesting to say?

UK SINGLES

THIS WEEK LAST WEEK WEEKS IN CHART

1	1	(1)	STAND & DELIVER, Adam & The Ants, CBS
2	3	(3)	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
3	2	(5)	STARS ON 45, Star Sound, CBS
4	6	(4)	GREY DAY, Madness, Stiff
5	3	(6)	CHI MAI, Ennio Morricone, BBC
6	4	(8)	MAKING YOUR MIND UP, Bucks Fizz, RCA
7	21	(6)	KEEP ON LOVING YOU, RAO Speedwagon, Epic
8	45	(1)	OSSIE'S DREAM (WAY TO WEMBLEY), Spurs FA Cup Final Squad, Shelf
9	32	(1)	CHEQUERED LOVE, Kim Wilde, Rak
10	22	(4)	SWORDS OF A THOUSAND MEN, Tenpole Tudor, Stiff
11	8	(12)	CAN YOU FEEL IT, Jacksons, Epic
12	9	(10)	ATTENTION TO ME, Nolans, Epic
13	7	(9)	GOOD THING GOING, Sugar Minott, RCA
14	26	(4)	STRAY CAT STRUT, Stray Cats, Arista
15	10	(7)	MUSCLE BOUND/DOWN, Spandau Ballet, Reformation/Chrysalis
16	24	(6)	AI NO CORRIDA, Quincy Jones, A&M
17	12	(7)	ONLY CRYING, Keith Marshall, Arrival
18	13	(7)	CAN'T GET ENOUGH OF YOU, Eddy Grant, Ice/Ensign
19	15	(8)	BERMUDA TRIANGLE, Barry Manilow, Arista
20	51	(1)	BETTE DAVIS EYES, Kim Carnes, EMI America
21	17	(6)	DON'T BREAK MY HEART AGAIN, Whitesnake, Liberty
22	29	(7)	IS VIC THERE, Department S, Demon
23	27	(3)	WHEN HE SHINES, Sheena Easton, EMI
24	28	(3)	KILLERS LIVE EP, Thin Lizzy, Vertigo
25	30	(3)	TREASON (IT'S JUST A STORY), Teardrop Explodes, Mercury
26	31	(3)	DROWNING-ALL OUT TO GET YOU, The Beat, Go-Fet
27	34	(3)	THE SOUND OF THE CROWD, Human League, Virgin
28	19	(12)	THIS OLD HOUSE, Shakin' Stevens, Epic
29	36	(3)	IT'S GOING TO HAPPEN, The Undertones, Ardeck
30	16	(6)	AND THE BANDS PLAYED ON, Saxon, Carrere
31	11	(9)	NIGHT GAMES, Graham Bonnet, Vertigo
32	18	(8)	JUST A FEELING, Bad Manners, Magnet
33	23	(8)	NEW ORLEANS, Gillan, Virgin
34	20	(12)	EINSTEIN A GO-GO, Landscape, RCA
35	25	(11)	LATELY, Stevie Wonder, Motown
36	14	(10)	IT'S A LOVE THING, Whispers, Solar
37	—	—	I WANT TO BE FREE, Toyah, Safari
38	35	(1)	CARELESS MEMORIES, Duran Duran, EMI
39	37	(1)	BING WITH YOU, Smokey Robinson, Motown
40	35	(7)	FLOWERS OF ROMANCE, Public Image Ltd, Virgin
41	37	(7)	MAKE THAT MOVE, Shamara, Solar
42	74	(1)	HOW 'BOUT US, Champagne, CBS
43	72	(1)	POCKET CALCULATOR, Kraftwerk, EMI
44	55	(1)	CHARIOTS OF FIRE, Vangelis, Polydor
45	39	(3)	LOVE GAMES, Level 42, Polydor
46	48	(3)	ANGEL OF THE MORNING, Juice Newton, Capitol
47	53	(1)	DON'T LET GO THE COAT, The Who, Polydor
48	75	(1)	THE ART OF PARTIES, Japan, Virgin
49	44	(3)	THE THIRD MAN, Shadows, Polydor
50	86	(1)	HOUSES IN MOTION, Talkings Heads, Sire
51	38	(4)	THE MAGNIFICENT SEVEN, Clash, CBS
52	40	(11)	INTUITION, Linn, Chrysalis
53	67	(1)	SING ME A SONG, Marc Bolan, Narn
54	47	(3)	LOVING ARMS, Elvis Presley, RCA
55	50	(4)	HEALEY'S GOLDEN MEDLEY, Bill Haley, MCA
56	54	(4)	DON'T SAY THAT'S JUST FOR WHITE BOYS, Way Of The West, Mercury
57	42	(5)	FLYING HIGH, Freeez, Beggars Banquet
58	59	(14)	FOUR FROM TOYAH, Toyah, Safari
59	—	—	IS THAT LOVE, Squeeze, A&M
60	43	(13)	KIDS IN AMERICA, Kim Wilde, RAK
61	33	(5)	D-DAYS, Hazel O'Connor, Albion
62	41	(5)	HIT & RUN, Girlschool, Bronze
63	68	(4)	CANDIDATE FOR LOVE, T.S. Monk, Mirage
64	45	(10)	WHAT BECOMES OF THE BROKEN HEARTED, Dave Stewart/Collie Blanton, Stiff
65	—	—	INDUSTRIAL STRENGTH EP, Klokus, Arista
66	71	(13)	KINGS OF THE WILD FRONTIER, Adam & The Ants, EMI
67	52	(5)	HUMPIN', Gap Band, Mercury
68	—	—	BODY TALK, Imagination, R&B
69	—	—	HI-DE-HI, Paul Shane, EMI
70	—	—	MARVIN THE PARANOID ANDROID, Marvin, Polydor
71	—	—	OBSESSED, UB40, Albion
72	—	—	ROCKABILLY GUY, Poicats, Mercury
73	84	(5)	KEEP ON RUNNING, UK Subs, Gem
74	—	—	JUST THE TWO OF US, Grover Washington, Elektra
75	—	—	TOKYO, Claxton Nouveaux, Liberty



TOYAH: in at 37 in the UK Singles chart



THE BEAT: Wh'ppen? Well we jumped into the album chart at No.5

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

UK ALBUMS

THIS WEEK LAST WEEK WEEKS IN CHART

1	1	(28)	KINGS OF THE WILD FRONTIER, Adam & The Ants, CBS
2	4	(7)	THIS OLD HOUSE, Shakin' Stevens, Epic
3	8	(7)	ROLL ON, Various, Polygram
4	6	(27)	HOTTER THAN JULY, Stevie Wonder, Motown
5	—	—	WH'PPEN, Beat, Go-Fet
6	5	(4)	FUTURE SHOCK, Gillan, Virgin
7	45	(1)	BAD FOR GOOD, Jim Steinman, CBS
8	3	(4)	CHART BLASTER #1, Various, K-Tel
9	9	(25)	JAZZ SINGER, Neil Diamond, Capitol
10	16	(5)	CHARIOTS OF FIRE, Vangelis, Polydor
11	7	(5)	COME AND GET IT, Whitesnake, Liberty
12	10	(10)	JOURNEY TO GLORY, Spandau Ballet, Reformation/Chrysalis
13	11	(9)	MAKIN' WAVES, Nolans, Epic
14	2	(3)	LIVING ORNAMENTS, Gary Numan, Beggars Banquet
15	22	(4)	HI INFIDELITY, RAO Speedwagon, Epic
16	17	(8)	SKY 3, Sky 3, Arista
17	—	—	POSITIVE TOUCH, The Undertones, Ardeck
18	13	(32)	MANILOW MAGIC, Barry Manilow, Arista
19	24	(5)	THE DUDE, Quincy Jones, A&M
20	21	(6)	STARS ON 45's, Starsound, CBS
21	21	(6)	MAKIN' WAVES, Nolans, Epic
22	12	(4)	HIT 'N' RUN, Girlschool, Bronze
23	26	(3)	THIS IS, Ennio Morricone, EMI
24	18	(13)	FACE VALUE, Phil Collins, Virgin
25	14	(13)	CHRISTOPHER CROSS, Christopher Cross, Warner Bros
26	—	—	PUNKS NOT DEAD, Exploited, Secret
27	19	(4)	FAITH, Cure, Fiction
28	27	(3)	TAKE MY TIME, Sheena Easton, EMI
29	48	(1)	CHI MAI, Ennio Morricone, BBC
30	38	(11)	BAT OUT OF HELL, Meatloaf, Epic/Cleveland
31	20	(25)	DOUBLE FANTASY, John Lennon, Geffen
32	37	(1)	DISCO DAZE & DISCO NITES, Various, Ronco
33	41	(7)	VIENNA, Ultravox, Chrysalis
34	15	(4)	GO FOR IT, Stiff Little Fingers, Chrysalis
35	43	(12)	STRAY CATS, Stray Cats, Arista
36	57	(1)	WINGLIGHT, Grover Washington, Elektra
37	28	(5)	JAZZ FUNK, Incognita, Ensign
38	55	(1)	TO LOVE AGAIN, Diana Ross, Motown
39	32	(5)	THE ADVENTURES OF THIN LIZZY, Thin Lizzy, Vertigo
40	34	(27)	BARRY, Barry Manilow, Arista
41	20	(8)	INTUITION, Linn, Chrysalis
42	36	(5)	FLOWERS OF ROMANCE, Phil, Virgin
43	28	(3)	FUN IN SPACE, Roger Taylor, Ensign
44	59	(1)	EDDIE OLD BOB DICK AND GARRY, Tenpole Tudor, Stiff
45	23	(9)	FROM THE TEAROOMS, Landscape, RCA
46	31	(3)	AXE ATTACK 2, Various, K-Tel
47	33	(5)	THE ROGER WHITTAKER ALBUM, Roger Whittaker, K-Tel
48	35	(32)	GUILTY, Barbra Streisand, CBS
49	—	—	I AM PHOENIX, Judie Tzuke, Rocket
50	42	(25)	SUPER TROUPEUR, Abba, Epic
51	—	—	SECRET COMBINATION, Randy Crawford, Warner Brothers
52	20	(8)	FACE DANCES, The Who, Polydor
53	44	(18)	DIRK WEARS WHITE SOX, Adam & The Ants, Do It
54	63	(2)	FLESH AND BLOOD, Roxi Music, Polydor
55	58	(10)	THE VERY BEST OF, Rita Coolidge, A&M
56	38	(8)	NEVER TOO LATE, Status Quo, Vertigo
57	51	(17)	VISAGE, Visage, Polydor
58	40	(3)	LIVING ORNAMENTS #2, Gary Numan, Beggars Banquet
59	52	(32)	ABSOLUTELY, Madness, Stiff
60	47	(1)	THIS IS ELVIS PRESLEY, Elvis Presley, RCA
61	36	(4)	NUMBER THE BRAVE, Wishbone Ash, MCA
62	46	(25)	THE RIVER, Bruce Springsteen, CBS
63	—	—	TINSEL TOWN REBELLION, Frank Zappa, CBS
64	69	(3)	LIVING ORNAMENTS #3, Gary Numan, Beggars Banquet
65	53	(5)	ACE OF SPADES, Motorhead, Bronze
66	—	—	TRUMPH, Jacksons, Epic
67	68	(2)	BEATLES 62-66, Beatles, Parlophone
68	56	(14)	DANCE CRAZE, Various, 2-Tone
69	74	(3)	ONE STEP BEYOND, Madness, Stiff
70	90	(15)	SOUTHERN FREEZE, Freeez, Beggars Banquet
71	—	—	YOU KNOW IT'S ME, Barbara Dickson, Epic
72	34	(19)	ARC OF A DIVER, Steve Winwood, Island
73	80	(20)	SIGNING OFF, UB40, Graduate
74	67	(7)	KILIMANJARO, Teardrop, Mercury
75	—	—	OFF THE WALL, Michael Jackson, Epic

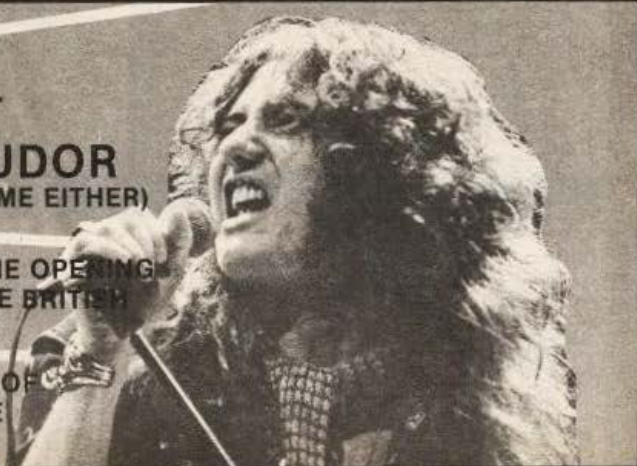
NEXT WEEK

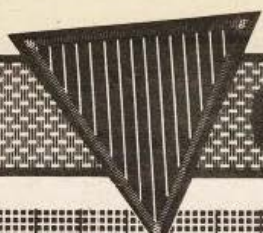
AT LAST. THE SWORDS OF...
TENPOLE TUDOR
(AND NO CUTS THIS TIME EITHER)

PLUS!
WHITESNAKE

BE THERE FOR THE OPENING OF THEIR MASSIVE BRITISH TOUR IN DEESIDE

PLUS!
ALL THE NEWS THAT'S FIT TO PRINT... AND SOME OF THE GOSSIP THAT ISN'T... REVIEWS AND LOTS MORE CHARTS — ALL IN NEXT WEEK'S RECORD MIRROR.





INDEPENDENT

SINGLES

- 1 WHY Discharge, Clay
- 2 DOGS OF WAR, Exploited, Secret
- 3 SLATES (EP), Fall, Rough Trade
- 4 OBSESSED, 999, Albion
- 5 REBEL WITHOUT A BRAIN, Theatre Of Hate, Burning Rome
- 6 SING ME A SONG, Marc Bolan, Ram
- 7 DREAMING OF ME, Depeche Mode, Mute
- 8 CANDYSKIN, Fire Engines, Pop, Aural
- 9 FOUR FROM TOYAH (EP), Toyah, Safari
- 10 ONLY CRYING, Keith Marshall, Arrival
- 11 NAGASAKI NIGHTMARE, Crass, Crass
- 12 D-DAYS, Hazel O'Connor, Albion
- 13 I WANT TO BE FREE, Toyah, Safari
- 14 ALL SYSTEMS GO, Poison Girls, Crass
- 15 POOR OLD SOUL, Orange Juice, Postcard
- 16 JUST LIKE GOLD, Aztec Camera, Postcard
- 17 CEREMONY, New Order, Factory
- 18 ORIGINAL SIN, Theatre Of Hate, SS
- 19 LET THEM FREE (EP), Anti-Pasti, Rondelet
- 20 CARDOUBLE, Adam & The Ants, Do It
- 21 UNEXPECTED GUEST, UK Decay, Fresh
- 22 DECONTROL, Discharge, Clay
- 23 TESTCARD (EP), Young Marble Giants, Rough Trade
- 24 CHANCE MEETING, Josef K, Postcard
- 25 FOUR SORE POINTS (EP), Anti-Pasti, Rondelet
- 26 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder
- 27 LOVE WILL TEAR US APART, Joy Division, Factory
- 28 ATMOSPHERE, Joy Division, Factory
- 29 CAPSTICK COMES HOME, Tony Capstick, Dingle's

- 30 42 ROCKIN' HORSE, Chelsea, Faulty Products
- 31 29 EXPLOITED BARMY ARMY, Exploited, Secret
- 32 29 ZEROX, Adam & The Ants, Do It
- 33 28 BULLSHIT DETECTOR, Various, Crass
- 34 46 ANTI-POLICE, Demob, Round Ear
- 35 30 THE ABW EP, Abrasive Wheels, Abrasive
- 36 30 TRANSMISSION, Joy Division, Factory
- 37 37 I'LL KEEP HOLDING ON, Action, Edsel
- 38 32 TELL ME EASTER'S ON FRIDAY, Associates, Situation 2
- 39 — YOU'RE NO GOOD, E.S.G., Factory
- 40 33 SIMPLY THRILLED HONEY, Orange Juice, Postcard
- 41 21 BLUE BOY, Orange Juice, Postcard
- 42 45 MAKE ROOM, Fad Gadget, Mute
- 43 36 ARMY LIFE, Exploited, Secret
- 44 34 BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls, Crass
- 45 40 DIET/IT'S OBVIOUS, Au Pairs, Human
- 46 — JUNGLE ROCK, Shakin' Stevens, Battle Of The Bands
- 47 38 WORK, Blue Orchids, Rough Trade
- 48 39 REALITIES OF WAR, Discharge, Clay
- 49 41 REALITY ASYLUM, Crass, Crass
- 50 — WORKING GIRL, Members, Albion

ALBUMS

- 1 — PUNKS NOT DEAD, Exploited, Secret
- 1 TO EACH —, A Certain Ratio, Factory
- 3 DIRK WEARS WHITE SOX, Adam & The Ants, Do It
- 2 HE WHO DARES WINS, Theatre Of Hate, SSSSS
- 9 MESH AND LACE, Modern English, 4AD

- 6 4 PRAYERS ON FIRE, Birthday Party, 4AD
 - 7 — CONCRETE, 999, Albion
 - 8 5 CLOSER, Joy Division, Factory
 - 9 7 SIGNING OFF, UB40, Graduate
 - 10 6 UNKNOWN PLEASURES, Joy Division, Factory
 - 11 8 TOYAH! TOYAH! TOYAH!, Toyah, Safari
 - 12 12 360 DEGREES OF SIMULATED STEREO — UBU LIVE, Para Ubu, Rough Trade
 - 13 15 GROTESQUE (AFTER THE GRAMME), Full, Rough Trade
 - 14 11 STATIONS OF THE CRASS, Crass, Crass
 - 15 LUBRICATE YOUR LIVING ROOM, Fire Engines, Accessory
 - 16 17 CHAPPAQUIDICK BRIDGE, Poison Girls, Crass
 - 17 17 THIRST, Clock DVA, Fetish
 - 18 13 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
 - 19 14 IN THE FLAT FIELD, Bauhaus, 4AD
 - 20 18 SONS AND LOVERS, Hazel O'Connor, Albion
 - 21 21 INFLAMMABLE MATERIAL, Stiff Little Fingers, Rough Trade
 - 22 19 AFRICAN GIRL, Sugar Minott, Black Roots
 - 23 23 LIVE AT THE COUNTER EUROVISION 75, Misty in Roots, People Unite
 - 24 25 THE BLUE MEANING, Toyah, Safari
 - 25 22 COLOSSAL YOUTH, Young Marble Giants, Rough Trade
 - 26 24 IN BERLIN, Blur, Armageddon
 - 27 20 SCIENTIST MEETS THE SPACE INVADERS, Scientist, Greenleaves
 - 28 26 SHEEP FARMING IN BARNET, Toyah, Safari
 - 29 27 DOME 2, Dome, Dome
 - 30 30 FIRE'S FAVOURITES, Fad Gadget, Mute
- COMPILED BY ALAN JONES FOR RB RESEARCH FROM A NATIONWIDE PANEL OF 50 SPECIALIST SHOPS.
ONLY INDEPENDENTLY DISTRIBUTED RECORDS ARE ELIGIBLE.

ROCK 'N' ROLL

- 1 5 JUNGLE ROCK, Shakin' Stevens, Battle of the Bands
 - 2 3 WILD NIGHT, Blue Cats, Charly
 - 1 SEVENTEEN HEARTS OF STONE, Fontayne Sisters, Revival
 - 4 7 WILD CAT TAMER, Tarheel Slim, Charly
 - 5 2 LONG BLOND HAIR, Johnny Powers, Olympic
 - 8 10 AIN'T GOT NO HOME, Clarence Frogman Henry, Chess
 - 7 — WEE WILLY WATER DILLY, Keeper Sisters, Lawn
 - 6 6 HENRYETTA OAKLA, Marvin Rainwater, Sonet
 - 3 — ROCKABILLY BABY, Jai, EMI
 - 10 — HUCKLEBERRY SHOES, Alan Mills, Carrere
- PICK OF THE CLICK: BIG BOUNCE, Shirley Caddell, Lesley
- ALBUMS
- 1 3 SHAKIN' STEVENS AT THE ROCKHOUSE, Magnum
 - 2 4 SHAKIN' STEVENS, Track
 - 1 THE JOHNNY HAUGHTON COLLECTION, Juke Box
 - 4 6 MORE, George Thoroughgood, Sonet
 - 2 RARE ROCKABILLY, Various, MCA
 - 5 — SWINGIN', ROCKIN' & ROLLIN', The Cruisers, Charly
 - 7 — ROCK AND COUNTRY ROCKABILLY, Various Artists, R&C
 - 8 7 CAN YOU BOP, Various, Rockstar
 - 9 9 ROLL (Double Album — 'Roll Hot Rod Roll'), Oscar McLellie, Ace
 - 10 — IMPERIAL ROCKABILLY, Various, UA
- PICK OF THE CLICK: SOME LIKE IT HOT, Flying Saucers, EMI
- Compiled by SMOKEY JOE'S RECORDS, Elm Road, New Malden

HEAVY METAL

- 1 RACE WITH THE DEVIL, The Gun, Radio Stn Copy, 45, CBS
 - 2 ROCK JAPAN, Exposer, 45, Hit Hard Records
 - 3 ALWAYS READY FOR LOVE, Bitches Sin, 45, Neat
 - 4 DEATH OR GLORY, Holocaust, from 'The NightComer' LP, Phoenix
 - 5 DAY TRIPPER, Cheap Trick, 16" 33 1/2 EP, Epic
 - 6 PUT UP OR SHUT UP, Ted Nugent from 'Intensities' LP, Epic
 - 7 NO FUN AFTER MIDNIGHT, AINZ, 12" 45, Polydor
 - 8 TROUBLESHOOTER, Judas Priest, from 'Point of Entry' LP, CBS
 - 9 ROCK BOTTOM, Mrazuder, Demo Tape
 - 10 WILD EYED SOUTHERN BOYS, 36" Special, import, A&M
 - 11 THE NIGHT COMERS, Holocaust, from 'The NightComer', Phoenix
 - 12 JAILBAIT, Ted Nugent from 'Intensities' LP, Epic
 - 13 SHORT & SWEET, Chinatown, 45, Airship
 - 14 BAD BOY FOR LOVE, Rose Tattoo, 12", 45, Carrere
 - 15 OUT TO GET YOU, Mellanbach, 45, Guardian
 - 16 THIRTY PIECES OF SILVER, Praying Mantis, 45, Arista
 - 17 JUMP ON IT, Montrose from 'Jump On It' LP, Warner Brothers
 - 18 YOU REALLY GOT ME, Van Halen, 45, Warner Brothers
 - 19 747 (STRANGERS IN THE NIGHT) Saxon from 'Wheels of Steel' LP, Carrere
- 20 TRAMPLED UNDERFOOT, Led Zeppelin, 45, Atlantic
- Compiled by Mick & Geoff, Tuesday Rock Club, The Tynesider, Saltwell Road, Gateshead, Tyne & Wear.

READER'S CHART

WE ASKED for your chart suggestions and this week it's David Bowie's best selling singles.

DAVID BOWIE TOP TEN BEST SELLING SINGLES

- 1 'Space Oddity' (1972)
- 2 'Ashes to Ashes' (1980)
- 3 'Jean Genie' (1972)
- 4 'Life On Mars' (1973)
- 5 'Sorrow' (1973)
- 6 'Sound and Vision' (1977)
- 7 'Rebel Rebel' (1974)
- 8 'Fashion' (1980)
- 9 'John I'm Only Dancing (Again)' (1979)
- 10 'Boys Keep Swinging' (1979)

Chart suggested by Steve Sven London NW1. Send your chart suggestions to 'Readers Charts', Record Mirror, 40 Long Acre, London WC2. A £5 record token for each suggestion used.

VIDEO

- 1 THE ROSE, Magnetic Video
 - 2 CAN'T STOP THE MUSIC, EMI
 - 3 BREAKING GLASS, VCL
 - 4 ABBA VOL 2, Intersession
 - 5 BLONDIE 'Eat To The Beat', Brent Walker
 - 6 WOODSTOCK, Various, Warner Brother
 - 7 ROD STEWART 'Live At The LA Forum', Warner Brothers
 - 8 SATURDAY NIGHT FEVER, CIC
 - 9 GARY NUMAN 'The Touring Principle '79', Warner Brothers
 - 10 PINK FLOYD 'The Stinking Ground', Intersession
 - 11 ROLLING STONES, 'Sympathy For The Devil', Ivor
 - 12 AMANDA LEAR, 'Live At Hamburg', VCL
 - 13 ABBA VOL 1, Intersession
 - 14 BLACK SABBATH, 'Never Say Die', VCL
 - 15 ELVIS 'The Movie', VCL
 - 16 THAT'LL BE THE DAY, CIC
 - 17 ROCK 'N' ROLL REVIVAL, VCL
 - 18 10cc 'Live In Concert', VCL
 - 19 STARDUST, EMI
 - 20 MARVIN GAYE 'The Fabulous Marvin Gaye', TVR
- Compiled by HMV, Oxford Street, London W.1.

FUTURIST

- 1 MODEL, Hikasu, 'Eastworld To Shiba' LP, EMI
 - 2 TOP SECRET MAN, Plastics, Yin Invitation
 - 3 BALLET, YMO/BGM LP, Alfa
 - 4 LEXINGTON, Queen Ryuichi Sakamoto 7in, Alfa
 - 5 SINGING AND PLAYING, Juicy Fruits 7in, Columbia
 - 6 GOOD, Plastics, Yin Invitation
 - 7 MOTTO REAL, Ni/Di-communication Ippu-do, Tin, Epic
 - 8 EATING PLEASURE, Sandt, 7in, Alfa
 - 9 MIRRORMANIC, Yukihiko Takahashi, 7in, Seven Seas
 - 10 FIRST CLASS HONEYMOON, Spy, Yin Invitation
 - 11 SKIN, Skin, 7in, Seven Seas
 - 12 CUE/U.T., YMO, 7in, Alfa
 - 13 HOSHIZORO NO PANASIST/DUMMY ROBOT, Panasist, Tin, Epic
 - 14 MULTI MODERN WORLD, Susan, 7in, Epic
 - 15 HAPPY END/FRONT LINE, Ryuichi Sakamoto, 7in, Alfa
- Compiled by Dave Archer, Studio 21, 21 Oxford Street, London W1. And Charlottes, 74 Charlotte Street, London W1. In conjunction with Toshin, Japan.

REGGAE

- 1 HAPPINESS WILL GET, Errol Dunkley, Natty Congo
- 2 WHAT A FEELING, Gregory Isaacs, Taxi
- 3 LOVE IS WHAT YOU MAKE IT, Investigators, Inner-City
- 4 BE KIND TO MY MAN, Donna Roden, Fantic
- 5 CAN'T GET ENOUGH, Janet Clark, Art & Craft
- 6 RUB A DUB, Al Campbell, Greenleaves
- 7 CAN'T BELIEVE I'M LOSING YOU, Samantha Rolfs, Paradise
- 8 MIGHTY LOVE, Pecos, Cha Cha
- 9 SPELL, Sylvia Telle, Sarge
- 10 LET ME GO, Norman Star Collins, Venture

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

YESTERYEAR

- | ONE YEAR AGO (May 15, 1980) | FIVE YEARS AGO (May 15, 1975) | TEN YEARS AGO (May 15, 1971) | FIFTEEN YEARS AGO (May 14, 1965) | TWENTY YEARS AGO (May 13, 1961) | TWENTY FIVE YEARS AGO (May 12, 1955) |
|-------------------------------------|--|--|--|--|---|
| 1 GENO, Dexy's Midnight Runners | 1 FERNANDO, Abba | 1 KNOCK THREE TIMES, Dawn | 1 PRETTY FLAMINGO, Manfred Mann | 1 BLUE MOON, The Marcels | 1 NO OTHER LOVE, Ronnie Hilton |
| 2 WHAT'S ANOTHER YEAR, Johnny Logan | 2 SAVE YOUR KISSES FOR ME, Brotherhood of Man | 2 BROWN SUGAR, The Rolling Stones | 2 DAY DREAM, The Lovin' Spoonful | 2 YOU'RE DRIVING ME CRAZY, The Temptance Seven | 2 POOR PEOPLE OF PARIS, Winitred Atwell |
| 3 COMING UP, Paul McCartney | 3 JUNGLE ROCK, Hank Mizell | 3 DOUBLE BARREL, Dave and Ansil Collins | 3 SLOOP JOHN B, The Beach Boys | 3 WOODEN HEART, Elvis Presley | 3 A TEAR FELL, Teresa Brewer |
| 4 CALL ME, Blondie | 4 S-S-S-SINGLE BED, Fox | 4 IT DON'T COME EASY, Rickie Lee Jones | 4 BANG BANG, Cher | 4 DON'T TREAT ME LIKE A CHILD, Helen Shapiro | 4 MY SEPTEMBER LOVE, David Whitfield |
| 5 SILVER DREAM MACHINE, David Essex | 5 MORE, MORE, MORE, Adrea True Connection | 5 MOZART 48, Waldo de Los Rios | 5 PILD PIPER, Crispian St. Peters | 5 ON THE REBOUND, Floyd Cramer | 5 IT'S ALMOST TOMORROW, The Dream Weavers |
| 6 TOCCATA, Sky | 6 ARMS OF MARY, The Sutherland Brothers and Quiver | 6 INDIANA WANTS ME, R. Dean Taylor | 6 YOU DON'T HAVE TO SAY YOU LOVE ME, Dusty Springfield | 6 MORE THAN I CAN SAY, Bobby Vee | 6 ROCK AND ROLL WALTZ, Key Starr |
| 7 THE GROOVE, Rodney Franklin | 7 GET UP AND BOOGIE, Silver Convention | 7 REMEMBER ME, Diana Ross | 7 HOLD TIGHT, Dave Dee, Dozy, Beaky, Mick and Tich | 7 THEME FROM DIXIE, Duane Eddy | 7 I'LL BE HOME, Pat Boone |
| 8 GOLDEN YEARS LIVE EP, Motorhead | 8 SILVER STAR, The Four Seasons | 8 HOT LOVE, T. Rex | 8 SOUND OF SILENCE, The Byrds | 8 THE FRIGHTENED CITY, The Shadows | 8 ONLY YOU, The Hilltoppers |
| 9 NO DOUBT ABOUT IT, Hot Chocolate | 9 CAN'T HELP FALLING IN LOVE, The Stylistics | 9 WHERE DO I BEGIN (Love Story), Andy Williams | 9 HOMEWARD BOUND, Simon and Garfunkel | 9 A HUNDRED POUNDS OF GLAY, Craig Douglas | 9 MAIN TITLE, Billy May |
| 10 MY PERFECT COUSIN, Undertones | | 10 SHOTGUN WEDDING, Roy C. | | | 10 LOST JOHN, Lonnie Donegan |

FILMS

LONDON'S TOP TEN
 1 (1) SUPERMAN II (Col-EMI-War) Classic 1 Haymarket, Warner West End 2, ABC 1 Shaftesbury Avenue, ABC 1 Bayswater, ABC 1 Edgware Road, ABC 1 Fulham Road, Studio 4, ABC 1
 2 (2) TESS (Col-EMI-New Reelin) Walford, Classic 2 Chelsea, ABC 2
 3 (3) SCANNERS (New Reelin) Classic 2 Oxford Street, ABC 2 Edgware Bayswater, ABC 2 Fulham Road, ABC 2
 4 (8) CHARLOTS OF FIRE (20th Fox) Odeon Haymarket, ABC 2
 5 (4) ORDINARY PEOPLE (CIC) Plaza Classic 1 Oxford Street, ABC 1 Bayswater, ABC 7 Fulham Road, ABC 7
 6 (4) A CHANGE OF SEASONS (Col-EMI-War) West End 3, ABC 3 Cadogan Avenue, Warner Road, ABC 3 Fulham Road, ABC 3
 7 (7) THE LONG GOOD FRIDAY (HandMade Films) Ritz, Classic 4 Oxford Street, ABC 4 Fulham Road, ABC 4
 8 (5) POPEYE (Wall Disney) Odeon 3 Leicester Square, ABC 3 Westbourne Grove, ABC 3
 9 (9) CALIGULA (GTO) Prince Charles, ABC 9
 10 (1) COAL MINER'S DAUGHTER (CIC) Plaza 4, Classic 3 Oxford Street, ABC 3 Fulham Road, ABC 3

UK PROVINCIAL TOP FIVE
 1 SUPERMAN II (Col-EMI-War)
 2 LAST FEELINGS/LAST SNOWS OF SPRING (GTO)
 3 FLASH GORDON (Entertainment)
 4 THE LONG GOOD FRIDAY (HandMade Films)
 5 CHARLOTS OF FIRE (20th Fox)

Compiled By SCREEN INTERNATIONAL



STAR CHOICE

THE NIGHT THEY DROVE OLD DIXIE DOWN, Joan Baez. Strange choice, but I really like this one.

PATCHES, Clarence Carter. Great!

SOUNDTRACK TO 'DEATH IN VENICE', Mahler. I love the film so much, one of my all time favourites.

LOVE BANDIT, Kenya Collins. Ahh! Memories of Wigan Casino.

FOOLS RUSH IN, Brooke Benton. Reminds me of the break up of a very happy love affair.

ONCE IN A LIFETIME, Talking Heads. One of my favourite Talking Heads tracks, and it got them the recognition they deserve.

MOTHER AND CHILD REUNION, Paul Simon. Memories again! One of the first records I ever bought.

BOYS KEEP SWINGING, David Bowie. Great song, great video, although the video reminded me of Romay Haage, a drag show in Berlin.

IN THE YEAR 2525, Steve Strange. Because EMI refused to release it.

BOOKS

- 1 (1) CHARLES IN HIS OWN WORDS (Fork), £2.95
- 2 (2) ADAM & THE ANTS (Vermorel), £1.95
- 3 (3) TWO TONE BOOK (Miles), £2.95
- 4 (4) ENCYCLOPAEDIA METALLICA (Harrigan/Dome), £2.95
- 5 (6) BORN TO RUN (The B Springsteen story), £4.95
- 6 (4) DAVID BOWIE (Cain), £2.95
- 7 (7) THE CLASH (Miles), £1.95
- 8 (10) THE JAM (Miles), £1.95
- 9 (9) TALKING HEADS (Miles), £1.95
- 10 (12) LENNON IN HIS OWN WORDS (Miles), £2.95
- 11 (11) ADAM & THE ANTS, £1.50
- 12 (13) ELVIS IN HIS OWN WORDS (Farran/Marchbank), £2.95
- 13 (14) THE RAMONES (Miles), £1.95
- 14 (13) THE PRETENDERS (Miles), £1.95
- 15 (16) BOWIE IN HIS OWN WORDS (Miles), £2.95
- 16 (18) ENCYCLOPAEDIA OF BRITISH BEAT GROUPS, £2.95
- 17 (17) SEX PISTOLS FILE (Stevens), £2.95
- 18 (19) PINK FLOYD DISCOGRAPHY, £1.95
- 19 (20) JOHN LENNON - A LEGEND, 75p
- 20 (RE) POLICE SPECIAL, 75p

Profile

Buster 'Fatty' Bloodvessel of Bad Manners.
FULL NAME: Douglas Steven Trendle
DATE OF BIRTH: 6/9/58.
EDUCATED: Woodberry Downs School.
FIRST LOVE: Lassie, My Dog.
FIRST DISAPPOINTMENT: Meeting our sax player, Chris Kane.
FIRST PUBLIC PERFORMANCE: Woodberry Downs School.
MUSICAL INFLUENCES: Reathoven, Benny Hill, Louis Jordan, The Scientist, Fats Domino, Mighty Sparrow.
HEROINE: Katherine Hepburn.
VICES: Spitting at girls bottoms.
HOBBIES: Holding Tupperware parties.
MOST FRIGHTENING EXPERIENCE: When I found out I wasn't pregnant.
FUNNIEST EXPERIENCE: Realising I was the son of God.
WORST EXPERIENCE: Writing this profile.
IDEAL HOME: A greenhouse.
IDEAL CAR: TR7 jacked up at the front.
IDEAL HOLIDAY: Hitching to India.
FAVE FOOD: Anything organic.
FAVE CLOTHES: Bellbottoms, Afghan coats.



FAVE DRINK: Methylated Spirit.
MOST HATED CHORE: Washing.
AMBITION: To co - star with Sophia Loren as her husband in a bedroom farce.

HAZEL O'CONNOR

NEW SINGLE
WILL YOU?

b/w
**SONS
 AND
 LOVERS**



AMS 8131

UK DISCO

CHART FILE

- 1 IT'S A LOVE THING, Whispers, Solar 12in
- 2 GOOD THING GOING, Sugar Minott, RCA 12in
- 3 FLYING HIGH/REMIX, Freeze, Beggars Banquet 12in
- 4 TIME (REMIX)/I'M SO HAPPY, Light Of The World, Mercury 12in
- 5 INTUITION, Linx, Chrysalis 12in
- 6 MAKE THAT MOVE, Shigimar, Solar 12in
- 7 CAN YOU FEEL IT, Jacksons, Epic 12in
- 8 AL NO CORRIDO, Quincy Jones, A&M 12in
- 9 RAZZAMATAZZ/THE DUDE/TURN ON THE ACTION/BETCHA WOULD'N'T HURT ME, Quincy Jones, A&M LP
- 10 HIT 'N' RUN LOVER, Carol Jiani, Champagne 12in
- 11 LOVE GAMES, Level 42, Polydor 12in
- 12 GIVE IT TO ME BABY, Rick James, Motown 12in/US promo remix
- 13 HUMPIN', Gap Band, Mercury 12in
- 14 IF YOU FEEL IT, Thelma Houston, US RCA 12in
- 15 STARS ON 45, Star Sound, CBS 12in
- 16 GET TOUGH/DE KLEER TING, Kleeze, US Atlantic LP
- 17 JITTERBUGGIN', Heatwave, GTO 12in
- 18 CAN'T GET ENOUGH OF YOU, Eddy Grant, Ensign 12in
- 19 SPUR OF THE MOMENT/MONSTER MAN/MAGIC LADY, Jeff Lorber Fusion, Arista 12in
- 20 CAN YOU HANDLE IT, Sharon Redd, Epic 12in
- 21 G.W./MUSCLE BOUND, Spandau Ballet, Reformation 12in
- 22 THE MAGNIFICENT DANCE/THE MAGNIFICENT SEVEN, The Clash, CBS 12in
- 23 EL BOBO/LET ME BE THE ONE/KEMO-KIMO/'BOUT THE LOVE/YOU ARE MY LIFE/FLYING HIGH, Webster Lewis, US Epic LP
- 24 HOW 'BOUT US, Champagne, CBS 12in
- 25 SHINE ON/SUNBURN/CHASE THE CLOUDS AWAY/INTERFERENCE, Incognito, Ensign LP
- 26 SOUTHERN FREEZE/VERSION, Freeze, Beggars Banquet 12in
- 27 BY ALL MEANS/DO I HAVE TO?, Alphonse Mouzon, Excaliber 12in
- 28 LOVE US GONNA BE ON YOUR SIDE, Firefly, Excaliber 12in
- 29 BODY MUSIC, Shivers, US Prelude 12in
- 30 ZULU, The Quicks, Epic 12in
- 31 BODY TALK, Imagination, R&B 12in
- 32 LOC-IT-UP, Leprechaun, Excaliber 12in
- 33 EINSTEIN A GO-GO/JAPAN, Landscape, RCA 12in
- 34 I'LL BE YOUR PLEASURE, Esther Williams, US RCA 12in
- 35 HOW DOES IT FEEL/ON AND ON/WE CAN START TONIGHT/GOING THROUGH THE MOTIONS, Harvey Mason, Arista LP
- 36 LATELY, Stevie Wonder, Motown
- 37 REVEREND LIBRA/SAD PABLO, Jay Hoggard, US Contemporary LP
- 38 SWAN LAKE/SPIRIT'S SAMBA, Dave Pike, US Muse LP
- 39 SEARCHING TO FIND THE ONE/CARRY ON, Unlimited Touch, US Prelude LP
- 40 FEEL IT, Revelation, Handshake 12in
- 41 INTERPLAY/FREE TONIGHT/DUENDE/INVASION/RETURN OF LB/FUNK THE ROCK, Atmosfear, MCA LP
- 42 IS SOMETHING WRONG WITH YOU/MAIN ATTRACTION/VERY LAST DROP/KEEP IT GOING, Bobby Thurston, US Prelude LP
- 43 LOVE MONEY/DOUBLE JOURNEY/FRIENDS AGAIN/MR. MACK/SLIDE, TW Funk Masters/Powerline/Not James Players/Inversion/Rah Band, Champagne LP
- 44 GROOVE CONTROL, Dynasty, Solar 12in
- 45 TONIGHT IS THE NIGHT/WHO SAID?, Jasey Brothers, Epic/LP
- 46 STILL IN THE GROOVE/IT'S YOUR NIGHT/A WOMAN NEEDS LOVE/OLD PRO/SO INTO YOU, Raydio, Arista LP
- 47 AIN'T NO STOPPING — DISCO MIX 1981, Enigma, Creole/Skratch 12in
- 48 GET ON UP NOW/LET YOUR BODY GO!, Players Association, US Vanguard 12in
- 49 THE WHOLE TOWN'S LAUGHING AT ME/LOVE T.K.O./TAKE ME IN YOUR ARMS TONIGHT, Teddy Pendergrass, Phil Int/12in promo
- 50 BURUNDI BLACK, Burundi Black, Barclay 12in
- 51 GRAND PRIX/DOUBLE STEAL, Fusa, CTI 12in
- 52 TRY IT OUT/MOLD TIGHT/CLOSER, Gino Socolo, Canadian Celebration LP
- 53 DREAMIN'/USE IT (DON'T ABUSE IT), Heath Bros, US Columbia LP
- 54 PERFECT FIT, Jerry Knight, A&M/LP
- 55 JUST CHILLIN' OUT/BREAD SANDWICHES/MASTER ROCKER, Bernard Wright, Arista GRP LP
- 56 'NASTY DISPOSITION/KEEP DOIN' IT/PARTY TIME/SEND YOUR LOVE, Aura, US Salsoul LP
- 57 JAMMIN' IN BRAZIL/REACTION SATISFACTION, Sun, US Capitol LP
- 58 YOU'RE SO RIGHT FOR ME, Eastside Connection, US Rampart 12in
- 59 HAVE YOU SEEN HER?, Chi-Lites, 20th Century-Fox 12in
- 60 CAN I TAKE YOU HOME, Mel Sheppard, US TSOB 12in
- 61 DOWNSIDE UP, Rah Band, DJM 12in
- 62 BITS & PIECES III (STARS ON 45), Original Artists, Canadian Special Disco Mixer 12in
- 63 TOO MUCH TOO SOON, Midas Touch, Maw 12in
- 64 POSSESSED (REMIX), L.A.X., US Prelude 12in
- 65 QUE PASA — ME NO POP I, Coati Mundt, US Antilles 12in
- 66 LOVE YOUR NEIGHBOR, Tala Vega, Motown 12in
- 67 I REALLY LOVE YOU/KICK IT OUT/HE DON'T REALLY LOVE YOU, Heaven & Earth, US WMOT LP
- 68 KISSES/SAY SUMPIN' NICE/NASTY/PRIMAVERA, Jack McDuff, US Sugarhill LP
- 69 FRIENDS AGAIN (RE-REMIX), Not James Player, Ultimate 12in
- 70 HAPPY BIRTHDAY, Stevie Wonder, Motown LP/12in promo
- 71 FANTASTIC VOYAGE, Lakeside, Solar 12in
- 72 WIKKA RAP, Evasions, Groove Production 12in
- 73 THE NEW KILLER JOE (RAP), Benny Golson, CBS 12in
- 74 TENDER FORCE/ROBOTS, Space, PRT 12in
- 75 PLANET EARTH (NIGHT VERSION), Duran Duran, EMI 12in
- 76 TURNED ON TO YOU, Eighties Ladies, US Uno Records 12in
- 77 YOU'RE HOT, Times Square, US New York City Melodic 12in
- 78 IF YOU WANT ME, Barbara Roy/Ecstasy Passion & Pain, US Roy B 12in
- 79 POWER/SEE THE LIGHT, Passage, A&M LP
- 80 IN MY POKCKET/SKIPPIN'/RIO, Victor Feldman, US Coherent Sound LP
- 81 HEY EVERYBODY (PARTY HEARTY), People's Choice, US West End 12in
- 82 GALAXIAN/BRIGHT SKY, Jeff Lorber Fusion, US Arista LP
- 83 YOUR PLACE OR MINE? (INSTRUMENTAL), Scratch Band, Groove/EMI 12in
- 84 TAKE ME TO THE BRIDGE, Vera, Canadian Rio 12in
- 85 FIRE AND DESIRE/GHETTO LIFE, Rick James, US Gordy LP
- 86 TONIGHT WE LOVE/PARTY 'TIL YOU'RE BROKE, Rufus, MCA 12in
- 87 FROM THE BEGINNING, Barbara Carroll, UA LP
- 88 GO THRILLS A MINUTE, Mystic Merlin, Capitol 12in
- 89 FOR THE LOVE OF MONEY, Master Dub Band, Good City 12in
- 90 MI MI AFRICA, Nobuo Yagi, Japanese Invitation LP

FOOTBALL SONGS have caused periodic irritation to chart purists for many years. Exactly 20 years ago Spurs beat Leicester 2-0 in the FA Cup Final. Two hours later The Totnamites' 'The Spurs Song', held in readiness by Oriole Records, was premiered on Juke Box Jury. Largely on the strength of local sales it later nudged its way into the chart.

In 1966, at a time when the Beatles were holding off the challenge being mounted by the Kinks, Ike & Tina Turner and the Manas and Pappas one infernal song dominated the TV and radio coverage of the World Cup. It was 'World Cup Willie', the official tournament anthem which contained such priceless prose as "Wearing red, white and blue, He'll see us through. He's strong as a lion and never will give up. That's why Willie's our favourite for the cup". Whether this particular gem was ever made generally available I don't know — but it did set the (low) standard for future football efforts.

In 1970, the entire England World Cup Squad was dragged into the studio to record the horrendous 'Back Home', a song which had everything you could expect from a football song: a brass band, massed off-key vocals and a "tune" which wouldn't tax the composing skills of a 10-year-old. In a surge of misplaced patriotism the English public dashed out and bought it in droves, hoisting it to the very top of the chart thus depriving the Moody Blues of a deserved number one with 'Question'. 'Back Home' had a 12-inch companion which fared only marginally worse than the single. Ironically, the entire project was masterminded by Scotsman Phil Coulter and Irishman Bill Martin!

The undoubted commercial success of the exercise prompted hordes of footballers up and down the country to rush into the recording studios in a vain attempt to gain fame of a different kind. Few made the transition successfully. The first club side to chart was Arsenal (1971) with 'Good Old Arsenal', a bizarre concoction indeed consisting of fawning lyrics written by Jimmy 'The Chin' Hill sung to the tune of 'Rule Britannia'. The record reached No 16. A year later Chelsea secured what is even now the biggest hit by a club side as 'Blue Is The Colour' coasted to No 5. As 'Blue Is The Colour' faded, Leeds United qualified for the FA

Cup Final and celebrated in the now traditional style — with a song. That song 'Leeds United' became a No 10 hit and Leeds won the cup. For an historic three week spell both the Leeds and Chelsea discs were in the chart.

1974 saw the World Cup stage move to West Germany. This time the England footballers stayed home and tended their gardens. Scotland qualified and came in for the Martin/Coulter treatment. The result was a hit single and album both called 'Easy Easy'. A football hit a year was the rule for the next three years: West Ham — 'I'm Forever Blowing Bubbles' (No 31 1975) — Manchester United — 'Manchester United' (No 50 1976) — and Liverpool — 'We Can Do It!' (No 15 1977).

1978 saw a new phenomenon. Nottingham Forest joined forces with faded local band Paper Lace to reach No 24 with 'We've Got The Whole World In Our Hands' and then went on to notch the first international football hit as the recording soared, albeit a year later, into the Benelux charts finally reaching Top five in Holland and going all the way to Number One in Belgium.

Later in 1978, Rod Stewart and The Scotland World Cup Squad tackled Jair Amorim and Evaldo Gouveia's 'Muhler Brasileira' hoisting it to No 4 under the title 'Ole Ole'. The song was easily destroyed, Peru were not and after tumbling to an unexpected defeat Scotland returned home. 'Ole Ole' dropped like a stone. Apart from the Totnamites, three other records about football rather than by footballers have charted. In 1970, Stamford Bridge made a fleeting chart appearance with 'Chelsea'. In 1972 'We'll Be With You' — a song about Stoke City written by Jackie Trent and Tony Hatch reached No 34, and eight years ago the Cookerel Chorus' rendition of 'Nice One Cyril' peaked at No 14.

And so to 1981. Manchester City's offering on the local Smile label attracted little attention but the embarrassing 'Ossie's Dream' — ostensibly by Spurs but held together by Chas & Dave — crashed onto the chart at No 45 last week. Its eventual fate obviously depends on the result of Thursday's replay and represents the best reason I can find for hoping Spurs lose.

ALAN JONES

Songwords

KIM WILDE On RAK Chequered Love



You said everything's alright
I say nothing can go right, yeah
Oh what a game you can play

Sad days add to confusion
Sad ways end in delusion, yeah
But that's the name of the game

Well I know your love is rough
And the roads you take are tough
But I just can't get enough
chequered love.

Touch me do what you want to
Say no when I just need you, yeah
You're gonna drive me insane.

You are men for all seasons
You are men with no reasons, yeah
You're the man with no pain.

Well I know your love is rough
And the roads you take are tough
But I just can't get enough
chequered love.

Oh Oh Oh Oh Oh can't let go
Oh Oh Oh Oh Oh can't let go.
Cos I need you so tonight.

Oooh Chequered Love
You said everything's alright
I said nothing can go right, yeah
Oh what a game you can play.

Sad days add to confusion
Sad ways end in delusion, yeah.
That's the name of the game

Well I know your love is rough.
And the roads you take are tough.
But I just can't get enough
chequered love.

Oh Oh Oh Oh Oh can't let go
Oh Oh Oh Oh Oh can't let go
Cos I need you so tonight

Oooh Chequered Love

(c) by (Rickim Music Ltd / RAK. Publ Ltd.



WHITESNAKE On Liberty Don't Break My Heart

I'm gonna take it
To the limit of my love.
Before I turn and walk away ...
I've had enough of holding on
The promises of yesterday ...
Everyday of my life, it seems
Trouble's knocking at my door.
It's hard to try and satisfy
When you don't know what you're
fighting for ...

Time and again I sing your song,
But, I've been running on empty far
too long ...
I've had enough of holding on to the
past.
Make no mistake, it could be your
last ...

Don't break my heart again,
Like you did before ...
Don't break my heart again,
I couldn't take anymore ...

Make no mistake, it could be your
last ...

Don't break my heart again,
Like you did before ...
Don't break my heart again,
I couldn't take anymore ...

I never hide the feeling inside.
And though I'm standing with my
back to the wall,
I know that even in a summer love
A little bit of rain must fall ...
But, every road I take
I know where it's gonna lead me to.
Because I've travelled every highway
And they all keep coming back to you

Time and again I sing your song,
But, I've been running on empty far
too long ...
I've had enough of holding on to the
past.
Make no mistake, it could be your
last ...

Don't break my heart again,
Like you did before ...
Don't break my heart again,
I couldn't take anymore ...

Solo: Bernie Marsden

Copyright: Warner Brothers Music Limited.

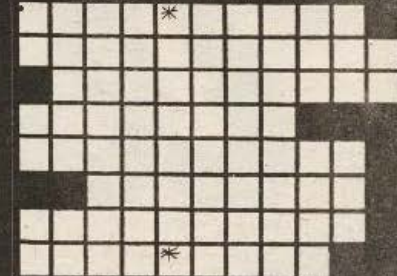
US ALBUMS

US SINGLES

POP-A-GRAM

- 1 2 HI INFIDELITY, Reo Speedwagon, Epic
- 2 1 PARADISE THEATRE, Styx, A&M
- 3 3 ARC OF A DIVER, Steve Winwood, Island
- 4 4 FACE DANCES, The Who, Warner Bros
- 5 5 WINELIGHT, Grover Washington Jr., Elektra
- 6 6 DIRTY DEEDS DONE DIRTY CHEAP, AC/DC, Atlantic
- 7 7 MOVING PICTURES, Rush, Mercury
- 8 8 ANOTHER TICKET, Eric Clapton, RSO
- 9 9 DOUBLE FANTASY, John Lennon/Yoko Ono, Geffen
- 10 10 DAD LOVES HIS WORK, James Taylor, Columbia
- 11 13 FACE VALUE, Phil Collins, Atlantic
- 12 14 BEING WITH YOU, Smokey Robinson, Tamla
- 13 11 THE JAZZ SINGER, Neil Diamond, Capitol
- 14 16 LOVERBOY, Loverboy, Columbia
- 15 18 THE DUDE, Quincy Jones, A&M
- 16 17 GREATEST HITS, Kenny Rogers, Liberty
- 17 19 ZEBOP, Santana, Columbia
- 18 23 NIGHTWALKER, Gino Vannelli, Arista
- 19 12 ZENYATTA MONDATTI, The Police, A&M
- 20 22 WILD EYED SOUTHERN BOYS, 38 Special, A&M
- 21 23 VOICES, Daryl Hall & John Oates, RCA
- 22 26 A WOMAN NEEDS LOVE, Ray Parker Jr. & Raydio, Arista
- 23 24 GUILTY, Barbara Streisand, Columbia
- 24 32 MISTAKEN IDENTITY, Kim Carnes, EMI
- 25 15 CRIMES OF PASSION, Pat Benatar, Chrysalis
- 26 27 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- 27 28 EXTENDED PLAY, Pimplanders, Sire
- 28 21 BACK IN BLACK, AC/DC, Atlantic
- 29 25 AUTOMERICAN, Blondie, Chrysalis
- 30 31 III, The Gap Band, Mercury
- 31 33 JUICE, Juice Newton, Capitol
- 32 34 FEELS SO RIGHT, Alabama, RCA
- 33 35 SHEENA EASTON, Sheena Easton, EMI
- 34 — WHAT CHA' GONNA DO FOR ME, Chaka Khan, Warner Bros
- 35 51 DEDICATION, Gary U.S. Bonds, EMI
- 36 36 CONCERTS FOR THE PEOPLE OF KAMPUCHEA, Various Artists, Atlantic
- 37 36 MODERN TIMES, Jefferson Starship, Grunt
- 38 38 THE NATURE OF THE BEAST, April Wine, Capitol
- 39 41 NOTHIN' MATTERS AND WHAT IF IT DID, John Cougar, Riva
- 40 45 HOTTER THAN JULY, Stevie Wonder, Tamla
- 41 42 POINT OF ENTRY, Judas Priest, Columbia
- 42 46 TWICE AS SWEET, A Taste Of Honey, Capitol
- 43 54 FRANKIE & THE KNOCKOUTS, Frankie & The Knockouts, Millennium
- 44 44 RECKONING, Grateful Dead, Arista
- 45 57 BLIZZARD OF OZZ, Ozzy Osbourne, Jet
- 46 47 3 TO 5 AND ODD JOBS, Dolly Parton, RCA
- 47 48 RADIANT, Atlantic Starr, A&M
- 48 52 SEVEN YEAR ACHE, Rosanne Cash, Columbia
- 49 56 VOYEUR, David Sanborn, Warner Bros
- 50 55 THREE FOR LOVE, Shalamar, Solar
- 51 53 SUPER TROUPER, Abba, Atlantic
- 52 58 STREET SONGS, Rick James, Gordy
- 53 56 HOW 'BOUT US, Champaign, Columbia
- 54 40 CAPTURED, Journey, Columbia
- 55 53 MIRACLES, Change, Atlantic
- 56 55 KINGS OF THE WINDMILLER, Adam And The Ants, Epic
- 57 65 ROCK AWAY, Phoebe Snow, Mirage
- 58 61 DANCERSIZE, Carol Hansel, Vintage
- 59 59 ESCAPE ARTIST, Garland Jeffreys, Epic
- 60 60 CELEBRATE, Kool & The Gang, De-Lite
- 61 62 CHAIN LIGHTNING, Don McLean, Millennium
- 62 — THE CLARKE/DUKE PROJECT, Stanley Clarke/George Duke, Epic
- 63 56 SUCKING IN THE SEVENTIES, The Rolling Stones, Rolling Stones
- 64 64 SOMEBODY OVER THE RAINBOW, Willie Nelson, Columbia
- 65 28 GRAND SLAM, The Isley Brothers, T-Neck
- 66 — WHERE DO YOU GO WHEN YOU DREAM, Anne Murray, Capitol
- 67 67 RADIO ACTIVE, Pat Travers, Polydor
- 68 37 B.L.T., Robin Trower with Jack Bruce and Bill Lorton, Chrysalis
- 69 69 EVANGELINE, Emmylou Harris, Warner Bros
- 70 70 TO LOVE AGAIN, Diana Ross, Motown
- 71 71 THE TWO OF US, Yarbrough and Peoples, Mercury
- 72 72 FANTASTIC VOYAGE, Lakeside, Solar
- 73 74 PARTY 'TIL YOU'RE BROKE, Rufus, MCA
- 74 73 BOY, U-2, Island
- 75 75 MAGIC, Tom Browne, Arista

- 1 5 BETTE DAVIS EYES, Kim Carnes, EMI
- 2 2 JUST THE TWO OF US, Grover Washington Jr., Elektra
- 3 2 BEING WITH YOU, Smokey Robinson, Tamla
- 4 4 ANGEL OF THE MORNING, Juice Newton, Capitol
- 5 1 MORNING TRAIN, Sheena Easton, EMI
- 6 7 TAKE IT ON THE RUN, REO Speedwagon, Epic
- 7 8 LIVING INSIDE MYSELF, Gino Vannelli, Arista
- 8 9 SUKIYAKI, A Taste Of Honey, Capitol
- 9 6 KISS ON MY LIST, Daryl Hall & John Oates, RCA
- 10 12 TOO MUCH TIME ON MY HANDS, Styx, A&M
- 11 13 WATCHING THE WHEELS, John Lemon, Geffen
- 12 10 I CAN'T STAND IT, Eric Clapton, RSO
- 13 15 SWEETHEART, Frankie & The Knockouts, Millennium
- 14 21 45 — STARS ON 45, Jaap Eggermont, Radio Records
- 15 20 A WOMAN NEEDS LOVE, Ray Parker Jr. & Raydio, Arista
- 16 18 HOW 'BOUT US, Champaign, Columbia
- 17 17 AIN'T EVEN DONE WITH THE NIGHT, John Cougar, Riva
- 18 16 YOU BETTER YOU BET, The Who, Warner Bros
- 19 22 I LOVE YOU, Climax Blues Band, Warner Bros
- 20 27 AMERICA, Neil Diamond, Capitol
- 21 23 I MISSED AGAIN, Phil Collins, Atlantic
- 22 24 SAY YOU'LL BE MINE, Christopher Cross, Warner Bros
- 23 25 WHAT ARE WE DOIN' IN LOVE, Dottie West, Liberty
- 24 26 LOVE YOU LIKE I NEVER LOVED BEFORE, John O'Banion, Elektra
- 25 31 THIS LITTLE GIRL, Gary U.S. Bonds, EMI
- 26 30 SINCE I DON'T HAVE YOU, Don McLean, Millennium
- 27 23 HOLD ON LOOSELY, 38 Special, A&M
- 28 28 SOMEBODY'S KNOCKIN' IT TARDI GIBBS, MCA
- 29 11 HER TOWN TOO, James Taylor & J. J. Sothern, Columbia
- 30 22 FIND YOUR WAY BACK, Jefferson Starship, Grunt
- 31 14 RAPTURE, Blondie, Chrysalis
- 32 39 AI NO CORRIDA, Quincy Jones, A&M
- 33 38 JESSIE'S GIRL, Rick Springfield, RCA
- 34 36 BLESSED ARE THE BELIEVERS, Annie Murray, Capitol
- 35 5 WHILE YOU SEE A CHANCE, Steve Winwood, Island
- 36 32 DON'T STAND SO CLOSE TO ME, The Police, Sire
- 37 41 I LOVED 'EM EVERY ONE, T. G. Sheppard, Warner/Curb
- 38 57 YOU MAKE MY DREAMS, Daryl Hall & John Oates, RCA
- 39 48 THE WAITING, Tom Petty & The Heartbreakers, Backstreet
- 40 45 WINNING, Santana, Columbia
- 41 43 BUT YOU KNOW I LOVE YOU, Dolly Parton, RCA
- 42 35 KEEP ON LOVING YOU, REO Speedwagon, Epic
- 43 57 JUST SO LOVELY, Get Wet, Boardwalk
- 44 55 STILL RIGHT HERE IN MY HEART, Fure Prairie League, Casablanca
- 45 54 FOOL IN LOVE WITH YOU, Jim Phogio, 20th Century
- 46 45 SUPER TROUPER, Abba, Atlantic
- 47 58 TIME, The Alan Parsons Project, Arista
- 48 55 IS IT YOU, Lee Ritenour, Elektra
- 49 59 I'VE BEEN WAITING FOR YOU ALL OF MY LIFE, Paul Anka, RCA
- 50 60 GIVE A LITTLE BIT MORE, Cliff Richard, EMI
- 51 34 WOMAN, John Lennon, Geffen
- 52 62 I CAN TAKE CARE OF MYSELF, Billy & The Beaters, Alfa
- 53 66 SAY WHAT, Jesse Winchester, Bearsville
- 54 37 WASN'T THAT A PARTY, The Rovers, Cleveland International
- 55 58 ONE DAY IN YOUR LIFE, Michael Jackson, Motown
- 56 68 SEVEN YEAR ACHE, Rosanne Cash, Columbia
- 57 71 NOBODY WINS, Elton John, Geffen
- 58 53 HURRY UP AND WAIT, The Isley Brothers, T-Neck
- 59 — THE ONE THAT YOU LOVE, Air Supply, Arista
- 60 70 YOU LIKE ME DON'T YOU, Jermaine Jackson, Motown
- 61 42 THE BEST OF TIMES, Styx, A&M
- 62 44 CRYING, Don McLean, Millennium
- 63 47 JUST BETWEEN YOU AND ME, April Wine, Capitol
- 64 64 LATELY, Stevie Wonder, Tamla
- 65 69 MAKE THAT MOVE, Shalamar, Solar
- 66 73 SWEET BABY, Stanley Clarke & George Duke, Epic
- 67 — MODERN GIRL, Sheena Easton, EMI
- 68 40 TIME OUT OF MIND, Steely Dan, MCA
- 69 50 DON'T STOP THE MUSIC, Yarbrough and Peoples, Mercury
- 70 — MERCY, MERCY, MERCY, Phoebe Snow, Mirage
- 71 — ARC OF A DIVER, Steve Winwood, Island
- 72 49 IT'S A LOVE THING, The Whispers, Solar
- 73 — THEME FROM "GREATEST AMERICAN HERO", Joey Scarbury, Elektra
- 74 51 TURN ME LOOSE, Loverboy, Columbia
- 75 52 MISTER SANDMAN, Emmylou Harris, Warner Bros



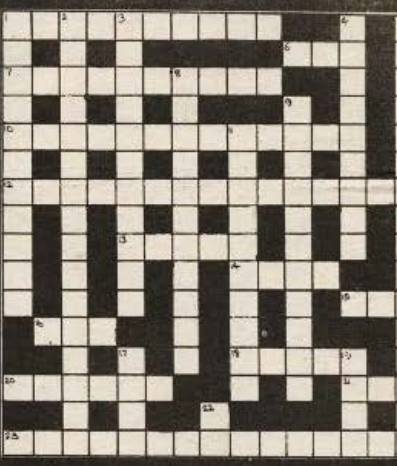
Solve the eight cryptic clues and write the answers across the puzzle so that the starred down columns tells you what the Star are doing in the pool. Remember the clues aren't in the correct order. You have to decide what the right order is.

1. Way the 'A' about and you'll be jittershuggin' (8)
 2. Get Dan dry 'cos he can't get enough of you (4, 5)
 3. In Chelsea, that Sloane wren could become Gillian's place (3, 7)
 4. Can Eric's cake transform the Who? (8, 8)
 5. Drink some high fly gin and you'll imitate Concorde or freeze (6, 4)
 6. Those daffs with which you could lurch out a love thing (6)
 7. Send grim Nat to U.S. If he can change he'll have a good thing going (5, 6)
 8. Though Mal's roving about, he'll find a hit for El (6, 6)

SOLUTION TO LAST WEEK'S POPAGRAM (in order of puzzle): Jackson Public Image, Sigw Motion, Heallwave, Capstick, The One House, Art Of A Diver, Stevie Wonder

DOWN COLUMN: Kim Wilde

X-WORD



- ACROSS**
1. Viscage hit (4, 2, 1, 3)
 2. Slinky Mc MacCartney (3)
 3. U. B. 46 (5, 7, 3)
 4. We had to make our mind up in 1975 about this Shadows song (3, 2, 2, 3, 3)
 5. New clothes for Ian Dury (2, 3, 7)
 6. Newcomer of Year (6, 5)
 7. Canned Heat vocalist nicknamed the Bear (4)
 8. Group fronted by space perhaps (1, 1, 1)
 9. Bowie label (1, 1, 1)
 10. Strange singer (5)
 11. Commodores hit (5, 2)
 12. Times piece for Jo Jo Gunne hit (3)
 13. Help! for The Stones (8, 5)

- DOWN**
1. A hit for all you body builders (6, 5)
 2. Madness hit (5, 4, 2, 5)
 3. An Armed Force (7, 4)
 4. Where a thousand things were said (2, 3, 4)
 5. A song for all lovers of the garden (7, 2, 7)
 6. Food for moods (5, 6)
 7. Bob Marley LP (6, 5)
 8. Where Stoups see trees perhaps (5, 5)
 9. She had Miles Or Auster (4)
 10. Carmen or Burton (4)
 11. The Doors' woman (1, 1)

SOLUTION TO LAST WEEK'S X-WORD

ACROSS

1. Vic Firth, 6 Tom, 7 Sound Effects, 10 Einstein A Go Go, 12 Viva, 13 Peter Green, 14 Pistol 12 Connor, 15 New Music, 21 Angels, 23 Air, 24 Set Me Free, 27 Cream, 28 Davis, 29 Elvis, 30 Boston, 31 Flex

DOWN

1. It's A Love Thing, 2 Voulez Vous, 3 Tears, 4 Amigo, 5 Strange Town, 6 Eddie, 8 Move, 9 13, 10 The Kids Inside, 14 New Amsterdam, 15 Call Up, 16 Ono, 18 Ferry, 20 Walters, 22 Stat, 23 Essex, 26 Devo

LAST WEEK'S WINNER: Alec Mackie, 3 Listowel Road, Dagenham, Essex

US SOUL

US DISCO

- 1 2 A WOMAN NEEDS LOVE, Ray Parker Jr. & Raydio, Arista
- 2 1 SUKIYAKI, Taste Of Honey, Capitol
- 3 2 JUST THE TWO OF US, Grover Washington Jr., Elektra
- 4 7 WHAT CHA' GONNA DO FOR ME, Chaka Khan, Warner Bros
- 5 8 WHEN LOVE CALLS, Atlantic Starr, A&M
- 6 3 BEING WITH YOU, Smokey Robinson, Tamla
- 7 7 YEARNING FOR YOUR LOVE, Gap Band, Mercury
- 8 4 MAKE THAT MOVE, Shalamar, Solar
- 9 4 HOW 'BOUT US, Champaign, Columbia
- 10 10 AI NO CORRIDA, Quincy Jones, A&M
- 11 — TWO HEARTS, Stephanie Mills, 20th Century
- 12 19 GIVE IT TO ME BABY, Rick James, Gordy
- 13 13 YOU LIKE ME DON'T YOU, Jermaine Jackson, Motown
- 14 18 PARADISE, Change, Atlantic
- 15 15 GET TOUGH, Kleeer, Atlantic
- 16 16 YOUR LOVE IS ON THE ONE, Lakeside, Solar
- 17 — CALL IT WHAT YOU WANT, Bill Summer And Summers Heat, MCA
- 18 20 TONIGHT WE LOVE, Rufus, MCA
- 19 — SWEET BABY, Stanley Clarke/George Duke, Epic
- 20 — HURRY UP AND WAIT, The Isley Brothers, T-Neck

- 1 1 PARADISE, Change, RFC/Atlantic
- 2 2 LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON, Abba, Atlantic
- 3 5 AI NO CORRIDA/RAZZAMATAZZ/3ETCHA' WOULDN'T HURT ME, Quincy Jones, A&M
- 4 7 DON'T STOP/DO IT AGAIN, K.I.D., Sam
- 5 8 PULL UP TO THE BUMPER, Grace Jones, Island
- 6 6 HEARTBEAT, Taana Gardner, West End
- 7 4 BODY MUSIC, The Strikers, Prelude
- 8 3 LOVE IS GONNA BE ON YOUR SIDE, Firefly, Emergency
- 9 15 TRY IT OUT, Gino Soccio, RFC/Atlantic
- 10 10 HI 'N RUN LOVER, Carol Jinn, Arista
- 11 9 YOUR LOVE, Lime, Prism
- 12 12 FEELS LIKE I'M IN LOVE, Kelly Marie, Coast to Coast/CBS
- 13 14 D'VIN' TO BE DANCIN', Empress, Prelude
- 14 17 STAY THE NIGHT/NIGHTS (Feel Like Getting Down), Billy Ocean, Epic
- 15 20 IF YOU FEEL IT, Thelma Houston, RCA
- 16 16 GET UP (Rock Your Body), 202 Machine, Fire Sign
- 17 11 GET TOUGH/LICENSE TO DREAM/DE KLEERER THING, Kleeer, Atlantic
- 18 13 BREAKING AND ENTERING/EASY MONEY, Dee Dee Sharp, Gamble
- 19 18 BAD COMPANY/WARM & GENTLE EXPLOSION/ROCK ME, Ullanda McCullough — Atlantic
- 20 — FUNKY SONG/YDU CAN'T LOSE... TOO MUCH TOO SOON, Fantasy, Pavilion

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 _____

Whitesnake

LATEST ALBUM



COME AN' GET IT

LBG 30327 & CASSETTE

FEATURING THE SINGLES

DON'T BREAK MY HEART AGAIN & WOULD I LIE TO YOU

PRODUCED BY MARTIN BIRCH

SPRING UK TOUR 1981

MAY

- 15 DEESIDE Leisure Centre
- 16 LEEDS Queen's Hall
- 17 STAFFORD Bingley Hall
- 21 GLASGOW Apollo
- 22 GLASGOW Apollo (SOLD OUT)
- 24 NEWCASTLE City Hall (SOLD OUT)
- 25 NEWCASTLE City Hall (SOLD OUT)

26 LEICESTER Granby Halls

- 28 LONDON Hammersmith Odeon (SOLD OUT)
- 29 LONDON Hammersmith Odeon (SOLD OUT)
- 30 LONDON Hammersmith Odeon (SOLD OUT)
- 31 LONDON Hammersmith Odeon (SOLD OUT)

JUNE

- 5 SOUTHAMPTON Gaumont
- 6 ST AUSTELL Colliseum
- 9 LONDON Hammersmith Odeon

OTHER ALBUMS AVAILABLE FROM WHITESNAKE

