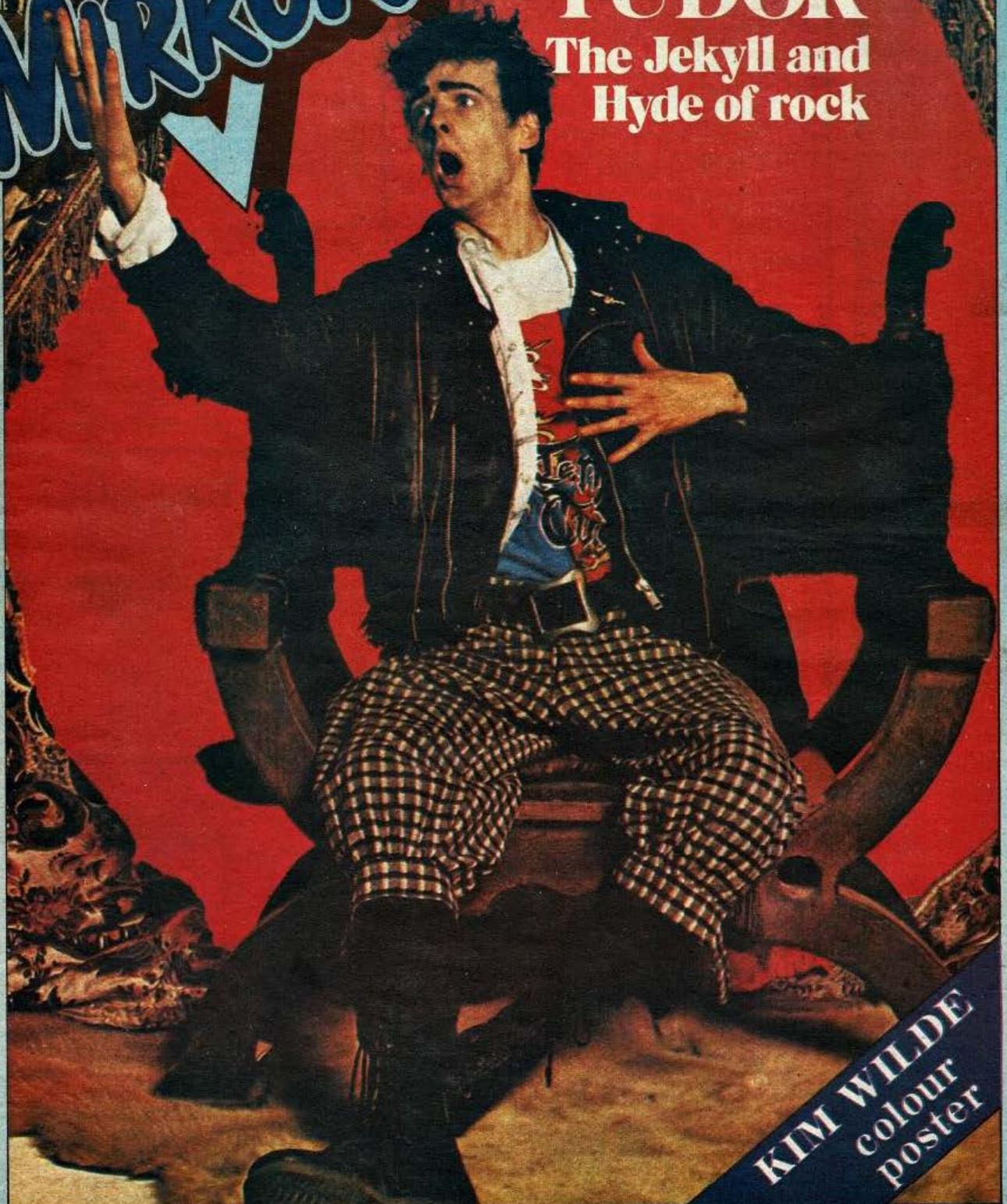


WHITESNAKE IN COLOUR

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MIRROR

TENPOLE TUDOR

The Jekyll and
Hyde of rock



KIM WILDE
colour
poster

TOYAH RATS SPANDAUBALLET

TENPOLE TUDOR PIC BY FIN COSTELLO

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Music G
Distributed by
Spotlight Distribution Ltd
1 Benwell Road, London N7

7AX
01-807 8411 c1981

Morgan Gramplan Ltd
Calderwood St
London SE18 8QH

Registered as a newspaper at
the Post Office.

Published by Spotlight
Publications Ltd
40 Long Acre, London
WC2E 9JT
and printed by
South Eastern
Newspapers Ltd,
Larkfield, Maidstone,
Kent, ME20 6SG

TWO TONE GHOST

TWO-TONE mentors The Specials have a new single released in June featuring three new songs... and next month are due to play a benefit gig in their native Coventry.

The single comes out on June 5 and features all new songs: 'Ghost Town', 'Why' and 'Friday Night, Saturday Morning'. It also comes out as a 12-inch with an extended version of 'Ghost Town'.

The numbers were all recorded in eight track studios and mixed by reggae producer John Collins in his front room.

It plans go ahead the group will play a gig soon in aid of the murder of Asian student Satnam Singh Gill — claimed to have been killed by racists. Negotiations are currently taking place for the concert to go ahead at the Butts Athletic Stadium for a date in June.

Assuming the negotiations are successful, tickets will go on sale at a demonstration called by the Asian community this Saturday (May 23) at Edgewick Park, North Coventry.

The band are inviting other Coventry-based groups to appear on the bill, as well as other bands from the Midlands. All proceeds will go to black and Asian communities in the area.

●STOP PRESS: concert date now confirmed for 20th June.

TOYAH ALBUM

ACTRESS AND singer Toyah Willcox has her new album out this week, coinciding with her current tour.

Entitled 'Anthem', it includes 11 new songs including her current single 'I Want To Be Free' and her last hit 'It's A Mystery'. It is her third studio album and the first to include her new band which features ex-Original Mirrors bassist Phil Spalding, Adrian Lee on Keyboards, Nigel Glockeler on drums and Joel Bogen on guitar.

The tour finishes with two nights at the London Hammersmith Odeon on June 5 and 6.

LINX FIND KEY

NEW FUNK stars Linx have a new single out next week on 12 and seven-inch formats.

Entitled 'Throw Away The Key', the track is a re-mixed version of the album track on 'Intuition'. The B side is a totally new number 'The Ice Is Melting' while the 12-inch also features a remix of 'Together We Can Shine' which has some new instrumentation and overdubs not on the album.

WHO BOXED SET

WEALTHY WHO fans can pick up a box set of nine albums out this week — if they can afford £30.

It is a 'collectors edition' entitled 'Phases' and comes in a limited edition of 10,000. The set is released this week and all the albums are in their original sleeves along with 'accompanying material'.

Albums in the set are: 'My Generation' (1965), 'A Quick One' (1966), 'Who Sell Out' (1967), 'Tommy' (1969), 'Live At Leeds' (1970), 'Who's Next' (1971), 'Quadrophenia' (1973), 'Who By Numbers' (1975) and 'Who Are You' (1978).

The only albums missing from the set are 'Meaty, Beaty, Big and Bouncy' — a greatest hits compilation — and 'Odds And Sods', another compilation featuring previously unreleased tracks.

News extra and Turn On!
— A five page guide to
what's happening with gigs,
tours, releases, films, TV
and radio... see page 32

The Colors
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INCLUDES
'JEALOUSY' AND 'GROWIN UP AMERICAN'
DIS. IMPORTED BY ROUGH TRADE AND FRESH
OUT NOW
PRODUCED BY GLEN BURKE

TOP HEAVY metal band Thin Lizzy are to headline the second rock event at the Milton Keynes Bowl — their first British appearance for a year.

It is the second concert at the venue which last year hosted the Police in front of 27,000 people.

Lizzy — currently in the charts with their 'Adventures of Thin Lizzy' album and 'Lizzy Killers Live' EP — play at the bowl on August 8. They will be supported by three other bands yet to be announced.

The show runs from 4 pm to 10.30 pm. And with Lizzy headlining it looks as if it will be another heavy metal event.

Tickets are available now priced at £7 and will be £8 on the day.

●HOW TO BOOK: Tickets are available now from NJF / Nk 11, PO Box 450, London W1A 4SQ. Cheques or postal orders should be made payable to NJF/Mk 11.

A SAE must be enclosed with the amount of tickets required. Allow 28 days for delivery.

JAM TAKE TO THE ROAD

THE JAM take to the road again this summer for a tour of seaside towns around the country... meaning many fans in major cities will not have a chance to see the group.

In typical off-beat fashion, the group intend the dates to be a "break and some fun on the road" and are expected to try out new material.

Fans from their home town Guildford will see an "oldie but goldie" tour when they play two nights at the Civic Hall there. It is the nearest the group get to playing London.

The group, who have just released a new single, 'Funeral Pyre', play nine other dates around the country in late June and early July.

Kicking off at Skegness Festival Pavilion on June 20, they go on to play Leicester Granby Hall 22, Portsmouth Guildhall 23, St Austell Cornwall Coliseum 25, Stafford Bingley Hall 27, Irvine Magnum Leisure Centre 30, Bridlington Spa Royal Hall July 2, Carlisle Market Hall 4, Preston Guildhall 5 and Guildford Civic Hall 7 and 8.

Tickets for Stafford, Leicester and Skegness can be made by postal application only, and postal orders only will be accepted. Tickets are all priced at £4.

For the Stafford dates postal orders should be made out to MCP Ltd and sent with a SAE to PO Box 124, Walsall WS5 4QG. For Leicester they should be made out to Leicester City Council and sent — also with a SAE to Box Office, Town Hall, Leicester.

●SKEGNESS FANS also have the chance to buy tickets from Information Office, Tower Esplanade Skegness, Gough and Davy, Rayners of Grimsby, Tracks of Lincoln, Rob's Records of Norwich, Andy's Records of Peterborough, Record Village of Scunthorpe, Treble Clef of Fakenham, and Bayes Recordium, Kings Lynn.

Postal applications for the Skegness and Carlisle dates only can be made, with a postal order and SAE to Phil McIntyre Promotions, 34 Euston Street, Preston, Lancs.

Carlisle tickets can also be bought from Earthquake, Barrow, Ear Ear Records, Lancaster, George Edwardian, Kendal.

Tickets are available from the box offices of the other venues with Irvine opening on May 22 and Preston on May 23. Portsmouth and other offices are now open.

There are no plans for a further tour, although there is a possibility of another date being added.

Abba to split?

SWEDISH SUPERGROUP Abba could well be splitting in the near future, although the group — wrought with personal problems — are still continuing at present.

But songwriter / guitarist Bjorn Ulvaeus, divorced from blonde singer Agnetha Faltskog said this week that they now do not need to stay together.

"We no longer have a financial reason to stay together," he said, "everyone has enough money."

And Agnetha also revealed that she can see the time when the group will be no more. She has two children to look after and says that she is keen to move into films.

The group are Sweden's most profitable company — making even more money than the giant Volvo car group — and have enough companies to live on for the rest of their lives without making another record.

Now with both couples no longer together, the group have to put their personal lives behind them each time they go into the studio or make their rare live appearances.



THIN LIZZY: (L to R) Scott Gorham, Brian Downey, Snowy White, new-boy Darren Wharton and Phil Lynott.

LIZZY — TOP HEAVIES ARE BACK

CONTENTS



"Time for another feature on the wild and wacky Tenpole Tudor, eh?" moans a fed-up Eddie Tenpole. So will the world ever take him seriously? MARK COOPER finds out about the man who hides behind the mask as rock's scruffiest eccentric... on page 4.

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- 8 NEWS BEAT goes to the country with a Free Festival round-up, follows Rod Stewart to Wembley, and marvels at the video wonder that is Billy Connolly; PLUS Girls At Our Best, Way of the West and the amazing adventures of Paula Yates in New York with SPANDAU BALLET!
- 15 HELP! Susanne Garrett answers your problems.
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- 24 It's the RECORD MIRROR PIN-UP with KIM WILDE in glorious technicolour.
- 25 WHITESNAKE have just begun their biggest ever tour to date and, says David Coverdale: "When we started out people said there was no market for our music... now we've pissed all over them!" ROBIN SMITH was there, and you can read all about it — IN COLOUR.
- 28 GIGS: Get out and about and find out the truth about BROOCE! Is he all he's cracked up to be? Read MIKE NICHOLLS' review on page 28, plus the rest of the week's live action.
- 32 TURN ON! and tune in to what's going on, with five pages of News, gigs, tours, releases, films, TV and radio.
- 37 JAMES HAMILTON'S disco scene and electro-disco chart PLUS the rise of Level 42.
- 42 MAILMAN: with another feast of abuse.
- 43 CHARTFILE: The best guide around to all the top charts PLUS Undertones and Toyah Songwords, Sal Solo, of Classix Nouveaux, Star Choice, Biff, Iron Saxon, Profile and Chartfile.
- 47 X-WORD AND POPAGRAM... and your chance to win an album.

ADAM'S DOUBLE

ADAM AND The Ants play two nights in Cornwall next month — the only dates the band will play in Britain this year, according to the venue's promoter.

The new supergroup play at the Colliseum, Carlyon Bay near St Austell on June 8 and 10 and tickets are available now from the venue. They are all priced at £4.

To accommodate for "smaller fans", the venue has set aside a special viewing area for younger people where they can see the stage.

HOW TO BOOK: Send a SAE to Cornwall Colliseum, Carlyon Bay, St Austell, Cornwall. Postal orders should be made payable to Cornwall Colliseum. There is no booking fee.

SHEENA EASTON FIRST TOUR

SHEENA EASTON finally hits the road this autumn when she takes on 13 concerts in October.

Despite a string of hit singles under her belt, it is the first headlining tour she has ever undertaken. But fans will have to wait for her to record her second album in America — where she is currently number one with 'Nine To Five' — before she comes over.

In the meantime, her new James Bond film theme 'For Your Eyes Only' is to be released on June 8 — following up her current hit 'When He Shines'.

The tour kicks off in her native Scotland at Inverness on October 4. She goes on to play Aberdeen Capitol Theatre 5, Glasgow Apollo Theatre 8, Edinburgh Playhouse 7, Newcastle City Hall 8, Manchester Apollo 9, Birmingham Odeon 10, Oxford New Theatre 11, Bournemouth Winter Gardens 12, Gloucester Leisure Centre 14, Crawley Leisure Centre 15, Reading Hexagon Theatre 16, and London Dominion 17.

Tickets are available now from the theatre box offices. They are priced at £5, £4, and £3 in the regions and £6, £5 and £4 at the London Dominion date.

... and Tom Johnston



"THE GIG STARTS AT EIGHT! YOU'VE GOT FIVE MINUTES TO REMEMBER WHERE YOU BURIED PAUL WELLER!"

Jim Steinman the man behind Meat Loaf

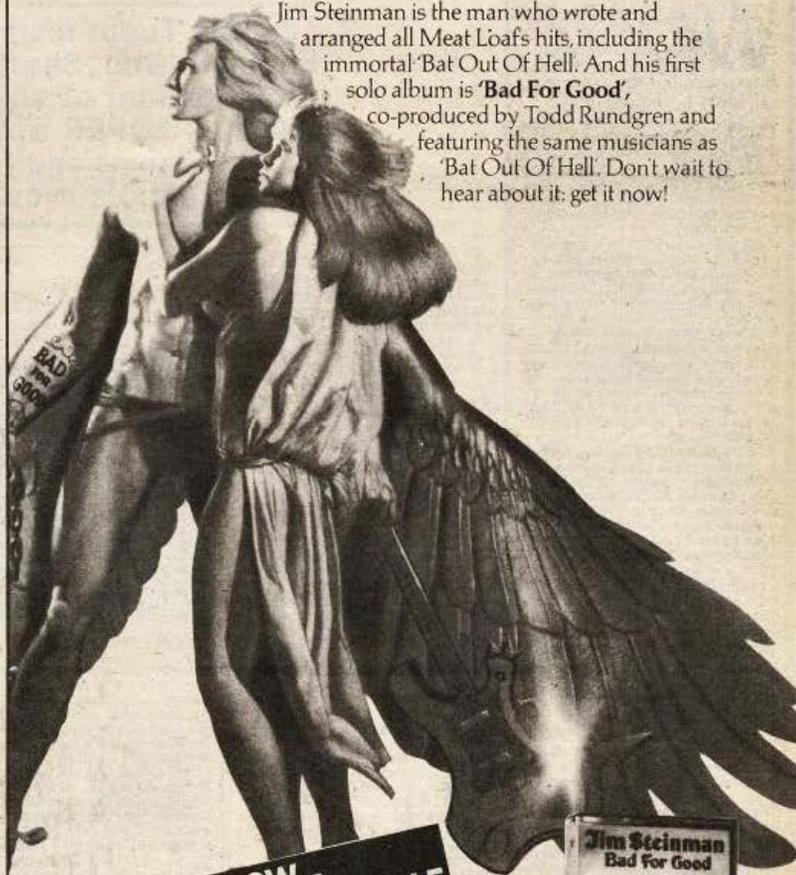
his new album

'Bad For Good'

is in the charts now!

Including free 2-track 7" disc;
tracks also on cassette.

Jim Steinman is the man who wrote and arranged all Meat Loaf's hits, including the immortal 'Bat Out Of Hell'. And his first solo album is 'Bad For Good', co-produced by Todd Rundgren and featuring the same musicians as 'Bat Out Of Hell'. Don't wait to hear about it: get it now!



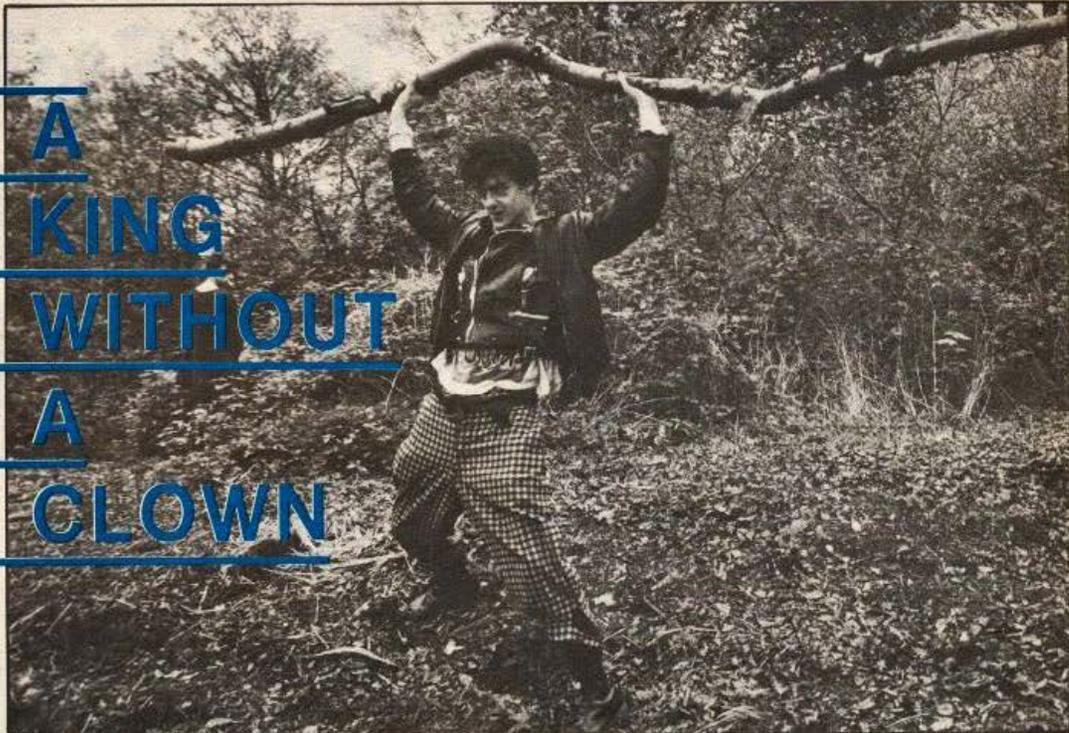
OUT NOW—
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CLEVELAND Epic

Jim Steinman 'Bad For Good'
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Produced with and
mixed by John Jansen



A KING WITHOUT A CLOWN



Pics by Fin Costello

"D'ya think Just William could do this?"

Tenpole Tudor march into the heartland of England (well, Sheffield actually) carrying their proud banner of scruffy English eccentricity. MARK COOPER watches the march of the rock 'n' roll clowns and finds out where the real Eddie Tenpole lives.

WELL THE train left the station, or was just about to, and Nigel the Stiff Press Officer is searching the carriages for a sign of the band.

No problem. Amongst the commuters and shoppers Tenpole Tudor have ock and roll written over them as thick as the grease in Dick and Bob's hair. It's clear from the first that this ain't no ordinary Tom, Dick and Harry.

But while everyone concerned is as friendly as a cup of tea, despite the savage looks that go hand in hand with any beast in an unnatural environment, Eddie still sticks out like a sore thumb. Partly it's his length but mostly it's his staring eyes and abstracted stare.

He says hello and then asks with more than a trace of bitterness: "Time for another feature on the wild and wacky Tenpole Tudor, eh?" After which he lopes off for early high tea.

Eddie Tudor is definitely scruffy. It's clear that his shirt has about as much ability to remain inside his too short trousers as booze has to stay in a shaken can. His hair's up like a haystack and his feet stick out in army boots. . . he looks like some street urchin from a Charles Dickens novel.

Much later Eddie and I are talking and I ask him about his English heroes. "Well, there's Winston Churchill and then Richmal Compton, the author of the 'Just William' books. I love those books, I think their attitude sums up the Tenpole band." He's right. William is a scruff, a holy terror, an individual English eccentric and underneath it all, good and lovable.

Not that what's underneath Eddie is very clear onstage that night in Sheffield's Limit club. Tenpole Tudor may have a single rapidly climbing the charts and may have been on "TOTP" last week, but this doesn't seem to mean much in depressed and rainy Sheffield on a Tuesday night. The punters are few and far between and too many of them have come to drink. There's a wall of people in front of the band but if you're as tall as Eddie you can see the empty reaches behind.

Tenpole are slowly escaping obscurity but some nights are slower than others. Theirs is still the fry-up and low budget life, sardines in Transit vans. Somehow it seems to suit them. All the leather jackets are covered in the Tenpole fleur-de-lis and are falling apart, half holes, half leather. This suits them and I can't imagine it ever ceasing to.

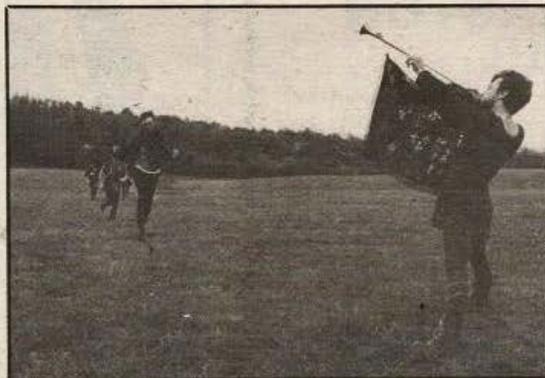
On the train Gary explains the delights of having a single that rises out of the mire. "The good thing about it is that when people ask you what band you're in, you don't have to repeat the name three times till they get it." Glimmerings of success obviously give the band real innocent pleasure. When Eddie's told the only poster advertising tonight's gig is just up the road, he rushes up there to see it and comes back glowing.

But as I was saying, the signs of success are scarce at tonight's gig. Tenpole are an audience band, rockabilly jive and football harmonies; a party blast. Eddie is all over the stage; legless but controlled, eyes in shock, a conductor in the best Bob Geldof tradition and a friend of the people to boot. What's there to organise, he organises — but it's not enough and anyway the man's suffering from the injudicious consumption of an ill-timed hamburger.

What's clear is what a grin the band are. "Real fun" like the old single has it, with Eddie as a happy lgggy Pop.

TENPOLE Tudor are a collection of characters, formed in strange ways, coming slowly to the boil. They're not sophisticated, not gloomy but very scruffy. A bunch of scruffs with scruff virtues. Lads with a love of your basic rock and roll and committed onstage to serious partying — amateur fun.

There's a panto quality to them onstage which probably explains Eddie's understanding of their audience. "I think they're mostly



"Grub's up, boys"

older or younger. That's probably why there aren't any kids down here tonight — they can't come out to a gig that begins well after 11 o'clock. We appeal to people who like to have fun, going to see us should be like going to a lunfair.

"I'd love to find out who our audience really is, who's buying the single. I wish they'd write to us whoever they are, boatmen or whoever. Often people become pretentious when they're around 19 or 20 and get really into this moody thing. People in that stage are not going to like us. A lot of the more contemplative bands are more fun

"I'd love to make a record under another name, backed by Bill Last and the Northern Radio Orchestra, and have a huge hit on Radio 2. Everybody would think I was 35 and came from Plymouth . . ."
(Eddie Tenpole)

on record. I'm too extrovert to be like that onstage."

Still Eddie's extrovert tendencies, his looks and his past all make him feel somewhat trapped, somewhat hunted. He gets treated like a freak show by some and dismissed as a laugh — and a laugh only — by others. Not that he's completely innocent, often making use of his past and the McLaren/Pistols association, and not that he isn't zany at times. It's just that isn't all he is: "I never contrive eccentricity. I just gather that it exists from other people."

Drummer Gary is Eddie's oldest associate in the band and it's clear that he's a stabilising influence and that the band couldn't survive without him. He says being with Eddie is like being with a wayward child. He doesn't mean this patronisingly, he just means that Eddie's, well, different. "Sometimes I get so down and lonely/Sometimes I get so excited," he sings on 'What Else Can I Do?'. "That describes him perfectly," says Gary.

Eddie stands above the world by

virtue of his height and has a clown's sadness. Much of the time he looks like the great Buster Keaton, "trapped in a world that he never made". His eyes gaze out sadly on the miseries of men. He's not quite of the world, you think, leaving things on the train (he doesn't but the band all remind him just in case) and then, suddenly, he'll assert his authority or explain that he can't bear lateness.

"I can't bear lateness, I told them that I wouldn't stand for lateness when I formed this band." He has an odd attention span that seems to drift in and out, a capacity for sudden enthusiasm and probably sudden anger too. He speaks with a cultured accent and gently too, a man with a lot of ideas. He's a classic English eccentric; one of the boys but not quite one of the lads.

HE admits to loving England which probably explains his dislike of America as seen on the Son of Stiff tour. "America just seems to exist on the surface," he says. "I found it lonely and frightening. The place seems like an empty shell of neon burger bars."

I love England, the physical England you can see and touch and walk through. England is the best place in the world, I consider I am England and Everyman."

That said, he's quick to explain that England is an idea to him, an ideal, and that his best audiences have been in Scotland. But from the name onwards, Eddie holds up an ideal England. A simpler, pastoral world.

His version of the Tudor age may be bad history, an imaginative version of an age that the history books tell us was "nasty, brutish and short," but it's interesting for what it tells us about Eddie's way of thinking, his dislike of the 20th century.

"I feel more in touch with that age," he explains. "It was direct and simple. People now are too academic and too stand-offish. You

CONTINUED PAGE 6



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A KING WITHOUT A CLOWN

FROM PAGE 4

go to parties and everyone stands around being cool, refusing to speak to one another. We want to bypass cool with a sense of joy and release. What we offer is dynamism, life, warmth."

No wonder that America is Eddie's nightmare. This gentle, more contemplative side of Edward Tudor is what gets ignored in the endless tales of the "deliriously over the top wacky" Tenpole.

"It's just short-sightedness on the part of people who insist on only seeing mad Ed," he insists. "It's just nothing to do with me. It's an act that the music makes me want to perform. I'm a bit of a coward and it's easy for me to hide behind my act. At school I was spindly and no good at games. ... I was always breaking into some zany act to protect myself."

The introspective Ed is yet to appear on vinyl, as a listen to the rabble rousing album will tell you. "I've got lots of low key characters. I'd love to make a record under another name, backed by Bill Last and the Northern Radio Orchestra and have a huge hit on Radio 2 with everybody thinking I was 35 and came from Plymouth."

"The thing is, because I'm so shy and introspective, what's inside me, all the energy, has to burst out and it comes out in this desperate way. It has to — otherwise I'd go mad."

Out of Eddie's manic bursts comes all his image, one that the band confirms with their

commitment to 'Mama, we're all crazee now' stage stuff. And then of course, the past doesn't help with Ed's screen-stealing rendering of 'Who Killed Bambi?' in 'The Great Rock And Roll Swindle'. Nobody forgets slower than a Sex Pistol's fan, regarding everything connected with that band as memorabilia and a timeless moment of truth.

Sometimes it seems everything that has been touched by McLaren's wand is incapable of escaping its lingering touch.

'Swords Of A Thousand Men' sounds curiously like a McLaren idea, a concept to match piracy — here come the Tudor knights! This is not the case, says Ed.

McLaren's idea of a rock band is that it should be subversive. I don't think Adam is subversive, dressing up as a pirate is just a pop thing. McLaren builds bands on a more destructive thing. He likes to keep bands apart and under his control. We're much more of a good time, optimistic group.

"We have a good bollocky image which represents the spirit of the band. We're committed to attack, dynamism, effervescence."

EDDIE is well aware of what his band of merry men do and do not do and isn't arrogant about it. Tenpole Tudor have had the hindrance and the help of having a name to begin with. They've more than lived up to it but still there's bits of Eddie that haven't come out in Tenpole Tudor yet.

"We've been in the spotlight since our third gig. We're total beginners starting in the public eye. It's a pity we weren't able to get to a certain stage in obscurity. I don't think we're necessarily a very good band yet. We just have to keep on making records and writing good tunes until we get really good at it."

All our mistakes have been in public. Still we've no ambition to be some immaculate supergroup playing at Wembley, blind professionals. Right now it's all very exciting, and we've only been going a year and a half."

What's essential to Eddie is that Tenpole find and retain the spark.

"After the Son Of Stiff tour, we were all tired out and I was afraid the spark was gone but we survived and

the band carried me through a rough period."

Spending time with Tenpole Tudor, it's clear that this is a band whatever Eddie's status. "When we're with ourselves, we're all absolutely equal. I've no increased status socially within the band." Still the band began with him, he's the front man, he has the initial ideas for the songs and he's well, (again) different.

Eddie began as a solo act: "I was sitting around in my squat and I decided I had to do something. I worked as a motorcycle messenger for six months to get the money to buy an electric guitar. I started off trying to do it on my own, me and my guitar opening for the Low Numbers and Madness at the Dublin Castle in Camden Town."

"I was a bit disappointed they didn't get me back down there when Madness were re-creating their beginnings for their film the other day. But you can't really get rocky on your own." Eddie on his own must have been like a less hysterical John Otway.

GIVEN the man's exhaustion with his wild and wacky "image" it's perhaps odd that he's signed with Stiff with that company's reputation as employer of oddballs. But what Stiff acts have in common is a sense of character, of personality, sometimes a theatrical one, sometimes not.

"We signed with Stiff because I like and respect David Robinson. We're not a Stiff band, we're Tenpole Tudor," he says. "I've been fighting to attain my identity for long enough and I don't want it submerged by a record company."

So Eddie's old contradiction returns, his romantic commitment to individuality, to rock and roll and yet his willingness to play up to an oddball image that he himself has at least half made. Eddie's point, I suspect, is it's one thing to be eccentric or even a bit of a clown, it's another to be patronised and dismissed as a freak.

I'd like to hear some of Eddie's contemplative side, the tears of a clown. I don't know who killed Bambi but being Bambi is just as hard. Sensitive? You've said it, Buster.



"Who let the snake out of the bag?"

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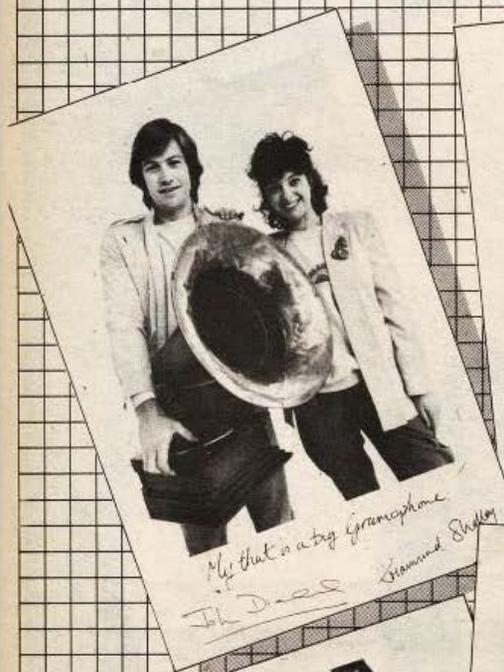
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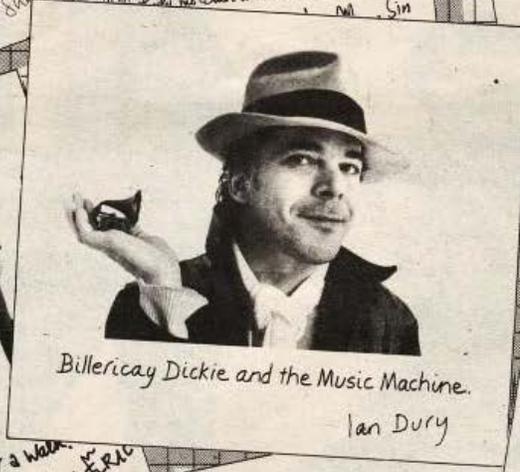
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Two Belle Stars, an Antique and a Temple Tudor.
Which is Which?
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Janie McKenna



Nipper takes Wreckless Eric for a walk.
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A man, a dog and a thousand hits
From
Vernon



Clive from Any Trouble listens to the test
pressing of his new LP (out in May)
Clive



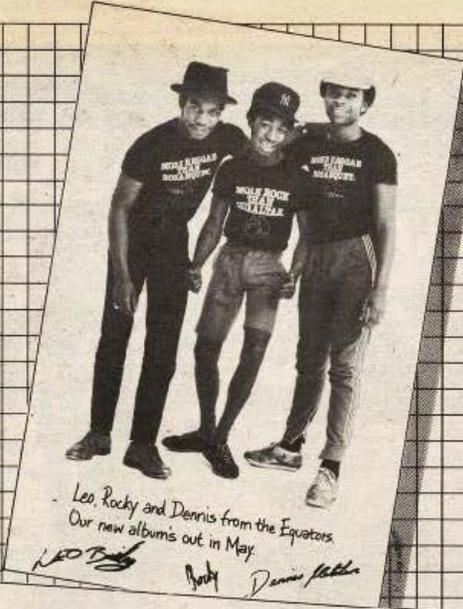
Absolutely!
Badger
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Gramophone courtesy of Sotheby's Belgravia



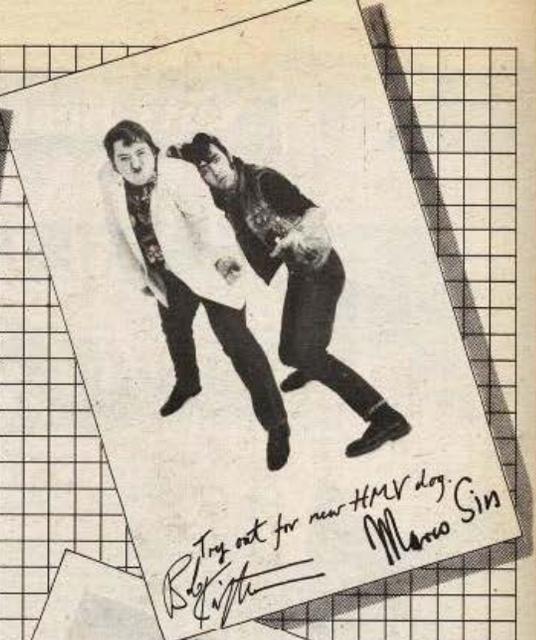
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ONE LINERS ...

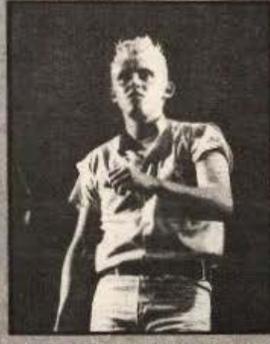


HOLLY of the Italians: broken

LOTS OF popsters coming to grief one way or another in this week's one-liners: to start with, Simple Minds' bassist Derek Forbes and his girlfriend got themselves into difficulties while boating near Rockfield Studios, their craft capsized and both had to swim ashore. Teardrop Explodes' Gary Dwyer, meanwhile, performed an heroic dive into a swimming pool somewhere in Texas (show-off) and found to his consternation that said pool was only half-full; the Dwyer schnozz is now bandaged and not a little out of joint. Walking disaster area Youth (otherwise known as YOOF) of Killing Joke said to be flying off to the Bermuda Triangle soon — we make no comment whatsoever but "Bon Voyage!" Holly and her Italians forced to cancel Marquee gig when the lady fell down a flight of stairs and badly damaged a tendon. Status Quo's 6,000-capacity mar-

quee (no relation) blown down in Bordeaux; the stalwart ones moved their stage show to a nearby hall, only to suffer a power failure before things finally got sorted out and underway. We're not depressing you are we? Last tale of woe comes from ex-Tourists combo Eurhythmics, during whose video shoot their guitarist, Roger, incurred second degree burns when a newspaper-burning stunt went amiss. On a more positive note, we see that Graham Bonnet has nipped up the aisle with Aussie model Joe Eime — congrats to both. Mild-mannered publicist Chris Carr (UK Subs, Scars, Associates, etc), now father of a bouncing baby boy, congrats again and when do we get our cigar? The Undertones, whose recently acquired spouses have clearly been busy letting down the hems of the boys' trousers, will be premiering their horn section (used on the fab new LP) at their Aylesbury and Hammersmith Palais gigs. Toyah and aides somewhat miffed at Wasted Youth's badmouthing of them after the latter losing the role of support of madam's tour, it was a mix-up, they say, and they helped the Wasted ones get onto the Psychedelic Furs' tour instead (you call that a favour???) smiling Joe Jackson (heavy irony here, folks) putting together a swing band for US and UK tours. Guesome gathering of hideously titled horrors at Lionheart's Marquee gig includ-

ed Def Leppard, Wild Horses, Grand Prix, Girl, Whitesnake, Praying Mantis — must we go on? Righto then, onto prettier things... and they don't come any prettier than gorgeous George, aka Lieutenant Lush, who appeared at a private party at the Venue last week with ligger supreme Marilyn (who's just back from the States where he — yes, he — has been appearing in moving (dirty) pictures); George was in less than top form after a tiff with his constant companion, Theatre of Hate's Kirk Brandon. Others attending the party, a 21st bash for Phonogram operative Mark Woon, included Clem Burke, Youth, Eric Faulkner and Woody — the latter two being Bay City Rollers, who appeared to have left their manners at home along with their tartan trews. At the same place later in the week, another party had oldies Phil Lynott and Pete Townshend rubbing shoulders with hipsters Biddy and Eve and members of Magazine. Sparks' Russell Mael doing backing vocals for the Famones new LP; talk about beauty and the beasts — one of rising combo The Gas called in to the Embassy Club last week — in his day job capacity — to fix the plumbing! Members' Nicky Tesco in the doghouse: he slammed his motor into the back of another on arrival at Transport House for a press conference concerning the 'Right To Work' march concert, to discover later that the car he'd



KIRK BRANDON of Theatre of Hate: brooding

bumped belonged to his colleague Chris Payne... anyone who can help the unfortunately-named AK Band to recover their equipment, stolen from outside the Manchester Apollo on May 11, please ring 01 352 9530. Magazine's Ben Mandelson currently appearing in 'The Show He Never Gave' at the Kings Head Theatre, Islington, the 'untold story' of Hank Williams being the play's subject. Hot Gossip's knickers auctioned for £100 in aid of multiple sclerosis appeal ageing heartthrob David Essex to play Lord Byron at the Young Vic. Madness somewhat slightly mind-boggled at their Japanese debut show by the sight of multitudes of orientals in nutty garb... until next week, it's Stonara (that's Japanese, apparently) from One Liners.

MARLEY REMEMBERED

TWO BOB Marley oldies are being rush released by Trojan Records this week. And the songs, 'Wisdom' and 'Thank You Lord' which were recorded in 1970, have never been heard before.

The reggae star died of cancer last week and the tapes subsequently came to light by accident in the Trojan tape library. Four tracks were discovered but it was decided that only two should be released at present.

Meanwhile Island Records have no plans for a commemorative Marley release although they are keeping their full catalogue of ten albums open.

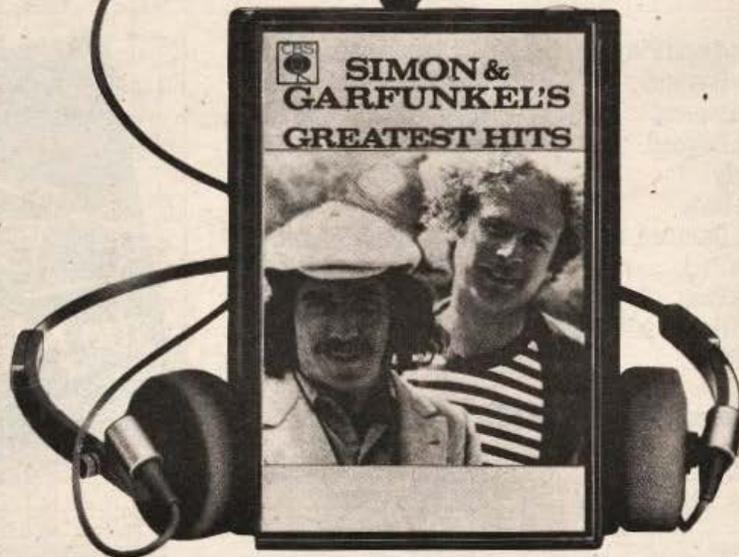
Bob Marley's body is lying in state in Kingston, Jamaica where it will remain until his funeral this Thursday. Tributes from all over the world continue to pour in and a fund for the Jamaica Cancer Society and Ethiopian Orthodox Church has been set up.



ONE SCOTLAND fan going to Wembley for the England / Scotland game has pulled out of a concert in Bangkok to do it.

The football-mad superstar Rod Stewart is also helping the barred Scottish fans campaign to buy tickets.

Sony invent the world's smallest personal hi-fi.



fast girls

By Mark Cooper

GIRLS AT OUR BEST look as if they are in danger. When they talk, it's clear that they're in control. Four fresh faces with a beguiling mixture of deadpan Leeds humour, flighty commitment and, yes, innocence. You'd be afraid that the London pop business dragon was about to breathe fire on them if it weren't soon clear that GAOB are a practical bunch of people who are not to be hurried.

Live, GAOB come as a surprise in the guise of a punk band. They've just played their first ever dates round the London club circuit. This is simply explained: "Gerald and me really like 'Oi' stuff — we want to be in the Exploited! Our best songs have good pop tunes and we play the melodies in a punk style." So says James Alan who plays guitar, and who just might be the most interesting pop writer since John O'Neill.

Early Undertones are a fair comparison to the melodic strength and young enthusiasm of on stage GAOB. But then there's the presence of Judy Evans as lead vocalist whose high folkie voice resembles Young Marble Giants' Alison having a bash at operatic Phil Spector material. Judy doesn't boast about her voice, "I can't really sing," she says, right after we meet.



But it's the odd balance between Judy's high pure voice and the band's punk thrash that gives GAOB their distinction. She looks as cool and clean as her voice. Could this be the return of the Singing Nun?

Just when you think the voice is so pure that it's annoyingly cute, there's a witty break that slyly undercuts what's gone before, makes use of it. Take the second

single, 'Politics'. There's Judy singing blithely away about how she loves to watch politicians waving and kissing little girls and suddenly there's a military break, "Left, right, now I've got you in my sights." It's dead subversive.

GAOB have emerged slowly despite the enthusiastic reception of their two Rough Trade singles: "Three of us had been in all kinds

of bands, not Judy. We made a single with Judy but without a drummer and took it round a few companies. If it hadn't done anything we'd definitely have split up for good. It was only when the single started doing well that we got together and started trying to find a direction as a group. We found it in 'Politics'. Then we had 4 songs and still no drummer."

The band didn't exactly blossom overnight. There they were with two successful singles and they had four songs to their credit and no live gigs. GAOB have done everything back to front. "The idea of this isn't to be a group. Gigs and tours and that whole rock business is outdated. We're more into songs and records than being a rock band."

GAOB began in the studio and see no need to become an endlessly gigging rock band: "We'll try a tour maybe but if we don't like it, we won't do it. There's no obligation to sound the same onstage as we do in the studio. We like to treat each song according to its individual needs." GAOB like Top Twenty bands and talk of hit singles.

With this in mind, they've signed with Happy Birthday, released yet another excellent single ('Go For Gold'), are due to make an album this summer and, in general, are getting serious about all of this. Within reason: "We had to get money to do this full time. From August to Xmas we couldn't do anything because two of us were on nights and two of us were on days. Now we have a middle-sized record company to help us and oblige us to function. We're very lazy and Happy Birthday will tell us to make an album. The trouble with Rough Trade is that if you're irresponsible, you won't get anything done because they won't make you!"

Happy Birthday should help GAOB fulfil their ambition to write witty beautiful songs that appeal "universally, so that they sound good to everybody, anywhere." They've even made their own stage costumes to forward their progress. Getting nowhere fast? Not any more!

TAKE HOME A BIG YIN



JUST IMAGINE it. Billy Connolly there in the comfort for your own home (gulp). Yes, for a mere £39.99 (choke) — half the price of a black market ticket for one of his sellout London shows last February — you can enjoy the video splendour of one hour and forty five minutes of the show's most outrageous highlights.

The quaintly titled "Billy Connolly Bites Yer Bum" proves that the Big Yin's humour reaches parts that other jokes leave behind (literally). All manner of bodily malorders and malodours are contained herein. So, if flatulence, self abuse and piles are your scene, you'd better beat a path to your local retailer and cough up the spondulicks.

But don't expect to pick up a quick copy while purchasing your weekly supply of haemorrhoid cream of (ahem) aspirins. Boots, the High Street chemists, have banned the video from their spotless shelves for being "unsuitable for sale to the public." Shame.

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THE WEST IS BEST

DISCO PRINCE

FALSETTO SINGIN', suspender sportin', jockstrap joustin', silk scarf wearing Prince.

As if Alice Cooper and Kiss weren't enough, America is sending us over this disco star to play one date at the London Lyceum on June 2. Not unnaturally, he has cracked the States fairly easily with his stage show, wearing bikini briefs, fringed high-heeled boots and black thigh-high stockings.

Of course, no one in this country could possibly fall for such a thing. But if those accoutrements arouse your curiosity, then there is a new single out on May 29 called 'Uptown' in seven and 12-inch — just to make an option, naturally.



Prince has had a couple of albums out, too. One subtly titled 'Dirty Mind' and the other 'I Wanna Be

Your Lover', but there's not been much radio play because of the risqué sexual overtones contained in his music.

Critics have it, though, that it's pretty hot stuff sound-wise, too.

SOME SINGLES just appear from nowhere and hold the part of the brain that hums to ransom. Which brings me to Way of the West and 'Don't Say That's Just For White Boys.' Intriguing name, intriguing title. But wait 'til you see the band and the songs they have in store! They have intrigue and more to offer.

Pete Carney, the band's lead singer and songwriter, possesses a strong presence rooted in his piercing blue eyes underlined with a trace of make-up and shaded by his Irish red hair. He explains the band's name: "It comes from an early Pere Ubu song, 'Humour Me,' which has the lines, 'Another day, well, suffer, that's the way of the west.'" But he's vaguer about the song: "I try to write lyrics that have a definite meaning and tone and yet remain ambiguous. Some of the early ones are a bit obscure and I'm trying to write more accessible ones now. 'White Boys' is a love song in some senses — 'white boys' could be a way of describing a woman or any favoured person who's leaving. And then there's another meaning..."

Pete Carney has been writing songs for a long time when not doing casual jobs: "I never meant to do anything with them and then I



decided I'd like to hear them with other musicians. I was interested in people who have ideas rather than 'musicians.' I found Liz Weller (bass) and then we got people to come round and play this piece of music that you couldn't play if you existed in a traditional rock and roll framework. People would come in and listen to a piece of the music we'd made and if they didn't like it, they could put down the headphones and leave."

Eventually with Andy Saunders on guitar and Dave Bonney on drums, a band came into being. They worked together and began to discover a sound: "We did things by accident. We didn't set out to write dance music but what we've got turns out to be danceable. We like to keep things short so that people are left wanting more and to leave spaces in the music so that the tension is always there."

Tension is a feature of all the band's songs; the songs succeed in being suggestive, in hinting at more than they mean it. Pete mentions the need for passion constantly, along with an interest in style. We

talk about style for awhile and Pete's values reappear: "The French are supposed to be in charge of the fashion world but they dress safely without humour or nerve." Way of the West play music in the style in which they dress.

Way of the West have stuck to their own road despite temptations. "You have to stay with it and not panic. Now everybody else is beginning to catch up with what we play." The band are fairly dismissive about a lot of music but they're all consistent in their dislike of the safe and the professional whether it's headbanging music ("losers music for people to escape into on Friday night so they can go back to work happily on Monday") or funk music ("It's dangerously close to musicianship again and a lot of the lyrics are superfluous. There's no excuse for dumb lyrics.") 'White Boys' is just the tip of Way of the West's riches but it's typically danceable, typically mysterious.

So see them while you can, this band are going all the way. So go west, you know it's the best.

MARK COOPER

WHO'S FOR CRICKET...

WIELDING THE willow this Sunday will be a host of stars — including Eddy Grant and Terry Hall of the Specials — in a charity cricket match in aid of Multiple Sclerosis.

The game is being played in Surrey as part of the Year Of The Disabled. Multiple Sclerosis has already hit the headlines after DJ Stuart Henry announced that he suffers from the

disease.

He put on a special concert headed by Adam Ant earlier this year at the Venue.

Jan Gillan, Steve Harley, Richard Jobson of the Skids, Pete Townsend, Dave Edmunds, ex-Banshees guitarist Steve Severin, DJ Mike Read, Nicky Tesco and JC of The Members, Neville Staples and Spurs star

Garth Crooks form the team that will play a local Surrey side.

It is being played at Hen Haw Farm, Nutfield Ridge, which is near Redhill.

It starts at 2.00pm on May 24 and admission will be about 50p. There will also be fund raising events at the game. For real cricket fans, there will be some professional players there, too.



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R Elms.

Picture angular glimpses of sharp youth
OKAY I'M picturing, I'm picturing. We'd been in Gary Kemp's bedroom for the past hour and he and John Keble were still no nearer to deciding which pair of trousers to wear. Once Gary and John have decided it'll probably be another hour before they find the trousers in question due to the amount of swopping around the band do.

The man from the Star had just left with a couple of vital bits of information for the readers of the nation, namely that, pulling birds "is mainly a matter of confidence", and putting on clothes in front of the mirror "is a very sexual act for young people".

Judging from the scrambled mess of discarded vests and drawers in the corner, it hasn't been terribly sexual this week in New York. "The working classes are always better at dressing up," said Gary. "It's their only form of real expression."

Had the man from the Star stayed any longer he'd not only know this but also what Gary Kemp and Sacha Distel have in common. Mandate. Wot, I hear you-mutter. Mandate, that's the a for shave Sacha advertises, ending up on a sofa in front of a log fire hissing, "eets all reet, sheez ma weel", over his shoulder at the unsuspecting public.

Gary, on the other hand, is equally shifty about the potent smelling lotion and volunteered that it's John's, not his, and his face hurt because he'd just shaved. I offered that I'd rather have a man like smell. "I suppose you like being roughed up as well", remarked La Kemp grumpily. "When you've just spent three quarters of your money on a pair of trousers you want someone to notice them". At long last they were ready for anything.

Cutting strident shapes through the curling grey of Jam.
You're not looking either. It was 4.30am and we were still propping the bar up in the Peppermint Lounge. I was beginning to feel like Simone Signoret in one of her lesser known roles.

The evening had started what seemed like about two days ago after the saga of the trousers with the saga of fitting all of Spandau plus various others into one limo. The limo had been hired, mainly on the strength that the driver had heard of Light of the World. He was also about 103. Steve was crammed in the back seat worrying aloud. "The trouble with mothers is if you don't ring them they get convinced you've been stabbed or something."

The first stop was a party being thrown for Spandau at a flat that looked like a set for Blow Up. Minus the two models clad in salmon pink tights looking like Matteson's liver Sausages that appeared in the movie. Spandau mingled. Immediately it became obvious this was a premonition. As soon as we'd arrived a small chap started wandering around asking everyone to leave. "My flatmate's having a fit about the amount of people in here", he said gazing unhappily at Tony Hadley who was wearing a sort of re-organized boy scouts outfit that would have had Baden Powell rolling in his grave. "Nice there wasn't it", said Martin as we left.

We left for Bonds. Bonds is a barn with an electronic staircase. The staircase plays the Marseillaise



A fashion pointer?

SPANDAU BALLET in New York photographed by DAVID SPAHN

NEW Romantic YORK

as you ascend, descend and fall on your face. All this plus the pale blue interior makes it look like a lavatory in Star Trek. "Nice here innit", mumbled Martin wandering past me smouldering violently. It was here that the ill effects of the two toothbrush mugs full of vodka that the band had consumed before leaving began to make themselves felt. "We share all our clothes even underpants and vests," said John re-arranging his legs so they actually held him upright. "not used once of course," he added hastily.

Gary told me he preferred clubs to gigs because they were "healthier". This point seemed debatable in the confines of Bond's with the lighting making everyone look like they were suffering from congenital heart disease. "I think blokes are just as interested in impressing their mates as in just pulling birds all the time," he said, peering at Debbie Harry clad in a blue wig and satin shorts and wiggling her foot. As we fell down the stairs it struck up 'Land Of Hope And Glory' or something appropriate like that.

"I feel Preetee, I feel Preetee", a small round young lady was walking around the corner with us to the Peppermint Lounge, wailing a medley from West Side Story. Sadly it was there her resemblance to Natalie Wood ended. "Oh yeah, West Side that's in New York isn't it", the thought struck Gary. "I used to think they were acting in those things and then you meet Americans and you realise they're actually like that".

Martin and Tony are sitting watching Spandau videos on a screen above the gin bottles. Martin looks a trifle grim, the effect of being tall dark and handsome and having a dimple is obviously proving tiring. "You have to take the piss out of them otherwise they'd drive you mad", he says spilling his drink down my leg. "I don't know what you're moaning about, a lot of girls would give anything to have something wet of Martin's near them", Steve informs me succinctly.

Hear the soaring joy of immaculate rhythms.
The sublime joy of music for heroes.

"The best night so far's been down at Starbucks. We saw the Savana band with August Darnell. That's not a very good club. The decor's great but the people aren't



Paula joins the Ballet - New York style



Tony Hadley's "shorts" hair cut



Steve Norman turns native New Yorker

much good. He was brilliant, been my hero for ages. I didn't even think the Savana band still existed. They asked me who I wanted to meet. I think they thought I'd say David Byrne or someone, but I said him and he was great, he had really natural charisma," said Gary. "I'd like to be able to say we went out every night and got drunk but we haven't we've been working so much and getting up for photo sessions at eight in the morning until tonight," said Martin.

Driving straight to the heart of the dance.
The gig was being held at the Underground Club, the queue went half way around the block but that was partly because of the space taken up by the hairdo's. Inside some had got it right and some looked a trifle off the wall. Richard Burgess was looking worried. They'd had a hard day getting the sound right. He's very charming, it's no wonder everyone wants to be in the shower in Landscape videos.

Billy Idol's wandering around as well and he looks equally worried for reasons best known to himself. After a fashion show featuring an abundance of young people who actually do look like the chorus line from Kismet, Spandau were really soooo good. They thundered along despite a stage the size of a plank. It felt as good as two hours in the gym. They made Rinder and Lewis sound like backing tracks (Who? Ed).

Why did he do the gig there? "We've been working with this guy called Jim, who's a promoter, but not the usual run of the mill kind, he's quite ingenious. He's starting up this club every Wednesday night and it's going to be called Modern Classix. He wants to do something that's a bit more avant garde than the usual New York Clubs and we were sort of opening it for him."

After the gig Gary was sitting in a heap backstage. It was very, very hot. What did he think of it all after the event. "It was enjoyable. I found the New Yorkers really inquisitive." After the worries about the sound he merely noted, "A guitar's just a little bit of wood that bends in the heat and doesn't care about the name Spandau Ballet."

Martin thought it was all like "a holiday camp I used to go to when I was 14". I was trying to avoid an amazonian youth in black eye make up who kept falling on me and Ray Connolly from the Times muttering, "Some girls do you know."

From here we went to a party at Jefferson's, which is basically someone's front room with two bars and a couple of sofas. Needless to say it gets raided approximately every 20 minutes. Amid the sea of thick necks and square jaws, a young man in a rather unfortunate raspberry suede cowboy jacket stood out, or rather his legs and his cheekbones did. He turned out to be the star of the movie the Idolmaker. Sadly he was on his way out (literally) and would only stop to thrust his pelvis violently at nothing in particular and comment that he "couldn't stand all this faggot stuff".

Follow the stirring vision and the rousing sound.
On the path towards journeys to Glory.

"If you've got ideas and you're creative, you don't only want them recognised be selling two copies in Rough Trade," said Gary as I scribbled away on the back of a packet of cigarettes balanced half way under Martin's armpit.

"We see Reformation like a trade union with Steve as a sort of union leader. We formed our own record company because we wanted more control and more identity."

"In the past there were two doorways for the working class kids, playing football or forming a band and if you were in a band you were a musician and that was that. You were almost like a puppet. What we're saying is that there are more doorways like writing and designing. What we did yesterday with the fashion show was more than just the clothes. It's not just a superficial thing, it's everything. Similar ideas and attitudes on different levels and mediums".

Spurs won the FA cup 3-2, no doubt Spandau Ballet were delighted. I saw the players swopping shirts and wondered if Spandau would be swopping trousers to celebrate - New York's a gogo and everything tastes nice.

Cold sweats, Ripper fear. Am I going mad?

SOMETIMES I think I'm going mad as I keep breaking out in a cold sweat when I think of certain things, like the Yorkshire Ripper trial. When I go to parties and come home on my own late at night I'm really scared and afraid there's someone walking behind me, which is so childish for someone of my age. I'm 18.

Even when I'm in my room alone, at night, I'm scared of the dark, and listen to the radio or read about my favourite pop stars to get over the fear. I've been frightened of the dark ever since I was a small child.

Now I'm taking 'A' levels and hope to be going to university in the

autumn, but am worried about whether I'll feel the same way there too. Do you think I need to see a psychiatrist? It all sounds so silly when I talk about it.

Frans, Bolton

Everyone is frightened of something, often with good reason, but sometimes fears can be completely irrational ones fed by the imagination alone. These are the worst kind and most people have experienced this kind of fear. But most people are able to cope without seeking help from a psychiatrist, and from what you say, so are you. Let's analyse the three

quite separate examples you give me by one.

Facts which have been released as a result of the Ripper trial at the Old Bailey have prompted a similar reaction of disgust in a large proportion of the population. Your reaction isn't unusual.

As for walking home on your own late at night, the fear you experience isn't so illogical. If you're not happy about doing this, make sure you leave a party with a friend, or arrange a lift home with someone you know. As you have walked home alone in the past, even though you say you're afraid of the dark, you have been able to

overcome the power of your imagination by sheer effort and that's a positive step. But there's no reason why you should take unnecessary risks.

Fear of the dark when you're secure in your own home with your parents around is irrational, but still real enough. Even there, you're able to cope by drawing on your own resources and turning to music and subjects that interest you see you through.

As you've been studying for exams it may be that you're becoming physically run down, and when this happens, your imagination can run riot even more

so. Make sure you're eating properly and have an early night a couple of times a week at least. You'll feel better for it.

Talking to your parents and friends could be useful. As you're aware, fears can be cut down to size when you bring them out into the open and find that other people have their own imaginative foibles too.

The only point in seeing a psychiatrist would be if you couldn't lead an everyday existence because fear of the dark became too great to handle on your own. But it hasn't.

If you are feeling run down, see the doc anyway.

skin is coming into contact with regularly. Some people with sensitive skins find that synthetic material, like nylon, found in shirts and sheets has this effect. Others can't wear wool next to the skin without a similar reaction. Or it could be that a chemical in the brand of soap you're using just doesn't suit your metabolism, or something you're eating doesn't agree with you.

As a start, avoid wearing the clothes which you think may be aggravating this itching. Try varying your diet slightly, cutting down on chocolate and sweet foods and eating more fresh fruit and vegetables to see if that helps. If you can't pinpoint the cause yourself, see the doctor.

BIG BREASTS

FOR the past two or three years I've noticed that my breasts are larger than other boys of my age. I'm 14. At times it gets so embarrassing when I want to wear something like a T-shirt. So I just wear jumpers which are too big for me to hide my chest. I avoid going swimming too because it's so embarrassing.

Usually I stay in and watch TV, although my friends are very good and never make jokes. Is it going to get worse and stay with me for the rest of my life? Will it disappear so I can lead a normal life?

Andy, Stoke On Trent

During puberty, the time when the body is being loaded with sex hormones and chemicals, vital to the development of physical maturity, many boys experience this kind of side-effect. Breast tissue can increase for a short while until all that chemical activity balances out again.

Don't worry, this is relatively common and will even out in time. Sooner than you think.

If you're slightly overweight, this will only exaggerate your breast size, so it's well worth sticking to a low calorie diet, cutting out obvious weight-makers like chips and cream cakes, and sticking with protein, found in eggs, milk, cheese, lean meat, fish and nuts; plenty of fresh fruit 'n' veg, and taking plenty of exercise to fight the flab and build firm muscle for the future.

KONTACT KORNER: Thanks to all readers who've written for the response so far. We still need much more feedback to get the link-up going. People who feel isolated in London or other major cities and don't have friends who share the same musical tastes to accompany them to gigs, drop a line with details. Same goes for readers in rural areas too. The more people who make contact, the better it'll be. Write to Contact Korner, 'Help', Record Mirror, 40 Long Acre, London, WC2. You could just crack the communication gap.

DON'T MOPE

I FEEL as if my world has come to an end since I found out that my girlfriend, who I'd planned to marry and have known ever since I was a kid, has been seeing another guy. We've been together for 18 months but I found out she's been going with an older man who works with her for half that time. I'm shattered as I trusted her completely. How could she do it to me?

We had a big argument about it and everything came out. Now she says she wants to finish with me. I haven't seen her since. Even though she's done this I want her to finish with him and come back with me. I don't know whether to phone her and try to see her again, or what to do. The whole business makes me feel ill.

Rob, Leicester

Face facts and accept that making the effort to contact this girl again would simply be a waste of time. You know it yourself. Otherwise you would have made that call already. She's found herself another boyfriend and has made her feelings clear. Let her go.

No matter how hurt and disillusioned you feel now, in some ways you've had a lucky escape. And while you may have had a good relationship going at one time, the situation has changed. Trying to go back with someone who's proved that she isn't interested would be self-destructive.

There's no point in sitting around and moping. Once you've decided to make a complete break you'll start feeling better. Start getting out and about with your other friends again. It may take a while to recover, but, give yourself a chance and you will.

CRUEL SPORTS

I'M COMPLETELY against the idea of fox-hunting and would like to participate in stamping-out this cruel sport. You've published addresses for other pressure groups in the past and I'd be interested in joining any set-up which is fighting this kind of activity.

Dave, Swindon

Many huntsmen and farmers alike regard fox-hunting as a way of controlling the fox population, but The League Against Cruel Sports, campaigning to wipe fox hunting, other hunting, stag and hare coursing from the map, sees this activity as a cruel and unnecessary pleasure. "15,000 foxes are destroyed in this way every year," The League told 'Help'. "But the Ministry Of Agriculture has estimated that damage to crops by foxes is nil and that the loss of lambs to foxes isn't one of any economic significance."

If you want to support the work of The League Against Cruel Sports, who're currently trying to outlaw other-hunting through Parliament, membership costs £1.00 a year, but members must be 18 or over.

For more information contact, The League Against Cruel Sports, 83/87 Union Street, London SE1 1SG; Hunt Saboteurs Association, PO Box 19, London SE22. (Enclose a stamped addressed envelope when you write).



SUSANNE GARRETT ANSWERS YOUR PROBLEMS

Problems? Need some information fast? Or just want to talk about it? Ring us on 01 836 1187 2-30 - 6.00pm. Monday to Friday. Or write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC 2. Please enclose a stamped addressed envelope to ensure a personal reply.

DEMOS

OUR BAND is about to start sending demo tapes around the record companies, but are wondering where we could find a full list of record company addresses. How many tracks do we include on a demo? Who should we send the tape to? Which department? Phil, Rochester

First the demo itself. Select three or four of your best tracks only, and when you choose the material try to be objective about it. Don't just go for the songs the most dominant member of the band, or the band as a whole likes, but listen to the thoughts of someone outside the group, a friend you can trust to give an honest assessment, before making the final decision.

Make sure you list the tracks included on the cassette inlay card along with a contact name, address, and, if possible a telephone number. Always enclose a large self-addressed envelope or jiffy bag for the return of your demo too? If the record company of your choice doesn't like you, that way you'll be sure of its return to be sent out another day.

Who do you send it to? Mark your package for the attention of the A&R (Artist And Repertoire) Department. The A&R guys are the people who have the task of listening to sackloads of tapes from young hopefuls every week in the search for new recording talent.

For a full list of major record companies throughout the UK see the 'Music Week Yearbook', available mail-order from Subscriptions, Morgan - Gramplan Ltd, 30 Calderwood Street, London SE18. (Price £1.00 including postage and packaging, postal orders/cheques payable to Spotlight Publications). But do your homework on the kind of material which the company is releasing before wasting time and postage.

If you think your tape is good enough and want to try your luck at radio exposure, it could also be worth sending a copy to John Peel c/o Incoming Mail, BBC Broadcasting House, London W1

KEEPING THE NAME

MY FRIENDS and I are in the process of forming an electronic group, which so far only consists of my cousin and myself. As he doesn't agree with my plan to have two girls in the group, I feel that a split is imminent. As I've thought - the band name and had T-shirts printed I'd like to protect my interests in the band monicker if the worst comes to the worst. Can I register it so that I have sole rights to use it?

Andy, Scotland

Many groups find it useful to register their band name as a business with the nearest Register Of Business Names. This simple exercise costs only £1 and can be done by post. Application forms and information leaflets are available from Register Of Business Names, Register Of Companies, 102 George Street, Edinburgh (Tel: 031-225 5774); in Scotland, and The Register Of Business Names, Companies Registry, Companies House, 55-71 City Road, London, EC1A 1BB (Tel: 01-253 9393), in England.

But placing the group monicker on record in your name doesn't give you sole rights to use it. This registration simply acts as a deterrent to other bands who might be thinking of using the tag. After all no-one wants to work under the same name as another group as this can lead to all manner of confusion, for fans and for the reputation of the band alike.

Even so, a group which has formally put a band name on record (the 'filed kind') first can argue that they've beaten any upstart coming to the post and ask them to find another name amicably, or, if that doesn't work, with the help of a heavy solicitors' letter. Unfortunately, in this kind of battle, which has happened more than once in the recent past, the group which lands a record deal first, and has greater management muscle and record company back-up and can prove that it's built-up a steady reputation over the years or months is likely to keep the tag whether or not they registered first. The reputation of a band, illustrated by Press clippings, record releases and general public knowledge of one group rather than another is far more important than basic name registration if the fight to keep a name ever hits the courts. We don't advise anyone to take it that far, as the expense is prohibitive.

Your position is slightly different. As you thought of the name and have produced some promotional merchandise you'd like to split, if possible to claim the right to keep it if your cousin decides to move in, you insist on retaining the group tag and the band is moving in a slightly different direction to the one expected by your cousin it's hardly worth his while to start another combo with the same name is it?

STINGING

FOR the past few weeks I've felt a stinging sensation when I've peed, and I seem to be running to the toilet all the time. I know it can't be VD as I'm still a virgin, but it's worrying me sick and I'm finding it hard to concentrate on exam revision, because I just don't know what it can be. Do you think it's something serious?

James, Eastbourne

Burning or stinging pains coupled with the need to urinate much more than usual are often a symptom of a bladder infection which can be easily cleared-up with a visit to the doc. This kind of smarting sensation is also one of the first warning signs of gonorrhoea, the most common form of venereal disease, but, if you have not experienced sexual intercourse this clearly doesn't apply. Continuing to worry and feeling generally run-down isn't an ideal way of handling the stress of exams. Make an appointment with your GP, today, and get it sorted-out.

IN CHORD

I'VE BEEN playing guitar now for one and a half years and have never bothered with movable chords before. However it seems to me that most rock 'n' roll groups use these chords. Could you recommend any books which explain their use and theory.

Andrew, Wisbech

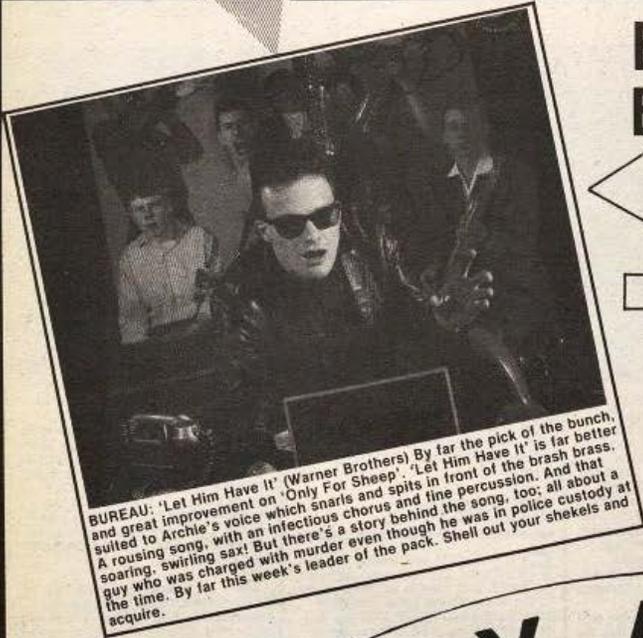
Practically any guitar tutor covers the subject of movable chords, more commonly known as bar chords, and we can't recommend any one book. If your local music shop can't help, it's worth acquiring a copy of the Music Sales catalogue which lists a variety of British and American publications, distributed by Music Sales in the UK. Titles include "Rock Chord Guide", by Harvey Vinson. (Amsco); "Guitar Picture Chord Encyclopaedia", John Pearce, (Omnibus); "Guitar Picture Chords", Happy Traum, (Music Sales), Leeds Guitar Dictionary - 2,400 Chord Positions", F. Chierici, (Leeds Music). For the full catalogue and price list, write to Music Sales Ltd, 78, Newman Street, London W1.

ITCHY

MY SKIN feels really itchy a lot of the time and a few days ago my arms and legs came out in a pinkish light rash which has gone away now. The itching seems to get worse when I wear certain shirts and sweaters and is sometimes unbearable. What can I do about it?

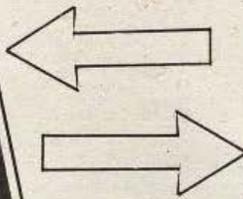
Simon, Bradford

It sounds as if you have a slight allergy to a certain material you're wearing or something which you



BUREAU: 'Let Him Have It' (Warner Brothers) By far the pick of the bunch, and great improvement on 'Only For Sheep'. 'Let Him Have It' is far better suited to Archie's voice which snarls and spits in front of the brass brass. A rousing song, with an infectious chorus and fine percussion. And that soaring, swirling sax! But there's a story behind the song, too: all about a guy who was charged with murder even though he was in police custody at the time. By far this week's leader of the pack. Shell out your shekels and acquire.

BEST BUYS



HAZEL O'CONNOR: 'Will You?' (A&M) This one's huge in France and after hearing it, you can see why. Slow, moody and dramatic with a beautifully tortured sax, it positively drips with emotion. After the raucous songs Haze has tackled previously, this shows her vocal abilities in a new light. No way can she be compared to Lene Lovich now, and Wesley Magoogan deserves a big mention for his superb sax arrangement too. Destined to be a big hit here, perhaps even providing Hazel with her first number one. Eat your heart out Sheena Easton.



MOSTLY ALSO RANS

MOSTLY ALSO RANS
LONESOME NO MORE: 'Turned Insane' (Rage) I don't quite know what to make of this; it sounds as though they stuck all the songs they couldn't finish together and hoped no-one would notice. Kakoulli sounds as though she has delusions of being the next Debbie Harry in places. Too disorganised to do anything.
MODERN ROMANCE: 'Tonight' (WEA) Possibly the only person who'll like this is James Hamilton as it states the BPM on the sleeve, but anyone else should disregard it as a waste of vinyl.
DEAD KENNEDYS: 'Too Drunk To F**k' (Sherry Red) The best thing about this record is its' live feel, but the song is average HM. The most sensational thing is of course the title, which has given the silly boys trouble in getting it publicised.
TAMMY WYNNETTE: 'Cowboys Don't Shoot Straight (Like They Used To)' (Epic) This has to qualify for the worst (best?) bad taste record of all time. The lyrics are so bad, I don't know how Tammy can sing them with a straight face! 'It's just wham bam thank you mam, and they're gone.' poor old Tam moans, with true pathos. Complete with strings and whining solo guitar, I'd like to see Billy Connolly better this!
SNIPS: 'Tight Shoes' (EMI) This boy seems to bring out a single every week, if our singles pile was to be believed. This effort features a economical use of instruments and

arrangement which makes for a good uncluttered sound, but again, it's not exactly the song to make you step back in amazement.
GEORGE HARRISON: 'All Those Years Ago' (Dark Horse Records) Disregarding who made this record, as a piece of music competing with all the other releases it wouldn't get very far. A rambling effort which does little to please your ears, in fact it's a downright insult to them. BUT, because it was made by the three remaining Beatles about their former colleague John Lennon, it's a different kettle of fish. It's the Beatles' reunion record! It's a tribute to John's memory! Because of this Beatles fans and curious people alike will rush out and add this to their collection, thus running up huge sales. I'd have thought George Harrison could have come up with something much much better, even though the lyrics are quite touching in places, revealing how George always admired John. Now, before I get off my soapbox I'd like to say this to George, Paul and Ringo; I believe you all went into the studio at different times to record your parts separately. Don't you think as a tribute, John would have preferred you to go in together?
EXPRESSOS: 'Kiss You All Over' (WEA) Not exactly the most original of titles, but sounds interesting and appealing until the lady in question begins to sing. It's not a bad voice at all, it's just that it doesn't sound full enough in comparison to the strong instrumental backing. I'd quite like this if her voice was more upfront.
GINO VANNELLI: 'Stay With Me' (Arista) Again not a very original title, young Gino is joined by at least 50 of his relations in this abortive jazz fusion mess. The kindest thing I can bring myself to say is that it's a hideous effort, and the sooner I take it off my turntable the better.
HAMBI AND THE DANCE: 'Too Late To Fly The Flag' (Virgin) Virgin are obviously pinning a lot of hope on this group as they've splashed out on a flashy sleeve and a printed arty party press handout. Nice sound,

shame about the nothing song.
HARVEY MASON: 'How's It Feel' (Arista) Harvey's a prominent American drummer I am told and this is your typical smooth voiced American slick funk single. Nuff said?
DAF: 'Der Mussolini' (Virgin) I can't make out the lyrics at all, not because they're in a different language but because the singer swallows his words. And the backing is too repetitive to get excited about alone.
ROBERT ELLIS ORRALL: 'Actually' (WHY) Goodness! A happy song, what's come over the record business? After the many dirges I've had to suffer this morning my senses are somewhat dulled and what I would normally call a half record is beginning to sound quite pleasant. Temporary insanity, that's my excuse.
LAST MAN IN EUROPE: 'A Certain Bridge' (Cocteau Records) I think it's going to be one of those uninspiring weeks when almost everything is grim and bleak or happy and trashy. 'A Certain Bridge' falls into the first category. Hollow snare drum in the background, forboding bass, echoey keyboards, monotone vocals, not very original at all. Take away their Joy Division albums and they'd be stuck.
THE BUSINESS: 'Get Up' (MCA) A honky-tonk moan about my most unfavourite past-time, getting up. If I were making a record about such a subject it wouldn't sound half as fierce as this. This chap sounds as though he's been eating too many corn flakes.
AERIAL FX: 'Take It From Here' (Island) If you are sick reading about unremarkable records dear reader, then think about how sickening it is for me having to listen to them, one after the other.
THE SWINGERS: 'Be My Baby' (Magnet) Tuneless rendering of a pop classic.
LAST TOUCH: 'Clown Time' (Zilch) At least it's a different mood from most of the songs suffered so far, but it's no better and vocally lends a

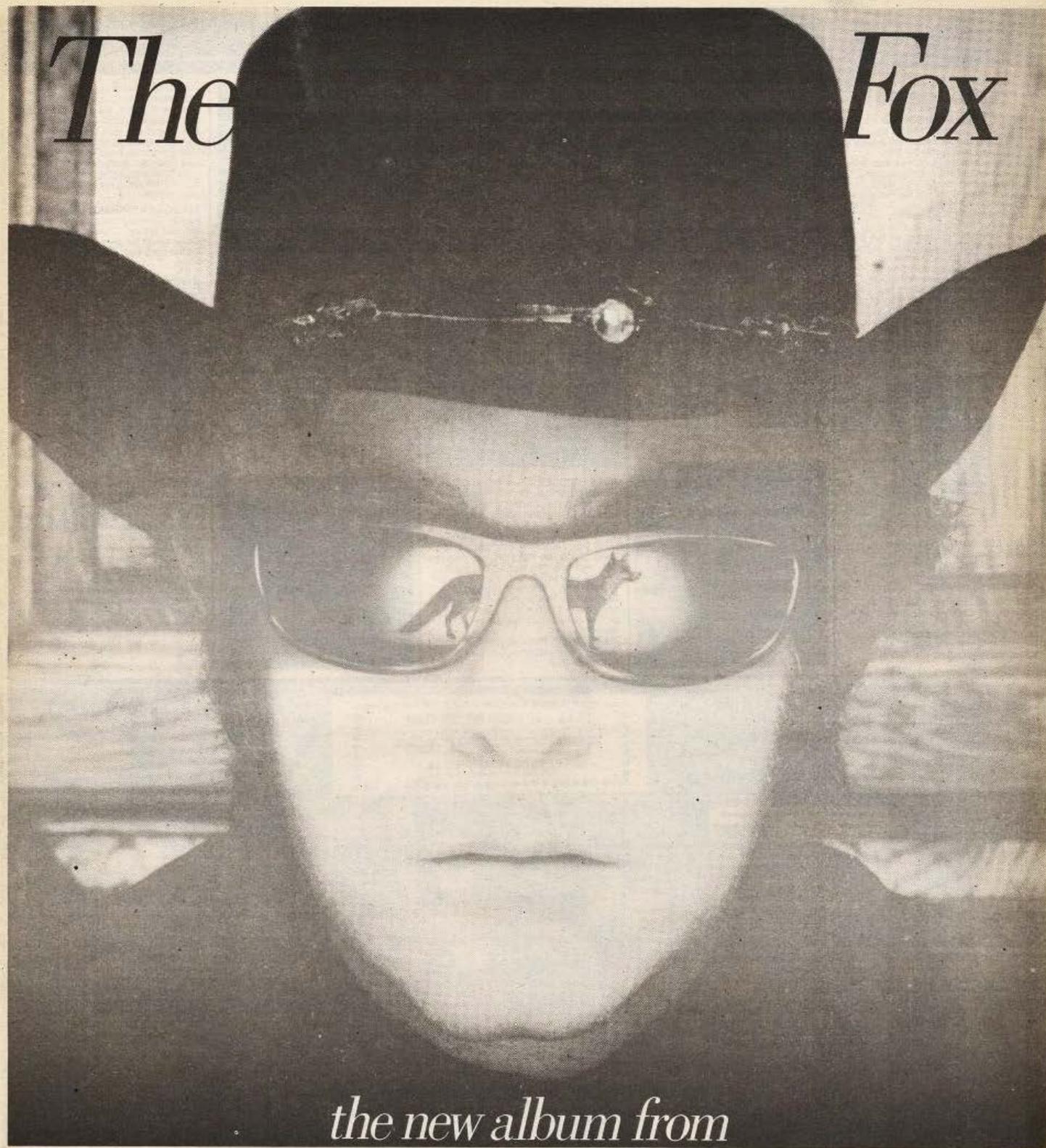
little more than it should to Mr Bowie at points.
EYELESS IN GAZA: 'Invisibility' (Cherry Red) Ranting vocal over weedy guitar motif, even a one-fingered chimpanzee could play better than this.
THE DIAGRAM BROTHERS: 'Bricks' (New Hormones) This is either someone taking the piss or being incredibly artistic, dahling. It's quite funny but only for the first listen, I should imagine. Wouldn't buy it, just stick it on on the pub jukebox.
RUBY WILSON: 'Bluer Than Blue' (Magnet) Could this be a song about Square Deal Surf or Daz? I think not. Emotional piano intro, subtle strings, heart tugging lyrics. Will be bought by the I've-split-up-from-my-loved-one contingent. Old Rubie does have a fine voice though.
DRAMATIS: 'Ex Luna Scientia' (Rocket Records) I know this was reviewed last week but can I just add it sounds like a Latin version of 'YMCA'. Please? Thanks.
LA BOPPERS: 'La La Means I Love You' (Mercury) You'd have to be well bad to go wrong with this song, though I prefer Todd Rundgren's version myself. Typical shad-a-bob-bop version.
SHIRLEY JAMES AND DANNY RAY: 'Why Don't You Spend The Night?' (Black Jack) Yet another re-make, this time in a pop-reggae style. Bit too sugary and gutless for such a good song.
FELA KUTI: 'Sorrow, Tears And Blood' (Arista) Just about sums up most of this week's releases. With so many good bands around how can there be so many BAD records?
DAVID ESSEX: 'Be Bop A Lula' (Mercury) Yet another re-hash. Typical David Essex whining vocals, but you can't really say he's jumping on the rock revival bandwagon as he's always been fond of singing this type of song. Quite a truthful rendering though he doesn't howl enough.
THE STRIKERS: 'Body Music' (Epic) It's got down again time. What more can I add? S'cuse me while I vomit.

THE ALMOST BROTHERS: 'Don't Pass The Buck' (Rat Race Records) Good cover. A competent band but the song is nothing special, lacking that magic ingredient.
CAN: 'I Want More' (Virgin) Could it be that Can's time has come at last? Great hoarse chant, optimistic keyboards, Talking Heads rhythm, could be a well deserved hit.
SIOUXSIE AND THE BANSHEES: 'Spellbound' (Polydor) I have mixed feelings about the song because it sounds exactly like 'Israel' in too many places. It's just not different enough.
EARTH WIND AND FIRE: 'You' (CBS) You get the impression that EWF are resting on past laurels with this one; another slushy love song which doesn't explore where previous singles haven't boldly gone before.
IGGY POP: 'Bang Bang' (Arista) Atmospheric, typical iggy but... it goes on a bit.
LIEUTENANT PIGEON: 'Gordon's Rainbow Wranglers' (Shack) I don't think I can ever forgive this lot for 'Mouldy Old Dough' which made me thoroughly SICK! This is much the same and I'm already beginning to lurch. Bit late for a follow up, chaps, don't you think?



The

Fox



the new album from

ELTON JOHN

including the single nobody wins



PRODUCED BY CHRIS THOMAS, ELTON JOHN & CLIVE FRANKS

LP TRAIN 16
MC SHUNT 16



Pics by: Bob Geldof, Simon Crowe, Dominic Faulder and Christy Pollard.

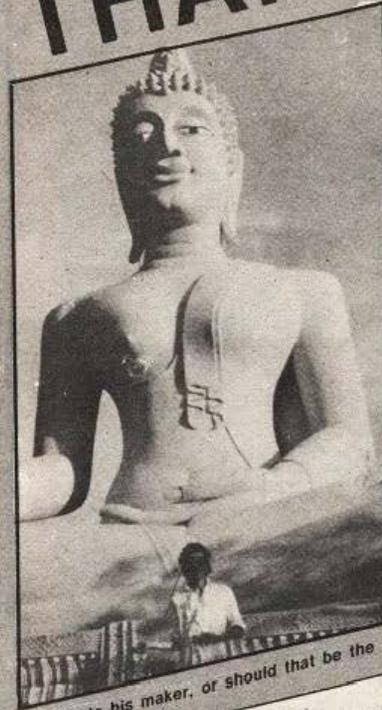


Geldof in Thailand: just a rat in drainpipes



Dave McHale in muscle-building session

RATS BACK THAIS (geddit?)



Bob meets his maker, or should that be the other way?



Tour manager Robbie McGrath puts his foot up.



Simon Crowe of Arabia, sorry Pattaya.

It's not every day that a rock band visits Thailand (just ask the man on the street in Bangkok!) but the BOOMTOWN RATS have always specialised in putting their mouths where others fear to tread. DOMINIC FAULDER dodges the heat, the flies and the knives to bring you this report . . .

FINDING RATS in Bangkok is no problem unless they happen to be the Boomtown Rats.

While in Thailand for about five days, most of the band had quit the capital for the delights of Pattaya, Thailand's number one coastal resort, some 100 miles away. This plus the combined effects of the telephone system, language barriers, changes of hotel, and finally heat exhaustion had rendered three days of searching for the band fruitless.

Then on the day before the concert — just when it looked like contact would be made — the would-be writer of this article, Alan Wilson, acquired six knife wounds in a Bangkok backstreet, losing a couple of pints of blood and gaining 24 stitches in the process.

Thailand is known as the land of smiles. This may sound a bit sick if one happens to be horizontal in a casualty ward of a Bangkok hospital swathed in bandages and on intimate terms with a saline drip after a sample of local "hospitality". Alan was more inclined to be philosophical about it. "It could have happened anywhere," he said chirpily. "Well, almost . . ."

I spent a troubled night dreaming of small oriental assassins with broad smiles, camera tripods wilting in the tropical heat and Bob Geldof ordering yet another journalist for breakfast.

Next morning, wearing a borrowed very-foreign correspondent shirt, I arrived at the Tio Chew Association Hall. From the outside, with its green tiled roof, yellow walls and

red pillars, it looked like a bizarre combination of a Buddhist Temple, a five star Chinese hotel (were such a thing to exist), a north London Comprehensive's assembly hall and a Mecca Ballroom without the neon.

This was to be the venue for the largest rock concert to date in Thailand . . . and the first of any note since Blondie's visit in 1977.

Inside the hall around 2,500 collapsible red plastic chairs had been set up on the flat marbled floor. On the stage, flanked by two large black and white portraits of the King and Queen of Thailand, final preparations were being made for the sound check in the afternoon.

The potential for technical problems was clearly enormous but the only real problem which arose during the course of the afternoon was getting the air conditioning switched on in time for the sound check. With temperatures topping 97F, never mind the humidity, it helps!

The band finally appeared in mid-afternoon, looking surprisingly fresh after the rigours of the traffic. It always seems to be the rush hour in Bangkok. They headed straight for the stage eager to assuage their doubts about the equipment and to get down to work. Gerry Cott played a few bars on the slightly out of tune piano and exclaimed ambiguously: "Well, this is the state of the art."

Bob Geldof, dressed in a blue silk shirt, black drainpipes, beach

slippers and a pork pie hat, roamed lankily round the aisles greeting people and signing a few autographs as he waited for things to get under way.

In the hour or so that it took the band to prepare for the sound check I was able to talk to Bob Geldof and Fachtina O'Kelly, the band's manager, when he wasn't busy elsewhere.

Sometimes depicted as the 'enfant terrible' of the British music scene Geldof does not appear a man who would suffer fools gladly. Confident and decisive in his speech, he is at times devastatingly articulate. His manner of expression is forceful, but he achieves this without being arrogant or overbearing.

When asked a question that interests him he will begin what is almost a dialogue with himself, as he weighs up his ideas. The answer, when it comes, falls short of being a pronouncement but is nevertheless pretty unequivocal. Ask him a question that is fatuous or banal (such as: "What would you do if the Rats broke up?") and you will get an appropriate reply ("I'd like to open a hairdresser's shop".)

Geldof visited Thailand briefly after the Rats' last world tour. "It was simply the best place I'd ever been to," he says flatly, very different from anything he'd seen before, the foreignness appealed to him strongly. "It was a complete sensual assault. Everything was exaggerated and extreme — the

heat, the smells, the corruption, the colours, the beauty. Bangkok," he says, "is either jasmine or nausea". If the Rat's success in Thailand was in some sense a reflection of the neglect of others then why not credit them with having the enterprise to capitalise on it?

One could not escape the feeling that the Rats were "opening the door" on Thailand. This was obviously a source of satisfaction to O'Kelly and the band. Geldof however saw it also as a responsibility which they had taken upon themselves and about which he was slightly apprehensive.

Gerry Cott, on the other hand saw it as a landmark worthy of note but not exaggeration: "Look, this isn't Woodstock or anything," he points out.

Whatever else the band got out of the concert it certainly wasn't money. On their express instructions the tickets were sold at rock-bottom prices (equivalent to between £1 and £2). Geldof claims the band wanted to play to as representative an audience as possible.

But in a country where a teacher's monthly wage is around £25, one could not seriously argue that relatively well-off Thais and foreigners would dominate the audience. Geldof didn't!

Evidently the non-musical environment, as in Thailand, plays an important part in the satisfaction that the Rats derive from touring. I asked Geldof if this side of things had inspired any new ideas for material.

"The tour is a bombardment of new sensory experiences which often makes it necessary to blot things out and be very selective," he replies. "It's too early to say what new ideas might rise to the surface at a later date. But you're still pleased to be going home?"

"Well obviously I want to see my girlfriend!" says Geldof. Yet he appeared to be the least enthusiastic about leaving.

I wondered whether Geldof enjoyed the anonymity that being in somewhere like Thailand gave him. "Not important", he counters. "The lack of it only occasionally becomes irksome in places where I'm recognized."

And, on a lighter vein, they spoke briefly about their plans for the future. Returning to England for a few weeks rest before starting work in the studio. Future tour plans included the possibility of a visit to South America at the end of the year. Sri Lanka and Nepal are also being considered!

Does a country have to be off limits for political reasons to reap the benefits, not only musical, of a visit? Veiled criticism of Ireland in some of their lyrics might be a reason for going there more rather than less. Possibly the issue is too emotive and personal, from their point of view, to look at in such black and white terms.

Yet for all that, as you read in Alan Wilson's review last week, the concert in Bangkok was a triumph. The Rats took a risk and came out well ahead.

Would Geldof advise other bands to follow?

"Jesus, I'm not an expert on rock in Thailand," he says, "but I'd still say — come, and don't drink the water!"

Will they be back? Well, draw your own conclusions.

A U P A I R S

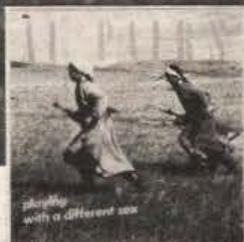


NEW ALBUM

playing with a different sex

TOUR DATES

May 21	MANCHESTER	University
.. 22	LIVERPOOL	Bradys
.. 23	NEWCASTLE	University
.. 24	REDCAR	Coatham Bowl
.. 27	LONDON	Marquee
.. 28	LONDON	Marquee
.. 29	LONDON	Marquee
.. 30	BIRMINGHAM	University



JUDIE TZUKE: 'I Am The Phoenix' (Rocket TRAIN 15)

By Mike Gardner

IT WAS noticeable on the last Judie Tzuke tour that the overwhelming fragility and sweetness of the Tzuke persona had been dissolved by a stronger, more confident public face.

But even so when she announced 'Black Furs' as her "contribution to heavy metal" you could almost taste the mixed atmosphere of muffled laughter and head in hands embarrassment. It was almost on a par with Lena Zavaroni and Lady Di dueting on 'Motorheads Greatest Hits'.

But the thunder and punch of the opening track of her third album is a fine hard rocker that marks an interesting twist of direction for Judie.

The album sees the impressive recorded debut of the songwriting team of keyboardist Bob Noble and vocalist Paul Muggleton who are responsible for the immediate swirling melody of 'Higher And Higher' and the moody title track that manages to waste good approach work on a very ordinary chorus.

But the team delivers the goods on the atmospheric 'Fate's Wheel' where Bob Noble's instinctive grasp of sound textures is brought to the fore.

The songwriting team of guitarist Mike Paxman and Judie Tzuke is well represented by 'You Were The Place' which demonstrates the new found power and grasp of interpretation of the pure tones in her voice.

'I Am The Phoenix' represents a stronger group of identity that isn't quite the rebirth the lurid cover would have you believe but it's more a logical growth of the talents within the band. + + + + 1/2

RICHARD STRANGE: 'The Phenomenal Rise Of Richard Strange' (Virgin V 2203)

By Sunie

THE WHOLE story at last! Here we have, in a 10 - song cycle, the curious fable of the career of 'Richard Strange', a rock star figure set up by big business as a quasi-political european leader.

The opening title track, one of the most memorable on the album, and 'On Top Of The World' set the scene: 'Europe is a mess, "and meanwhile back in London there's this woman whose ambition is to send everybody home". The cry goes up: 'Richard Strange, we need you.'

From here on our man wins 'Hearts And Minds' and plays out his role as ordered, but is assailed by self - doubt ('Who Cries For Me') and premonitions of his eventual end when his usefulness is over. 'The Road To The Room' has him hurtling towards his fate, and succeeds in building the atmosphere of a taut thriller around the listener, only to have the closer, 'I Won't Run Away', emerge as a wildly melodramatic finale (in the vein of 'The Impossible Dream'). An overall, if not unqualified, success, then: urbane melodrama, elegantly packaged, and hopefully the continuation of the real - life rise of . . . + + + +

BILL NELSON: 'Quit Dreaming And Get On With It' (Mercury 6359055)

By Mark Total

BILL NELSON is a strange man, some may even call him unique. He is one of the few people to survive the punks exorcism with his credibility intact. After the split from Be Bop Deluxe he formed Red Noise who followed very much in the same vein as their predecessors. Bill Nelson's solo

efforts however, show a distinct progression.

He plays all the instruments on the albums so what actually comes out on vinyl are solely his ideas.

Nelson isn't a man of much emotion, indeed his songs lack a great deal of vocal intent so the instrumentation is basically this album's strength. 'Do You Dream In Colour', and 'Banal', both leap out from the vinyl as being the LP's two main reference parts but this I feel is due to the fact they have both been released as singles.

The coldness of Nelson's music means that it takes a great deal of time to get familiar with it. Some could even say it's not worth the bother. The first LP that comes with the first 10,000 shows that Nelson has built up a great back - log of material in the time he has been away in the limelight.

It might be an old proverb but he should concentrate on quality and not quantity - forget the technical prowess of his fingers and get closer to his soul. + + + 1/2

BILLY SQUIER: 'Don't Say No' (Capitol EST 12146)

By Malcolm Dome

HAVING SUCCESSFULLY thrown his hat into the hard rock ring via last year's 'Tale Of The Tape', Billy Squier has now gone several stages further on up the road.

Hard yet never overy cutting, sharp though never overly cutting, 'Don't Say No' is an excellent HR effort, with nary a filler in sight and possessing the balance of a high - wire performer.

The bracing melodies on 'In The Dark' and 'My Kinda Lover' dove - tail perfectly with the deep - set hammer on the scudding 'The Stroke' and the raucous razzmatazz of 'You Know What I Like'. That's only side one. The flip has the Zepplin - esque 'Lonely Is The Night', the slide guitar frenzy from

A KNOCKOUT

SPARKS: 'Whomp That Sucker' (Why-Fri Who 1)

By Mark Total

FOR ME the period of the mid 1970's was never characterised by the tinselled bulk of Gary Glitter or the effete prettiness of Marc Bolan, but by the bouncy nebulous pop of Sparks. In recent years however, they had begun to fall from my favour, diverting their attentions away from carefully - made pep songs and into the field of quaint synthesized ramblings.

However, I'm well pleased to announce that with the release of 'Whomp That Sucker' the Mael brothers have returned to their place as princes of the pop parody. They have reverted to the formula that originally made them so popular with songs like 'Amateur Hour' and 'This Town Ain't Big Enough For The Both Of Us'.

Once again they have turned their attentions to writing fine lyrics that can be romantic, humorous or simply haunting.

Their comic single 'Tips For Teens', is immediate musically quirky lyrically, with mock advice such as "Don't eat curry before a very important date".

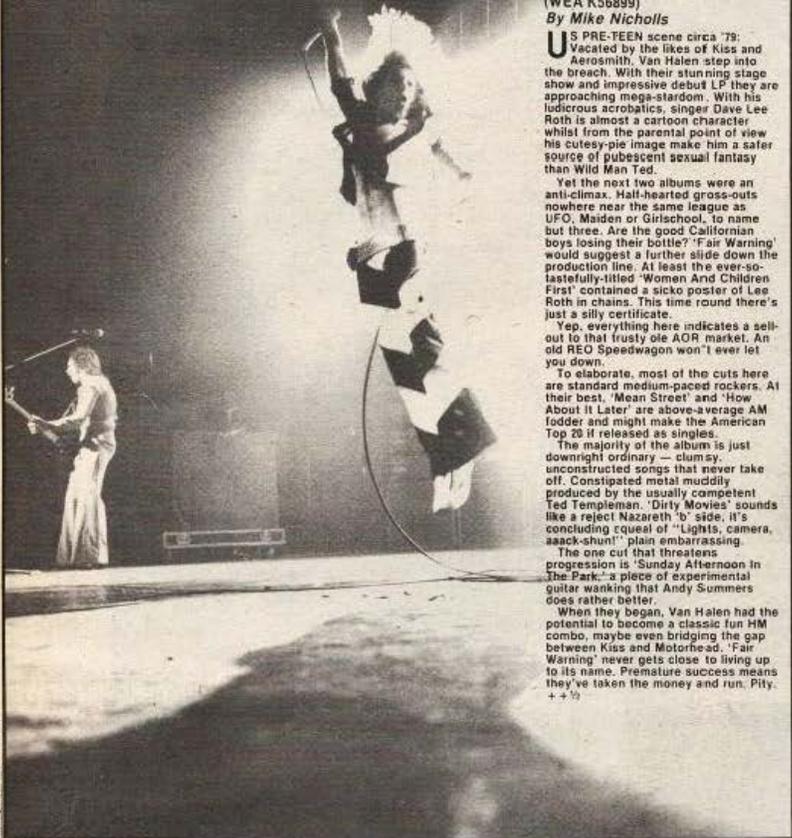
Russell Mael is not always the clown, though 'Where's My Girl' is a frightening song with its haunting keyboard riff.

Every song has an immediacy and a hook that can indelibly stamp itself on your mind within seconds of hearing it. I can't help making the observation that Sparks' obtuse comic comments on modern society were once the inspiration behind the early Adam and the Ants songs.

Mael's roll as the lyrical comedian works so well because like all good comedians he explains the oddities of the things around him which are considered by most people to be normal. He occasionally delves into the remains of the freaky with the song 'I Married A Martian', but it is his study of modern ethics that is his greatest asset.

The Mael brothers have returned and you're a sucker if you don't find out what they're about. Sparks score a knockout in the first round. + + + +

METAL FATIGUE



Pic by Simon Fowler

VAN HALEN: 'Fair Warnings'
(WEA K56899)

By Mike Nicholls

US PRE-TEEN scene circa '79: Vacated by the likes of Kiss and Aerosmith, Van Halen step into the breach. With their stunning stage show and impressive debut LP they are approaching mega-stardom. With his ludicrous acrobatics, singer Dave Lee Roth is almost a cartoon character whilst from the parental point of view his cutesy-pie image make him a safer source of pubescent sexual fantasy than Wild Man Ted.

Yet the next two albums were an anti-climax. Half-hearted gross-outs nowhere near the same league as UFO, Maiden or Girlschool, to name but three. Are the good Californian boys losing their bottle? 'Fair Warnings' would suggest a further slide down the production line. At least the ever-so-tastefully-titled 'Women And Children First' contained a sicko poster of Lee Roth in chains. This time round there's just a silly certificate.

Yep, everything here indicates a sell-out to that trusty ole AOR market. An old REO Speedwagon won't ever let you down.

To elaborate, most of the cuts here are standard medium-paced rockers. At their best, 'Mean Street' and 'How About It Later' are above-average AM fodder and might make the American Top 26 if released as singles.

The majority of the album is just downright ordinary — clumsy, unconstructed songs that never take off. Conspicuous metal muddily produced by the usually competent Ted Templeman. 'Dirty Movies' sounds like a reject Nazareth 'b' side, it's concluding sequel of 'Lights, camera, saack-shunt!' plain embarrassing.

The one cut that threatens progression is 'Sunday Afternoon In The Park' — a piece of experimental guitar wanking that Andy Summers does rather better.

When they began, Van Halen had the potential to become a classic fun FM combo, maybe even bridging the gap between Kiss and Motorhead. 'Fair Warnings' never gets close to living up to its name. Premature success means they've taken the money and run. Pity. + + 1/2

Van Halen's David Lee Roth: sold out (and we don't mean booked solid.)

'Whadda You Want From Me' and 'I Need You' is a challenger to REO's 'Keep On Loving You' for the accolade of power - ballad of '81.

Squier is due over here soon as the guest on Coverdale & Co's tour. Do I hear the sound of Whitesnakes quivering in their skins? + + + + 1/2

JOHN COOPER CLARKE: 'Me And My Big Mouth' (Epic EPC 84979)

GENE VINCENT: 'The Singles Album' (Capitol EST 26223)

By Mike Nicholls

THERE'S NOT a whole lotta logic in reviewing these albums together other than that like Lenny Bruce, what JCC likes about rock 'n' roll are the clothes and the attitude. And who better expressed the attitude of 50's 'n' than Gene Vincent? Well, maybe Elvis for one but bear in mind that with Eddie Cochran, Carl Perkins and a handful of others, Vincent was also responsible for shaping the tastes of a generation whose influence through combos like the Stray and Pole Cats is as strong as ever today.

Another parallel is that for a pair of compilations, they're exceptionally well - packaged. As well as boasting a pic of Gene with Lennon and McCartney down at The Cavern, 'Singles' also carries an EP of previously unreleased tracks from the grievous angel whose crippled left leg made Vincent the most endearing greaser ever. Pity it took another raspberry — Ian Dury — to immortalise him on the 'New Boots And Panties' LP. Anyhow, what's here are 'Pistol

Packin' Mama', 'I'm Goin' Home' (remember Ten Years After at Woodstock?), 'Over The Rainbow' (yup, that of Judy Garland fame) and, of course, 'Be - Bop - A - Lula' along with 'Heartbreak Hotel' and 'Blue Suede Shoes' the key cut of '56.

As a compilation it doesn't work as well as 'Me And My Big Mouth', since rather than relying on one style of song — the single — it is divided four / seven between live readings and musical assistance, courtesy of the Invisible Girls.

Personally, I never thought the two combined successfully till 'Snap, Crackle & Pop' whose 'Beasley Street' remains the barred - of - Salford's finest few minutes. Hence live versions of 'Monster From Outer Space', 'Salome Malone' and 'The Pest' would have been preferable to 'Thirty Six Hours' and 'The It Man' but there are still a fistful of goodies here including the ethereal 'Valley Of The Lost Women', Most of the rest — 'Twat', 'Majorca' and 'Bronze Adonis' — date from '79's. 'Walking Back To Happiness' which like this item, was released to coincide with a rare nationwide tour.

So if you ain't got any of the previous works, this'll do. Ditto G.V. + + + each.

SOUTHSIDE JOHNNY AND THE ASBURY JUKES

'Reach Up And Touch The Sky (Live)' (Mercury 6619 052).

By Simon Hills
BRUCE SPRINGSTEEN has finally made his mark in this

country, but his East Coast buddy Southside Johnny sadly still has to crack it.

Not only is John Lyon a fine R&B singer — he has simply the best full - time brass section anywhere. Staying truer to his roots than The Boss, (although his brilliant 'Hearts Of Stone' and 'Fever' both feature here) he and The Jukes tumble and roll through some of their best numbers at a frantic pace.

The brass section eeks in and out of the numbers with a sweet ease as Southside wails and moans through numbers like 'Talk To Me', 'Trapped Again' and 'I Don't Wanna Go Home', and what should be R&B classics. The first three sides this album captures the spirit of the songs and the performance; atmospheric, full - bodied R&B.

But the last side, oh dear! Southside has always played the Sam Cooke classic 'Havin' A Party', but side four here just takes it too far with a whole medley of Cooke's songs. They are live, rough, and simply don't cut.

Meandering in and out of tune, un - paced and un - rehearsed they all add up to a mess.

This album is only available on import, and won't be around for that long as a result. If you like Graham Parker, Springsteen and their ilk, snap this up quick for some fine unabashed R&B, for three sides, anyway. + + +

doll
by
doll

NEW ALBUM

MAGL 5039

CASSETTE ZCMAG 5039



NEW SINGLE
MAIN
TRAVELLED
ROADS
MAG 188



MAGNET

SEE DOLL BY DOLL LIVE AT THE VENUE!
MON. 8th JUNE

PARLIAMENT: 'Trombipulation'
(Casablanca NBLP 7249)

By Peter Coyne

ANYBODY WHO'S ever danced to, admired, or even heard Funkadelic's superbly anthemic 'One Nation Under A Groove' will know what to expect from 'Trombipulation' — and more.

Featuring such respected funk luminaries as George Clinton, Bootsy Collins, Bernie Worrell and the customary cast of thousands that still includes Dr Funk, the Horny Horns and the Brides of Funkenstein, 'Trombipulation' is a hit or miss collection of songs that are closer in spirit and musical style to Slyland and the Family Stone than any other record recently released.

'Crush It' opens, the brass section thrusting and punching impressively and the electronically treated vocal "gimmickry" (both also prominently featured on the title track) is, at times reminiscent of Zappa at his '67 best. 'Agony Of Defeat', great dance slogan by the way, is a forceful directive to dance and a close cousin of 'One Nation' that — of course — suffers when given an immediate comparison but grows in stature with each and every play.

Only the syrupy string-obsessed schmaltz of 'Long Way Around' and the routine work-out that is 'Let's Play House' manage to let the team down in a display of lethargy rare for Parliament, despite remaining distinctly unspectacular. 'Trombipulation' (which loosely interpreted means the type of manipulation employed by an elephant's trunk, or so it says here!) is an often humorous and stylish album that leaves many of its contemporaries standing. + + + +

FRANK ZAPPA: 'Tinsel Town Rebellion'
(CBS 88516)

By Chas de Whalley

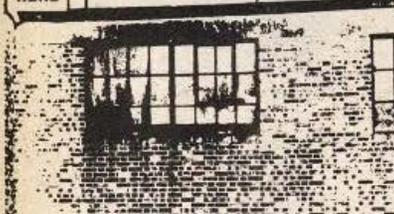
LIVE ALBUMS and Frank Zappa go hand in hand. The erstwhile Mother of Invention records every gig he plays, you see, and invariably employs a band who are not only good at their instruments as he is himself but are also disciplined enough to deliver his neo-orchestral arrangements exactly as he wants them.

Sadly though it lacks the focus of previous live sets like 'Fillmore' and 'Roxy'. Recorded in eight different locations on both sides of the Atlantic and crediting nearly three years worth of changing personnel, it sounds suspiciously like it was thrown together to satisfy some contractual commitment of other.

Of course, long-term Zappa fans will not be at all surprised by his constant reference to his own musical past and, indeed, the fine versions of earlier classics like 'Brown Shoes Don't Make It' and 'Peaches En Regalia' will be welcomed as old friends. Any craving for new highs should be satisfied too as DooWop meets Stravinsky and Varese stars in SOAP for 'Blue Light', 'Tinsel Town Rebellion' and 'Fine Girl'. + + +

★ **THE BUREAU** ★

CRAIG DIVED HERE



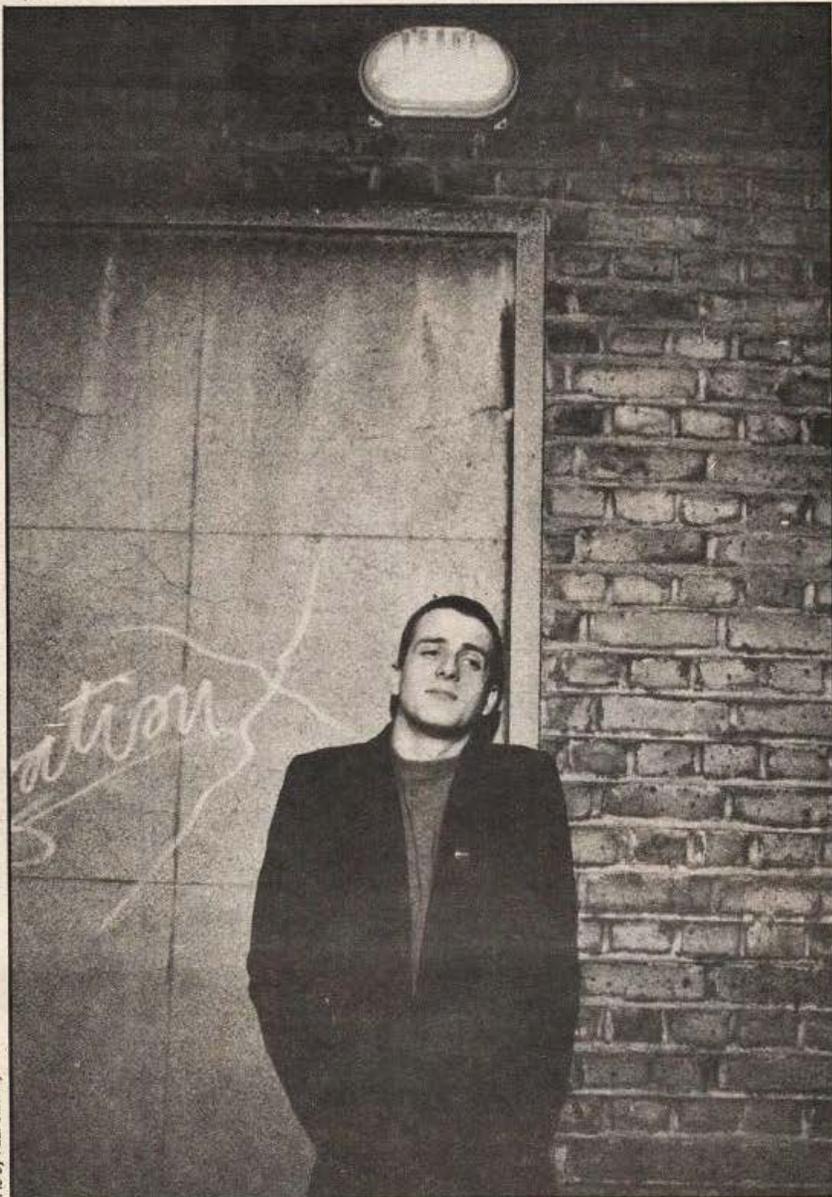
HIT CORNER OF GREENHOUSE

REVOLVER FELL THROUGH ROOF

LANDED HERE

LET HIM HAVE IT

WEA K 18753



Pic by Paul Slattery

Paul of the Au Pairs

Between the sheets

AU PAIRS: 'Playing With A Different Sex'
(Human 007)

By Mark Cooper

AT LAST and not a moment too soon! When much new music works by counterpoint, space and introspection, it's a pleasure to hear the confrontation of the Au Pairs shuffle. This record is as intense, as poised and as demanding as any of the band's live sets. In fact, 'Different Sex' verges on the harrowing, never letting go from the opening 'We're So Cool' to the re-recorded 'It's Obvious'.

This is a sustained attack of frenetic scratchy guitars that chop out the beat and the melody and hard drumming that remains imaginative throughout. Keeping all this on the straight and narrow, Jane's determined marching bass. A hard rock album then that breathes new life into the possibilities of the guitar. Lesley and Paul make their instruments dance in a relentless courtship in which the two complement one another but never complete their conversation, offering rhythmic breaks that dance from speaker to speaker in a choppy jig dance.

Apart from all this and what makes this such an

impressive debut is the sheer force and variety of Lesley Woods' singing. Her tone throughout is knowing, dramatic but distant, using all kinds of attitudes and holding them together with a withering and barely suppressed irony that scorches the world she discusses. It's a vocal display of staggering power, ably supported by Paul Foad's performance as straw man for the songs' condemnations of male chauvinism.

Lesley uses many of the tactics of traditional singers (there's even traces of Eartha Kitt here — if you can imagine an Eartha whose every gesture was *not* directed towards men) but her detachment allows her to offer an understated critique of the same.

The best of the Au Pairs' live set is here and on record their critique of all forms of possession and sexual stereotyping assumes a devastating power. I always knew they were danceable and sexy, I never knew that they were this heavy! There's a ton of great moments here, the ironic middle eight of 'Love Song', "Will you die with me tonight?" or the black sexual comedy of 'Come Again' or Lesley's echoing of the echoed snare in 'Hoadacho'. You'll find your own. This is ideal home music, this is what really happens between the sheets. + + + +

ETERNAL WARRIORS MAKE GOOD

DOLL BY DOLL: 'Doll by Doll' (Magnet MAGL 5039) By Mark Cooper

DOLL BY DOLL's romanticism is the kind in which only the roughest men indulge. It takes a lot to laugh, it takes a train to cry. Women are worshipped and then dismissed, all inside Doll by Doll's claustrophobic sense of the drama of their own feelings. Their sound is that of powerful violent men whose toughness is measured in proportion to their capacity to weep at folk ballads and sorrow over their beer.

Doll by Doll's last album 'Remember' came out a good two years ago on a different label. Finally here's the third album released by that astute pop company, Magnet. This is a shimmering, designed work that hasn't lost the band's rough, spontaneous edges so much as disciplined and directed them.

The band's trademarks remain the same. The pounding drums, the vocal breaks and sudden handclap choruses, the lyricism and repressed anger are all here, present and correct. Jackie Leven remains a truly strong voice, combining raw blues and Drifters' sweet romanticism, deep bass and clear falsetto. Leven unites the early and late Van Morrison, the R&B singer of Them and the later pastoral mystic. Once again these trademarks are allowed to exercise over a wide variety of musical styles and echoes but in a more compact manner than before.

As usual, Doll By Doll sing of deep matters in a poetry that has roots in a brutal, mythic folk past and is content, for the most part, to remain obscure. There's sudden switches between the tender, stand-out ballad 'Main Travelled Roads', that makes fine use of 'The Twelfth Of Never' melody, the gay shuffle of 'Those In Peril' and the semi-disco pulse of 'Caritas'. The handclaps figure throughout to recall sixties dance music here turned to heavier, darker purposes. Despite the exuberance, this music never quite overcomes its brooding, sorrowful quality.

The mood throughout is Doll By Doll intense but it's an intensity that permits the celebration of birth that is the humble 'Soon New Life' and the folk tenderness of 'Main Travelled Roads'. All in all, then, this record has an electric vision and a unity of purpose with a pop cleanliness that Doll By Doll have never previously achieved. Perhaps now the pirates will stand aside for the sorrowing warriors. As Jackie Leven has it, "Eternal is the warrior who finds beauty in his wounds." Beauty eternal. + + + +

JEFFERSON STARSHIP: 'Modern Times' (RCALP 5027)

By Malcolm Dome

I RECKON that you will not hear a finer exposition of the AOR genre during 1981. The crisp vocal harmonies (augmented by the return of Grace Slick), allied to some potent guitar work from both Craig Chaquico and the ever dependable Paul Kantner, plus the David Frieberg / Pete Sears keyboard axis gives every composition the hallmark of solid silver spectacle. The supine melody of the current

The sands of time run out for Doll by Doll.

single 'Find Your Way Back', the smartly pugilistic nuances of Mickey Thomas and Ms Slick during 'Stranger', the unforgettably climactic instrumental apocalypse that ends 'Save Your Love' and the evocative, immortal, loneliness of 'Allen' (out - flashing Queen) are just a random selection of sensational samples.

However, THE priceless cut in a set of polydecibel gems is the title track. A tale of modern anarchy and pathos ('Outside 12 - year - olds are carrying machine guns / I must be dreaming'), it is driven along via an astonishingly concussive drum foundation laid down by Aynsley Dunbar. If ever a song was destined to become an international anthem of Pulitzer proportions then this is it. Yes, infidels, with 'MT', Jefferson Starship have created arguably the best album since their metamorphosis. + + + +

CUDDLY TOYS 'Guillotine Theatre' (Fresh FRESHLP I) By Chas de Whalley

EVERYTHING ABOUT Cuddly Toys is David Bowie circa the Ziggy Stardust and Diamond Dogs era. The singer, the songs, the sound and the glam rock image all conspire to put back the clock by the best part of 10 years but fail to evoke anything more than the limp - wristed attitude dancing that was every college disco in 1973.

Every hair is in place and nobody's eye make - up is smudged, which is tribute perhaps to the immense care and not little expense that has gone into Cuddly Toys quite excellently packaged debut album. But the inspiration, the menace and the measure of millenium which made Ziggy such a classic is at best merely simulated notes - by - numbers on 'Guillotine Theatre' and at worst is totally lost in a schoolboy thrash. +

BARCLAY JAMES HARVEST: 'Turn Of The Tide' (Polydor POLD 5040)

By Robin Smith

YOUR USUAL dollop of cosmic clichés, packaged in a sleeve with a butterfly on the cover and watery surreal outlines. Cor bilmeys Guv, what symbolism.

Peace, love and watch the bank balances rise as BJH turn out another bestseller, especially in another Europe where they're absolutely huge, darlings. By now you must know how it is with BJH - predictions on the state of the world tempered with flowery mush.

But you've got to hand it to them, as hippy revivalists go they have few equals. For consistency but a distinct lack of innovation BJH score. + +

OSIBISA 'Mystic Energy' (Calibre CABLP 1002) BLACK SLATE: 'Ogima' (Spartan TCDDL2) By Simon Tebbutt

'YEARS OF mystical energy / Have gone into making / The instinctive genuine, vibrant and happy music / Of the Osibisounds.'

A bit over the top perhaps, but true in essence. Osibisa have spent the last decade or so perfecting their sound. A cross cultural fusion of African ethnic beats and American / European influences and instruments that makes a honkey out of that also swang Adam Ant.

'Meeting Point' comes on as primeval jazz rock with a pulsating rhythm that lasts the whole album. And 'Celebration' is its epitome, a joyous good time number that blends all the diverse elements into one uplifting sound. This infectious quality is carried through the chants of 'Oraba (Magic People)', the funky solid 'Moving On', the light and airy 'Mama (I Will Be Back)' to the calypso beat 'Fatima / Obinkabimame'. Even 'Africa We Gogo' avoids crass political posturing and leaves the impression that life's worth living for all its injustices.

Black Slate is more restrained and more weird altogether. It sounds a little like a reggae experiment in the BBC Sound Effects studio. The only thing in common with Osibisa is the horns and the chunky, flicking guitar rhythms.

Black Slate lack the hooks of what is considered commercial reggae and more than 30 minutes can be a little tedious. But that's probably because it's dance music for enjoyment rather than analysis. + + + + and + +

SNAKEFINGER: 'Greener Postures' (Do It RIDE 5) By Winston Smith

THE SNAKEFINGER story begins in 1971 when ex-Chilli Willi guitarist Phillip Lithman left his native England to team up with the mysterious Residents in San Francisco. It was here that Lithman was re-christened Snakefinger by a member of the group because of his 'serpent-like fingers'.

'Greener Postures' (the second Snakefinger album) has been available through Ralph Records on import since September. Now it's available in the UK and must not be missed.

Snakefinger creates a unique, and yes, somewhat whacky sound. This is at it's most dramatic on the album's raunchiest number, 'I Coñe From An Island'. On 'Island' the guitar sounds gritty and at times, almost psychedelic. This bubbles along nicely upon an irresistible bouncy disco rhythm.

'Save Me From Dali' is an aural nightmare, chocoblock with hideous ghostly Hawaiian guitarists, and subversive clockwork monkeys.

'Living In Vain' is reminiscent of early Alice Cooper, while the epic 'Pictures Makers Vs The Children Of The Sea' is a jarring tale of conflict between good and evil, it's quite stunning. Close your eyes and let your imagination decide who is to win the battle!

Produced by the Residents, 'Greener Postures' is a treat. I just wish Snakefinger didn't sound so much like Tom Robinson on Sinex. + + + + 1/2



Classix Nouveaux and friends.

HARDLY CLASSICS

CLASSIX NOUVEAUX: 'Night People' Liberty (LGB 30325)

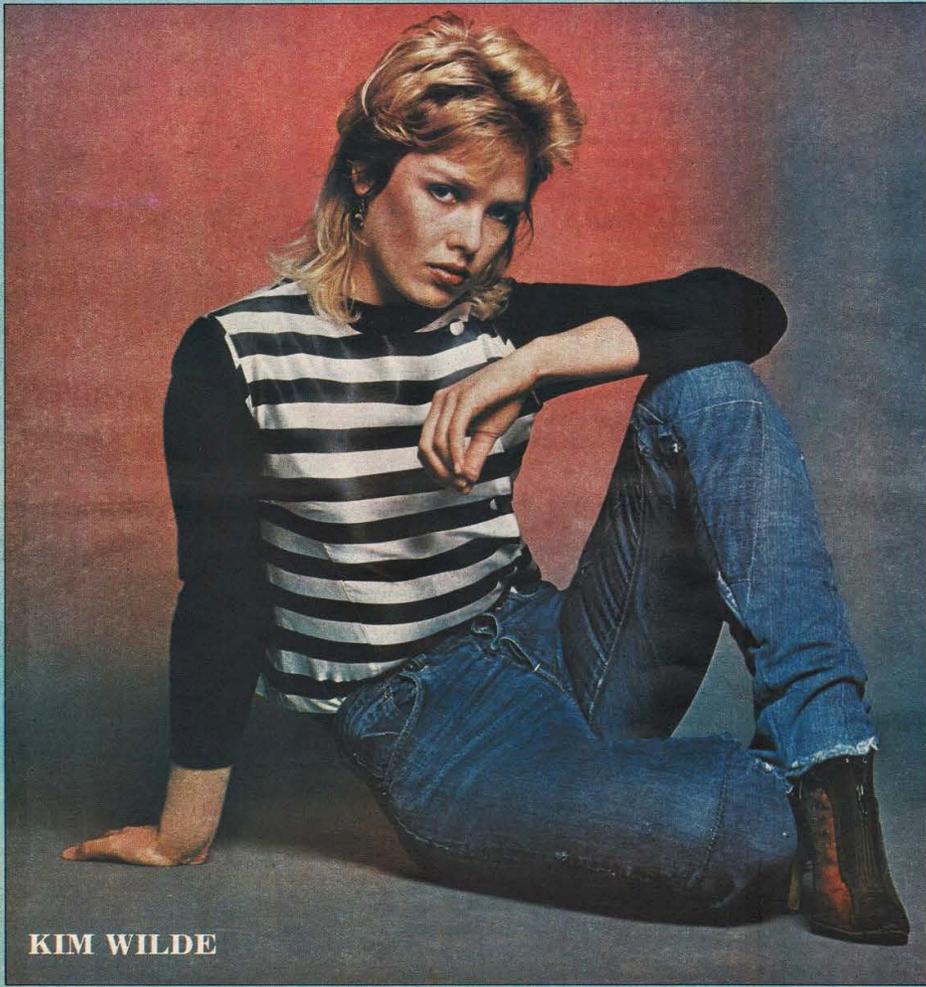
By Mark Total

SUPERFLUITY flows from every pore of Classix Nouveau's first album, trying to give the band an aura of grandeur that they have yet to earn. Many people could argue that one of Classix's main strengths is the vocals of Sal Solo, but to me he sounds too much like Demis Roussos for comfort. There are two fine instrumentals on 'Forward' and '823' respectively, and it's up to the listener to savour what they can from Solo's voice.

Having tried to annihilate Solo's singing capabilities I should really put the whole thing into perspective and say how much I admire the way he writes. 'Guilty' (a solo Solo composition) never did achieve the mega - hit status it deserved, but there are two songs that nearly match up to that on here - 'No Sympathy, No Violins' is one and 'Every Home Should Have One' the other. They are both co-written with bass / synthesist Mik (preence again) Sweeney and the criteria of whether Classix will develop depends on the two's ability to progress. They should channel their energies away from trite rubbish like 'Run Away' and 'Tokyo' which brings their whole grand image down to earth.

If they want to attain the greatness of a band like Ultravox (which isn't a bad thing) they ought to concentrate on writing masterpieces instead of synthesised doggerel, but that shouldn't give them a licence to be self-indulgent. Their one main strength is that they don't over emphasise a point.

That's the end of the pep talk boys, now go out and do it. File under "Matters Pending" + + + 1/2.



KIM WILDE



ROBIN SMITH
milks WHITESNAKE
of their venom

COVERDALE'S FANGS

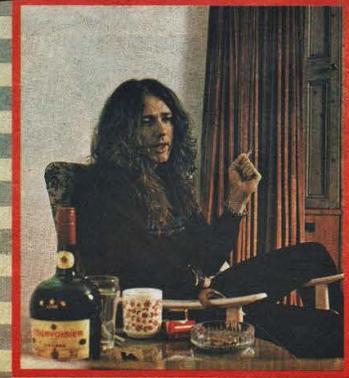


PHOTO BY FIN COSTELLO

THE RETICULATED python of South East Asia has been known to eat full grown bears. The snake takes days to digest its prey, bringing up a pile of fur and bones when it's finished its meal.

You have 15 minutes to live if you're bitten by a mamba. They are very poisonous and their venom slows down heartbeats and affects muscle tissue.

Once thought to be extinct, the Whitesnake has been rearing its head in recent years and characteristics include a vice like grip around the chair's and send out concert halls up and down the country. Despite many predecessors otherwise, the Whitesnake flourishes in most areas.

Tonight, Whitesnake are even performing on ice at Dundee Leisure Centre, which doubles as a skating rink. The heat is enough to melt a quarter of an inch of ice into slush under the plastic matting and backstage it oozes out under the equipment.

Billy Squier, the man Capitol Records hope will be their second Sammy Hagar, has been stoking the fire, well and there's a feeling of extraordinary excitement in the air for Whitesnake's triumphant homecoming. Coverdale can be seen smoking nervously backstage before jogging like an athlete and taking the stage.

Surprisingly, the sound holds up in this cavern, which has all the charm of a Northern Ireland H Block and Whitesnake roll up the crowd and put them in their pockets. I've never

• Turn to following page

KIM WILDE PIC BY ALLAN BALLARD

From previous page

seen them give anything less than a 90 per cent performance and tonight is no exception. "Sweet Talker" and "Ready or Willin'" form part of the ball grabbing intro before the first high tide of "Don't Break My Heart Again".

By this time the heat has risen and down front there's a hellish crush with some kids having to be fished out of the audience and stretched to the St John Ambulance Brigade post. Everybody's gasping, not least the band themselves hogging their way through "Mistreated" the old Purple number that somehow they've managed to make all their own. This atmosphere is barely more than flesh and blood and should be allowed to stand, but Whitesnake crash die out of it. Marsden, Moody and Lord's solo spots give some respite although I've never been keen on them. Lord's bit is particularly tedious and he yaws around with classical pieces before getting lost in a willing haze of "Space Invader" noises.

"Ain't No Love In The Heart Of The City" is once again an emotional peak and Coverdale can be seen wiping a tear away from his face as the stage lights sweep thousands of saluting raised hands and the roof trembles.

"Fool For Your Lovin'" is the next follow up played wilfully and almost wrecklessly — making an excellent stage segue into "Take Me With You". All in all Whitesnake have delivered a fun packed thrill a minute package and there aren't any blunders even on this opening night.

The band don't hang around, but rush from stage to tour bus to hotel. Everybody else in the entourage has to grab what transport they can and I end up travelling with Whitesnake manager John Coletta, the man who also used to be behind Deep Purple.

Passing the band's two trucks on the way out, I can see that there's plenty of love in the heart of Deeside. It comes in light spandex, denim and low cut blouses, smiling at anyone who might just happen to have a backstage pass. Never did you see happier looking roadies.

Travelling back to the hotel, Coletta blows the gaff on the rumoured Deep Purple reformation last year.

"It was a definite idea," he says. "John, David, Ritchie, Ian and Roger were offered four million pounds for three months work as Deep Purple. But they turned it down, they thought that Whitesnake and Rainbow should be broken worldwide first, rather than cop out for Deep Purple 2."

Coletta reckons that each member would have come away with around £55,000 from the deal but he won't say if there are any more lucrative plans to try and bring them back.

Back at the hotel Coverdale takes more than an hour to recover from the effects of his concert, stripping off his clothes and lying in a soggy heap on his bed. It seems appropriate that down in the bar bassist Neil Murray should be talking about Micky Moody's unique experiences of heat exhaustion.

"He wears hats on stage and as his head swells up because of the heat the hat band gets tighter," says Murray quite seriously. "It gives him a terrible headache but he won't do away with his trademark."

Bernie Marsden, rock 'n' roll's answer to Eddie Large is enthusiastic about tonight's show as he settles himself comfortably in the corner.

"I'd say it was pretty good with about 40 per cent chicks. Now that's always a good sign."

"We've been looking through our files recently and it's funny but we've found that the people who slagged us off in the past are now writing good things about us. It's getting hip to like Whitesnake."

"I put it down to not preaching and not telling anybody to go out and top their mates. Kids around here don't want all that shit they want to come and see a show. Hate us if you like but at least admit we give value for money."

Somehow amongst Whitesnake's busy schedule, Bernie's found time over the years to record his solo album "And About Time Too" as well as writing the opening scenes to a forthcoming play.

"Actually the album was recorded for a Japanese record company," says Bernie. "The kids over there all want to be guitar heroes and Japanese companies draft in anybody reasonably famous to do an album."

But the album was available over here on import and he says that kids were forking out £9 to £12 for it. That



Pic by PAUL COX

"If I ever meet Ritchie (Blackmore) again there will be trouble. I won't damage his hands and take away his livelihood, but I'll re-arrange his face."
(David Coverdale).

made me feel humble, I thought they must respect me to spend so much on my album so I got it released over here through Parlophone.

"Really it's the songs that didn't fit in with Whitesnake. It's not the start of a split with the band. Micky and I are going to be working with Graham Bonnet soon, but that's just because we're old mates."

Bernie hopes that one day his play will be televised and if it's successful he might write some more.

"It's a bit like the film 'Stardust' but it's not glamorous," he says. "It's about a small time group who remain small time — which when you look at it is a far more perceptive look at the rock business, for the two or three bands who do make it, there are thousands who don't."

"The opening scene shows a weary guy coming out of backstage entrance carrying some equipment. It's pissing down with rain and the last straw is when he scrapes his

knuckles on a wall because he can't see where he's going.

"I guess we've all been through that and when you're in a young band you also get the feeling that you'll have to leave your friends behind. You suddenly realise that the kid you went to school with who plays in your band just isn't good enough and you have to give him the elbow."

Whitesnake then are survivors or as a freshly showered Coverdale puts it, "When we started out people said that there wasn't a market for our music and we've pissed it all over them."

"What these people forget is to talk to the audience to see what they think and what makes them tick. The audience is responsible for 75 per cent of the show's success."

"We've had some vicious criticism but it's been like water off a duck's

back — however we have plans to do some nasty things to some of our less favourite journalists at the Hammersmith shows . . .

"Last year I was treated in some quarters like an animal. Time and time again I'd have wimps saying Coverdale's a beast he's always helping to promote rape and the degradation of women. Didn't you see the audience out there tonight? It was 40 per cent women."

"The critics got entirely the wrong end of the stick on 'Girl' one of the tracks on the new album. It is in fact about my three year old daughter Jessica, who's very foxy and knows her own mind."

"It was a tribute to the ways of womanhood and every song I write is based on a personal experience. Albums become like diaries."

"What we're doing is modern rhythm and blues, placing solos within the context of our music and not letting them ride on top. If our

singles cross over into mum and dad land then I'm very happy but we haven't contrived to do it. We just take our finished albums to the record company and they choose the singles."

Whitesnake's current album was sandwiched in between tours during a six week period at a studio down in Ascot.

"Ready and Willin'" was 70 per cent successful, this album is 90 per cent successful," says Coverdale. It didn't have much pre-planning. In fact we were wandering around the studio so much, that studio time cost more than "Lovehunter" and "Trouble" put together.

"At the moment I'm lucky if I get to see my wife for longer than six hours at a time. We'll be touring Japan and America soon but better that I'm going to insist that we take some time off. A body can only take so much punishment after all."

And Coverdale recently had to contend with putting his knee out of joint during a show in Germany.

"For a time I carried on balanced on one leg like a stork," he says. "Tull's Ian Anderson would have admired my stance but my knee swelled up and it was very painful."

"They put me in plaster and I had to keep my leg straight. On the way back home in the plane my foot travelled first class and my leg was in economy."

The conversation next turns to Coverdale's film career. He got the lead in "The World Is Full Of Married Men" but later turned it down.

"I heard that Julie Christie was going to be in it and I thought don't pay me just give me plenty of bedroom scenes with her and I'll be more than happy."

"In the opening scene I was meant to walk across a room and ask her is she would like a drink. Her reply was 'yes please I'll have a screwdriver'. With lines like that you just couldn't keep a straight face, so we both quit."

Coverdale might consider more film roles if time ever allowed but the breakneck pace of his work demands his full time at the moment. He seems to be in something of a race with Gillan but he denies this.

"I suppose everybody thinks that ex-Purple members keep quotes stored in their memories about each other ready to be brought out at the right time," he says. "But really I have no comment to make on Gillan and I wouldn't even know he listens to my stuff."

But Coverdale is prepared to talk about the now legendary dust up between Blackmore and himself last year.

"I'd come backstage at a Rainbow gig to say 'hello' to everybody," he says. "I was having a great time until I felt somebody pulling the back of my hair. Instinctively I turned around and chinned the guy who was doing it and it turned out to be Ritchie."

"We ended up on the floor like two tarts having a scrap. I said come outside and I'll finish you."

"I don't know what made him attack me. Maybe it was revenge for when he said something to me back when we were in Purple and I pinned him against a wall. Actually I was going to leave Purple twice in the first three weeks I was there."

"Now he's a marked man. If I ever meet Ritchie again there will be trouble. I won't damage his hands and take away his livelihood, but I'll re-arrange his face."

It's two in the morning. Coverdale has a lot of booze inside him but there's a look of genuine hate in his eyes. Fortunately we move to lighter topics.

"I've got a lot of time for Adam Ant," says Coverdale. "He's brought back the glam rock fantasy image. To me Adam Ant is an underweight version of Gary Glitter."

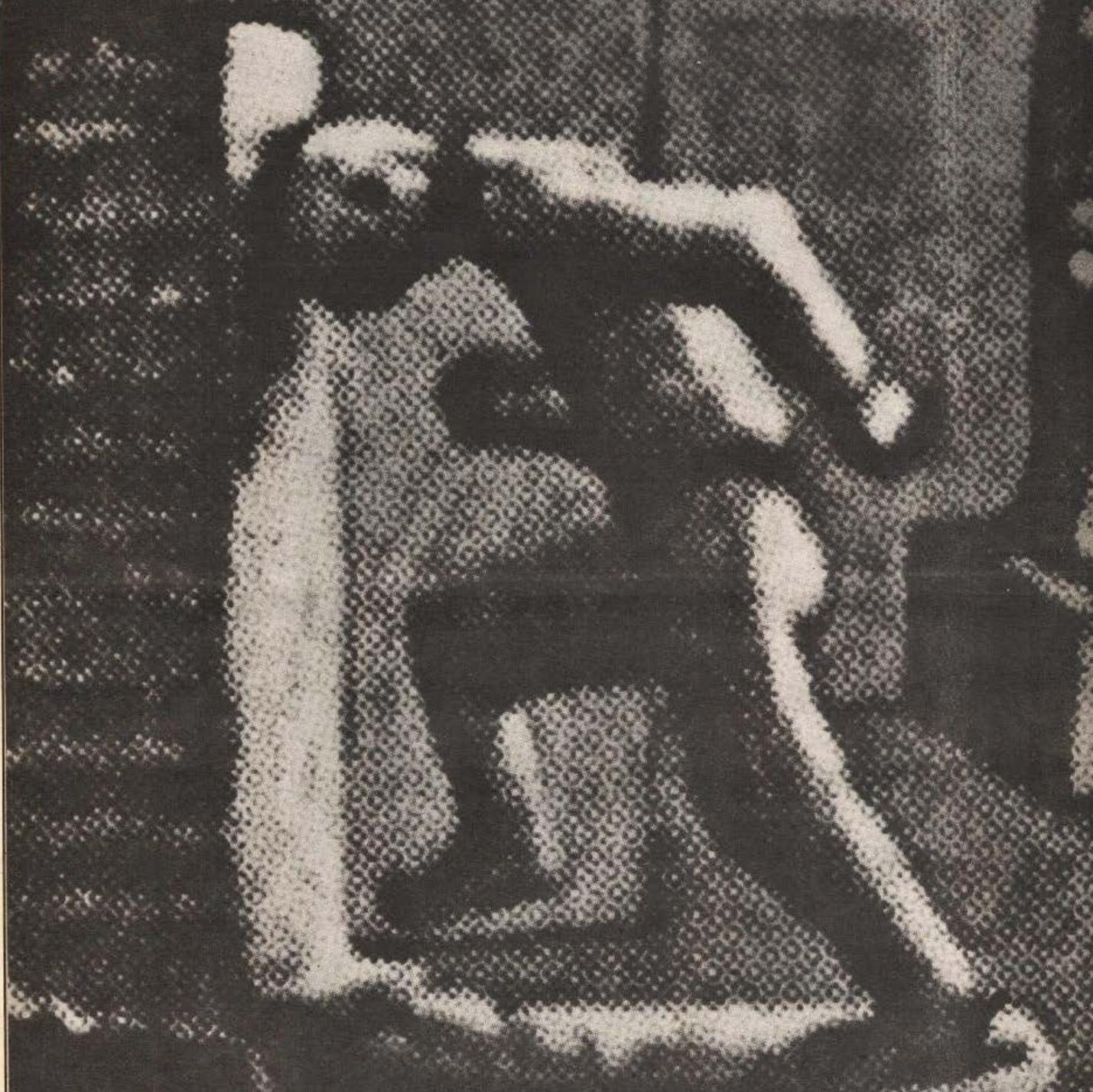
"One day I'll flog my story of everything I've seen and done to the News Of The World and it'll make Ian Hunter's book and every other book about the business look like the Beano."

"Even after the scraps I've had I still wouldn't trade in this business. I got terrified before going on stage and I had to make half a dozen phone calls before I went on to get some confidence. Somebody said don't worry David, Britain is yours you've conquered it! But I don't want to get complacent, that performing edge still has to be there."

"I love the buzz you see. When we played Japan we had thousands of Japanese kids singing 'I'm A Ruv Hunter Baby' and somebody else said 'Good luck with your lock and ball.' You really can't beat moments like that."

Thank you and goodnight.

VAN HALEN



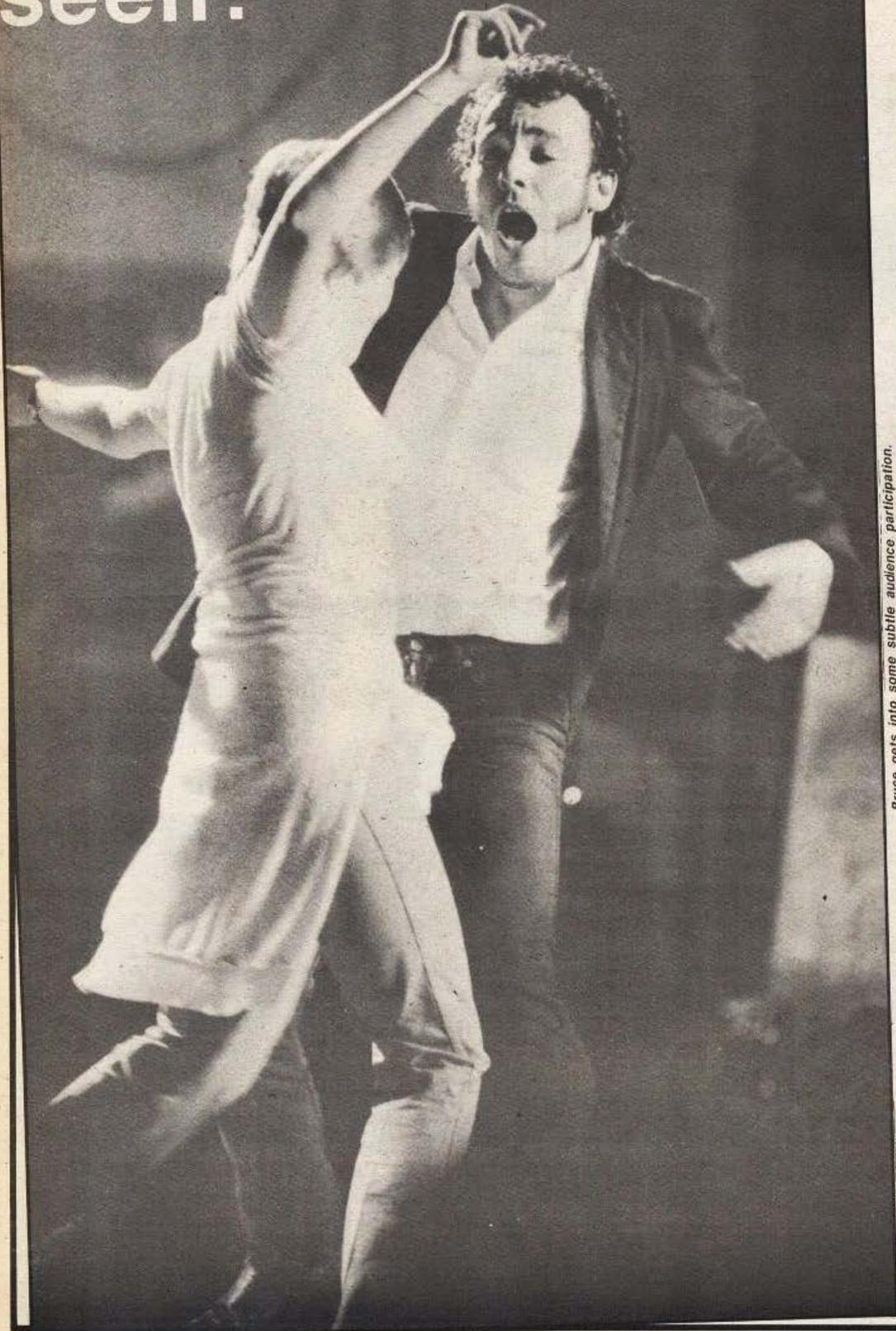
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Should 'steen be seen?



BRUCE SPRINGSTEEN & THE STREET BAND
 Apollo, Manchester
 By Mike Nicholls

WELL ARE they or aren't they the greatest rock 'n' roll act ever? So far opinion seems to be unanimous. Like, they play like lunatics and from where Springsteen mines his eternal reserves of energy God only knows.

The songs? Since the second LP name one that ain't a classic. The showmanship? Superb: Bruce either gleefully giggling or as melancholy as a gib cat; frequently diving into the crowd to abduct a limb-locked adolescent; and bundling together impeccable partners-in-crime like Clarence Clemone and Miami Steve for climactic raids across the stage.

The greatest show on earth? Well let's just say I've enjoyed more from lesser talents. Far lesser talents on about a dozen occasions. Perhaps the apprehensiveness in the wake of the '75 hype fiasco giggles on. Possibly he was unaccustomed to the comparative lack of audience response — the first few rows amazingly remained seated for several tunes. Or maybe it was just one of those nights.

Somehow I left feeling less than fulfilled and it wasn't just because of the absence of standards like 'Backstreets', 'Drive All Night', 'Growing Up', 'Jungleland' and 'Racing In The Street'. Mind you, their omission was hardly appraised by the choice of final encore — Quo's 'Rocking All Over The World', would you believe.

But there were some stunning set pieces and there's no doubting Springsteen's terrific charisma. Bounding on stage looking streetwise and scruffy, he could have been any old barrow boy or window cleaner. In no time he was sweating buckets and hot rockers like 'Prove It All Night' and a simmering 'Out In Street' needed to be followed by quieter stuff.

Sure he was holding himself back but there was something missing. It's almost as if he's too aware of having to play at being 'The Boss': leather sleeves hitched up his forearms; hair carefully dishevelled and are all those smiles and grimaces 100 per cent sincere? There was a deadening whiff of self-caricature to be sure.

Still, 'Independence Day' was magnificent, beautifully structured and accompanied with a heart-rending rap about his dad. Woody Guthrie's 'This Land Is Your Land' was even more powerful, paving the way for a phenomenal rendition of 'The River'. The line 'on account of the economy' was venomously rasped out, the rebel Bruce still obsessed with beating the shadowy opposition, the "they" of so many of his songs.

It's a tribute to the fans that they restrained themselves during these emotional moments but we were fooled by a polite piano passage that absolutely exploded into 'Badlands'. Sliding over in a double-knee skid, this in turn was capped by a madcap 'Thunderoad' before a half hour break concluded the opening hour.

Part two marked a fresh departure. Showered and changed he was positively supercharged. That renowned gleam screamed from his eyes and the cohorts also looked happier. It was almost as if the ordeal of the qualifying round was over and the whole atmosphere changed.

E Street became the looser, devil-may-care boulevard we always knew it was, it's frequent guitar front line forays adopting the swashbuckling aplomb of a guerrilla hit squad. Mania and spontaneity ruled OK as Bruce steamed into 'Cadillac Ranch' and 'Sherry Darling' like a star-struck teenager.

'Hungry Heart' was even better, the man so taken aback by the kids' word-perfect first verse chant that he had to repeat it himself! The unbridled adrenalin flow of such mega-rockers and his delirious dance routines put the first half into a clearer perspective before pacing once again decreed some tender touches.

'Because The Night' (complete with lyrical changes) perfectly set the scene for 'Wreck On The Highway' which thrust Springsteen The Actor well into his element, going through the motions of looking sad, resigned and totally done in. 'Point Blank' was even more melodramatic, heightened by big black orange-suited Clarence tapping a tiny triangle and a delicious mid-section that offered no clues about it's back-to-back appearance alongside a sultry, frantic 'Candy's Room'.

This, in turn, was just an appetiser for the all-time, full-bodied showstopper, the majestic 'Rosalita' where every stop was effortlessly pulled out. I guess the reason he still includes it is because it encompasses his every aspect — the yearning romantic, the escapist "outlaw" and above all, the celebrator of life itself.

Along with unsurpassable 'Born To Run' encore, it is quintessential Springsteen, representing the ideals he's torn between: restless adventurous street rocker and mature, compassionate man. Hopefully he'll never fully grow up but rather let naive innocence conquer world-weary cynicism, leaving room for further development.

I guess the show was a bit like that. Not the ultimate extravaganza I'd been led to believe but a four-and-a-half star faintly flawed performance which left me thirsting for an improved later date.

Bruce gets into some subtle audience participation.

Pic by Mike Partland

JOHN COOPER CLARKE
Newcastle Polytechnic
By Aidan Cant

THIS EVENING, the set was equally divided between solo recitation and pieces with the band — keyboard player Steve Hopkins being the only original Invisible Girl remaining — the rest seemingly living up to their name. On strides Clarke for the evening, attaches himself to the Mike stand, only letting go when he pulls a piece of paper from his jacket pocket to check what's next on the order, and proceeds into 'I Don't Wanna Be Nice'.

One thing about JCC is that we are rarely allowed a glimpse of self-examination and, true to form, the passages were of the order of 'Gaberline Angus', 'Readers Wives', 'Tracksuit' etc., the only difference being an extra verse slotted in here and there.

The band contented themselves playing unflustered while Clarke howled, inaudibly most of the time, over the top of the music. 'Beasley Street' and 'Conditional Discharge' ('a protest song about VD') were the only real band successes. Oh! and there was the joke about the £75 golf ball that hovers on water. Long may his marbles remain loose.

DEPECHE MODE
Cardiff Nero's
By Gary Hurr

DEPECHE MODE are glorious survivors. Four young synth boys, rooted in pure 60's pop memorabilia with pure 80's dance grooves. On a purely emotional level they remind me of the Undertones with their brash but natural stage show.

A straight line of synths courtesy Andy Fletcher, Vince Clarke and Martin Gore, driven by the drum machine and fractured with David Gahan's Melyvn Bragg-esque nasal vocals.

It's certainly not original, but what is these days. Still it was well presented and the mix was as it should be, i.e. you could pick out all the various bits.

It took four or five times for the dancing to begin, but once it started there was no stopping them, especially with 'Dreaming Of Me'. The fakerists forgot their frills and sweated forth (yes-sweat!). I could have forgotten the horrendous cover of 'Price of Love' but that aside, 'Television Set', 'Photographic' and 'New Life', the next single, stood out in an excellent set.

Like those other great stylists, the Beat, Depeche Mode rely on simplicity as their key to your heart, with catchy hooklines and floating rhythms that surround the senses to great effect.

Depeche Mode played well in a good setting. Don't aspire to the alienation of the Hammersmith Odeon lads, and stay trashy and fun, and let people see you where they can be treated as people and not as row L seat 23.

A CERTAIN RATIO/SECTION 25

Nottingham Rock City
By Steve Gerrard

WATCHING SECTION 25 is like participating in a dream. They appear on stage to twittering radio atmospherics and shape their music with tone and rhythm, with thudding drums, crisp guitar and an intermittent bass rumble. The singer intones "... Inside ... Out ... They drift in and out of slabs of sound, building into a hypnotic, pulsating drone. They stand like three white apparitions and neither acknowledge, nor seem to notice an audience. Rub your eyes and they're gone.

I have a kid's LP called 'Bobby And Belt Go To The Moon'. It features a pop concert in space, and the music is eerily disjointed and laden with spacey atmosphere. Watching A Certain Ratio is like listening to that LP.

A long wait in darkness to a snarling, snorting animal tape sets the mood. The crowd gravitate towards the stage. A snapping bass line, a funky drum beat, a shuffle, a trumpet mourns. New Brutalist haircuts in the gloom.



Paul Fox of Ruts DC

Pic by Andy Phillips

RUTS DC/MODERNAIRES
CEDAR CLUB,
BIRMINGHAM

By Kevin Wilson

THE MODERNAIRES surprised me. Anglesey's most famous sons play jazz tinged modern music, with the panache of an Exploding Teardrop and the style to match. 'Economy Vultures' was simply stunning, only bettered by a rousing closing number 'Protest and Survive', an anthem surely for the CND movement. When it comes to unexpected pleasures, the Modernaires were certainly swinging in the vein.

A Certain Ratio employ tapes and jungle rhythms to build up the atmosphere — an ethereal space / jungle soundtrack. There is a spasmodic beauty to the sound. Funky, percussive and compound. Break it down and reassemble! Rearrange the furniture!

THE NOTSENSIBLES
The Beach Club, Manchester

By Amanda Nicholls

THE NOTSENSIBLES were wonderful! A small club in Manchester's dingy backstreets served them admirably, they succeeded in creating an atmosphere where many others would dimly fail. Manchester still stood for a moment while the Notsensibles carried on playing at a rate of knots. Even for the token slow songs they could not resist the gathering of momentum towards the

ending of each. Ruts D.C.' late of the Ruts and responsible for one of the classic songs from the punk era, 'In A Rut', have changed. Where once Babylon burnt, now West One shines, if slightly falteringly on occasions.

Segs still plays some of the most aggressive bass lines, Paul Fox's guitar snarls and snares you. Ruff's drumming still rivals Animal in its fury. The big difference is the permanency of Gary Barnacle on sax and keyboards. His use of synths and his feel for the supplementary certainly add to the whole, especially on 'Dangerous Minds' and a gorgeous 'Love In Vein', but his sleazy sax ruined 'Fools' and

This was the perfect den for a Notsensibles' soiree, the tongue in cheek performance of Burnley's answer to the Ramones or Bash Street Kids. Notsensible people are happy. The songs were fast but melodic. Notsensible people live in a world of ordered chaos and the singer was superb! It didn't matter that the keyboards were drowned in a sea of guitars (get it? — Beach Club — sea, drown!) But when they did surface melody was very much in evidence, rather than the percussive effects of many a self-inflicted futurist keyboard player.

I went home clutching the latest single — 'I Thought You Were Dead', which carries on where 'I'm In Love With Maggie Thatcher' left off, and memories of a happy evening. The Notsensibles have some lovely sing-a-long songs — if you can keep up! Buy the single, learn the words, then, when they come to your town you'll be ahead of the sound of the crowd.

'Parasites' became merely an exercise in the technique of brass blowing. Only on 'Rude Boys' did audience participation really take off and even then it was a mini implosion, as Segs dived in amongst them.

Certainly we need a vibrant Ruts D.C., their mere presence and history demands respect. The message now though is not destroy, it isn't even anger. One disappointment pundit grabbed me by the lapel — can I have it back sometime? — and whispered in a loud voice: "They ain't what they were." I had to agree. They ain't but do you really want them to be?

THE FOUR BUCKETEERS
(TISWAS)

Sheffield University
By Jack Bower

BASICALLY THE Four Bucketeers live in an X certificate version of the TV show. At the front of the stage boozed-up students pleaded with Sally James to be picked for one of the public humiliation rituals that are loosely described as Tiswas games. They are, of course, a thinly veiled excuse for the Bucketeers to let fly at their audience with gallons of water and dozens of bright green flans. If any of the victims got a question wrong they were immediately hit by a 'mystery object' from the Phantom Flan Flinger, whoever he or she may be. If the victims actually got the questions right they suffered even more.

Wise man that I am, I took the precaution of standing at the back of the hall. I needn't have bothered. Half way through the show Roger

Gorman and the Flan Flinger leaped into the audience with a fire extinguisher and stirrup pump. Utter chaos.

The show ended of course with the legendary 'Bucket Of Water Song', which resembled Napoleon's retreat from Moscow. Tired and emotional students sprawled everywhere covered in foam and soaked to the skin.

The Bucketeers provided two hours of mirth, song and humiliation. Like Panto and naughty postcards, Tiswas is good British fun.

BIRDS WITH EARS
Half Moon, Herne Hill

By Chas de Whalley

WITH A debut album already to run on Atrix Records, Brighton's Birds With Ears cut their London teeth at the Half Moon and left their audience appreciative yet perplexed by a strangely explosive mixture of musical styles.

Their basic guitar, bass, drums and keyboards line-up offered avante garden Motown and punk jazz all mixed in with a Country Joe and the Fish flavoured organ, to present a sound which in earlier times might have been described as 'Electric Music For The Mind and Body'.

Psychedelic to the extreme, Birds With Ears were pensive and frenzied by turns before bass player Ian Porter began to operate on full funk throttle, calling the likes of A Certain Ratio to mind.

Singer Ian Smith, on the other hand, owed little to anybody but himself. A man with very real stage presence and a barking, rasping harangue voice, his command of body language and on performance was frequently stunning, if not always readily accessible. The rockists in the audience might have demanded a little more melody out of his songs but none could fail to be impressed with the ingenuity of this South combo.

THE HAPPY FEW
The Pits, London

By Mark Tait

WITH THREE guitarists and a bass player — two of whom possess really good voices — The Happy Few are a festival of intense poppy sounds. They are fresh and beautifully naive in their approach and nothing they do in their act is cliched by boring traditions. There is a lot to be said for coming from a backwood like Norwich.

The best way to describe their set would be to compare it to your favourite dream. Their music floats you away from reality but twitches and moves you in your sleep. This is not to say that it is soporific for it is held down by pretty solid, harmonic bass — playing a pretty good feat when you consider that he does the majority of the vocals.

Highlights of the set had to be 'Take Your Chance' and 'Plan 9 From Outer Space', a tongue-in-cheek parody of Bela Lugosi's last film. There were other songs that even exceeded these but nobody told me their titles.

The Happy Few are going to multiply.

THE DEAD KENNEDYS
9:30 Club, Washington DC

By Jessamy Calkin

A BROKEN arm, a dislocated shoulder and a total concussion were the only apparent injuries among the 300 strong audience queuing for hours to see The Dead Kennedys.

Which is surprising, considering the sustained suicidal stage dives throughout the 50 minute set. Jello himself participated in this fun sport, forcing his female road crew to haul desperately at his mike lead, hoping he was at the other end of it.

It was a hot show and the band, with their new drummer, were on great form.

And Jello is like an octopus on stage — so much energy. We were treated to a constant barrage of politically-orientated black humour, writhing contortions, mime and an excellent imitation of Alexander Haig and an even better one of Jodie Foster.

It is also encouraging to hear a lot of new material.

SHAKIN STEVENS/JETS

Odeon Birmingham
By Kevin Wilson

OH BOY, old SS hits town and there's gonna be some fun tonight. The spirit of 1955 is alive again.

Opening proceedings are the Jets, who turn out to be fans of the current feline fad for rockabilly trios, the only difference being that the Jets lag behind, so far that I feel more than embarrassed by it all. Imitation may well be a form of flattery but only if it's sincere. Next year's Eurovision song contest entrants. Sorry.

And so to the man. The fading house lights are greeted by a deafening cheer and then expectant silence. Suddenly, from behind a curtain, a leg kicks out and in a flash, he's there... pink jacket and all. 'Mona Lisa' is greeted by much frenzied screaming, most of it from the audience and a new song 'Don't Bug Me Baby' shows a capability to produce acceptable home grown rock'n'roll in 1981.

Yet there in front of me were two thousand people watching a premier rock and roll artist at work. WATCHING. The likes of Presley or Cochran would not believe it.

Could you sit and watch someone perform 'Hot Dog'? I felt like rushing down to the front leaping on stage and yelling: "Dance, you buggers, dance" but I was restrained.

'Marie Marie' managed to entice one or two up, and 'You Drive Me Crazy' — Rocky Burnette sings 'Tiger Feet' — brought about a mass stampede to the front. But only 'This Ole House' caused anything approaching the mass hysteria and general hopping once associated with such an occasion.

The last time I saw Shakin Stevens (and the Sunsets) was at college in 1974 and he played a set of stunningly simple be-bop music with fire and passion for his fifties roots. Now, it's all so slick and clean, any rough edges have been smoothed away by sheer professionalism. It's the acceptable face of rock and roll, acceptable to the establishment and if that's what Shakin Stevens wants then I wouldn't dream of begrudging it to him because it has been a hard slog.

I'll give him another year at the top and then bid bon voyage as he slips into the cabaret mainstream. For now, I reflect on what might have been from a man who has popped out with an air of inevitability. Next time I'll stop at home with my Elvis records.

THE HONEY DRIPPERS

(featuring Robert Plant)
Manchester Polytechnic
By Nikki Clare

NOSTALGIA RULES OK. Denim-clad, long haired fans were well rewarded for their loyalty as Plant gave his all at this one-of performance.

Although decidedly no Led Zeppelin music was played, the back-to-the-roots r'n'b caused the 1000-plus fans to go berserk.

Plant, with his new, clean-cut image leapt into action with 'I Want Your Loving', a track faintly reminiscent of Elvis. Then with quickfire wit he introduced himself as playing the seventh farewell gig! There was slight confusion as to

SS HITS TOWN



Shakin Stevens strives manfully to get the punters on their hoofs.

the name of the band Plant appeared with, as some musicians played with the Honey Drippers, some with the Rialtos and some with both. However it was easy to see which was which as the Rialtos were all dressed in Mod gear. Their leader, Ricky Cool played brilliantly on harp in a couple of tracks; it was a pity that it was often difficult to hear the lyrics.

Robert Blunt gave some inimitable slide guitar sounds and didn't he look cool with his flag hanging out of his mouth? Obviously watches Coronation Street too much!

The affinity between bassist Jim Hickman and sax players Keith and Trix, (Ricky Cool) was patently obvious, especially on one all-music track that was unfortunately unnamed.

After the last track, a Bobby Darin number, the audience went wild. The reason it is considered dangerous to the ear drums to attend concerts is not the music but the piercing shouts and whistles from the audience when they want more.

Plant came back and after one encore played another straight away. He said it was to save the audience's energy, but probably his ear drums could not stand the whistles either!

For all those who are wondering if Plant's coming back full time, he told me after the show: "I'm going to stick to soccer, this was a casual one-off thing as I've known the band a long time and get a lot of pleasure out of r'n'b."

of their own material and obscure covers. The frantic beat prompts choreographed dancing from couples who take turns to hog the dance floor.

For two numbers Anders drops bass and plays trumpet while Pete swaps to electric bass, proving their versatility. Danny also plays guitar throughout the instrumental 'Caravan'. They don't overdo the athletics though Anders and Ricky do play underneath their instruments during one song.

Stargazers, it seems, are about to be noticed.

UK DECAY

100 Club, London
By Vicky Jolly

OF ALL the bands that may be loosely termed post punk hybrids, UK Decay are perhaps the most performed. Tonight they are perched on stage at the 100 Club with unusually basic equipment in front of a scattered audience.

Abbo, vocalist, cavorts and distorts in a manner characteristic of Pete Murphy from Bauhaus. He is still a bit uncertain and there are minor hitches like the slurred belt that requires perpetual hoisting. The small stage, too, does not lend itself very well to manic movements. Nevertheless, the sparse crowd get more than they bargained for when UK Decay prove themselves worthy of fire and brimstone.

Don't let the pacific song titles mislead you — 'For My Country' and 'Dresden'. UK Decay are solid, dry and very exciting. 'Unexpected Guest' is astonishingly well-performed. It's a cryptic piece about an intruder and UK Decay provide the perfect ambience without even a hint of a synthesiser.

UK Decay are on to a winner and I suspect that it won't be long before they collect a deserved following. They may even follow in the footsteps of Lorraine Chase and bring fame to their home town of Luton. Ones to watch.

THE STARGAZERS

Alexandra's, Slough
By Viviane Hough

ALEXANDRA'S ROCKABILLY night boasts Wildcat Pete's authentic 50s style rock 'n' roll rockabilly record hop and live on stage tonight are the Stargazers, presently causing whispers in record business circles.

Anders Janes (double bass), John Wallas (baritone saxophone), Pete Davenport (guitar), Ricky Braun (original 1954 Trixon drums), and Danny Britain (vocals), have been together approximately nine months and gigged — mostly in rockabilly clubs — since January.

The sport black dinner suits, bow ties, greased back hair with modest quiffs and play their own brand of Bill Haley influenced rock 'n' roll. Their audience own Chevys, wear drainpipes, pegs, patterned sweaters, crepes, flared skirts and of course tattoos. Some have followed them from the beginning.

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Classified Ads appear on pages 40 & 41

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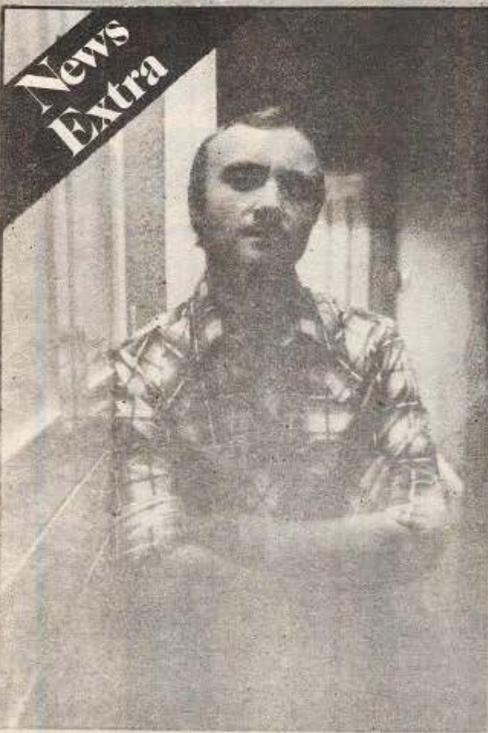
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News Extra



● **PHIL COLLINS** has a follow up to 'In The Air Tonight' released this week. Called 'I Leaving Me Is Easy' the single has a mammoth B side which includes demo versions of his three singles to date — running for 17 minutes. The tracks are 'In The Air Tonight', 'I Missed Again' and 'I Leaving Me Is Easy'. Collins' office has confirmed that he will not be joining Wings.

● **EX-SELECTER** members Charlie Anderson and Desmond Brown have a single out in their new band The People. It is a double A side entitled 'Magical Man' / 'Sons And Daughters' and comes out this week. The single is a tribute to trombonist Rico and comes out on Brad of the Specials' Race Records label.

● **FRENCH HEAVY** metal band just come over to play a British tour this month - their first dates since they supported Iron Maiden in March. Dates are: St Albans City Hall May 22, Walsall Town Hall 23, Reading Top Rank 25, Birmingham Digbeth City Hall 26, Huddersfield Eros Club 27, Wakefield Unity Hall 28, Newcastle Mayfair 29, Redcar Coatham Bowl 30, Nottingham Rock City June 4, Liverpool Warehouse 5, Glasgow University 6, Edinburgh Odeon 7, Chesterfield Shoulder of Mutton 8, Colwyn Bay Dixieland Show Bar 9, Blackburn King George's Hall 10 and London Lyceum 11.

● **CLASSIX NOUVEAU** take on a massive tour at the end of this month and through June. It follows on from the group's 2002 Review. Dates are: Guildford Surrey University May 26, Torquay Town Hall 30, Plymouth Fiesta 31, Bradford (venue to be confirmed) June 2, Newcastle Mayfair 3, Preston Tiffany's 4, Aberdeen (to be confirmed) 5, Glasgow Strathclyde University 6, Edinburgh (venue to be confirmed) 7, Birmingham Locarno 9, Lincoln Drill Hall 10, Nottingham Rock City 11, Liverpool Royal Court Theatre 12, Stroud Leisure Centre 13, Portsmouth Locarno 14, London Hammersmith Palais 15, Bristol Locarno 16, St Albans City Hall 17. The band currently have a single out entitled 'Tokyo' from their 'Night People' album.

● **REGGAE STAR** Peter Tosh flies into London next month for two live shows, and has an album and single released to coincide with the dates. The ex-Wailer, who played for years with the late Bob Marley will appear at the Rainbow on June 29 and 30. Tickets are on sale now and are priced at £5.00 and £4.50.

His album 'Tosh Dread And Alive' comes out in early June, while the single is entitled 'Nothing But Love' and is released on June 8. He will use the same band as his last dates including the famous rhythm section of Sly Dunbar and Robbie Shakespear.

● **SOUL GUITARIST** George Benson plays an extra London date at Wembley Arena on June 10, with all his other concerts selling out.

Tickets go on sale this Sunday (May 24) at the Rainbow Theatre - although the gig is NOT being played there - from 10.00am. Tickets are priced at £8.80, £7.80 and £6.80 and will only be available on that day from that box office.

People who have sent off for tickets should find them arriving this week.

● **HEAVY METAL** veterans Badgie take to the road for 12 dates before going in to record their next album.

Dates are: Wigan Pier May 20, Rugby Beem Memorial Hall 21, Digbeth Civic Hall 22, Rawtenstall College 23, Doncaster Roman & Juliet 25, Leeds Ford Green Hotel 26, West Rington Pavilion 6, Rosythne Lion Club 3, Helensburgh Trident Club 10, London Marquee 13, 14 and 15.

● **EUROVISION SONG** contest winners Bucks Fizz release a new single on May 29 to follow up their number one 'Making Your Mind Up!' It is entitled 'Piece Of Action' and is written by Andy Hill, who penned their last hit.

● **PRAYING MANTIS** have completely re-scheduled their tour due to 'recording commitments'.

Dates are now: Glasgow Technical College June 6, Cleethorpes Peppers Club 9, Huddersfield Eros Club 10, Rankine Winter Gardens 11, West Rington Pavilion 12, Bedford College Of Education 13, Barrow In Furness Civic Hall 15, Lincoln Drill Hall 16, Portsmouth Rock Garden 18, St Albans City Hall 22, Bristol Granary 23, Wigan Pier 24, Worthington Supt Disc 25, Liverpool Warehouse 26, Rawtenstall Rosenside College 27, Colwyn Bay Pier 29, Edinburgh Night Club July 2, Middlesbrough Rock Garden 3, Manchester Mayflower 4, Cheltenham Eves Club 5.

The band are to add more dates as well as re-scheduled Wales concerts.



● **SPANDAU BALLET** release a cassette single on May 22 entitled 'Act 1'. It features the 12-inch version of 'Glow' and the album versions of 'To Cut A Long Story Short' and 'The Freeze'. The cassette will sell for around £1.99 — the same price as the 12-inch single.



● **TALKING HEADS** bass guitarist Tina Weymouth makes her solo debut with a single released next month.

The blonde bass guitarist releases 'Wordy Rappinghood' on June 8. It features Talking Heads drummer Chris Frantz, who also produced the single.

● **RHYTHM AND** blues combo Nine Below Zero go on the road again this month - following their British tour and a mammoth string of European dates.

The band also have a new single released on June 12 entitled 'Helen', from their 'Don't Point Your Finger' album.

Dates are: South Wales Mountain Ash New Theatre May 20, Colwyn Bay New Pavilion 21, Scarborough Panthouse 22, Lincoln Drill Hall 26, Bradford University 30 and Norwich University 31.

● **ANGELIC UPSTARTS** have a new single out this week. Entitled 'I Understand', it comes out in seven and 12 inch. And album is also released on June 3 entitled '2,000,000 Voices' and it includes their last two singles 'England' and 'Kids On The Street'.

A tour is due this summer.

● **A JUKEBOX** is on offer in a competition organised by Levi's jeans which kicks off from now. Prizes are five Rock - Ola juke boxes, 25 Sony Walkman portable cassette players and 100 Levi's Rock Boxes — live album sets featuring classic rock numbers.

Entry forms are being given out with each pair of jeans bought.

● **CHUCK BERRY** heads up a host of rock 'n' roll and blues and jazz stars at this year's Capital Jazz Festival held at London's Clapham Common on July 18. Other stars who appear at the three - day event include Herbie Hancock, Muddy Waters and George Melly.

The dates are July 18, 19, 25 and 26 with tickets at £7.50 a night. A four admission ticket (which allows one person to go on all four nights or four people to go on one night) costs £25. Tickets are on sale from Capital Radio, Euston Tower, London NW1.

● **BIRMINGHAM** is to have a new weekly nightspot. Called The Academy it is open every Monday and is designed to be a "futuristic music party".

STATUS QUO GO

● **GOOD-TIME** sounds blast the gig-trail again as Status Quo (pictured right) prove it's never too late, billing the second half of their split-tour sandwich, comprising their most extensive trek to date, with seven major May concerts, kicking off at London's Wembley Arena, (Tuesday and Wednesday), before hitting the northern circuit next week.

● **CRAMPING** it up on home territory before hitting Europe for summertime sessions, THE CRAMPS, with Congo Powers, replacing Bryan Gregory, spread muck a goo goo a-bart a bit at Retford Porterhouse, (Friday), Liverpool Royal Court, (Saturday), Huddersfield Eros, (Monday), Loughborough University, (Tuesday), and Manchester Drummer, (Wednesday), supported by The Meteors.

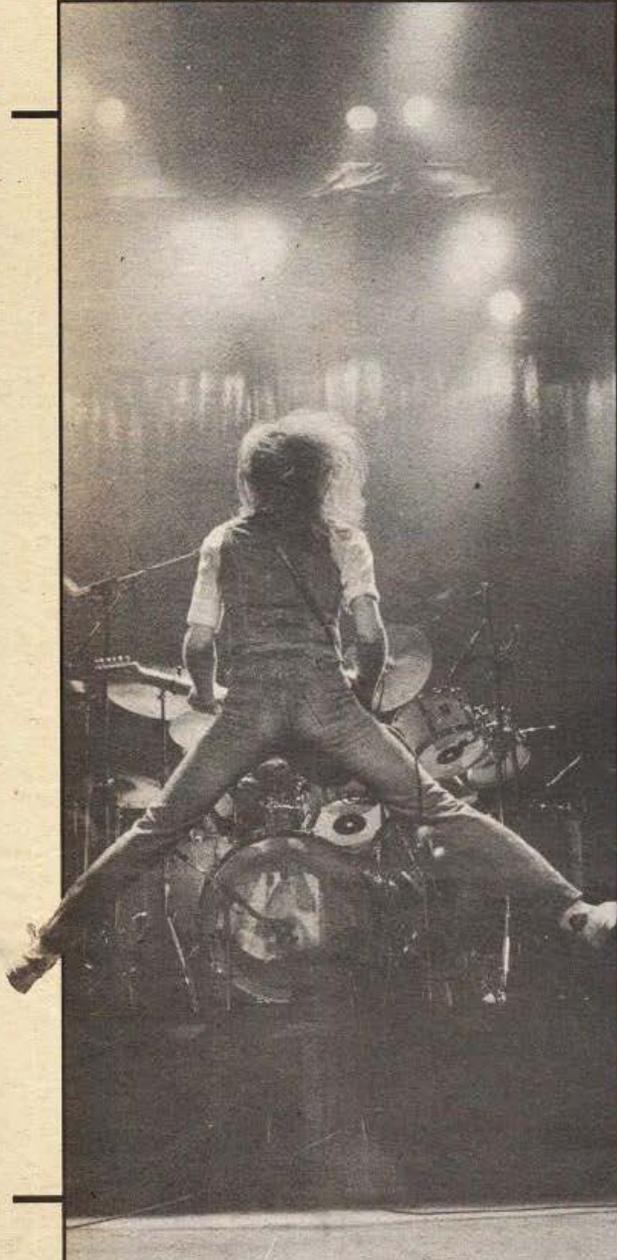
● **TOYAH WILCOX** continues her suburban safari thru '17 top venues along with a new band, featuring Phil Spading, Adrian Lee, Nigel Glocker and Joel Bogen, also heard on the latest album, including one-niters at Oxford New Theatre, (Saturday), Brighton Top Rank, (Monday), Southampton Gaumont, (Tuesday), and Cardiff Top Rank, (Wednesday).

● **WHAT ELSE?** Bill Nelson's back celebrating the release of first Mercury solo album 'Quite Dreaming And Get Off The Beam' with 10 college 'n' club dates, opening at Bristol Polytechnic, (Thursday), moving to Birmingham Cedar Ballroom, (Friday), and Manchester Polytechnic, (Saturday), plus Liverpool band A Flock Of Seagulls on all three starter dates. Much more from WHITESNAKE, XTC, SHARIN' STEVENS, and THE BEAT ions. And for posers and futurists, the first national all-day happens at London's Venue Victoria, (Bank Holiday Monday), starring NAKED LUNCH.

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



ABERDEEN, Capitol (23141), Still Little Fingers
ANFIELD PLAIN, Smugglers Club, Erogenous Zones
BARNSTAPLE, Chequers (71794), Tenpole Tudor
BIRMINGHAM, Golden Eagle, Hill Street (021 643 5403), Grace
BIRMINGHAM, Here And Hounds, King's Health, Pakis
BIRMINGHAM, Odeon (021 643 6101), John Martyn
BIRMINGHAM, opposite Lock Club, Gas Street (021 643 1250), The Pinkies
BIRMINGHAM, Railway (021 559 3491), Money
BOLTON, Gaiety (23468), Peruvian Drumstick/Rivington Spoke
BRADFORD, Sweetbox II (394926), Anti-Fast
BRIGHTON, Concorde Bar, Mistakes In Crisis
BRISTOL, Colston Hall (291768), Barclay James Harvest
BRISTOL, Polytechnic, Bower Ashton Site (862739), Bill Nelson
BRISTOL, Valley Club, Back Door Man
BURLY, Here And Hounds, Matthews Brothers
CHADWELL HEATH, Electric Stadium, Greyhound (01 599 1533) The Whizz Kids/The Suggestion
COLWYN BAY, New Pavilion, 9 Below Zero
COVENTRY, General Wolfe (88403), Sinatra/Kittcats



COVENTRY, University Of Warwick (27496), Richard Strange And Cabaret Futura
 EASTCOTE, Clay Pigeon (01 866 5356), Breakfast Band
 EARNWORTH, Bull's Head, Walkden, Rockin' Horse
 EGHAM, Shoreditch College, Arizona Smoke Revue
 GRAVESEND, Red Lion (66127), Spider
 HIGH WYCOMBE, Rag's Head (21758), Relay/Suicide Moths
 IVERNESS, Eden Court Theatre (221719), The Duffers
 KILMARNOCK, Sandriane, The Heroes
 KINGS LYNN, Regis Rooms (2623), Patrik Fitzgerald/Reaction Process
 LANCASTER, Greaves Hotel (83954), Zanti Misfitz
 LEAMINGTON SPA, Crown Hotel (26421), Chain-saw
 LEEDS, Haddon Hall (751115), Headhunter
 LEICESTER, Humberside, The Windmill, The Cassettes/The Work
 LIVERPOOL, Brasy's (051 236 3959), Attempted Moustache
 LIVERPOOL, Mayflower, The Cheaters
 LIVERPOOL, Warehouse, Fleet Street (051 705 1530), Wild Horses
 LONDON, Battersea Park, Circus Tent, Riverside site, Queenston Road entrance, The Opera (8.00pm)
 LONDON, Ouragon, Hornet (01 361 0980), Sam Apple Pie
 LONDON, Dingwalls, Camden Lock (01 267 4967), The Colors
 LONDON, Green Man, Stratford High Street (01 534 1637), Dr Gosgill
 LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Sad Among Strangers/Dummies Don't Talk
 LONDON, Hammersmith Odeon (01 748 4081), YTC/The Members/Last Touch
 LONDON, Hog's Grant, Production Village, Cricklewood (01 450 8869), Limehouse
 LONDON, Hope And Anchor, Islington (01 359 4510), The Flatbackers
 LONDON, 105 Club, Oxford Street (01 636 0833), Reggae Regulars

LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Billy Karloff And The Extreme/The Bats
 LONDON, King's Head, Fulham High Street, Flash Harry/The Misfits
 LONDON, Marquee, Wardour Street (01 437 0603), Johnny Mars 7th Sun
 LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Brian Brain
 LONDON, Old Queen's Head, Stockwell (01 274 3829), Passing Shots
 LONDON, Pegasus, Stoke Newington (01 226 5503), Hans Wangford
 LONDON, Pitts, Green Man, Euston Road (01 387 6977), OK Jive/The Uprights
 LONDON, Prince Rupert, Plumstead (01 854 0678), A Bigger Splash
 LONDON, Rock Garden, Covent Garden (01 240 3961), The Dacorum
 LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), The Carpettes/Nouveau A Go Go
 LONDON, The Swan, Fulham Broadway, The Papers
 LONDON, Torrington, North Finchley (01 445 4710), Merrylee Mullin Band
 LONDON, The Tramshed, Woolwich (855 3371), Mootier/Tank/Raw Deal
 LONDON, The Venue, Victoria (01 828 9441), DAI/Blue Orchids/Outskirts
 LONDON, White Lion, Putney Bridge (01 788 1540), Parallel Bars
 LONDON, White Swan, Greenwich (01 691 8331), Dussar
 MANCHESTER, Dyson Pennis School (647131), The Samples/Vice Squad/Terminal Boredom
 MANCHESTER, Apollo, Archway (061 273 1122), The Beat/Belle Stars
 MANCHESTER, Band On The Wall, Swan Street (061 832 6825), Twentieth Century Blues
 MANCHESTER, Polytechnic, Cavendish Wood, St. Saviour's (061 273 1160), Au Pair

CONTINUED ON
 PAGE 34

RELEASES

- DURAN DURAN, their debut album simply entitled 'Duran Duran' comes out next month on EMI and will include the singles 'Planet Earth' and 'Careless Memories'.
- POSITIVE NOISE release a new single 'Charm' to be followed up by their debut album 'Heart Of Darkness'.
- WIRE finally release 'Our Swimmer' as a single on Rough Trade this month. And a two-record set entitled 'Document And Eyewitness' which features the band's live appearances comes out in early June.
- ESSENTIAL LOGIC final single 'Fanfare In The Garden' is released by Rough Trade this month.
- BAGATELLE Ireland's chart topping band hit the UK market with their single release 'Second Violin'.
- SECOND IMAGE follow their disco hit 'Dance, Dance, Dance' with '(Get Your Finger Out) Pinpoint The Feeling', out this month on Polydor.
- THE ENGLISH SUBTITLES single 'Tanny' is finally available on the group's own label, Glass and 10 Seconds Too Late.
- BILL NELSON releases a four track double single to coincide with his current UK tour. The lead track is 'Youth Of Nation On Fire' which is taken from 'Quit Dreaming And Get On The Beam'.
- CRYSHARK their first single 'Protect And Survive' is released this month on the Radical Wallpaper label.
- THE VIRGIN PRUNES release their new EP on Rough Trade. It features three tracks, 'War', 'In The Greylight' and 'Moments And Mine'.
- THE ALMOST BROTHERS celebrate the anniversary of their first single 'You'll Never Make It' with a second entitled 'Don't Pass The Buck'.
- PETER SARSTEDT finally follows up his 1969 hit 'Where Do You Go To My Lovely' with a new single 'English Girls' on EMI.
- LIVE WIRE release the single 'Sleep', a track from the 'Changes Made' album to coincide with their extensive provincial tour at the end of this month.
- KID CREOLE and The Coconuts new album 'Fresh Fruit In Foreign Places' is scheduled for release early next month on Island.
- 'MUTANT DISCO' is a six track compilation album featuring Kid Creole And The Coconuts, Coati Mundi, Material, Don Armando's Second Avenue Rhumba Band, Was (Not Was) and Gichi Can. The album includes Coati Mundi's new single 'Me No Pop 1' and Material's single 'Busting Out'.
- DRAMATIS formerly the Gary Numan Band, release a single 'Ex Luna Scientia' (that's the motto of NASA) available in both 7in and 12in editions.
- BILLY SQUIER his new album 'Don't Say No' is released this month to tie in with his debut UK concert appearances as special guest on the Whitesnake tour.



DURAN DURAN

- DR HOOK re-release their old song 'I Don't Want To Be Alone Tonight' as a single.
- THE TUBES release 'Talk To Ya Later' as a single track from their album 'The Completion Backward Principle'.
- BLURT follow up their album 'Blurt In Berlin' with a single 'The Fish Needs A Bike'.
- LIEUTENANT PIGEON the man who had a hit in 1971 with 'Mouldy Old Dough' makes a final follow up with a new double A side single featuring 'Bobbing Up And Down Like This' and 'Gordon's Rainbow Wranglers'.
- SLADE, recently confirmed for the Castle Donnington Festival, have a new single out this month entitled 'Knuckle Sandwich Nancy'.
- LAST TOUCH release their debut single 'Clown Time' this month to be followed by an album 'Ladies In Grey'.
- BRUCE COCKBURN releases his second album 'Humans' this month.
- MODERN EON, a new single 'Child's Play' is released this month and will be followed by their debut album 'Fiction Tales'.
- THE YOUNG AND MOODY BAND, a single 'These Eyes', comes out this month on Bronze.
- THROBBING GRISTLE release a live 12in version of 'Discipline' on Fetish Records.
- THE BUSH TETRAS new single 'Boom' comes out at the end of the month, also on Fetish Records.
- 'THE JEZEBEL SPIRIT' is the single release from the combined efforts of Brian Eno and David Byrne. It's a remix of the track from their current album and is available in 7in and 12in versions. The 12in disc includes a new track entitled 'Very, Very Hungry'.
- PETER HAMMILL new single, 'My Experience', is released this month and an album called 'Sitting Targets' comes out on June 5.
- CAN, the German electronic band, re-release one of their progressive disco hits this month. 'I Want More' is available in 7in and a limited 12in copy and another single 'Silent Night' will follow.



SLADE

- GENE VINCENT a special compilation album of the vintage rock 'n' roller's greatest hits entitled 'The Gene Vincent Singles Album' is released this month to commemorate the tenth anniversary of the singer's death. And a special four track EP of Vincent material previously unreleased in this country, is being given away with initial copies of the album.
- GARY US BONDS releases a single version of Bruce Springsteen's 'This Little Girl' which is taken from his latest album 'Dedication'.
- LENNY LeBLANC his new single 'Somebody Send My Baby Home' is a track from his debut album 'Breakthrough'.
- LEE CLAYTON releases the title track from his forthcoming album 'The Dream Goes On' as a single.

HAMMERSMITH ODEON
A OUTLAW and HILTONCH present
 OUT OF THE CULTURE BUNKER
THE TEARDROP EXPLODES
 ALSO PLAYING THE DELMONTES
FRIDAY 19th JUNE 7.30pm
TICKETS: £3-50 £2-00 £2-50
FROM BOX OFFICE, PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS, & USUAL AGENTS. (SUBJECT TO BOOKING FEES)

MIDNIGHT OIL
 Head Injuries Tour 1981
SUNDAY MAY 31st
SUNDAY JUNE 7th
MARQUEE

FROM PAGE 33

MANCHESTER. Portland Bars (061 236 8414), Zanathus
MIDDLESBROUGH. Town Hall (245432), Carl Green And The Scene/Verba/Partner In Crime
NEWCASTLE UPON TYNE. Coopergate (28268), Coco Canyon's Amazing R'n B Spiffires
NEWCASTLE UPON TYNE. The Lavandale, Jeormond, The Extras
NEWCASTLE UPON TYNE. Mayfair (23109), Psychedelic Furs
OXFORD. New Theatre (44544), Girlschool/AIZ
PORT TALBOT. Troubadour (7798), Chevy
PRESTON. Warehouse (5328), UK Decay/The Dark/Anew Fresh Signing/Playdead
READING. University (82022), John Cooper Clarke
ROCHDALE. Travellers, Private Dicks
ROYTON. Railway Hotel, Body
RUGBY. Workers Union, The Quads (People's March For Jobs)
SHEFFIELD. City Polytechnic (736934), Tuxedo-moon/This Heat
SOUTHAMPTON. The Eagle (20789), The Britz/Dream Sequence
SOUTHAMPTON. Haymarket, Leo Sayer
STOCKPORT. Gre Grooves, Romley, Zorkie Twins
SOUTHALL. Hambrough Tavern, Uxbridge Road (01 897 1876), Only After Dark/The Outsiders
SOUTHAMPTON. John's Arms (23612), Traffic
STOCKPORT. Smugglers Nightspot, Marquis De Sade/The Predators
TORQUAY. Princess Theatre (27527), Patti Boulaye
WORTHING. Balmoral Bar (36232), Traitor

FRI 22

ABERDEEN. Bobbin Mill (43084), Sallin' Shoes Blues Band
ABERDEEN. Capitol (23141), The Drifters
ALFRETON. George Hotel (2015), Race Against Time/8ad Ark
ASHTON UNDER LYME. Spread Eagle (061 330 5213), Spider
BATH. Pavilion (25626), Girlschool/AIZ
BINGLEY. Arts Centre (359792), The Pop Group/The Shapes (CND benefit)
BIRMINGHAM. Digbeth Circle Hall (021 235 2434), Budge
BIRMINGHAM. Fighting Chocs (021 449 2554), Cardiac
BIRMINGHAM. Golden Eagle, Hill Street (021 643 5403), Innovation League
BIRMINGHAM. opposite Lock Club, Gas Street (021 643 1250), Berlin Standst
BLACKPOOL. JR's Seafront, Venon (HM version)
BOURNEMOUTH. Winter Gardens (26446), Shakin' Stevens
BRENTFORD. Red Lion (01 560 6161), Chuck Farley
BRIGHTON. Alhambra (27874), The Ammonites/Red Squares
BRIGHTON. Dome (682127), John Martyn
BRIGHTON. Polytechnic (681269), Tuxedo-moon/This Heat/Vol Sec
BRIGHTON. Top Rank (20859), XTC
BRISTOL. Mutual Aid Centre, The Mob/Hull And Void
CARPHILLY. The Crown, Tiger Bay
CHADWELL HEATH. Electric Stadium, The Greyhound, High Road (01 599 1533), Ian Mitchell Band/Terry Vision And The Screens
CHESTERFIELD. Birmingham Tavern (32344), Firewheel
CROYDON. The Carlton, London Road (01 688 6200), London Apaches
COVENTRY. General Wolfe (85402), Mosquitoes/DJ's
DUNDEE. Card Hall (26221), SHH Little Fingers
DUNOON. Torn A Dee, Possessor
GLASGOW. Apollo (041 332 9211), Whitesnake
GLASGOW. The Waterfront, H2O
GRAVESEND. Red Lion (06127), Headhunter
HAYWARD HEATH. Taverners, Shakata
HINCKLEY. Constellation Club, Dealer
HULL. City Hall (0203), Wishbone Ash
KEIGHLEY. Beaconsfield Nile Club, Confessor
LANCASTER. Greaves Hotel (60943), Mamas & The Papas
LEICESTER. De Montfort Hall (27632), Barclay James Harvest
LIVERPOOL. Bradlow Hotel, Tilburn Street, Twelfth Century Blues
LIVERPOOL. Brady's, Mathew Street 1051 236 3959, Au Pairs
LIVERPOOL. Royal Court (051 708 7411), The Beat/The Belle Stars
LIVERPOOL. Warehouse (051 709 1530), Chevy
LONDON. Battersea Park, Curzon Tent, Riverside site, Queenstown Road entrance, The Opera (8 pm)
LONDON. Club, City Of London Polytechnic (01 628 3362), Chelsea
LONDON. Dingwells, Camden Lock (01 267 4967), No Dicks
LONDON. The Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Francis Miller/Rue De Bernay
LONDON. Half Moon, Herne Hill (01 737 4580), FK9
LONDON. Hope And Anchor, Islington (01 359 4510), Leo Kottas
LONDON. Musicians Co-Operative, Gloucester Avenue (01 732 9456), Patrick Fitzgerald/Zeligstein
LONDON. Old Queen's Head, Stockwell (01 274 3529), The Papers
LONDON. 101 Club, St John's Hill, Clapham (01 223 8309), Mindless Pleasures (Washie Benefit)
LONDON. Pegasus, Stoke Newington (01 226 5830), Juice On The Loose
LONDON. Pembury Tavern, Dalston, The Shades
LONDON. Rainbow II, Finsbury Park (01 263 3148), The Innates
LONDON. Rock Garden, Covent Garden (01 240 3951), The Freshies
LONDON. King's Road, Chelsea, Roadbook, The 4's
LONDON. School Of Oriental And African Studies (01 491 6986), Misty In Roots
LONDON. South Bank Polytechnic, Rotary Street, The Cheaters/Motor Boys/Motor
LONDON. Star And Garter, Putney Pier, Putney (01 788 0345), Isaac Guillory
LONDON. Stratford, Railway Hotel, West Hampstead (01 624 7611), Dixie Mixture
LONDON. The Venue, Victoria (01 828 9441), The Four Bucketers
LONDON. White Lion, Putney Bridge (01 788 1540), Nicky Barclay Band
LONDON. Windsor Castle, Harrow Road (01 286 8063), The Arrogant
MANCHESTER. Apollo, Ardwick (061 273 1112), Manhattan Transfer



TOYAH: Southampton Gaumont, Tuesday

MANCHESTER. Comanche Students Union (061 224 7056), Grim Reeper
MANCHESTER. Pops (061 834 7155), Invasion
NEWMARKET. Fole House Community Centre, The Agents
NORTHAMPTON. Nene College, The Quads (People's March For Jobs)
NORWICH. Caribbean Rooms, Rose Lane, Falling Man
NORWICH. University Of East Anglia (56161), John Cooper Clarke
NOTTINGHAM. Rock City (41254), Wild Horses
OXFORD. Penny Farming (46027), Sunfighter
PETERBOROUGH. Cresset, The Dogma Cats/Erz-satz
RAVEIGH. Cross (77033), Crucifixion
RETFORD. Portchester (704981), The Cramps/The Meteors
RYDE. La Babalu (63209), Trader/Feedback
SALISBURY. Cathedral Hotel (20144), The Britz
SCARBOROUGH. Penthouse (63204), 9 Below Zero
SCARBOROUGH. Taboo, UK Decay
SHEFFIELD. Polytechnic (738934), Richard Strange And Cabaret Futura
SLOUGH. Fulcrum Centre (38689), Leo Sayer
SOUTHAMPTON. Gaumont (29722), Barclay James Harvest
SOUTHEND. Top Alex, East Eddie
SOUTH SHIELDS. Legion Club, Coco Canyon's Amazing R'n B Spiffires
STALYBRIDGE. Commercial Hotel, Zorkie Twins
STOURBRIDGE. Broadway Hotel, Trakan/Dangerous Girls
STROUD. Uley Hall, Emotion Pictures
SUNDERLAND. Mecca Centre (57568), Saracen
SWINDON. Wyvern Theatre (248511), Joe Ely/Mickey Jupp
TORQUAY. Princess Theatre (27527), Patti Boulaye
WEST KILNTOON. Pavilion (203), Chevy/Shock Treatment/Remould
WHITWORTH. Rawstron's Arms, Body

SAT 23

ABERDEEN. Bobbin Mill, Sallin' Shoes Blues Band
ASHTON UNDER LYME. Spread Eagle (061 330 5213), Firewheel
AYLESBURY. Fmr's (88948), The Undertones
BEDFORD. City Exchange (59891), The Quads (People's March For Jobs)
BIRMINGHAM. Cedar Ballroom, Constitution Hill
BIRMINGHAM. Temple Tudor
BIRMINGHAM. Coach And Horses, West Bromwich
BIRMINGHAM. Victoria Parents
BIRMINGHAM. Odeon (021 643 6101), Wishbone Ash
BIRMINGHAM. opposite Lock Club, Gas Street (021 643 1250), Playthings
BIRMINGHAM. Railway, Curzon Street (021 359 3491), The Dealers
BLACKPOOL. JR's Seafront, The Our
BRIGHTON. Dome (682127), Shakin' Stevens
BRISTOL. Bridge Inn, Night School
BRISTOL. Green Rooms, The Rockets
CANTERBURY. Kent University (64724), Vardis/70
CARSHALTON. St Heiler (01 648 3766), Riot Rioters
CHADWELL HEATH. Electric Stadium, The Greyhound (01 599 1533), Tour De Force / True Lies/Concessions
CHEPSTOW. Drill Hall, White Harton
CHESTER. LE STREET, Great Lumley Community Centre, Toy Dots / Sines
CHIGWELL. Jazzappa Jazz Club, Abridge Road (01 91 0011), Inconito
COVENTRY. General Wolfe (86402), The Jets
COVENTRY. University Of Warwick (24206), Mood Elevators
CROWBOROUGH. Training Camp, Shades
DARLINGTON. Arts Centre (483188), Carl Green And The Scene
DURRINGTON. The Plough, Truffie
EASTLEIGH. Home Tavern, The Press
EDINBURGH. Astoria (031 561 1622), Diamond Head
EDINBURGH. Odeon (031 667 3805), SHH Little Fingers
EDINBURGH. Playhouse (031 665 2064), The Drifters
GLASGOW. Technical College (041 332 7090), Psychedelic Furs
GUILDFORD. University of Surrey (71281), Squeeze / John Olway And Wild Wylly Barrett
HIGH WYCOMBE. Nag's Head (21758), Ian Mitchell Band / Terry Vision And The Screens
HULLERSFIELD. White Lion, Private Dicks

LEICESTER. De Montfort Hall (27632), Barclay James Harvest
LIVERPOOL. Royal Court Theatre (051 708 7411), The Cramps / The Meteors
LIVERPOOL. Warehouse Club (051 709 1530), Limehigh
LONDON. Apollo, Victoria (01 828 8491), George Duke / Stanley Clarke
LONDON. Bridge House, Canning Town (01 476 2889), Jackie Lynton Band
LONDON. Circus Terf, Riverside site, Queenstown Road entrance, The Opera (8 pm)
LONDON. Dingwells, Camden Lock (01 267 4967), Talisman
LONDON. Dominion Theatre, Tottenham Court Road (599 5862), John Martyn
LONDON. The Duke, Deptford, Electric Bluebirds
LONDON. Greyhound, Fulham Palace Road (01 385 0526), Robbie Burns / The Ticket Touts
LONDON. Half Moon, Herne Hill (01 737 4580), OK Jive
LONDON. Hammersmith Palais (01 748 4081), The Underones
LONDON. Hope And Anchor, Islington (01 359 4510), Arthur 2 Stroke And The Chart Commandos
LONDON. 101 Club, St John's Hill, Clapham (01 223 8309), Eye And The Quarterboys / The Outpatients
LONDON. Lewisham Tavern (01 690 4343), Rio And The Robots (Deafened Fire Victims benefit)
LONDON. Moonlight Club, Railway Hotel (01 624 7611), Way Of The W / The Imports
LONDON. North East London Polytechnic, Forest Road, Forest Hill, Stoke Newington (01 226 5830), Big Chief
LONDON. Rock Garden, Covent Garden (01 240 3951), Flatbackers / A Sigger Splash
LONDON. Ruskin Arms, Manor Park (01 472 0377), Neal Kay's Heavy Metal Sound House
LONDON. Spender Arms, Lower Richmond Road, The Flood
LONDON. Star And Garter, Putney Pier (01 788 0345), Sals
LONDON. Starlight Hotel, West Hampstead (01 624 7611), Red Beans And Rice / Fast Eddie
LONDON. Two Brewers, Clapham (01 822 3621), Sod Among Strangers
LONDON. The Venue, Victoria (01 828 9441), The Four Bucketers
LUGGESHALL. Market Hall, The Cruisers
MANCHESTER. Apollo, Ardwick (061 273 1112), Manhattan Transfer
MANCHESTER. Brickshop Studio Theatre, Oxford Road, SHH Bennett And The Memo's
MANCHESTER. Polytechnic, Cavendish House, All Saints (061 273 1162), Bill Nelson
MANCHESTER. Raffles (061 236 9788), The Drifters
MANCHESTER. Warehouse (051 709 1530), Wild Horses
MELTON MOWBRAY. Parked Lady (812121), Shakata
MIDDLESBROUGH. Rock Garden (241995), UK Decay / The Dark / Anew Fresh Signin
NEWCASTLE UNDER LYME. Keele University (925411), Richard Strange And Cabaret Futura
NEWCASTLE UPON TYNE. University (28602), Au Pairs
NORTHAMPTON. Roadmender (51007), The Exploited / The Bar
NOTTINGHAM. Boat Club (869302), Race Against Time
OXFORD. New Theatre (44544), Toyah / Wasted Youth
PAINTON. The Casino, Seaford, Jude The Obscure
PRESTON. Galsky's, Hot Cuzin
PRESTON. Warehouse (532 6), Ozym
READING. The Target, Butts Centre (558687), Bears
RETFORD. Portchester (704981), The Members
ROMILEY. Grey House, The Cheaters
ST AUGUSTINE. Coliseum (626), Girlschool / AIZ
SALISBURY. King And Bishop, Killer
SEAFORD. Great Dane (82495), Fruit Eating Bears
SHEFFIELD. Kay Gee Bce Club (45064), Sraean
SHIBBOLTH. Farmer's Arms, Coco Canyon's Amazing R'n B Spiffires
SLOUGH. Fulcrum Centre (38689), Leo Sayer
SOUTHAMPTON. University (556291), XTC
STAMFORD. Rium Beat
STOCKPORT. Warren Buckley Out Of Town Club (061 599 1533), The Zanti Maffia
STONEHOUSE. Crown And Anchor, Emotion Pic
STROUD. Subscription Rooms (4687), Chelsea
STRYPANDY. Naval Club (412068), Spicer
TORQUAY. Princess Theatre (27527), Patti Boulaye
WALLASEY. Dale Inn (051 634 9847), Mistress
WALSALL. West Midlands College (29141), Ohbo
PARAN / Rium Beat
WALTHAM CHASE. Community Association, Dream Sequence
WASHINGTON. Biddock Farm Arts Centre, Paul Metzgers
WHITLEY BAY. Mingles Club, Thrust

SUN 24

ALDERMINSTER. Eting Park Manor, Chevy / Krax / The Spiders / The Shoppers
ALTRINCHAM. Unicorn Hotel, Identity Parade
BIRMINGHAM. Odeon (021 643 6101), XTC / The Members
CHADWELL HEATH. Electric Stadium Greyhound (01 599 1533), The Spoilers
CHELTENHAM. Eve's Night Club (41192), Department S
CROYDON. The Star, London Road (01 684 1360), The Suggestion
DALRY. Dairy Inn, The Heroes
DURHAM CITY. Big Jug Club, Paul Metzgers
GLASGOW. Apollo (041 332 9221), Stiff Little Fingers
GLASGOW. Kelvin Grove Park, The Shakin' Pyramids / Amateur Hour / The Dolphins / The RE's / H2B / The Jets / The Henry Gorman Band (open-air free festival)
GREAT YARMOUTH. ABC (3181), Shakin' Stevens
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DURHAM CITY. Big Jug Club, Paul Metzgers
GLASGOW. Apollo (041 332 9221), Stiff Little Fingers
GLASGOW. Kelvin Grove Park, The Shakin' Pyramids / Amateur Hour / The Dolphins / The RE's / H2B / The Jets / The Henry Gorman Band (open-air free festival)
GREAT YARMOUTH. ABC (3181), Shakin' Stevens
HADWELL HEATH. Electric Stadium Greyhound (01 599 1533), The Spoilers
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TUBES

● **WISHBONE ASH**, who were scheduled to play the London Rainbow on June 3 have switched the show to the Hammersmith Odeon, where they now also play on June 2. Ticket holders should apply to the Rainbow box office for a refund and buy new tickets from the Hammersmith Odeon. Anyone experiencing difficulties can contact Outlaw Artists on 01-485 0241.

● **THE INMATES** now play at the Rainbow 2 on June 12 and not May 22 as previously announced.

● **LIVERPOOL BOOGIE** band Solder have added 19 dates to their current tour. They are: Harlow Louella's June 2, Stevenage Swan Club 3, Gravesend White Swan 3, Bicester Red Lion 5, Chadwell Heath Electric Circus 7, Blyth Golden Eagle 11, Ashton Under Lyne Spreadingeagle Club 12, Ilkeston White Lion 13, Burnley Miners Club 14, Cambridge Great Northern 18, Broadstairs St Peters Rock Club 19, Gravesend Red Lion 20, Southend Zero Six Club 22, Birkenhead Sir James Club 24, Peterlee Norseman 25, Blackpool JR's Club 26, Preston Warehouse 27, Carlisle Border Terrier 28 and Colwyn Bay Dixieland Showbar 30.

● **NEW LONDON** band Jodi Street play London gigs at Clapham 101 Club May 20, Hammersmith Clarendon 28 and Islington Pied Bull June 5.

● **CLOSE RIVALS**, the Birmingham band support Alex Harvey on his upcoming tour. The band have just released a single 'Short Sharp Kick In The Teeth'.

● **ALTERED IMAGES** have hired up a short tour. They play Liverpool Brady's May 28, Manchester Polytechnic 30, Cheltenham Eve's 31, Brighton Top Rank June 1, Sheffield Limit Club 2, Leeds Warehouse 4, Birmingham Cedar Ballroom 5, Aylesbury Friars (with U2) 6, Oxford Scamps 8, and Hammersmith Palais (with U2) 9.

● **RELUCTANT STEREOTYPES** play London Marquee on May 22, Preston Warehouse 28 and Manchester Ratters 29.

● **LAST TOUCH**, who have just released their debut single 'Clown Time' join XTC for their current British tour.

● **TELEVISION PERSONALITY** Neil Innes plays a one-man show at Durham University on June 19, Oxford University June 25 and Nottingham University 19.

● **COUNTRY MUSIC** goes out onto the road in August, with acts like Boxer Willie and Roy Dusky. There will be four concerts at Manchester on August 28, Edinburgh 29, Birmingham 30 and London 31. Venues and tickets details have to be confirmed shortly.

● **MANHATTAN TRANSFER**, the "old romantics" play an extra London date at the Venue on June 1. DJ will be the ubiquitous Richard Jobson of the Shids and the audience is expected to dress up for the occasion.

LONDON, Pegasus, Stoke Newington (01 226 3920), Small Change
LONDON, Pitts, Green Man, Euston Road (01 367 6077), The Wanderers
LONDON, Star and Garter, Putney Pier (01 788 0045), The 45's
LONDON, Starlight Club, Railway Hotel, West Hampstead (01 824 7611), The Tilan / The Outsiders
LONDON, Upstairs at Ronnie's, Frih Street (01 420 0747), Eye Witness
LONDON, The Venue, Victoria (01 828 9441), Dave Stewart's Rapid Eye Movement
LONDON, Wembley Arena (01 902 1234), Status Quo
LONDON, White Lion, Putney Bridge (01 788 1540), Dave Ellis Band
LOUGHBOROUGH, University (03171), The Cramps / The Meteors
NEWCASTLE UNDER LYME, Bridge Street Arts Centre, Grace
NOTTINGHAM, Black Boy, Johnny Mar's 7th Sun
NOTTINGHAM, Whispers, Stamford Street (55736), The Pop Group / Competition
PETERBOROUGH, Gladstone Arms (44385), The Hornets
PORTSMOUTH, Guildhall (24355), The Beat / Belle Stars
SALISBURY, City Hall (27876), Killer
SCUNTHORPE, Priory Hotel (4493), Spider
SOUTHALL, Hambrough Tavern, Uxbridge Road (01 897 1878), The Shattered Dolls / Mephisto Waltz
SOUTHAMPTON, Daumont (29772), Toyah
SWINDON, Brunel Rooms (31384/5), Limelight



ALTRINGHAM, The Unicorn, Identity Parade
BARTON, Youth Centre, Spider
BATH, Wolcott Village Hall, The Review / The Mob / Bikini Mutants / Nail And Void
BIRKENHEAD, Sir James Club (051-619 8262), Dirty Edgy / Roadster
BIRMINGHAM, Old House, Huxbarne, Martin Carthy
BIRMINGHAM, opposite Lock Clut, Gas Street (021-643 1250), Bandanna
BLACKBURN, King George's Hall (58424), Manhattan Transfer
BRADFORD, St George's Hall (32513), Galschool / A12
BRIGHTON, New Conference Centre (203131), Bruce Springsteen
BRIGHTON, Top Rank (25895), Light Of The World
BRISTOL, Hippodrome (298444), Paté Boulaye
CAMBERLEY, Lakeside Club (Deeptit 5036), The Drifters
CAMBRIDGE, Raffles, The Mews
CARDIFF, Top Rank (26538), Toyah
CHADWELL HEATH, Electric Stadium, Greyhound (01 599 1533), Small Change / Calling Hearts
CORK, Connolly Hall, John Martyn
EDINBURGH, Usher Hall (031-228 1155), Shakin' Stevens

HORSHAM, THE Hornbrook, Eclipse
HIDDERSFIELD, The Fleeco, Private Dicks
LEDS, Warehouse (48287), Bill Nelson
LONDON, Blitz, Holborn (01 405 8586), Shattered Dolls
LONDON, Bridge House, Cannon Town (01-476 3889), Chuck Farley
LONDON, The Broadway, Wimbledon, Fixations
LONDON, Circus Tent, Battersea Park, Riverside site, Queenstown Road entrance, The Opera (830 pm)
LONDON, Douragon, Homerton High Street, Hackney (01-361 6800), A Bigger Splash
LONDON, Dingwalls, Camden Lock (01-267 4967), Al Campbell Band
LONDON, Green Man, Stratford (01-534 1637), Jazz Sluts
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-385 0626), Bram Tchaikovsky / FK3
LONDON, Half Moon, Putney (01-788 2387), Morrisay Mullin Band
LONDON, Hope And Anchor, Islington (01-359 4510), Daddy Yum Yum
LONDON, 101 Club, St John's Hill, Clapham (01-223 6399), The Cavalry / The Refreshers
LONDON, Moonlight, Railway Hotel, West Hampstead (01-824 7611), The Work / Safe House / The Inevitable
LONDON, Pitts, Green Man, Euston Road (01-387 6977), The Monsters / Stolen Pets
LONDON, The Roebuck, King's Road, Chelsea, The 45's
LONDON, Sebright Arms, Hackney, The Whizzards
LONDON, Starlight, Railway Hotel, West Hampstead (01-824 7611), Zeitgeist
LONDON, Two Brewers, Clapham (01-422 3621), The Spoilers
LONDON, The Venue, Victoria (01-828 9441), Level 42, Shakas
LONDON, Wembley Arena (01-902 1234), Status Quo
LOWESTOFT, Hedley House, Carlton, Falling Wire / Anarchy in the Park
MANCHESTER, Beach Club, Oozie, Shudwin, Free Agents
MANCHESTER, Duke Of Wellington, Swinton, Rockin' Horse
MANCHESTER, Millstone (061-832 5006), Identity Parade
MANCHESTER, Pips (061-834 7155), Shock
MANCHESTER, University (061-273 5111), The Cramps / The Meteors
NEWCASTLE UPON TYNE, City Hall (20007), Wishbone Ash
NEWCASTLE UPON TYNE, Coopers (28286), Swinging Dicks
NOTTINGHAM, Rock City (412544), XTC
OXFORD, Scamps, Westgate Centre, Old Grey Friar's Street (45136), Random Hold
REDCAR, The Sandpiper, Carl Green And The Scene
RYE, Cassa Club, Johnny Mars' 7th Sun
ST AUGUSTELL, Coliseum (4261), The Beat / Belle Stars
SHEFFIELD, George IV, Infirmary Road, Empty, Bed Blues Band
SLOUGH, Alexandre's, Siris
STOCKPORT, Warren Bulkeley Celler Club, The Cheaters
SUNDERLAND, Ku Club, Erogenous Zones
WASHINGTON, Biddick Farm Arts Centre, Farm Jam
WEYBRIDGE, College of Food Technology (42129), Johnny Coppin
WOLVERHAMPTON, Polytechnic (26521), Chelsea
WORTHING, Balmoral Bar (26232), All That's Fiction

● **AMERICAN HEAVY** / theatrical band The Tubes tour Britain next month — their first for two years. It coincides with the release of a single 'Tube Talk' which is not included on the album. Dates are: Edinburgh Odeon June 16, Newcastle City Hall 17, Sheffield City Hall 18, Manchester Free Trade Hall 19, London Hammersmith Odeon 20, 21 and 22, Leicester De Montfort Hall 23, Birmingham Odeon 26, St Austell Coliseum 27, and Bristol Colston Hall.

● **BETTE BRIGHT**, the ex-Deal School singer, is back on the road for six gigs. A new single 'When You Were Mine' is released on June 5 to coincide with the dates and previews an album due for release in July.

She is backed by Clive Langer for the tour which kicks off at Manchester Ratters on May 25. Then Scarborough Penthouse 29, Retford Portehouse 30, Swindon Brunel Rooms June 2, Liverpool Royallris (boat trip) 3 and London Venue 4.

● **TENPOLE TUDDOR** and his merry bunch take lime off from enjoying their hit single 'Swords Of A Thousand Men' this next month to play two dates at the London Marquee on June 1 and 2 to finish off their current tour.

● **ORIGINAL MIRRORS**, who have just released a new album 'Heart-Twango And Raw-Beat', take on a short tour at the end of this month and the beginning of June. Dates are: Bristol Polytechnic May 30, London Africa Centre 31, Leeds Warehouse June 2, Bradford University 3, Dundee University 5 and Edinburgh Nite Club 6.

● **SUNNY CHILDRIC** are supporting John Martyn from May 21 to 24, and also take on their own date at London Dingwalls on May 23. The live performances precede a single, due to be released shortly.

● **WASTED YOUTH** are now supporting the Psychedelic Furs on their British tour and not Toyah Wilcox as previously announced. The change of plans is due to Toyah's management in between her dates and when the tour was originally planned.

● **THE PIRANHAS** play a one-off gig at their home town Brighton at the polytechnic on May 30. It is their only planned live date for the near future.

● **EX ONLY** Ones guitarist John Perry has formed a new group Decline And Fall, also including Nick Howell on drums and Douglas Bruce on bass. The three-piece make their live debut on May 23 at the Pilton Festival in aid of CND. Also on the bill are Gerry Rafferty's back up group Nice One and The Electric Guitars.

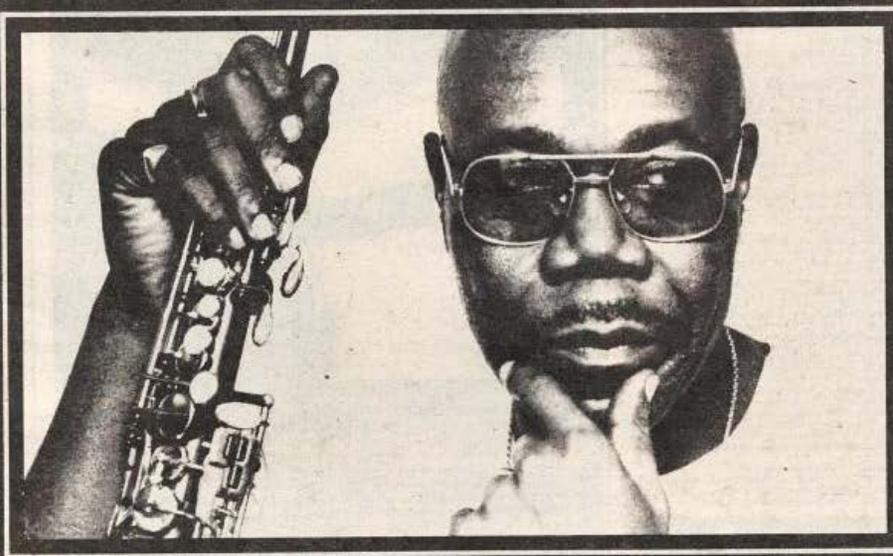
● **DOLL BY DOLL**, who have just released a single 'Main Travelled Roacs' play one gig in London on June 8 at the Venue. It coincides with the release of their album 'Doll By Doll'.

● **SOFT CELL** play Nottingham Rock City on June 3 (not June 1 as previously announced). The gig will also feature Ronny and DJ's Rusty Egan and Steve. Tickets are £1.50 and coaches are said to be being arranged from Leeds and Doncaster. Soft Cell also play York Squires Club on May 21 and Leeds Annesia Club 28.

● **DURAN DURAN** make two changes to their forthcoming tour. Instead of the Rainbow on July 18 they now play London Hammersmith Odeon on July 9 and the Oxford New Theatre on the 10th.

● **DISCHARGE**, THE "authentic punk band" from the Midlands play London Lyceum on May 24. They go on to play Derby Star Club 29, Retford Portehouse June 5, Hanley Victoria Hall 12, Birmingham Cedar Club 13 and Liverpool Brady's 28.

MANU DIBANGO - AMBASSADOR



HIS NEW ALBUM

PRODUCED BY GEOFFREY CHUNG

ILPS 9658



RADIO

FRIDAY
BBC RADIO ONE 275/285m
 5:45-7:30 Roundtable. Mike Read, Elton John and Paul Burnett review the week's single releases.
 7:30-10:00 **John Peel** and **Tommy Vance** plays a session by Last Light and dips into the archives to find Pink Floyd.
CAPITAL RADIO 194m, 95.3 VHF
 5:00-7:30 Cruising With Roger Scott's choice of downtime nostalgia.
 8:30-10:30 Nicky Horne.
RADIO CLYDE 268m, 95.1 VHF
 12:00-2:00am Midweek Rock. Classic album cuts chosen by Jeff Cooper.
RADIO DEVONAIR 450m, 95.8 VHF
 5:30-9:30 No Nonsense. John Peers lempers his hard rock with some heavy funk sounds.
RADIO FORTH 194m, 95.3 VHF
 12:30-2:00am Coasting. Ladbroke West Coast rock courtesy of Chris John.
BBC RADIO LEICESTER 189m, 95.1 VHF
 9:30-1:00 Live From The Wavern.
RADIO LUXEMBOURG 268m
 8:00-9:00 Stuart Henry Rockshow.
BBC RADIO MERSEYSIDE 202m, 95.3 VHF
 8:30-9:30 Rock Around. Phil Rocks investigates the modern music milieu. Mersey-style.
BBC RADIO OXFORD 202m, 95.2 VHF
 8:00-9:00 Rock Plus. With an ex-Can, mad wim Schmidt.
 9:30-10:30 Castle Rock. Graham Neale is joined by American Psychobilly band The Cramps.
RADIO VICTORY 257m, 95 VHF
 10:15-1:00am Pumping Iron. Heavy rock with Bill Bradley.
RTE RADIO 2 (Eire) 235/253/490m, 94.9/95.3 VHF
 12:00-2:00am The Dave Fanning Rock Show.

SATURDAY
BBC RADIO ONE 275/285m
 9:00-12:00am Twenty Five Years Of Rock.
 1:00-5:00 Walkers Weekly.
 5:00-6:30 Rock On. Tommy Vance's Magazine Show, features an interview and ex-Can, mad wim Schmidt.
 6:30-7:30 In Concert. Chas 'n' Dave and Hank Wangford recorded live at the Paris Theatre London.
BEACON RADIO 203m, 97.2 VHF
 9:00-12:00 Rock Hard. Mike Davies and Mick Wright talk to Richard Strange about his Cabaret Futura tour.
BRMB RADIO 281m, 94.8 VHF
 10:00-2:00am Heart Of Rock. Heavy rock sounds with Robin Valk.
DOWNTOWN RADIO 283m, 95 VHF
 6:00-7:00 Rockline. With Louis Edmondson.
BBC RADIO LEICESTER 189m, 95.1 VHF
 12:00-noon-1:00 The Rocker Returns. Brian Steward's choice of Fifties singles.
BBC RADIO LONDON 206m, 94.9 VHF
 10:00-11:30 Echoes with Stuart Colman.
 8:00-9:00 Breakthrough. Mike Sparrow celebrates Bob Dylan's 40th birthday.
RADIO LUXEMBOURG 268m
 7:00-8:00 Gold rock 'n' Reggae. With Stuart Henry.
 8:00-9:00 Street Heat. With Stuart Henry.
RADIO CITY 194m, 95.3 VHF
 10:00-12:00 Rock Show. With Grant Goddard.
 12:00-2:00am Hot and Heavy. Heavy metal requests played by Malcolm Herdman.
BBC RADIO NOTTINGHAM 197m, 95 VHF
 12:00-1:00am Jays. Cas Jukebox. Pre-1964 pop, doowop and rockabilly.
PICCADILLY RADIO 261m, 97 VHF
 9:00-10:00 Transmission. With Mark Radcliffe.
SEVERN SOUND 388m, 95 VHF
 7:00-8:00 Rock and a Cast of Thousands. With Alan Roberts.
BBC RADIO SOLENT 221/308m, 96.1 VHF
 6:45-7:30 Solent Rock. Part 1 of Richard Mazda's exclusive interview with the band.
RADIO TEES 257m, 95 VHF
 6:00-10:00 Natural Mass. Brian Anderson's definitive rock.
 10:00-2:00am Rock Me Gently. Paul Robinson's psychedelic slot revisits Woodstock. But will it fit half a million people into the studio?

SUNDAY
BBC RADIO ONE 275/285m
 5:00-7:00 Top 30. With Tony Blackburn.
BRMB RADIO 281m, 94.8 VHF
 2:00-4:00 Rockline. Modern and local rock with Robin Valk.
CAPITAL RADIO 194m, 95.3 VHF
 5:00-7:00 Undercurrents. Charlie Gillett examines the state of independent label rock with guest Dave Kilson from the Moonlight Club.
GARDIFF BROADCASTING COMPANY 221m, 95 VHF
 9:00-12:00 The Tiger Bay Rock Show. Ralph Evans and Dai Shell talk to Girtischool and play tapes of the Tommy Riley Band.
DOWNTOWN RADIO 283m, 95 VHF
 9:00-10:00 Words and Music. Louis Edmondson talks to Rick Wakeman.
BBC RADIO MEDWAY 296m, 96.2 VHF
 5:00-7:00 Recorded Delivery. Mike Brill's lowdown on the Kent rock scene.
METRO RADIO 261m, 97 VHF
 11:00-1:00am Bridges. John Coulson spins some exotica and bizarre rock sounds.
BBC RADIO NEWCASTLE 306, 95.4 VHF
 3:15-4:00 Bedrock. Ian Penman talks to SHIF Little Fingers and plays selections from Sunderland compilation album NE1.
BBC RADIO NOTTINGHAM 197m, 95.4 VHF
 4:00-5:00 Rock Cake. Experimental and jazz rock chosen by Jaye C.
PLYMOUTH SOUND 261m, 96 VHF
 10:00-12:00 Rock 'n' Roll. The winners' rock show.
BBC RADIO STOKE-ON-TRENT 209m, 96.1 VHF
 2:50-4:00 The Express. With Bruno.
RADIO TRENT 301m, 96.2 VHF
 2:00-5:00 Graham Neale's Music Review with guest Mike Harding.
RADIO VICTORY 257m, 95 VHF
 7:00-10:00 Gallery. Matt Hopper's Arts Programme.

MONDAY
BBC RADIO ONE 275/285m
 9:10-10:00 Richard Skinner.
 9:00-10:00 John Peel.
CAPITAL RADIO 194m, 95.3 VHF
 8:30-10:30 Alan Freeman. Fluff's favourite Heavy Rock tracks.
RADIO CITY 194m, 95.3 VHF
 6:30-9:00 The Great Eastern Express. Mark Jonez plays some Solfi Ent.
RADIO CLYDE 268m, 95.1 VHF
 8:00-10:00 Street Sounds. Brian Ford plays punk.
RADIO DEVONAIR 450m, 95.8 VHF
 6:30-9:00 No Nonsense. John Peers' New Wave Night.
RADIO FORTH 194m, 95.3 VHF
 8:00-10:00 Rock Report. Chris John and Colin Somerville talk to the Au Revoir. The Cramps and Positive Noice.
BBC RADIO LEEDS 388m, 92.4 VHF
 6:30-7:15 MetroGnome. Claire Hansborough and Mark Jones won't be talking to Tony Caniffic but Bill Nelson, Galtchoc, 3 Below Zero and the English Assassins should get a look in.
RADIO MERCIA 228m, 95.3 VHF
 7:00-9:00 The Rock Show. With Andy Lloyd.
BBC RADIO NOTTINGHAM 197m, 95.4 VHF
 5:30-7:00 Jaye C's Rockshow.
PENNING RADIO 255m, 96 VHF
 7:00-9:00 Pennine Rock. With Nigel Scofield.
PICCADILLY RADIO 261m, 97 VHF
 9:00-11:00 Rock Relay. Heavy Metal with John Evington.
SWANSEA SOUND 237m, 95.1 VHF
 9:00-10:00 Steve Raftery. The Madman of Monmouth inaugurates Sphaghietti Western. Chic with selections from Hugo Montenegro's Greatest Hits. His side effects: play sounds by Dylfally Flats and the Lost Boys. Make what you like of that.
RADIO TRENT 301m, 96.2 VHF
 6:30-9:00 Castle Rock. With Graham Neale.
RTE RADIO 2 (Eire) 235/253/490m, 94.9/95.3 VHF
 12:00-2:00am The Dave Fanning Rock Show.

TUESDAY
BBC RADIO ONE 275/285m
 8:00-10:00 Richard Skinner.
 10:00-12:00 John Peel.
CAPITAL RADIO 194m, 95.3 VHF
 8:30-10:30 Nicky Horne Show.
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 8:00-10:00 Street Sounds. Brian Ford plays punk.
RADIO DEVONAIR 450m, 95.8 VHF
 6:30-9:00 No Nonsense. John Peers' New Wave Night.
RADIO FORTH 194m, 95.3 VHF
 8:00-10:00 Rock Report. Chris John and Colin Somerville talk to the Au Revoir. The Cramps and Positive Noice.
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 6:30-7:15 MetroGnome. Claire Hansborough and Mark Jones won't be talking to Tony Caniffic but Bill Nelson, Galtchoc, 3 Below Zero and the English Assassins should get a look in.
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BBC RADIO NOTTINGHAM 197m, 95.4 VHF
 5:30-7:00 Jaye C's Rockshow.
PENNING RADIO 255m, 96 VHF
 7:00-9:00 Pennine Rock. With Nigel Scofield.
PICCADILLY RADIO 261m, 97 VHF
 9:00-11:00 Rock Relay. Heavy Metal with John Evington.
SWANSEA SOUND 237m, 95.1 VHF
 9:00-10:00 Steve Raftery. The Madman of Monmouth inaugurates Sphaghietti Western. Chic with selections from Hugo Montenegro's Greatest Hits. His side effects: play sounds by Dylfally Flats and the Lost Boys. Make what you like of that.
RADIO TRENT 301m, 96.2 VHF
 6:30-9:00 Castle Rock. With Graham Neale.
RTE RADIO 2 (Eire) 235/253/490m, 94.9/95.3 VHF
 12:00-2:00am The Dave Fanning Rock Show.

THURSDAY
BBC RADIO ONE 275/285m
 8:00-10:00 Richard Skinner.
 10:00-12:00 John Peel.
CAPITAL RADIO 194m, 95.3 VHF
 8:30-10:30 Alan Freeman. Fluff's favourite Heavy Rock tracks.
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 6:30-9:00 Castle Rock. With Graham Neale.
RTE RADIO 2 (Eire) 235/253/490m, 94.9/95.3 VHF
 12:00-2:00am The Dave Fanning Rock Show.

FRIDAY
BBC RADIO ONE 275/285m
 5:45-7:30 Roundtable. Mike Read, Elton John and Paul Burnett review the week's single releases.
 7:30-10:00 **John Peel** and **Tommy Vance** plays a session by Last Light and dips into the archives to find Pink Floyd.
CAPITAL RADIO 194m, 95.3 VHF
 5:00-7:30 Cruising With Roger Scott's choice of downtime nostalgia.
 8:30-10:30 Nicky Horne.
RADIO CLYDE 268m, 95.1 VHF
 12:00-2:00am Midweek Rock. Classic album cuts chosen by Jeff Cooper.
RADIO DEVONAIR 450m, 95.8 VHF
 5:30-9:30 No Nonsense. John Peers lempers his hard rock with some heavy funk sounds.
RADIO FORTH 194m, 95.3 VHF
 12:30-2:00am Coasting. Ladbroke West Coast rock courtesy of Chris John.
BBC RADIO LEICESTER 189m, 95.1 VHF
 9:30-1:00 Live From The Wavern.
RADIO LUXEMBOURG 268m
 8:00-9:00 Stuart Henry Rockshow.
BBC RADIO MERSEYSIDE 202m, 95.3 VHF
 8:30-9:30 Rock Around. Phil Rocks investigates the modern music milieu. Mersey-style.
BBC RADIO OXFORD 202m, 95.2 VHF
 8:00-9:00 Rock Plus. With an ex-Can, mad wim Schmidt.
 9:30-10:30 Castle Rock. Graham Neale is joined by American Psychobilly band The Cramps.
RADIO VICTORY 257m, 95 VHF
 10:15-1:00am Pumping Iron. Heavy rock with Bill Bradley.
RTE RADIO 2 (Eire) 235/253/490m, 94.9/95.3 VHF
 12:00-2:00am The Dave Fanning Rock Show.



An archive shot of the Pink Floyd to go with a vintage Radio One session. Rock On, Friday Night.

DOWNTOWN RADIO 283m, 95 VHF
 9:00-11:30 Making Tracks. Ivan Martin reflects Ulster's New Wave scene.
RADIO FORTH 194m, 95.3 VHF
 10:00-12:00 Forth Bridges. Chris John plays. Insulars rock requests.
RADIO HALFAM 228m, 92.4 VHF
 8:00-10:00 Hallam Rock. With Colin Slade.
HEREFORD RADIO 255m, 95.7 VHF
 9:00-10:00 Hereford Rock. With John Bradley.
RADIO TRENT 301m, 96.2 VHF
 7:00-8:00 Castle Rock Bank Holiday Special. Saxon in concert at the Assembly Rooms, Derby.
RTE RADIO 2 (Eire) 235/253/490m, 94.9/95.3 VHF
 12:00-2:00am The Dave Fanning Rock Show.

TUESDAY
BBC RADIO ONE 275/285m
 8:00-10:00 Richard Skinner.
 10:00-12:00 John Peel.
BBC RADIO BLACKBURN 351m, 96.4 VHF
 6:00-8:30 Spin Off. Steve Barker reviews the latest singles.
BBC RADIO BRIGHTON 262m, 95.3 VHF
 7:00-7:30 The Tuesday Show. Vince Goddes and Stuart Jones play the best South Coast sounds, featuring Dead Riders A Horse. Birds with Ears and the Chiefs.
CAPITAL RADIO 194m, 95.3 VHF
 8:30-10:30 Nicky Horne.
RADIO CITY 194m, 95.3 VHF
 8:30-10:30 The Great Eastern Express. Mark Jonez checks out new American heavyweights Fortress.
RADIO CLYDE 268m, 95.1 VHF
 8:00-10:00 Stick it In Your Ear. Rennie Griffiths hopes to cover all the angles with Whitesnake, Shift Little Fingers and Gordon Lightfoot.
RADIO DEVONAIR 450m, 95.8 VHF
 6:30-9:00 No Nonsense. John Peers plays Album Oriented Rock.
RADIO FORTH 194m, 95.3 VHF
 8:00-10:00 Edinburgh Rock. Jay Crawford gets heavy on the radio.
 10:00-12:00 Hot Tracks. Chris John spins more requests and reads some lousy letters.
BBC RADIO HUMBERSIDE 262m, 95.9 VHF
 7:30-10:00 Paul Huxley's Electric Wireless Show. With Tim Jobson.
RADIO MERCIA 228m, 95.3 VHF
 7:00-9:00 The Rock Show. With Andy Lloyd.
BBC RADIO NOTTINGHAM 197m, 95.4 VHF
 5:30-7:00 Jaye C's Rock Review.
RADIO CRAWLEY 228m, 92.4 VHF
 7:00-10:00 Rockline. Patrick Eade invites the Under-tones into the studio and plays the Listener's Top 5 selection.
RADIO TRENT 301m, 96.2 VHF
 6:30-9:00 Castle Rock. With Graham Neale. Whitesnake, Billy Squier and local band Visible targets.
RTE RADIO 2 (Eire) 235/253/490m, 94.9/95.3 VHF
 12:00-2:00am The Dave Fanning Rock Show.

WEDNESDAY
BBC RADIO ONE 275/285m
 8:00-10:00 Richard Skinner.
 10:00-12:00 John Peel.
CAPITAL RADIO 194m, 95.3 VHF
 8:30-10:30 Nicky Horne Show.
RADIO CITY 194m, 95.3 VHF
 6:30-9:00 The Great Eastern Express. Mark Jonez plays some Solfi Ent.
RADIO CLYDE 268m, 95.1 VHF
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PICCADILLY RADIO 261m, 97 VHF
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 10:15-1:00am Pumping Iron. Heavy rock with Bill Bradley.
RTE RADIO 2 (Eire) 235/253/490m, 94.9/95.3 VHF
 12:00-2:00am The Dave Fanning Rock Show.

SATURDAY
BBC RADIO ONE 275/285m
 9:00-12:00am Twenty Five Years Of Rock.
 1:00-5:00 Walkers Weekly.
 5:00-6:30 Rock On. Tommy Vance's Magazine Show, features an interview and ex-Can, mad wim Schmidt.
 6:30-7:30 In Concert. Chas 'n' Dave and Hank Wangford recorded live at the Paris Theatre London.
BEACON RADIO 203m, 97.2 VHF
 9:00-12:00 Rock Hard. Mike Davies and Mick Wright talk to Richard Strange about his Cabaret Futura tour.
BRMB RADIO 281m, 94.8 VHF
 10:00-2:00am Heart Of Rock. Heavy rock sounds with Robin Valk.
DOWNTOWN RADIO 283m, 95 VHF
 6:00-7:00 Rockline. With Louis Edmondson.
BBC RADIO LEICESTER 189m, 95.1 VHF
 12:00-noon-1:00 The Rocker Returns. Brian Steward's choice of Fifties singles.
BBC RADIO LONDON 206m, 94.9 VHF
 10:00-11:30 Echoes with Stuart Colman.
 8:00-9:00 Breakthrough. Mike Sparrow celebrates Bob Dylan's 40th birthday.
RADIO LUXEMBOURG 268m
 7:00-8:00 Gold rock 'n' Reggae. With Stuart Henry.
 8:00-9:00 Street Heat. With Stuart Henry.
RADIO CITY 194m, 95.3 VHF
 10:00-12:00 Rock Show. With Grant Goddard.
 12:00-2:00am Hot and Heavy. Heavy metal requests played by Malcolm Herdman.
BBC RADIO NOTTINGHAM 197m, 95 VHF
 12:00-1:00am Jays. Cas Jukebox. Pre-1964 pop, doowop and rockabilly.
PICCADILLY RADIO 261m, 97 VHF
 9:00-10:00 Transmission. With Mark Radcliffe.
SEVERN SOUND 388m, 95 VHF
 7:00-8:00 Rock and a Cast of Thousands. With Alan Roberts.
BBC RADIO SOLENT 221/308m, 96.1 VHF
 6:45-7:30 Solent Rock. Part 1 of Richard Mazda's exclusive interview with the band.
RADIO TEES 257m, 95 VHF
 6:00-10:00 Natural Mass. Brian Anderson's definitive rock.
 10:00-2:00am Rock Me Gently. Paul Robinson's psychedelic slot revisits Woodstock. But will it fit half a million people into the studio?

SUNDAY
BBC RADIO ONE 275/285m
 5:00-7:00 Top 30. With Tony Blackburn.
BRMB RADIO 281m, 94.8 VHF
 2:00-4:00 Rockline. Modern and local rock with Robin Valk.
CAPITAL RADIO 194m, 95.3 VHF
 5:00-7:00 Undercurrents. Charlie Gillett examines the state of independent label rock with guest Dave Kilson from the Moonlight Club.
GARDIFF BROADCASTING COMPANY 221m, 95 VHF
 9:00-12:00 The Tiger Bay Rock Show. Ralph Evans and Dai Shell talk to Girtischool and play tapes of the Tommy Riley Band.
DOWNTOWN RADIO 283m, 95 VHF
 9:00-10:00 Words and Music. Louis Edmondson talks to Rick Wakeman.
BBC RADIO MEDWAY 296m, 96.2 VHF
 5:00-7:00 Recorded Delivery. Mike Brill's lowdown on the Kent rock scene.
METRO RADIO 261m, 97 VHF
 11:00-1:00am Bridges. John Coulson spins some exotica and bizarre rock sounds.
BBC RADIO NEWCASTLE 306, 95.4 VHF
 3:15-4:00 Bedrock. Ian Penman talks to SHIF Little Fingers and plays selections from Sunderland compilation album NE1.
BBC RADIO NOTTINGHAM 197m, 95.4 VHF
 4:00-5:00 Rock Cake. Experimental and jazz rock chosen by Jaye C.
PLYMOUTH SOUND 261m, 96 VHF
 10:00-12:00 Rock 'n' Roll. The winners' rock show.
BBC RADIO STOKE-ON-TRENT 209m, 96.1 VHF
 2:50-4:00 The Express. With Bruno.
RADIO TRENT 301m, 96.2 VHF
 2:00-5:00 Graham Neale's Music Review with guest Mike Harding.
RADIO VICTORY 257m, 95 VHF
 7:00-10:00 Gallery. Matt Hopper's Arts Programme.

MONDAY
BBC RADIO ONE 275/285m
 9:10-10:00 Richard Skinner.
 9:00-10:00 John Peel.
CAPITAL RADIO 194m, 95.3 VHF
 8:30-10:30 Alan Freeman. Fluff's favourite Heavy Rock tracks.
RADIO CITY 194m, 95.3 VHF
 6:30-9:00 The Great Eastern Express. Mark Jonez plays some Solfi Ent.
RADIO CLYDE 268m, 95.1 VHF
 8:00-10:00 Street Sounds. Brian Ford plays punk.
RADIO DEVONAIR 450m, 95.8 VHF
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RADIO FORTH 194m, 95.3 VHF
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RADIO MERCIA 228m, 95.3 VHF
 7:00-9:00 The Rock Show. With Andy Lloyd.

Discos



RAISING THE LEVEL

THE ISLE of Wight has never really been recognised as one of the great musical capitals of the world. But last month as Level 42 cruised into the Top 40 with the wholly superior 'Love Games' soul shuffle, it was time for their homeland to be proud of them. The fair island raised three of the band as its own, and now they're no longer just Wight funks on hope, they've made it.

Drummer Phil and guitarist / saxist Boon had a bit of a headstart; they're brothers, Gould's the surname, and they met up with bassman and singer Mark King, just leaving Mike Lindup, now adorning the keyboards, to make up the quartet who've made it to Level 42.

The tie goes back quite a long way but the records don't: 'Love Games' is only the band's third single on Polydor. All of us who'd heard and cared about the previous two knew that this had to be the one.

Phil Gould: "The first two singles did OK, the first one ('Love Meeting Love', which should have been the late summer smoocher of 1980) got to 51 and then went out, the second one ('Wings Of Love') got to 76 and then went out. They got the buzz going, they got the name going but it was important that this single did well."

As other people have told them, though, 'Love Games' is a grower. And it's produced by Mike Vernon, only the guy who produced the early Fleetwood Mac on 'Man Of The World', 'Albatross' and the like.

The most straightforward and tempting thing to do is to class Level 42 as another part of the Britfunk wave. But Phil Gould, at least, has very different views about the current surge.

"It's served its purpose but I'm very wary of nationalism in anything, and maybe it's time to stop it. It got a scene going, it got people interested in home-grown things, but what's the point in competing?"

"Bands have a certain sound of their own, not British or American, just whatever sound they've got. It seems to me the whole scene was people getting their own back on the States after all these years. There really shouldn't be any categories like that at all."

BRITFUNK or not, Level 42 claim and display influences from all over the musical place. In the summer of 1978 Phil Gould combined studies that earned him a scholarship at the Royal Academy of Music, with a bit of moonlighting for M, and he was around when 'Pop Muzik' popped along in 1979. Brother Boon and Mark King, meanwhile, were bounty-hunting in America. They teamed with Phil and Mike Lindup, who'd met Phil while studying at the Guildhall School of Music and Drama some years before.

By January 1980 the band was rehearsing to be big, a cause helped on its way when Andy Sojka, who owned a local indie called Elite Records, saw them in rehearsal and gave them all dotted lines to sign on.

Phil Gould has the details: "We did an album for Elite. Andy Sojka leased the first two singles to Polydor, and they leased them back to him so that he could put them on an album. There's no commitment left to Andy now. His album will probably come out at the end of May."

"The band isn't really like that anymore. It's a shame that it couldn't have come out earlier. It will seem to the public that the albums are coming out together. The other one's a year old."

The band are, as you read this, recording their "new" album with Mike Vernon, due in July and including 'Love Games' but, for the reasons mentioned, not the previous couple.

At this stage, a surfeit of product can only be a good thing and Boon Gould isn't worried: "I don't think people will get it wrong, they'll know which is the new one." No hard feelings towards Andy Sojka, either; merely a desire to go forwards and not backwards.

They've certainly got the hang of that. Level 42 know a good deal more than just the three-chord trick. 42's Top 40 Funk is entirely upper-class. PAUL SEXTON

Level 42 — no longer

Wight funks on hope

ELECTRO

- 1 5 MEMORABILIA, Soft Cell, Some Bizzare 12in
- 2 2 PLANET EARTH (NIGHT VERSION), Duran Duran, EMI 12in
- 3 1 GLOW/MUSCLE BOUND, Spandau Ballet, Reformation 12in
- 4 — SOUND OF THE CROWD, Human League, Virgin 12in
- 5 23 TENDER FORCE/ROBOTS, Space, PRT 12in
- 6 3 EINSTEIN A GO-GO/JAPAN, Landscape, RCA 12in
- 7 — POCKET CALCULATOR, Kraftwerk, EMI 12in
- 8 10 KICK IN THE EYE, Bauhaus, Beggars Banquet 12in
- 9 7 (WE DON'T NEED THIS) FASCIST GROOVE THANG, Heaven 17, BBE 12in
- 10 — CARELESS MEMORIES, Duran Duran, EMI 12in
- 11 4 MIND OF A TOY/WE MOVE/FREQUENCY 7, Visage, Polydor 12in
- 12 32 LIFE IN TOKYO, Japan, Hansa 12in
- 13 — HOUSES IN MOTION, Talking Heads, Sire 12in
- 14 26 NO G.D.M., Gina X Performance, EMI 12in
- 15 25 CHASE, Giorgio Moroder, Casablanca 12in
- 16 13 REMEMBRANCE DAY, b-Movie, Deram 12in
- 17 36 QUE PASA — ME NO POP I, Costi Mandi, Ze 12in
- 18 8 DREAMING OF ME, Depeche Mode, Mute
- 19 — IF YOU WANT ME TO STAY, Ronny, Polydor 12in
- 20 — DON'T SAY THAT'S JUST FOR WHITE BOYS, Way Of The West, Mercury 12in
- 21 9 I TRAVEL / CELEBRATE / CHANGELING, Simple Minds, Arista 12in
- 22 6 ANGEL FACE/R.E.R.B., Shock, RCA 12in
- 23 — NORMAN BATES, Landscape, RCA 12in
- 24 35 COMING TO GET YOU, Tokalon, EDM Champagne 12in
- 25 17 THE JEZEBEL SPIRIT/MOONLIGHT IN GLORY, Brian Eno/David Byrne, EG LP
- 26 27 IT'S A MYSTERY, Toyah, Safari EP
- 27 19 TONIGHT/FEVER/LA ROCCA, Modern Romance, WEA 12in
- 28 14 BURUNDI BLACK, Burundi Black, Barclay 12in
- 29 21 TAR/BLOCKS ON BLOCKS/VISAGE/MOON OVER MOSCOW, Visage, Polydor LP
- 30 38 IS VIC THERE?/SOLID GOLD EASY ACTION, Department S, Demmo
- 31 16 REWARD, Teardrop Explodes, Vertigo
- 32 18 REFORMATION / AGE OF BLOWS / MANDOLIN / CONFUSED / TOYS, Spandau Ballet, Reformation LP
- 33 — WHEEL ME OUT, Was (Not Was), US Antilles 12in
- 34 28 SHACK UP, A Certain Ratio, Factory 12in
- 35 20 THE MODEL, Kraftwerk, Capitol 12in
- 36 39 BEAT THE CLOCK, Sparks, Virgin 12in
- 37 22 QUIET MEN/SLOW MOTION, Ultravox, Island 2 + 7
- 38 11 THE ROBOTS DANCE/GUILTY, Classix Nouveaux, Liberty 12in
- 39 — THE ART OF PARTIES, Japan, Virgin 12in
- 40 34 MAGIC FLY, Space, Pye 12in

THIS CHART is compiled only from DJ's returns specified as being "futurist" and is intended to relate to specialist venues; therefore, if you're including this type of material during the course of a normal night don't separate it out into a listing on its own but include it within your main chart. This will help give a far better idea of its crossover penetration into the general disco scene. Even star jazz-funk jocks have been known to go on some of these records, you know! Following the success of his last all-dayer at Dartford Flicks, Rusty Egan has another there with Depeche Mode live this Bank Holiday Monday (25), and then on Wednesday 3rd June joins DJ Steve with Soft Cell and Ronny live at a big 'Nightclubbing Dance Night' held in Nottingham's Rock City where a crowd of 1700 fashionable dressers are hoped for. Kingstansing's Fashion disco is next at the CCA there on Saturday 30th May with Silence live, and DJ Kevin Wilson suggests that a great opening number is the frantic '20s chase tune 'Stuntman', from Carl Davis's 'Hollywood' TV series score on EMI LP (which he got for £1.99 at Virgin). Danish reader Neils Birk has some interesting European suggestions too, if you can find them: Patrick Javet 'Sound Like Rock 'N Roll' (French Barclay); "an ultrafast tune a bit like Ultravox 'Sleepwalk' with an Amanda Lear-type feel", Anita Lindblom 'You Can Have Him' (Swedish Club Trocadero) "a possibly more gay-orientated sparse midtempo remake of her '80s pop odyssey", Kliche 'Supertanker' (Danish Medley LP) "a Danish-sung but rather electronic set", and the 'Supercontinent' flip of the older Continent No. 5 'Afromerica' (French Barclay) "has in part a very 'Burundi Black' sound that's a straight rip-off". To emphasize that some jocks do indeed buy their records, Alan Gibson (Edgbaston

CONTINUED OVER

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29 WHITEHAVEN Whitehouse

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6 NANTWICH Studio
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Album/Cassette 

ADVERTISERS PLEASE NOTE —
Copy for 30th May issue must reach
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THURSDAY 21st MAY

FROM PAGE 37

Faces) insists that he'd already bought Human League and Japan before Rush Release sent him them (I hope you can get one-to-one swoopies, Gibbo). And finally Cyril, I wonder whether any neo-futurists have heard an oldie released in January 1979 by the German group "Super" (UA UP 35485), a monotonous electronically helped 161-159-161 bpm drums pounder sounding like something out of Rusty Egan's wildest prepubescent imaginations, a sorta Bernardi Black for white boys. Although guitars are in there somewhere the effects they achieved (especially on the slower 'Neuschnee' flip) were ahead of their time yet most likely inspired by the Hawkwind school of hippy space rock. I remember playing it at a gig in Norfolk and having to whip it off fairly fast to dumbly stupefied staves back then, but can't help thinking that maybe now its time has come! Try and find it.

UK NEWIES

THELMA HOUSTON: 'If You Feel It' (RCA RCAT 177). Already deservedly monstrous on import and right in the mood at the moment, this ultra - mixable disco gem is a really solid simple hard driving bass - popped 119 (intro) - 120bpm 12in jiggly jumper sounding much as one might expect 'Get Tough' to it played by Fantasy. Hits it's perfect with include Kleeser, self, Rick James, Whispers (old and new), Mel Sheppard - oh, and so many more. Don't worry though, 'cos it's a floor - filler in its own right - and wow!

ODYSSEY: 'Going Back To My Roots' (RCA RCAT 185). Already voted People's Choice on Capital Radio and leading up every club it's been played in, this powerfully thrusting jiggly purposeful 0-181bpm 12in chugger has a fabulous full sound yet sensually stays close to a more Deezier's (instrumental) - 108 - 110 - 111 - 107-107bpm original, which can be imperceptibly mixed in and out of it. The flip's full 'Roots Suite' includes stop - start jazzy Afro extensions on either end. L.A.X.: 'Possessed' (Epic Epic 13-1103). Reduced to 3 tracks, the UK 12in blows its chances by opting for the remixed 106-107-105 (piano) - 107 - 106bpm vocal version of this shuffling tense jittery jogger as the full A-side and then instead of using the dynamite instrumental remix with even more of the erupting jazzily plonking piano (the record's whole attraction) it teams the original LP version with the remixed rambunctiously hollered 118bpm 'Fight Back' as the flip.

EASTSIDE CONNECTION: 'You're So Right For Me' (Excalibur EXCL 101). Originally huge in early 78 on import multicoloured vinyl, Rampart 12in and subsequently a small hit here on Circle, this chic 'n' chaps chanted busily pattering and rattling 123 (intro) - 121 - 122 (break) - 121 - 121bpm skipper was initially re-broken by Chris Hill and then re - established by all at Capital, and is now flipped on 'Du Purposes Only' 12in by the version released here by Miracle of the Penthouse - originated LOVE SYMPHONY ORCHESTRA 'Let Me Be Your Fantasy', also recently revived, a repetitive chic chanted cast slightly Latin 125 - 126 - 127 (end of vocal) - 127 - 125 (start of bass) - 126 - 127bpm skittery jumper from 79.

KOOL & THE GANG: 'Celebrations' (De-Lite DEX 2). Extremely useful as an alternative for those who find it unhip to play the original now, this Spanish - sung 121 - 123 - 122 - 123bpm version of 'Celebration' is officially hip to the black vocal - originated 'Take It To The Top' 119bpm 12in thumper, which is nowhere near as interesting or exciting but may sound nice on radio.

LEON BRYANT: 'Just The Way You Like It' (De-Lite DEX3). Pleasant enough hoarsely souled jolting 112bpm 12in languid thuder

with nice harmonica and bragging 'I'll be back for more' lyrics (I'm coming back for more) being the cop-out continuation), but many will prefer the great instrumental 'Something More' B-side, a lovely jazz solo - filled 102 - 104 - 104bpm 'B-side'ish piano swayer.

EDIT POINT: 'Bright Side' (EMCL PV 102T). Rather nice well played jazzy bass - shaped chunky 0 - 120 - 124 - 0bpm 12in jolter (at 33rpm) with good solos and a haunting keyboard refrain, in vocal and instrumental versions.

PIG BAG: 'Papa's Got A Brand New Pig Bag' (Y10, via Rough Trade). Dynamite off the wall tongue in cheek but musically excellent brassy screeching, braying and squealing drums - rattled 136 - 139 - 109bpm 7in instrumental galloper currently wowning hip futurists but due soon for a 12in remix. They're doing a ballet next - 'Pig Lake'!

MICHAEL MCGLOIRY: 'Won't You Let Me Be The One' (Record Shack 12 SHACK 2). Zingily rattling fast pounding dated 127bpm 12in gay galloper, well enough made in kinda vocal Harry Thumann style, the flip's cooler 'Version Two' being hotter when it'll warm on import a few weeks back.

ROLAND: 'If It Was A Dancer' (Dance Pt. 2) (LP 'Sucking In The Sweets' EMI CUN 39112). Previously unreleased, this jittering jerky 106-109bpm Stones strut just happens to be a dynamite mix with 'Rapture' while the slightly flunctuating 101bpm 'Hot Stuff' oldie is sensational with 'Muscle Bound'!

IGGY POP: 'Bang Bang' (Arista ARIST 407). Thumping drums - driven spoken LP now also out here (WMLP 5002), a must for veteran deep soul freaks.

A TASTE OF HONEY: 'Sukiyaki' (Capitol CD 1519). 'Oh No' - produced exquisitely pretty tinkling - (though now English-sung) 0 - 34 - 0bpm 7in US hit revival of Kyu Sakamoto's 1963 Japanese oldie.

NEW Epping Forest Country Club has started a jazz-funk club every Monday called Rappers, opened earlier this week by Froggy (who'll be there again June 8th) with a PA by incognitis next Monday (25). ... John Grant is now concentrating solely on Manchester's Rufus in Fennel Street, where he and Colin Curtis feature upfront jazz-funk newbies on Saturdays (soon on Wednesdays too) and a mixture of UK on Fridays. ... Keith Barker-Main (Earls Court Graffiti), one of the lucky few with Abba's Disconet remix, emphasises that despite mixing in a lot of 70s NY New Wave Bar finds Gino Soccio 'Street Talk' mixes brilliantly with 'Einstein A Go-Go', and has revived K.I.D. 'Don't Stop' as it's similarly brilliant out of the twiddly bits in Unlimited Touch 'Searching' remix and also synchs perfectly for ages with Gino Soccio 'Try It Out'. ... Silly no to? ... HI DE HI!

DISCO DATES

THURSDAY (21) Morrissey/Mullen join Mull'n Jeff live at Darford Flicks; FRIDAY (22) Robbie Vincent & Martin Collins jazz-funk Letchworth Grange, Chris Hill jazz-funk Leysdown Stage 3, Tom Holland jazz-funks Canvey Goldmine, Chris Brown jazz-funks Bedford Corn Exchange, Mick Clark jazz-funks Streattham Fish & Duck near Ely, Steve Allen jazz-funks Wellborough Tilt Barn; SATURDAY (23) Froggy & Sean French jazz-funk Southgate Royal, Greg Edwards jazz-funks Didcot Rio, everyone else gets pissed at Jeff Young's wedding; SUNDAY (24) Robbie Vincent/Sean French/Chris Bangs jazz-funk South Harrow Bogarts, John Grant & Colin Curtis jazz-funk Manchester Rufus with an oldies alibi; BANK HOLIDAY MONDAY (25) Chris Hill/Robbie Vincent/Froggy/Chris Brown/Sean French/Tom Holland revive memories at Reading Top Rank alldayer (the original jazz-funk all-dayer venue), Steve Walsh/Owen Washington/Nicky Peck and many more jazz-funk London Cleeves; Steve Allen/Brother Louie/Martin Collins jazz-funk Streattham Fish & Duck, Second Image play, Sittingbourne; Martees; WEDNESDAY (27) Gonzalez play Mayfair Gullivers.

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 1) with increased support are Aretha Franklin 'I Can't Turn You Loose' / United Together' (Arista 12in), Touchdown 'Ease Your Mind' (Record Shack 12in), Shirley James/Danny Ray 'Why Don't You Spend The Night' (Black Jack 12in), Project 'Love Rescue' (Creole 12in), Lamont Warner 'Going Back To My Roots' (Dorner Bros 12in/LP), Edit Point 'Bright Side' (EMCL 12in), Pacific Jam 'Antes De Mais Nada' (Japanese Discomat LP), Skip Mahoney 'Janice' (Underworld 12in), Casiopea 'Asayake (Sunrise)' / Eyes Of The Mind' (US Alfa LP), Gerrone 'Hooked On You' (Canadian Black Swan LP), Thinz World 'Dancing On The Floor' (CBS 12in), Kat Mandu 'The Break (Remix)' (Canadian Unidisc 12in), Linx 'Wonder What You're Doing Now' (Throw Away The Key! LP), Thelma Houston 'Never Give You Up' / '96 Tears' (US RCA LP), Marvin Gaye 'Heavy Love Affair' (Motown 12in), Watson Beasley 'Breakaway' (Creole 12in), Michael Jackson 'One Day In Your Life', Michael

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runs... Alan Couillard (Barry Atlantic Wine Bar) finds Gino Soccio 'Street Talk' mixes brilliantly with 'Einstein A Go-Go', and has revived K.I.D. 'Don't Stop' as it's similarly brilliant out of the twiddly bits in Unlimited Touch 'Searching' remix and also synchs perfectly for ages with Gino Soccio 'Try It Out'. ... Silly no to? ... HI DE HI!

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Jermaine Jackson 'You Like Me Don't You' (Motown 12in promo), John Kaizan's Neptune Fun Key (Japanese Far East LP), Marlon McClain 'Paste!' / Close To You' (US Fantasy LP), Lime 'You Love' (US Prism 12in), Claudia Barry 'Radio Action' / Banana Boat (Day-Off) (Canadian Polydor 12in), Sharon Redd 'Love Is Gonna Get Ya' (Epic 12in), Round Trip 'Nothing Wrong With Dancing' / Let's Go Out Tonight' / Woman' (US MCA LP), Abba 'Just Your Love On Me' (US Disconet 12in remix), Leon Bryant 'Something More' / Banzi 'Runaway' (Groove Prod 12in), Scandal 'I Wanna Do It' (US SAM 12in), LA Boppers 'La La Means I Love You' (Mercury 12in), Shaamar 'Full Of Fire' (US Solar 12in), Irma Thomas 'Sally With Me' (Poly, Alton McClain & Destiny 'My Destiny' / Love Notes / Making Room For Love' (US Polydor LP), Proton Plus 'Play Up' (Image 12in), Voggue 'Dancing The Night Away' (Canadian Celsius 12in), Flakes 'Take It To The Max' (US Salsoul 12in).

DORC (Disco Featured Pop Hits): 11) Adam Sland' 2) Bucks Fizz, 3) Shakin' Stevens, 4) Crazy 4) Shakin' Stevens 'House', 5) Human League (Red), 6) Dept S, 7) Visage, 8) Kim Wilde 'Kids', 9) 1) Graham Bonnet, 10) Ennio Morricone, 11) Liquid Gold, 12) Nolans, 13) 10) Madness, 14) Kim Carnes, 15) Kraftwerk, 16) Talking Heads, 17) 1) Tenpole Tudor, 18) Kim Wilde 'Love', 19) 8) Adam Kings, 20) 19) Heaven 17, 21) 15) Billy Haley, 22) 16) Coast To Coast, 23) 24) Stray Cats, 24) 20) Barry Manilow, 25) 1) Bad Manners, 26) 13) Hazel O'Connor, 27) 18) Marshall, 28) 29) The Beat, 29) Dave Stewart, 30) - J Vangelis.

IMPORTS

GERRONE: 'Hooked On You' (LP 'Gerrone Sun' - You Are The One) Canadian Black Swan LP 20). This more traditional Euro-drummer departs somewhat from his past style in a much praised set on which the Jocelyn Brown-led girlie group vocals have also been criticized as detracting from the instrumental sound, this steadily pushing 108bpm tripping tripper - bumper being dominated by an unexpected and excellent jazzy piano. ... it also coincidentally is a killer synching mix with 'Going Back To My Roots'! Of the more traditionally gay 'disco'-oriented tracks, 'Took Me So Long' is a good zingy romping 128bpm galloper, the title cut a buoyantly chugging tuneful skittery 125bpm smacker. 'Cherry Tree' a frantic 'A Man' - style 128bpm rambler. 'Some One' a lovey 'Happy Memories' - 'Searching' - ish fast 133bpm chugger, and 'My Look' a dated 127bpm purveyor.

SCANDAL featuring LEE GENESIS: 'I Wanna Do It' (US SAM S-12338). Right back in the basic original Al Hudson/Leon Hayward/Ladies Night' mould but a bit slower than any of 'em, this sleekly rolling chunky 105bpm 12in bass bumbled funky bumper will reward its happy memories, and more importantly sounds great today and is already working well.

THE STRIKERS: 'Body Music' (Dutch Rams Horn RAMSH 12-3024). Nicely limited to clash with CBS's first release here of the original, this ludicrously long nearly 15 minute (but single sided) 12in remix of the jittery monotonous groove is a combination of first the instrumentals and then the vocal versions, seemingly going into automatic repeat for a lifetime at 0-123-125 - 124-123-125 (end of instrumental) - 124-125 ('rock rock' mix) - 124 ('huh huh') - 125 (bass) - 123-124-125bpm, all which makes it great for mixers trying with Mystic Merlin! If not at all full stretch for dancers.

ALTON MCCLAIN & DESTINY: 'My Destiny' (LP 'Gonna Tell The World' / US Polydor PD-6323). Skip Scarborough-produced superstar-backed shrill girlie group set, this being a bass-bumped sweet jiggly little 113 (intro)-114-115bpm swayer. 'Love Notes' is a quadruple-walled steadily thudding 118-119bpm buoyant chugger. 'Making Room For Love' a 35bpm smoocher, 'Simple Things' a rolling 107/53bpm jogger, and 'We're Gonna Make It' and EWF-ish fast 125bpm strutter.

DONNA WASHINGTON: 'Scuse Me, While I Fall In Love' (LP 'Going For The Glow' / US Capital ST-12147). Nice lowkey 'scuse me please' start to a then bally pent-up waterfully wailed jittering 52/104 (intro) - 106-107bpm jogger, best of a somewhat overwrought set.

CHERYL LYNN: 'Shake It Up Tonight' (US Columbia 43-02103). Slightly bland creamily tripping intro gets more tense once Cheryl starts wailing with some jittering undertone on acappella-invented 121bpm 12in rolling clomper, which doesn't sound very 1981, 123-124-125bpm, all which makes it great for mixers trying with Mystic Merlin! If not at all full stretch for dancers.

LJ REYNOLDS: 'Lonely Superstar' (LP 'L J Reynolds' / US Capital ST-12177). Jazzy squealing sax starts and punctuates this soulfully - sung rolling slow purposeful 79bpm jogger, the most likely bet on an otherwise dated Don Davis-produced soul set.

HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7in are: Squeeze 162-159-161-158-0r, Krokus 'Bed-Side Radio' 125-123c, Imagination B3, Paul Shane 0-210-c, Marvin The Paranoid Andro 0-138f, 999 0-143-135-142-134-142f, Poolecats 0-124-107-218-109f, Grover Washington 48-48/96-96f, Classix Nouveaux 133c.

ODDS 'N' BODS

SECOND IMAGE, reviewed last week, was incorrectly listed on white label and should in full be called 'Get Your Fingers Out! Pinpoint The Feeling'. ... Solar Records, despite RCA's earlier protestations to the contrary, have indeed announced a re-issuing switch to WEA (as tipped on this page many months ago). ... Holland's enterprising Rams Horn label already has Bobby Thurston 'Is Something Wrong With You' on 12in, although CBS have scheduled it here soon too. ... Jacksons follow up with 'Walk Right Now' and Heatwave with 'Posin' 'Til Cusin' ... Vin-Zee and Jimmy Ross releases from the Belgian-based Spice 'n' label, slow to chart though selling well, will be issued back-to-back here via Phonogram on the new Megafunk logo. Nigel Martinez turns out to have had a hand in the Evasions 'Wikka Rap' - no wonder it's great! ... Klique's LP (reviewed last week) although fine for home listening somehow sounds rather weak on the floor and will need a remix to cut through. ... BPMs for Freddie James, subsequently bought after reviewing it on 'oddy deck should be 'Music' 126, 'Lady' 113-115-118, 'Everybody' 120-121-128, 'Energy' 114-115, 'Foot' 123, 'In Love' 108-107-0 'Dance' being right at 114). ... London's Sdown in Charing Cross Road remains open during alterations but will reopen in a fortnight as another Busby's. ... Chigwell's verdantly situated



RICK JAMES, seen here propping up a fibreglass lamppost, has his 'Street Songs' album out here now (Motown STM 12153). Reviewed in full on import, the cuts other than 'Give It To Me Baby' getting most attention are the superbly soulful Teena Marie - interrupted tortuously slow 55-42/21-45-43-44-45/22bpm 'Fire And Desire' and steadily smacking 117bpm 'Ghetto Life', the whole album though being a well-produced concept set.

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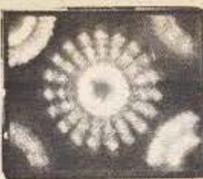
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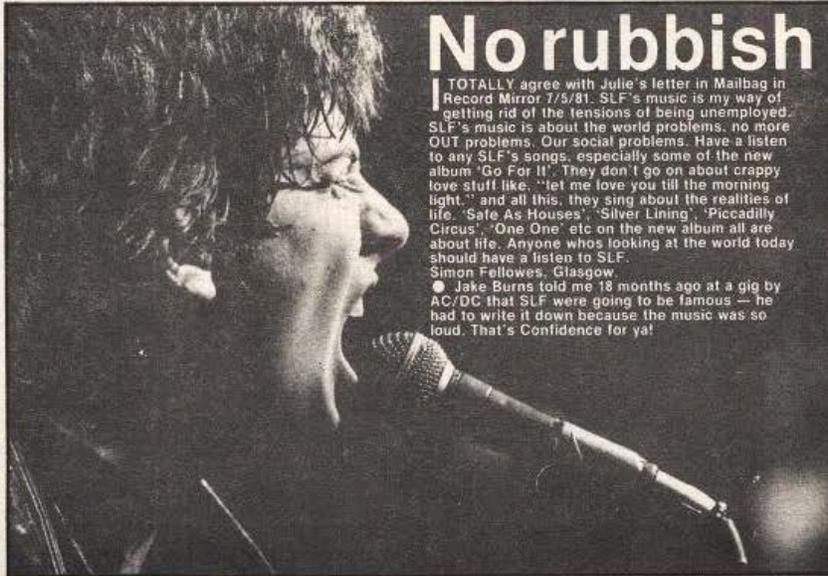
Big head

I OFTEN wonder just what the purpose of your journalistic rag mag / pop adventure is. Kevin Rowland is right. (At last! Someone who agrees with the little lead.) The media is way out of touch. Your paper in particular is a good copy of all the rest in toto, with the added ingredient of pseudo intellectualism. As a freelance businessman, with years of DJ experience and a broad spectrum of musak listening, I can only assume you are ripping off everybody by the clever disguise that your mindless wanderings are nouveau and chic. I even bought Grace Jones 12inch 'Demolition Man' to convince myself that I was independent of hum drum, everyday crassness, but no this is the catch: this is what you want people to do. I have grown surrounded by music and you cannot fool me. (Albeit you fool others.) It's just a business. Come on own up, you capitalists. You're as bad as me. How about reviewing classical musak, such as church organ musik by Enrico Rossi (Scherzo in G minor) which beats Visage any day for being different. Who the hell is Steve Strange anyway? Love from MKW 1, Hampstead, London (MKW 1, is the reg on my Rolis Royce)

● What are you on about? Good to see that driving a Rolis doesn't automatically mean you have half a brain to rub together.

Total docile

THANK YOU Mark Cooper for a totally unbiased review of TV Smith's Explorers new single 'The Servant'. 'Tomahawk Cruise' (as you mentioned), lacked the radio airplay to achieve the chart position it deserved and no doubt 'The



No rubbish

I TOTALLY agree with Julie's letter in Mailbag in Record Mirror 7/5/81: SLF's music is my way of getting rid of the tensions of being unemployed. SLF's music is about the world problems, no more OUT problems. Our social problems. Have a listen to any SLF's songs, especially some of the new album 'Go For It'. They don't go on about crappy love stuff like, "let me love you till the morning light," and all this, they sing about the realities of life. 'Safe As Houses', 'Silver Lining', 'Piccadilly Circus', 'One One' etc on the new album all are about life. Anyone whos looking at the world today should have a listen to SLF. Simon Fellowes, Glasgow

● Jake Burns told me 18 months ago at a gig by AC/DC that SLF were going to be famous — he had to write it down because the music was so loud. That's Confidence for ya!

Servant' will suffer the same fate. TV Smith is a genius and it is about time that this was publicly acknowledged. Mark Cooper has obviously recognised this fact and once the Beeb appreciates this, then TV Smith will receive the public acclaim he deserves. A loyal TV Smith fan. I won't ask for a record token because I know this letter won't get printed.

● A scatologist like Mr Cooper needs all the encouragement he can get. He doesn't like me saying rude things about him so I won't. I won't even mention his veiny arms.

Dominated

AFTER READING some (only some?) — Ed) of the tripe you print where certain people slag off your music critics, I feel I must point out that 99 per cent of the time they are correct in their criticism of albums and singles, and when they extoll the virtues of albums as being worth the money then it must be obvious that they are giving a great service in saving a lot of time and money being wasted, and in these days of Thatcherism with an average of five

pounds saved per week I find Record Mirror at 30 pence worth the money. PJ Churchill, North of Watford, Leics

● How true, how true. I think we'll double the cover price next week.

Nolans groupie

SO MUCH for the new "live" Top Of The Pops. From what I could make out from the performance last Thursday of artists such as Eddy Grant, The Undertones and Keith Marshall, the new format of the show means that numbers will now be mimed to live before our very eyes, rather than being mimed to on a recording. Doesn't this rather defeat the point?

I would, however, like to congratulate the Nolans on having enough courage and professionalism to do a completely live rendition of their present hit. I am not particularly keen on the song myself, but I admire their attitude of taking a chance in order to provide a bit more entertainment. If 'TOTP' is to change much at all, groups must stop using it purely as a way of pushing their singles a few places up the chart, and regard it more as a chance to show how much talent they really have by performing a number live. But maybe some groups are afraid of showing how much talent they really have. Mike Smith, Tunbridge Wells, Kent.

● Apparently, it is impossible to have everyone playing "live" live, as opposed to mime live, because there isn't enough room or time to fit everyone's equipment in. I mean, imagine the juggernaut-jam in the car park.

Whine

WE WOULD just like to say how many things are wrong with your paper:

- 1 For 30p you get fewer pages than any other paper.
- 2 Far too much space is given to gig reviews of bands who most people have never heard of, eg: who has ever heard of Airphix or Eyeless in Gaza? (Christ, who thought up that one?) Anyway all the gigs get a right slagging off so what's the point? Totally futile I'd say.
- 3 Also you give up too much space for pathetic, biased reviews of LPs. Why do you let someone who obviously hates HM, review an HM record? Inevitably he'll say it's shit, but for those who like HM it might be ace.
- 4 Why waste a page on US records? You can get half of them over here anyway. Why not just give a Top 10? Yours pleausrably, Mo and Ron (not to be taken as one)
- How dare you criticise our revered paper? Don't you know some people actually read it before eating the chips? You for one have now heard of Airphix by the way. See? Clever, innit?

Smith's a bosom

WHY IS Robin Smith such a tit? (We wonder the same thing — Ed) What right has he to go slagging off a brilliant piece of vinyl such as Eyeless in Gaza's 'Photographs As Memories'. It's not the first time he's been wrong, eg The Jam's 'Start', which he said would 'Crawl slowly up the charts', entered at No 3! Eyeless in Gaza have done something original for once. O.K., it's not the same as Robin Smith's superstars Sheila Easton and Barry Manilow (What is — Ed) but it's still a very good LP. Perhaps he could listen to it again. This time at the right speed.

Micky Mees (MA, Oxon — oh, yes I am)

● Sod your New Romantics, I'm off to listen to the Ash.

No Morals

AFTER HER Majesty's comments were made public with regard to 'cheque-book' journalism and as a reader of RM for some years standing, I beg you to put my and others minds at rest by confirming that the recent Mike Nicholls interview with the Clash was not reached on such an under-handed level.

My doubts were raised because of the numerous reports circulating, that the Clash are skint! This being so, it's hardly believable that the enterprising whipper-snapper Nicholls wouldn't have tried to entice the lads with a few quid! Derek, Surrey.

● Even under pain of the scrotum clamps, Nicholls insists it was all above board.

Nature rambling

- 1 Doctor Rabbit
 - 2 Drive My Car
 - 3 Ape Days A Week
 - 4 White My Gazelle Gently Weeps
 - 5 Hey, You've Got To Hide Your Love Away
 - 6 A Day In The Life
 - 7 You're Gonna Goose That Girl
 - 8 Twist And Trout
 - 9 The Long And Winding Road
 - 10 I'm Fixing A Mole
- Dingo Stork, London E4

● What a silly way to spend your time.

To the rescue

I REALISE that I am probably wasting my time writing to you, but I don't think that I have ever been so annoyed in all my life. I have just read the write-up that one of your reporters done on Cliff Richards recent concert at the Warfield Theatre, San Francisco, USA.

I would just like to say that I went on a holiday especially arranged by the Daily Mirror to see Cliff in concert in America. It cost quite a lot of money (almost £500 in fact) but I feel it was worth every penny. The two concerts that I saw were in Denver and Los Angeles and both of them were sold out. The audience were very enthusiastic, but as much as I find it hard to believe that half of them were "expatriate Britts", what difference does it make anyway. The fact remains that there were thousands of people who wanted to see Cliff in concert. Cliff earned himself several standing ovations throughout the concerts, and by the end of the shows the audiences were all standing and dancing in the aisles.

The thrill of Cliff, his music, and his pure professionalism is still very much alive and living thank you very much, and I can only come to the conclusion that your reporter had the column written before even going into the concert.

I am fed up with people knocking Cliff — especially Record Mirror. I get the feeling that you lot wouldn't recognise a good thing if it came up and introduced itself to you. Susan Langley, President the Cliff Richard fan club of Merseyside and Cheshire.

● Cliff is actually fab, but the Yanks never did have any taste which is reflected by the review. They even slagged off Adam. (So did we — Ed.)

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UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	(3)	1	STAND AND DELIVER	Adam & The Ants, CBS
2	(4)	2	YOU DRIVE ME CRAZY	Shakin' Stevens, Epic
3	(5)	3	STARS ON 45	Star Sound, CBS
4	(9)	4	CHEQUERED LOVE	Kim Wilde, Rak
5	(3)	5	OSSIE'S DREAM (WAY TO WEMBLEY)	Spurs FA Cup Final Squad, Shell
6	(2)	6	SWORDS OF A THOUSAND MEN	Tenpole Tudor, Stiff
7	(7)	7	KEEP ON LOVING YOU	Reo Speedwagon, Epic
8	(5)	8	GREY DAY	Madness, Stiff
9	(7)	9	CHI MAI THEME TUNE LIFE & TIMES OF LLOYD GEORGE	Ennio Morricone, BBC
10	(3)	10	BETTE DAVIS EYES	Kim Carnes, EMI America
11	(5)	11	STRAY CAT STRUT	Stray Cats, Arista
12	(4)	12	WHEN HE SHINES	Sheena Easton, EMI
13	(5)	13	I WANT TO BE FREE	Toyah, Safari
14	(7)	14	I NO CORRIDA	Quincy Jones, A&M
15	(2)	15	THE SOUND OF THE CROWD	Human League, Virgin
16	(6)	16	MAKING YOUR MIND UP	Bucks Fizz, RCA
17	(8)	17	ONLY CRYING	Keith Marshall, Arrival
18	(2)	18	TREASON (IT'S JUST A STORY)	Teardrop Explodes, Mercury
19	(4)	19	KILLERS LIVE EP	Thin Lizzy, Vertigo
20	(11)	20	ATTENTION TO ME	Molans, Epic
21	(4)	21	IT'S GOING TO HAPPEN	The Undertones, Ardeck
22	(15)	22	MUSCLE BOUND/GLOW	Spandau Ballet, Reformation/Chrysalis
23	(3)	23	BEING WITH YOU	Smokey Robinson, Motown
24	(8)	24	CAN'T GET ENOUGH OF YOU	Eddy Grant, Ice/Ensign
25	(6)	25	DROWNING - ALL OUT TO GET YOU	The Beat, Go Feet
26	(2)	26	IS VIC THERE	Department S, Demon
27	(11)	27	CAN YOU FEEL IT	Jacksons, Epic
28	(3)	28	HOW 'BOUT US	Champagne, CBS
29	(9)	29	GOOD THING GOING	Sugar Minott, RCA
30	(7)	30	BERMUDA TRIANGLE	Barry Manilow, Arista
31	(7)	31	DON'T BREAK MY HEART AGAIN	Whitesnake, Liberty
32	(4)	32	AIN'T NO STOPPING	Enigma, Creole
33	(1)	33	NIGHT GAMES	Graham Bonnet, Vertigo
34	(3)	34	CHARIOTS OF FIRE (Main Theme)	Vangelis, Polydor
35	(1)	35	DON'T LET IT PASS YOU BY/DON'T SLOW DOWN	UB40, Dep Int.
36	(1)	36	HI-DE-HI	Paul Shane, EMI
37	(3)	37	CARELESS MEMORIES	Duran Duran, EMI
38	(1)	38	ROCKABILLY GUY	Polecats, Mercury
39	(3)	39	POCKET CALCULATOR	Kraftwerk, EMI
40	(13)	40	IS THAT LOVE	Squeeze, A&M
41	(4)	41	THIS OLD HOUSE	Shakin' Stevens, Epic
42	(4)	42	ONE DAY IN YOUR LIFE	Michael Jackson, Motown
43	(9)	43	ANGEL OF THE MORNING	Julie Newton, Capitol
44	(3)	44	JUST A FEELING	Bad Manners, Magnet
45	(3)	45	NEW ORLEANS	Gillan, Virgin
46	(1)	46	JUST THE TWO OF US	Grover Washington Jr., Elektra
47	(1)	47	IT'S A LOVE THING	Whispers, Solar
48	(13)	48	EINSTEIN A GO GO	Landscape, RCA
49	(3)	49	THE ART OF PARTIES	Japan, Virgin
50	(3)	50	SING ME A SONG	Marc Bolan, Nem
51	(7)	51	WILL YOU	Hazel O'Connor, A&M
52	(1)	52	AND THE BANDS PLAYED ON	Saxon, Carrere
53	(4)	53	THE THIRD MAN	Shadows, Polydor
54	(1)	54	BODY TALK	Imagination, R&B
55	(1)	55	FOLLOW THE LEADER	Killing Joke, Malignant Damage/Polydor
56	(1)	56	MARVIN THE PARANOID ANDROID	Marvin, Polydor
57	(1)	57	NOBODY WINS	Elton John, Rocket
58	(1)	58	ALL THOSE YEARS AGO	George Harrison, Dark Horse
59	(12)	59	LATELY	Stevie Wonder, Motown
60	(3)	60	HOUSES IN MOTION	Talking Heads, Sire
61	(5)	61	MAKE THAT MOVE	Shalamar, Solar
62	(1)	62	INDUSTRIAL STRENGTH EP	Krokus, Arista
63	(3)	63	HISTORY NEVER REPEATS	Split Enz, A&M
64	(3)	64	DON'T LET GO THE COAT	The Who, Capitol
65	(8)	65	LET'S JUMP THE BROOMSTICK	Coast to Coast, Polydor
66	(8)	66	LOVING ARMS	Elvis Presley, RCA
67	(5)	67	TOKYO	Classix Nouveaux, Liberty
68	(6)	68	LOVE GAMES	Level 42, Polydor
69	(1)	69	THE MAGNIFICENT SEVEN	Glash, CBS
70	(5)	70	DON'T SAY THAT'S JUST FOR WHITE BOYS	Way Of The West, Mercury
71	(5)	71	HALEY'S GOLDEN MEDLEY	Bill Haley, MCA
72	(1)	72	NORMAN BATES	Landscape, RCA
73	(1)	73	TWO HEARTS	Stephanie Mills/Teddy Pendergrass, 20th Century
74	(1)	74	PERFECT TIMING	Kiki Dee, Arista
75	(1)	75	THE AMERICAN	Simple Minds, Virgin

RECORD MIRROR



UB40: In with their own label at 35



KRAFTWERK: Back in the album chart at 15 after a four-year gap

25 FAST MOVERS

⊗ Platinum (One million sales)

◇ GOLD (500,000 sales)

⊗ SILVER (250,000 sales)

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

UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	(1)	1	STARS ON 45	Star Sound, CBS
2	(27)	2	KINGS OF THE WILD FRONTIER	Adam & The Ants, CBS
3	(1)	3	WHA'PPEN	The Beat, Go Feet
4	(8)	4	THIS OLD HOUSE	Shakin' Stevens, Epic
5	(28)	5	HOTTER THAN JULY	Stevie Wonder, Motown
6	(8)	6	THE ADVENTURES OF THIN LIZZY	Thin Lizzy, Vertigo
7	(1)	7	QUIT DREAMING & GET ON THE BEAM	Bill Nelson, Mercury
8	(6)	8	ROLL ON	Various, Polystar
9	(5)	9	CHARIOTS OF FIRE	Vangelis, Polydor
10	(5)	10	HIFIDELITY	Reo Speedwagon, Epic
11	(2)	11	BAD FOR GOOD	Jim Steinman, CBS
12	(18)	12	MAKIN' MOVIES	Dire Straits, Vertigo
13	(28)	13	JAZZ SINGER	Neil Diamond, Capitol
14	(2)	14	DISCO DAZE & DISCO NITES	Various, Ronco
15	(1)	15	COMPUTER WORLD	Kraftwerk, EMI
16	(13)	16	LONG DISTANCE VOYAGER	Moody Blues, Threshold
17	(1)	17	I AM PHOENIX	Judith Tzuke, Rocket
18	(1)	18	COME AND GET IT	Whitesnake, Liberty
19	(1)	19	PUNK'S NOT DEAD	Exploited, Secret
20	(5)	20	THE DUDE	Quincy Jones, A&M
21	(1)	21	POSITIVE TOUCH	The Undertones, Ardeck
22	(5)	22	CHART BLASTERS '81	Various, K Tel
23	(11)	23	JOURNEY TO GLORY	Spandau Ballet, Reformation/Chrysalis
24	(53)	24	MANILOW MAGIC	Barry Manilow, Arista
25	(14)	25	CHRISTOPHER CROSS	Christopher Cross, Warner Bros
26	(4)	26	THIS IS...	Ennio Morricone, EMI
27	(7)	27	NOW, Vic Danome	RCA
28	(7)	28	MARKING WAVES	Nolans, Epic
29	(1)	29	TALK TALK TALK	Psychodelic Furs, CBS
30	(9)	30	SKY 3	Sky, Arista
31	(14)	31	FACE VALUE	Phil Collins, Virgin
32	(2)	32	CHI MAI	Ennio Morricone, BBC
33	(2)	33	WINELIGHT	Grover Washington Jr., Elektra
34	(30)	34	THE RIVER	Bruce Springsteen, CBS
35	(114)	35	BAT OUT OF HELL	Meat Loaf, Epic/Cleveland
36	(5)	36	FUTURE SHOCK	Gillan, Virgin
37	(4)	37	TAKE MY TIME	Sheena Easton, EMI
38	(1)	38	SECRET COMBINATION	Randy Crawford, Warner Bros
39	(4)	39	LIVING ORNAMENTS 1979-1980	Gary Numan, Beggars Banquet
40	(2)	40	TO LOVE AGAIN	Diana Ross, Motown
41	(2)	41	HIT 'N' RUN	Gin School, Bronze
42	(19)	42	DIRK WEARS WHITE SOX	Adam & The Ants, Do It
43	(5)	43	GO FOR IT	Stiff Little Fingers, Chrysalis
44	(3)	44	BEATLES 1962-1966	Beatles, Parlophone
45	(38)	45	GUILTY	Barbra Streisand, CBS
46	(5)	46	FAITH	The Cure, Fiction
47	(26)	47	DOUBLE FANTASY	John Lennon, Geffen
48	(1)	48	EAST SIDE STORY	Squeeze, A&M
49	(8)	49	VIENNA	Ultravox, Chrysalis
50	(33)	50	FLESH AND BLOOD	Roxy Music, Polydor
51	(1)	51	HARD PROMISES	Tom Petty & The Heartbreakers, Backstreet
52	(2)	52	FAIR WARNING	Van Halen, Warner Brothers
53	(1)	53	EDDIE OLD BOB DICK & GARRY	Tenpole Tudor, Stiff
54	(1)	54	TINSEL TOWN REBELLION	Frank Zappa, CBS
55	(1)	55	YOU KNOW IT'S ME	Barbara Dickson, Epic
56	(23)	56	BARRY	Barry Manilow, Epic
57	(1)	57	THEMES	Various, K Tel Arista
58	(5)	58	JAZZ FUNK	Incognito, Ensign
59	(18)	59	VISAGE	Visage, Polydor
60	(15)	60	DANCE CRAZE	Soundtrack, 2-Tone
61	(10)	61	FROM THE TEAROOMS	Landscape, RCA
62	(5)	62	NIGHTCLUBBING	Grace Jones, Island
63	(9)	63	FACE DANCES	The Who, Polydor
64	(2)	64	THIS IS ELVIS PRESLEY	Elvis Presley, RCA
65	(37)	65	SIGNING OFF	UB40, Graduate
66	(1)	66	TRUMPET	Jacksons, Epic
67	(33)	67	ABSOLUTELY	Madness, Stiff
68	(3)	68	KILIMANJARO	Teardrop Explodes, Mercury
69	(18)	69	ACE OF SPADES	Motorhead
70	(1)	70	TURN OF THE TIDE	Barclay James Harvest, Polydor
71	(20)	71	OFF THE WALL	Michael Jackson, Epic
72	(4)	72	ARC OF A DIVER	Steve Winwood, Island
73	(4)	73	AXE ATTACK 2	Various, K Tel
74	(9)	74	NEVER TOO LATE	Status Quo, Vertigo



NEXT WEEK

EXCLUSIVE! THE WONDER OF STEVIE WONDER IN AMSTERDAM

PLUS THE TRAUMAS OF

TOYAH

IN COLOUR

PLUS ALL YOU NEED TO KNOW WITH THE NEWS...GOSSIP...REVIEWS...AND FIVE PAGES OF CHARTS - ONLY IN NEXT WEEK'S RECORD MIRROR!

RECORD MIRROR

INDEPENDENT

SINGLES

- 13 I WANT TO BE FREE, Toyah, Safari
- 1 WHY, Discharge, Clay
- 3 SLATES (EP), Fall, Rough Trade
- 4 OBSESSED, 999, Albion
- 6 SING ME A SONG, Marc Bolan, Ram
- DON'T SLOW DOWN/DON'T LET IT PASS YOU BY, UB40, DEP International
- 8 CANDYSKIN, Fire Engines, Pop, Aural
- 9 DOGS OF WAR, Exploited, Secret
- 10 ONLY CRYING, Keith Marsall, Arival
- 11 REBEL WITHOUT A BRAIN, Theatry Of Hate, Burning Rome
- 11 MAGASAKI NIGHTMARE, Crass, Crass
- 24 CHANCE MEETING, Josef K, Postcard
- 12 DREAMING OF ME, Depeche Mode, Mute
- 17 CEREMONY, New Order, Factory
- 14 'ALL SYSTEMS GO', Poison Girls, Crass
- 3 FOUR FROM TOYAH (EP), Toyah, Safari
- 23 FOUR SORE POINTS (EP), Anti-Fasti, Nonfatal
- 12 D-DAYS, Hazel O'Connor, Albion
- 19 LET THEM FREE (EP), Anti-Fasti, Resistant
- 20 20 CANTHURLE, Adam & The Ants, Do It
- 21 21 JUST LIKE GOLD, Axlone Cinema, Postcard
- 22 22 BELLA LINDA'S DEAD, Barbara, Small Wonder
- 23 23 POOR OLD SOUL, Diego Jones, Postcard
- 24 24 UNEXPECTED GUEST, UK Decay, Fresh
- 25 25 ORIGINAL SIN, Theatre Of Hate SS
- 26 26 ZEROX, Adam & The Ants, Do It
- 27 27 DECONTROL, Discharge, Clay
- 28 28 TESTCARD (EP), Young Marble Giants, Rough Trade
- 29 29 EXPLOITED BARMY ARMY, Exploited, Secret

- 27 LOVE WILL TEAR US APART, Joy Division, Factory
- 31 31 BULLSHIT DETECTOR, Various, Crass
- 32 32 TRANSMISSION, Joy Division, Factory
- 33 33 YOU'RE NO GOOD, E.S.G., Factory
- 34 34 ATMOSPHERE, Joy Division, Factory
- 35 35 SIMPLY THRILLED HONEY, Orange Juice, Postcard
- 36 36 ROCKIN' HORSE, Chelsea, Faulty Products
- 37 37 I'LL KEEP HOLDING ON, Action, Edel
- 38 38 WORK, Blue Orchids, Rough Trade
- 39 39 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, V
- 40 40 COMPLETE DISORDER, Disorder, Disorder
- 41 41 ARMY LIFE, Exploited, Secret
- 42 42 WIKKA RAP, Exotations, Groove Productions
- 43 43 WORKING GIRL, Mambas, Albion
- 44 44 JUNGLE ROCK, Shakin' Stevens, Ballie Of The Bands
- 45 45 CHILDREN OF THE SUN, Mauderston, Cherry Red
- 46 46 ANTI-POLICE, Demob, Round Eye
- 47 47 BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls, Crass
- 48 48 BLUE BOY, Orange Juice, Postcard
- 49 49 24 HOURS, Chely, Afro
- 50 50 REALITIES OF WAR, Discharge, Clay

- 5 SIGNING OFF, UB40, Graduate
- 6 CLOSER, Joy Division, Factory
- 11 TOYAH! TOYAH! TOYAH!, Toyah, Safari
- 5 MESH AND LACE, Modern English, IAD
- 10 UNKNOWN PLEASURES, Joy Division, Factory
- 11 6 PRAYERS ON FIRE, Birthday Party, IAD
- 12 12 LUBRICATE YOUR LIVING ROOM, Fire Engines, Accessory
- 13 13 360 DEGREES OF SIMULATED STEREO - 100 Live, Pere Ubu, Rough Trade
- 14 14 STATIONS OF THE CRASS, Crass, Crass
- 15 15 IN THE FLAT FIELD, Baughaus, IAD
- 16 16 GROTESQUE (AF TER THE GRAMME), Fall, Rough Trade
- 17 17 LIVE AT THE COUNTER EUROVISION 78, Misty In Roots, People Unite
- 18 18 CHAPPAQUIDICK BRIDGE, Poison Girls, Crass
- 19 19 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
- 20 20 THE BLUE MEANING, Toyah, Safari
- 21 21 THIRST, Clock DVA, Fetish
- 22 22 COLOSAL YOUTH, Young Marble Giants, Rough Trade
- 23 23 INFLAMMABLE MATERIAL, Small Little Fingers, Rough Trade
- 24 24 SONS AND LOVERS, Hazel O'Connor, Albion
- 25 25 WHATEVER HAPPENS NEXT, Sweet Magic, Rough Trade
- 26 26 SREIF FARMING IN BARNET, Toyah, Safari
- 27 27 AFRICAN GIRL, Super-Macchi, Black Roots
- 28 28 THE ULTIMATE ACTION, Action, East
- 29 29 SCIENTIST MEETS THE SPACE INVADERS, Scientist, Greenleaf

ALBUMS

- 1 1 PUNKS NOT DEAD, Exploited, Secret
- 2 2 TO EACH, A Certain Ratio, Factory
- 3 3 HE WHO GAMES WINS, Theatre Of Hate, SSSSS
- 4 4 CONCRETE, 999, Albion
- 5 5 DIRK WEARS WHITE SOX, Adam & The Ants, Do It

READER'S CHART

SITTING HERE, waiting at anti station 16, Thursday's EA Cup final crowd (Come on you Spurs!) I thought you'd be interested in tracking my latest top 10 singles to suit the season.

- 1 WICKS F122, Fantasy
- 2 SANDY RICHARDSON, On Fire
- 3 LADEI SPENNER, Charley
- 4 ST WIMPED'S SCHOOL CHOIR, Kaylum
- 5 PRINCE CHARLES & LADY DI, Regal/Fiction
- 6 OSVALDO ANDRES, Small Wonder
- 7 'DIZZY' GILLESPIE, Virgin
- 8 ELVIS PRESLEY, SUN
- 9 THE NOLANS, Virgin
- 10 JACK THE RIPPER, Late Night Explosion

Chart suggested by Drs. Midway College of Design. Send your chart suggestions to 'Readers Charts', Record Mirror, 41 Long Acre, London WC2. A £5 record taken for each chart used.

ROCK N ROLL

- ### SINGLES
- 1 1 JUNGLE ROCK, Shakin' Stevens, Ballie Of The Bands
 - 2 2 ALMOST, Billy Bragg, Chess
 - 3 3 YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
 - 4 4 WILD CAT TAMER, Tish Hill, Chess
 - 5 5 DON'T GOT NO HOME, Clarence Persson, Chess
 - 6 6 BORN TO ROCK/DANCE, Jimmy Leggins & Bob Landers, Sackville
 - 7 7 HENRIETTA DARLANCIMA, Marvin Soinester, Sackville
 - 8 8 ROCKABILLY BABY, Jet, Lightning
 - 9 9 THE BIG BOUNCE, Shirley Cadden, Lexy
 - 10 10 ROCKABILLY BOOGIE, Johnny Burnette, Lexy
- ### PICK OF THE CLICK: COME ON-A-MY HOUSE, Roxannay Cloney, Columbia
- ### ALBUMS
- 1 1 SHAKIN' STEVENS AT THE ROCKHOUSE, Magnum
 - 2 2 SHAKIN' STEVENS, Track
 - 3 3 ROLL Double Album - Roll Hue Red Roll, Ocean McSlide, Ace
 - 4 4 ROCK AND COUNTRY ROCKABILLY, Various Artists, R&C
 - 5 5 THE DANCE ALBUM, Carl Perkins, Sun
 - 6 6 TEXAS ROCKABILLY, Sonny Fisher, Ace
 - 7 7 THE EARLY YEARS, Elvis, Scottie & Bill, King
 - 8 8 IMPERIAL ROCKABILLY, Various, UA
 - 9 9 GENE VINCENT, The Screaming End (Book), Alad Clark
 - 10 10 SOME LIKE IT HOT, Flying Saucers, EMI
- PICK OF THE CLICK: CIVIL WAR SONGS, Kenneth R & Ernie Ford, Capitol
Compiled by SMOKEY JOE'S RECORDS, Elm Road, New Haven

HEAVY METAL

- 1 JAILBAIT, Ted Nugent from 'Ironfist in 10 Cities', Epic
 - 2 HEAVY METAL MANIA, Hobnobbed 'Remix', Phonix
 - 3 SUICIDE SOLUTION, Wizard of Oz, Jet
 - 4 LET'S WORK TOGETHER, Cannon Heat, E, Liberty
 - 5 NEVER TOO LATE, Status Quo, from 'Never Too Late', Phonogram
 - 6 IT'S ALL TOO MUCH, The Mync, E, Logo
 - 7 SPACE STATION NO. 1, Monopole, from '1st Album', Warner Bros
 - 8 LYON/LION HEARD, Les Zoubein, et al, EMI
 - 9 TAKE NO PRISONERS, The Midgets, from 'Intelligence', Epic
 - 10 WARDEN, Pink Posies, from 'Overstart H/W LP', Polydor
 - 11 YOU GOT LIVIN', Frank Marlow, 1045, CBS
 - 12 MOVIN' ON, Red Company, 10, Swansong Import
 - 13 CITY KIDS, The Pink Fairies, from 'Greatest Hits', Polygram
 - 14 CAROUSEL AMBA, Leo Zeppellin, from 'In Through The Out Door', Atlantic
 - 15 UNDERGROUND, Withbone Ann, E, MCA
 - 16 BAD MOTORSCOOTER, Tommy Hooper, from 'America's Broken', Capitol
 - 17 NARITA, Jim, from 'Wells 13', Arista
 - 18 DEVIL'S ANSWER, Atomic Rooster, E, R&C Records
 - 19 IS THERE ANYBODY THERE, The Scorpions, E, Harvest
 - 20 HIGH CLASSED IN BORROWED SHOES, Max Webster, from 'Magical Air', Capitol
- Compiled by MIK & GREG, THE TYRESIDER ROCK CLUB, Seiner Road, Gotehead, Tyne & Wear, Tel: 781299

VIDEO

- 1 THE ROSE, Magnetic Voice
 - 2 BREAKING GLASS, VCL
 - 3 CAN'T STOP THE MUSIC, EMI
 - 4 ROD STEWART LIVE IN LA, Warner Bros
 - 5 ROLLING STONES, Sympathy For The Devil, Iver
 - 6 BLONDIE, Eat To The Beat, Brent Walker
 - 7 THE SECRET POLICEMAN'S BALL, Heavshin
 - 8 ABBA VOLUME 2, Intervention
 - 9 STARDUST, EMI
 - 10 SATURDAY NIGHT FEVER, CIC
 - 11 WOODSTOCK, Warner Bros
 - 12 GREASE, CIC
 - 13 THAT'LL BE THE DAY, EMI
 - 14 AMANDA LEAR, Live In Hamburg, VCL
 - 15 THE YOUNG ONES, EMI
 - 16 ELVIS PRESLEY IN HAWAII, Mountain Video
 - 17 BLACK SABBATH, Never Say Die, VCL
 - 18 BLOOD SWEAT & TEARS, TVR
 - 19 19cc LIVE, VCL
 - 20 GARY HUMAN, The Touring Principle '79, Warner Bros
- Compiled by HMV, Oxford Street, London W1.

FUTURIST

- 1 I'M YOUR MONEY, Heaven 17, 12", Virgin
 - 2 THE AMERICAN, Simple Minds, 12", Virgin
 - 3 THE BUNKER, Rolipet Brothers, 12", McDonald/Lydon
 - 4 TENDER FORCE, Space, 12", PRT
 - 5 WALKING ON THIN ICE, Yoko Ono, 7", Gelfin
 - 6 PHOTOGRAPHIC, Depeche Mode, LP, Some Bizzare
 - 7 THE MEYER FROM A SUMMER PLACE, Tan Tan, 12", Rough Trade
 - 8 HAWAII FIVE-O, The Ventures, 7", Liberty
 - 9 ALL OF THE LADS, 4 "Be 2", Lydon/McDonald
 - 10 SECRET LIFE FROM (TEMPORARY MUSIC 2), Material, 12", Red
 - 11 MEMORABILIA/A MAN COULD GET LOST, Soft Cell, 12", Some Bizzare
 - 12 ALL CATS ARE GREY, The Cure, Faith LP, Fiction
 - 13 DREAM SOLDIERS, The Falout Club, 7", Happy Birthday
 - 14 I FEEL PRETTY, Julie Andrews, 7", CBS
 - 15 THE ART OF PARTIES, Japan, 12", Virgin
- Compiled by: DAVE ARCHER, Studio 21, 21 Oxford Street, London W1. And Charlottes, 74 Charlotte Street, London W1.

REGGAE

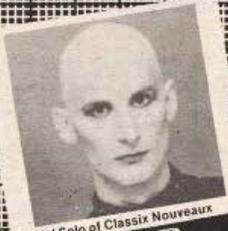
- 1 HAPPINESS WITH GET, Errol Dunkley, Natty Congo
 - 2 ANOTHER ONE BITES THE DUST, Clint Eastwood & General Saint Greenleaves
 - 3 CAN'T GET ENOUGH, Janet Clark, Ari & Craft
 - 4 LOVE IS WHAT YOU MAKE IT, Investigators, Insee-City
 - 5 HOPELESSLY, Carol Thompson, SNG Records
 - 6 NATURAL HIGH, Al Campbell, Greenleaves
 - 7 WHY DON'T YOU SPEND A NIGHT, Shirley James & Danny Ray, Black Jack
 - 8 LET ME GO, Norman Star Collins, Venture
 - 9 WHAT A FEELING, Gregory Isaacs, Taxi
 - 10 WIDE AWAKE IN A DREAM, Barry Biggs, Dynamic
- Compiled by: INNER CITY RECORDS, Battersea Rise, London SW11.

YESTERYEAR

ONE YEAR AGO (May 17, 1980)	FIVE YEARS AGO (May 22, 1975)	TEN YEARS AGO (May 22, 1971)	FIFTEEN YEARS AGO (May 21, 1966)	TWENTY YEARS AGO (May 20, 1961)	TWENTY FIVE YEARS AGO (May 18, 1956)
1 WHAT'S ANOTHER YEAR, Johnny Logan	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 GENE, Davy & Midnight Runners	2 NO CHARGE, J. J. Battle	2 BROWN SUGAR, The Rolling Stones	2 SLOOP JOHN B, The Beach Boys	2 YOU'RE DRIVING ME CRAZY, The Temptance	2 POOR PEOPLE OF PARIS, Winifred Atrwell
3 COMING UP, Paul McCartney	3 SILVER STAR, The Four Seasons	3 INDIANA WANTS ME, S. Dean Taylor	3 DAY DREAM, The Lovin' Spoonful	3 RUNAWAY, Del Shannon	3 A TEAR FELL, Teresa Brewer
4 MIRROR IN THE BATHROOM, The Beat	4 CAN'T HELP FALLING IN LOVE, The Stylistics	4 DON'T COME EASY, Ringo Starr	4 WILD THING, The Troggs	4 THE FRIGHTENED CITY, The Shadows	4 I'LL BE HOME, Pat Boone
5 SHE'S OUT OF MY LIFE, Michael Jackson	5 ARMS OR MARY, The Sutherland Brothers and Quiver	5 DEBBIE BARREL, Dave and Anni Collins	5 PAINT IT BLACK, The Rolling Stones	5 ON THE REBOUND, Floyd Cramer	5 MY SEPTEMBER SONG, David Whitfield
6 NO DOUBT ABOUT IT, Hot Chocolate	6 MORE MORE MORE, Andrea True Connection	6 MOZART 41, Waldo de Los Rios	6 SHOTGUN WEDDING, Roy C	6 MORE THAN I CAN SAY, Bobby Lew	6 ROCK AND ROLL WALTZ, Kay Starr
7 HOLD ON TO MY LOVE, Jimmy Ruffin	7 FOOL TO CRY, The Rolling Stones	7 JIG A JIG, East Of Eden	7 YOU DON'T HAVE TO SAY YOU LOVE ME, Dusty Springfield	7 WOODEN HEART, Elvis Presley	7 MAIN TITLE, Billy May
8 I SHOULD HAVE LIVED, Herodotus	8 SAVE YOUR KISSES FOR ME, Brotherhood of Man	8 HEAVEN MUST HAVE SENT YOU, The Glens	8 PIED PIPER, Crispian Pope	8 DON'T TREAT ME LIKE A CHILD, Helen Shapiro	8 ONLY YOU, The Hilltoppers
9 MY PERFECT COUSIN, Understones	9 JUNGLE ROCK, Marc Mizell	9 MALT AND BARLEY, Blues McGinness	9 SCARROW, The Mervays	9 EASY GOING ME, Adam Faith	9 LOST JOHN, Lennie Donegan
10 SILVER DREAM MACHINE, David Essex	10 S-S-S SINGLE BED, Fox	10 REMEMBER ME, Chasny	10 RAINY DAY WOMAN, Bob Dylan	10 WHA'D I SAY? Jerry Lee Lewis	10 IT'S ALMOST TOWARD, The Dream Weaver

FILMS

- LONDON'S TOP TEN**
- (-) THE POSTMAN ALWAYS RINGS TWICE (ITC), Odeon Leicester Square - Warf, TESS (Col - EMI - Warf)
 - (2) SUPERMAN II (Col - EMI - Empire)
 - (1) SUPERMAN II (Col - EMI - Warf), Classic 1 Haymarket, Warner West End 2, ABC 1 Shaftsbury Avenue, ABC 1 Bayswater, ABC 3 Fulham Road, ABC 1 Fulham Road, Studio 4
 - (4) CHARLOTS OF FIRE (20th Fox), Odeon Haymarket
 - (-) THE FUNHOUSE (ITC), BLOODY VALENTINE (CIC), Plaza 1, Classic 1 Fulham Road, ABC 1 Fulham Road
 - (5) ORDINARY PEOPLE (CIC), Classic 2 Oxford Street, ABC 2 Fulham Road
 - (8) A CHANGE OF SEASONS (Col - EMI - Warf), Warner Shaftsbury Avenue, Warner West End 2, ABC 3 Fulham Road
 - (7) THE LONG GOOD FRIDAY (Handmade Films), Ritz, Classic 4 Oxford Street, ABC 4 Fulham Road
 - (2) SCANNERS (New Beam), Ritz, Classic 3 Chelsea, ABC 2 Bayswater, ABC 2 Fulham Road
 - (9) CALIGULA (GTO), Prince Charles
- UK PROVINCIAL TOP FIVE**
- SUPERMAN II (Col - EMI - Warf)
 - TESS (Col - EMI - Warf)
 - STAR CRAZY (Col - EMI - Warf)
 - THE OCTAGON (Enterprise)
 - GREGORY'S GIRL (ITC)
- Compiled by: SCREEN INTERNATIONAL



Sal Solo of Classix Nouveaux

STAR CHOICE

SOMEWHERE OVER THE RAINBOW. Judy Garland. This must be one of the greatest songs ever written, and what a beautiful film!

FIRE. Crazy World Of Arthur Brown. Was this the record that made me want to scream?

SILENCE IS GOLDEN. The Four Seasons. Alright then, how to scream more acceptably - and a good tune as well.

THIS TOWN AIN'T BIG ENOUGH FOR THE BOTH OF US. Sparks. In '75 it was an amazingly original record to reach No 2 (and more shrieking into the bargain).

SHOWROOM DUMMIES. Kratt! Now you thought I'd work. Now you thought I'd choose "The Robots", didn't you?

SHADDUP YOU FACE. Joe Dolce. Well, pop music isn't supposed to be serious is it?

YOU DRIVE ME CRAZY. Shakin' Stevens. I don't usually like records like this, but I find myself going about singing it.

ALL ROGERS AND HAMMERS. TEIN MUSICALS. I couldn't choose a particular song because they've written so many great ones.

BOOKS

- THE BEATLES - A DAY IN THE LIFE, £1.95
- (1) CHARLES IN HIS OWN WORDS, £2.95
- (2) ADAM & THE ANTS (Vermorel), £1.95
- ADAM & THE ANTS SPECIAL, 75p
- Re GARY NUMAN BY COMPUTER, £2.95
- (8) THE JAM (Miles), £1.95
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Profile

FULL NAME: Peter Byford
DATE OF BIRTH: 15/1/52
EDUCATED: Scisett Secondary Modern
FIRST LOVE: Maths Teacher (Female)
FIRST DISAPPOINTMENT: Failing Maths exam
FIRST PERFORMANCE: Denbeigh Dale Youth Club (1969)
HEROINE: Susan George
HERO: Louis Pasteur
VICES: Women
HOBBIES: Women
MOST FRIGHTENING EXPERIENCE: First Performance
FUNNIEST EXPERIENCE: This questionnaire
WORST EXPERIENCE: Being electrocuted on stage
IDEAL HOME: 16 room mansion
IDEAL CAR: Four-wheeled Harley - Davidson
IDEAL HOLIDAY: Touring
FAVOURITE FOOD: Japanese
FAVOURITE DRINK: Tea/Brandy
FAVOURITE CLOTHES: Tight Ones



Biff of Saxon

MOST HATED CHORE: Shopping
AMBITION: To meet that Maths teacher again



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- 4 MAKE THAT MOVE, Shalamar, Solar 12in
- 5 INTUITION, Linn, Chrysalis 12in
- 6 GIVE IT TO ME BABY, Rick James, Motown 12in/US promo remix
- 7 FLYING HIGH/REMIX, Freeze, Beggars Banquet 12in
- 8 HIT'N RUN LOVER, Carol Jiani, Champagne 12in
- 9 AI NO CORRIDA/STUFF LIKE THAT, Quincy Jones, A&M 12in
- 10 TIME (REMIX), Light of the World, Mercury 12in
- 11 LOVE GAMES, Level 9, Polydor 12in
- 12 STARS ON A STAR, Star 5, CBS 12in
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- 15 CAN'T GET ENOUGH OF YOU, Eddy Grant, Ensign 12in
- 16 THE MAGNIFICENT SEVEN/THE MAGNIFICENT DANCE, The Clash, CBS 12in
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- 18 SPUR OF THE MOMENT/MONSTER MAN/MAGIC LADY, Jeff Lorber Fusion, Arista 12in
- 19 GLOW/MUSCLE BOUND, Spandau Ballet, Reformation 12in
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- 21 ZULU, The O'Jays, Epic 12in
- 22 SHINE ON/SUNBURN/CHASE THE CLOUDS AWAY/INCOGNITO, Incognito, Ensign LP
- 23 HOW 'BOUT US, Champagne, CBS 12in
- 24 BODY TALK, Imagination, R&B 12in
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- 26 BY ALL MEANS, Alphonse Mouzon, Excalibur 12in
- 27 GET TOUGH/DE KLEER TING, Kleeer, US Atlantic LP
- 28 CAN YOU HANDLE IT, Sharon Redd, Epic 12in
- 29 HOW'S IT FEEL/GOING THROUGH THE MOTIONS/WE CAN START TONIGHT/ON AND ON, Harvey Mason, Arista LP/12in
- 30 LET ME BE THE ONE/EL BOBO/KEMO-KIMO/'BOUT THE LOVE/YOU ARE MY LIFE/FLYING HIGH, Webster Lewis, US Epic LP
- 31 REVEREND LIBRA/SAD PABLO, Jay Hoggard, US Contemporary LP
- 32 SOUTHERN FREEZE/VERSION, Freeze, Beggars Banquet 12in
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- 34 AIN'T NO STOPPING — DISCO MIX 1981, Enigma, Creole 12in
- 35 SEARCHING TO FIND THE ONE/CARRY ON/HAPPY EVER AFTER, Unlimited Touch, US Prelude LP/remix LP/12in
- 36 TURNED ON TO YOU, Eighties Ladies, US Uno Melodic 12in
- 37 LOVE (IS GONNA BE ON YOUR SIDE), Firraly, Excalibur 12in
- 38 EMINENT A GO-GO, Landscape, RCA 12in
- 39 VERY LAST DROP/IS SOMETHING WRONG WITH YOU/MAIN ATTRACTION/KEEP IT GOING/I KNOW YOU FEEL LIKE I FEEL, Bobby Thurston, US Prelude LP
- 40 FEEL IT, Revelation, Handshake 12in
- 41 WIKKA RAP, Evasions, Groove Production 12in
- 42 DREAMIN'/USE IT (DON'T ABUSE IT), Heath Bros, US Columbia LP
- 43 99 THRILLS A MINUTE, Mystic Merlin, Capitol 12in
- 44 SWAN LAKE/SPIRIT'S SAMBA, Dave Pike, US Muse LP
- 45 TRY IT OUT/HOLD HIGH/STREET TALK, Gino Soccio, Canadian Celebration LP
- 46 INTERPLAY/FREE TONIGHT/INVASION/DUENDE/FUNK THE ROCK, Atmosfear, NCA LP
- 47 LOVE MONEY/DOUBLE JOURNEY/MR MACK/FRIENDS AGAIN (REMIXES), TW Funk Masters/Powerline/Inversions/Not James Player, Champagne LP
- 48 STILL IN THE GROOVE/IT'S YOUR NIGHT/YOU CAN'T FIGHT WHAT YOU FEEL/A WOMAN NEEDS LOVE, Raydio, Arista LP
- 49 LATELY, Stevie Wonder, Motown
- 50 ARE YOU SINGLE/NASTY DISPOSITION, Aurre, Salsoul 12in
- 51 POSSESSED (REMIX), L.A.X., US Prelude 12in
- 52 BITS & PIECES III (STARS ON 45), Original Artists, Canadian Special Discs Mix 12in
- 53 I'LL BE YOUR PLEASURE, Esther Williams, US RCA 12in
- 54 BEING WITH YOU, Smokee Robinson, Motown/12in promo
- 55 GROOVE CONTROL, Dynasty, Solar 12in
- 56 YOU'RE SO RIGHT FOR ME, Eastside Connection, Excalibur 12in
- 57 CELEBREMOS/TAKE IT TO THE TOP, Kool & The Gang, De-Lite 12in
- 58 GOING BACK TO MY ROOTS, Odyssey, RCA 12in
- 59 IF YOU WANT ME, Barbara Roy/Ecstasy Passion & Pain, US Roy B 12in
- 60 PERFECT FIT, Jerry Knight, A&M LP
- 61 FRIENDS AGAIN (RE-REMIX), Not James Player, Ultimate 12in
- 62 CAN I TAKE YOU HOME, Mel Sheppard, US TSOB 12in
- 63 JAMMIN' IN BRAZIL/FORCE OF NATURE/REACTION SATISFACTION, Sun, US Capitol LP
- 64 THE WHOLE TOWN'S LAUGHING AT ME/LOVE T.K.O., Teddy Pendergrass, Phil Int/12in promo
- 65 HAPPY BIRTHDAY, Stevie Wonder, Motown LP/12in promo
- 66 QUE PASA — ME NO POP I, Coati Mundi, Ze 12in
- 67 GRAND PRIX, Fusa, CTI 12in
- 68 I REALLY LOVE YOU/HE DON'T REALLY LOVE YOU/KICK IT OUT, Heaven & Earth, US WMOT LP
- 69 LOVE YOUR NEIGHBOR, Tala Vega, Motown 12in
- 70 JUST DEMIX (FEEL THE REAL AGAIN), David Bendeth, Ensign 12in
- 71 GET ON UP NOW, Players Association, US Vanguard 12in
- 72 TAKE ME TO THE BRIDGE, Vera, Canadian Rio 12in
- 73 HAVE YOU SEEN HERT, Chi-Lites, 20th Century-Fox 12in
- 74 I CAN MAKE IT BETTER, Whispers, US Solar 12in
- 75 SHE'S A LADY/MUSIC TAKES ME HIGHER/EVERYBODY HERE DO YOUR THING/DANCE TO THE BEAT/IN LOVE FOR THE FIRST TIME, Freddie James, Canadian Black Sun LP
- 76 YOU'RE HOT, Times Square, US New York City Records 12in
- 77 TONIGHT IS THE NIGHT/WHO SAID?, Isley Brothers, Epic/LP
- 78 DOWNSIDE UP, Ron Band, DJM 12in
- 79 I TELL ME WHAT'S GOING ON IN YOUR MIND, Reality, MCA 12in
- 80 BURNING BLACK, Burning Black, Bostley 12in
- 81 HILLS OF KATMANDU, Tantra, US Import/12 LP/12in
- 82 GHETTO LIFE/FIRE AND DESIRE, Rick James, Motown LP
- 83 LET SOMEBODY LOVE YOU, Keni Burke, US RCA 12in
- 84 (GET YOUR FINGER OUT) PINPOINT THE FEELING, Second Image, Polydor 12in
- 85 PULL UP TO THE PUMPER/USE ME/IT'S BEEN THAT FACE BEFORE (LIBERTANGO)/WALKING IN THE RAIN/NIGHT CLUBBING, Grace Jones, Island LP
- 86 THE KILLER JOE (RAP), Benny Golson, CBS 12in
- 87 ODYSSEY (PART 1)/FAMILY/YOU ARE THE REASON/TOGETHER AGAIN, Johnny Harris/Hubert Laws/Ramsey Lewis/Stanley Clarke, CBS LP
- 88 MEMORABILIA, Soft Cell, Some Bizzare 12in
- 89 TOO MUCH TOO SOON, Midas Touch, MCA 12in
- 90 TWO HEARTS, Stephanie Mills/Teddy Pendergrass, 23rd Century-Fox 12in

CHART FILE

ENNIO MORRICONE's haunting 'Chi Mai' made little impression when it was first released by Private Stock in 1978, but BBC producer John Hefin was more impressed than most by the piece and earmarked it for future use. His chance to use it finally came earlier this year when, as producer of the BBC 2 serialisation of 'The Life And Times Of David Lloyd-George', he needed a short evocative piece to use as a theme.

By now, Private Stock had ceased to exist and EMI had acquired the rights to 'Chi Mai'. BBC Records has little difficulty persuading EMI to lease the recording, and shortly after 'Lloyd-George' commenced its TV run the corporation put out 'Chi Mai' as a single. It's now sold well over 400,000 copies and spawned two hit albums — The BBC has assembled a collection of Morricone originals under the title 'Chi Mai' whilst EMI has been trying to make up for lost time with the hastily compiled 'This Is Ennio Morricone' collection. Both albums feature 'Chi Mai' and both are selling strongly.

52-year-old Italian Morricone is more normally associated with scoring spaghetti westerns and in 1969 wrote 'The Good, The Bad And The Ugly' — a number one hit for Hugo Montenegro. . . . Duran Duran are named after a major in the film 'Bambarella' and REO Speedwagon is still better known to most Americans as a large truck named after its designer, Robert E Owen. . . .

Shakin' Stevens' producer Stuart Colman used to be a member of sixties charismakers Pinkerton's Assorted Colours. . . . Mandy launched Barry Manilow on an unsuspecting world in 1975. Since then 'The Beak' has notched 18 consecutive US Top hits. But in a rare display of good taste, America has given the thumbs down to 'Lonely Together' which has just plummeted from its peak position of No. 45.

'Sukiyaki' is the first Japanese song to become an American hit twice. Originally called 'Ueo Muite Aruko', it was written by Hachidai

Nakamura and Rokusuke Ei in 1962 and was an American Number One for Kyu Sakamoto the following year.

Now A Taste Of Honey's interpretation has soared into the US Top 10, due in no small part to a delicate, shimmering arrangement by lead singer/bassist Janice Johnson.

The rest of the LA-based quartet consists of Hazel Payne (lead guitar and vocals), Perry Kibble (piano) and Donald Johnson (drums). The group's only previous appearance in the US charts was back in 1978 when the disco confection 'Boogie Oogie Oogie' reached Number One, pop and soul. Already 'Sukiyaki' has equalled that record's success in the soul chart but seems unlikely to reach the summit of the pop chart. . . .

Conway Twitty's recording of 'Rest Your Love On Me' brings the 46-year-old from Marianna, Arkansas an unmatchable 26th US Country Number One. Twitty has topped the chart a further five times in duets with Loretta Lynn.

'Rest Your Love On Me' was written by Barry Gibb and its first time a Gibb composition has reached pole position in the country chart since 'How Can You Mend A Broken Heart' did so during the Bee Gees 'country period' in 1971.

Thanks to Stefan Louiski for his charming letter (Mailman, May 9) — I still think 'Kiss On My List' is wimpy — but that's not necessarily a condemnation. James Taylor's recent US hit 'Her Town Too' is the wimpiest song for many a moon, and despite my previous contempt for Mr Taylor's music I can't help but love it. . . .

Nice to see the spirit of punk 1977-style is still with us in the music of The Exploited, but wasn't the Scottish group's spectacular arrival in the LP charts last week helped more than a little by, er, vigorous promotion? More than a few selected dealers (guess which) scored 20 copies of the album free through the post and sold them at knock-down prices. . . . ALAN JONES.

Songwords

TOYAH On Safari I Want To Be Free

(Words: Wilcoo/Music: Bogert)

I'm bored

I don't want to go to school
I don't want to be nobody's fool
I want to be me
I want to be free

I don't want to be sweet and neat
I don't want someone living my life for me
I want to be free
I'm going to turn this world inside out
Going to turn suburbia upside down
Going to walk the streets, scream and shout
Going to crawl through the alleyways
Being very loud

I don't want to be told what to wear
As long as you're warm who cares
I want to be me
I want to be free

So what if I dye my hair
I've still got a brain up there
And I'm going to be me
I'm going to be free

I'm going to turn this world inside out
Going to turn suburbia upside down
Going to walk the streets, scream and shout
Going to crawl through the alleyways
Being very loud
I'm going to turn this world inside out
I'm going to turn suburbia upside down.

Tear down the wallpaper
Turf out the cat
Tear up the carpet
And get rid of that
Blow up the TV
Blow up the car
Without these things
You don't know where you are.

Pull down the shutters
And all that's obscene
Everything in life
Should be totally free
We should live and let live
And all live out streams

I'm going to turn this world inside out
I'm going to turn suburbia upside down
Going to pull my hair scream and shout
Going to crawl through the alleyways
Being very loud



I'm going to turn this world inside out
I'm going to turn suburbia upside down
Going to crawl through the alleyways
Being very loud
I'm gonna be free
I'm gonna be free

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W & M: Damian O'Neill / Michael Bradley)
Chorus: Happens all the time.
It's gonna happen, happen, til you change your mind
It's gonna happen, happen, happens all the time
It's gonna happen, happen, til you change your mind
The best story I've ever heard
The truth about fat Mr X and the young girl

UNDERTONES On Ardeck Going To Happen

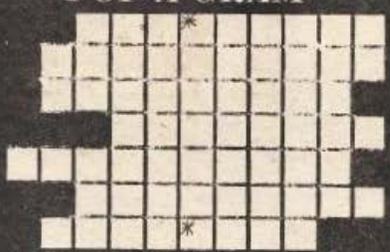
See how far he'll let you go
Before he persuades you when you're walking home
Chorus
Watching your friends passing by
Going to sleep without blinking their blue eyes
Too slow to notice what's wrong
Two faced to you when you're taking them on
Chorus

Everything goes when you're dead
Everything empties from what was in your head
No point in waiting today
Stupid revenge is what's making you stay
Chorus
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PUZZLES

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

POP-A-GRAM

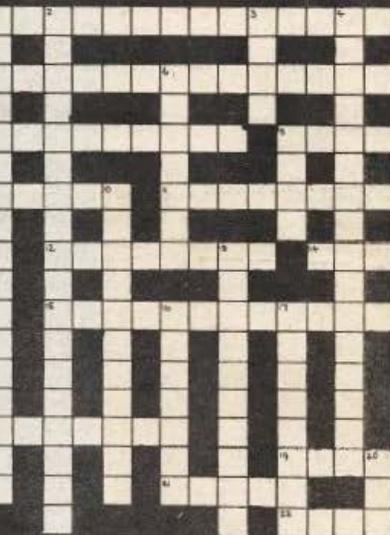


This week's POPAGRAM's a HEAVY METAL special. All you head bangers out there solve the seven cryptic clues and write the answers across the puzzle so that the starred down column spells out the name of a band who are difficult to cure. All the answers are connected with HMC, but remember the clues aren't in the right order. You have to decide what the correct order is.

See Al taking up his posters in New Orleans (3,6)
Val Heenan might become US stars (3,5)
The fault found out this LP for the Tigers (10)
On the death line or you'll be a doctor (Lenny and Co) (3)
In the crazy HM army no corps is really a band of seven killers (5,9)
On the de-railed train the hard BR fool could become a priestly vocifer (1,7)
Hank Wills formed a band who rode a silver machine (4)
SOLUTION TO LAST WEEK'S POPAGRAM (in order of puzzle):
Face Dances, Sugar Minott, New Orleans Heatwave, Flying High, Whispers, Loving Arms, Eddy Grant
DOWN:
Drowning

LAST WEEK'S WINNER: Mrs. E. Higgins, 5 Burton House, Cherry Garden Street, London SE16 4PG.

X-WORD



ACROSS
1 Spandau Ballet LP (7,2,5)
5 Stevie Nicks raising the temperature (6,4,4)
7 1984 Beatles Ro (1,2,2,4)
8 James ——— Friedman (4)
9 John's generosity partner (5)
11 Is this singer still in? (4)
12 19CC LP (4,4)
14 They received help from Sgt Rock (1,1,1)
15 It was helped to No 1 by the most expensive radio act (2,2,3)
16 It must be the most played record of the last 5 months (7)
19 They had 1985 hit with Here Comes The Night (4)
21 Magic Fly from 1977, was their only hit (5)
22 We! Starlin Quo hit (4)

DOWN
1 Recently revived Bowie classic (2,2,4,7)
2 How Bowie reaches the top nowadays (2,3,4,8)
3 Dave's No 1 (4)
4 Moti The Honkie hit (4,4,3,5)
5 1980 Jacksons LP (7)
6 Toy for Jackie Leven (4)
7 Goes with Another Place (7,4)
13 1971 Paul McCartney hit (1,3)
16 Freeme singer (2)
17 Group that left Two Tone last year (8)
20 Now departed Welsh group that featured Deke Leonard (5)

SOLUTION TO LAST WEEK'S X-WORD
ACROSS:
1 Mind Of A Toy, 2 Dan, 3 Signing Off, 4 Let Me Be The One, 5 Boots And Puddles, 6 Rainey, 74 Mile, 8 U G O, 9 RCA, 10 Steve, 20 Sam On, 21 Run 23 Emotional Rescue

DOWN:
1 Muscle Bound, 2 Night Boat To Cairo, 3 Drivers Army, 4 In The City, 5 Flowers Of Romance, 6 Green Onions, 9 Looney Tunes, 11 Happy House, 17 Jura, 18 Eric 22 LA

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

Name:

Address:

US ALBUMS

- 1 HI INFIDELITY, Red Speedwagon, Epic
- 2 PARADISE THEATRE, Styx, A&M
- 3 ARC OF A DIVER, Steve Winwood, Island
- 4 DIRTY DEEDS DONE DIRTY CHEAP, AC/DC, Atlantic
- 5 WINE/LIGHT, Grover Washington Jr, Elektra
- 6 MOVING PICTURES, Rush, Mercury
- 7 FACE DANCES, The Who, Warner Bros
- 8 ANOTHER TICKET, Eric Clapton, RSO
- 9 DOUBLE FANTASY, John Lennon/Yoko Ono, Geffen
- 11 FACE VALUE, Phil Collins, Atlantic
- 14 MISTAKEN IDENTITY, Kim Carnes, EMI-America
- 12 BEING WITH YOU, Smokey Robinson, Tami
- 13 LOVERBOY, Loverboy, Columbia
- 14 ZEBOP, Santana, Columbia
- 15 THE DUDE, Quincy Jones, A&M
- 16 NIGHTWALKER, Gino Vannelli, Arista
- 17 GREATEST HITS, Kenny Rogers, Liberty
- 18 WILD EYED SOUTHERN BOYS, 38 Special, A&M
- 19 VOICES, Daryl Hall & John Oates, RCA
- 20 A WOMAN NEEDS LOVE, Ray Parker Jr & Raydio, Arista
- 21 DAD LOVES HIS WORK, James Taylor, Columbia
- 22 GUILTY, Barbara Streisand, Columbia
- 23 HARD PROMISES, Tom Petty and The Heartbreakers, Backstreet
- 24 THE JAZZ SINGER, Neil Diamond, Capitol
- 25 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- 26 WHAT CHA' GONNA DO FOR ME, Chaka Khan, Warner Bros
- 27 EXTENDED PLAY, Preférendes, Sire
- 28 BACK IN BLACK, AC/DC, Atlantic
- 29 JUICE, Juice Newton, Capitol
- 30 DEDICATION, Gary U.S. Bonds, EMI-America
- 31 SHEENA EASTON, Sheena Easton, EMI-America
- 32 FEELS SO RIGHT, Alabama, RCA
- 33 III, The Gap Band, Mercury
- 34 MODERN TIMES, Jefferson Starship, Grunt
- 35 ZENYATTA MONDATTI, The Police, A&M
- 36 BLIZZARD OF OZZ, Ozzy Osbourne, JG
- 37 NOTHIN' MATTERS AND WHAT IF IT DID, John Cougar, Riva
- 38 TWICE AS SWEET, A Taste Of Honey, Capitol
- 39 POINT OF ENTRY, Judas Priest, Columbia
- 40 HOTTER THAN JULY, Stevie Wonder, Tami
- 41 FRANKIE & THE KNOCKOUTS, Frankie & The Knockouts, Millennium
- 42 CRIMES OF PASSION, Pat Benatar, Chrysalis
- 43 RECKONING, Grateful Dead, Arista
- 44 SEVEN YEAR ACHE, Rosanne Cash, Columbia
- 45 VOYEUR, David Sanborn, Warner Bros
- 46 STREET SONGS, Rick James, Gordy
- 47 AUTOAMERICAN, Blondie, Chrysalis
- 48 THE NATURE OF THE BEAST, April Wine, Capitol
- 49 KINGS OF THE WILD FRONTIER, Adam And The Ants, Epic
- 50 THREE FOR LOVE, Shalamar, Solar
- 51 ROCK AWAY, Phoebe Snow, Mirage
- 52 THE CLARKE/DUKE PROJECT, Stanley Clarke/George Duke, Epic
- 53 MIRACLES, Change, Atlantic
- 54 CAPTURED, Journey, Columbia
- 55 CONCERTS FOR THE PEOPLE OF KAMPUCHEA, Various Artists, Atlantic
- 56 DANCERSIZE, Carol Hensel, Vintage
- 57 WHERE DO YOU GO WHEN YOU DREAM, Anne Murray, Capitol
- 58 CELEBRATE, Kool & The Gang, De-Lite
- 59 ESCAPE ARTIST, Garland Jeffreys, Epic
- 60 CHAIN LIGHTNING, Don McLean, Millennium
- 61 — THERE GOES THE NEIGHBORHOOD, Joe Walsh, Asylum
- 62 45 9 TO 5 AND ODD JOBS, Dolly Parton, RCA
- 63 — STEPHANIE, Stephanie Mills, 20th Century
- 64 SOMEWHERE OVER THE RAINBOW, Willie Nelson, Columbia
- 65 RADIANT, Atlantic Starr, A&M
- 66 SUPER TROUPER, Abba, Atlantic
- 67 — UNSUNG HEROES, The Jecs, Arista
- 68 B.L.T., Robin Trower with Jack Bruce and Bill Lorton, Chrysalis
- 69 HOW 'BOUT US, Champaign, Columbia
- 70 — DEDICATED, The Marshall Tucker Band, Warner Bros
- 71 — MAGIC MAN, Robert Winters and Fall, Buddha
- 72 — STARS ON LONG PLAY, Stars On Long Play, Radio Records
- 73 — TARANTELLA, Chuck Mangione, A&M
- 74 — MOUNTAIN DANCE, Dave Grusin, Arista/GRP
- 75 — RIT, Lee Ritenour, Elektra

US SINGLES

- 1 BETTE DAVIS EYES, Kim Carnes, EMI-America
- 2 BEING WITH YOU, Smokey Robinson, Tami
- 3 JUST THE TWO OF US, Grover Washington Jr/Bill Withers, Elektra
- 4 ANGEL OF THE MORNING, Juice Newton, Capitol
- 5 STARS ON 45, Stars On 45, Radio Records
- 6 TAKE IT ON THE RUN, REO Speedwagon, Epic
- 7 LIVING INSIDE MYSELF, Gino Vannelli, Arista
- 8 SUKIYAKI, A Taste Of Honey, Capitol
- 9 TOO MUCH TIME ON MY HANDS, Styx, A&M
- 10 WATCHING THE WHEELS, John Lennon, Geffen
- 11 A WOMAN NEEDS LOVE, Ray Parker Jr & Raydio, Arista
- 12 SWEETHEART, Frankie & The Knockouts, Millennium
- 13 MORNING TRAIN, Sheena Easton, EMI-America
- 14 HOW 'BOUT US, Champaign, Columbia
- 15 AMERICA, Neil Diamond, Capitol
- 16 KISS ON MY LIST, Daryl Hall & John Oates, RCA
- 17 I LOVE YOU, Climax Blues Band, Warner Bros
- 18 YOU BETTER YOU BET, The Who, Warner Bros
- 19 I MISSED AGAIN, Phil Collins, Atlantic
- 20 SAY YOU'LL BE MINE, Christopher Cross, Warner Bros
- 21 WHAT ARE WE DOIN' IN LOVE, Dottie West, Liberty
- 22 I CAN'T STAND IT, Eric Clapton and His Band, RSO
- 23 THIS LITTLE GIRL, Gary US Bonds, EMI-America
- 24 LOVE YOU LIKE I NEVER LOVED BEFORE, John O'Banion, Elektra
- 25 SINCE I DON'T HAVE YOU, Don McLean, Millennium
- 26 I AMN'T EVEN DONE WITH THE NIGHT, John Cougar, Riva
- 27 HOLD ON LOOSELY, 38 Special, A&M
- 28 JESSIE'S GIRL, Rick Springfield, RCA
- 29 FIND YOUR WAY BACK, Jefferson Starship, Grunt
- 30 AI NO CORRIDO, Quincy Jones, A&M
- 31 YOU MAKE MY DREAMS, Daryl Hall & John Oates, RCA
- 32 THE WAITING, Tom Petty & The Heartbreakers, Backstreet
- 33 — ALL THOSE YEARS AGO, George Harrison, Dark Horse
- 34 BLESSED ARE THE BELIEVERS, Anne Murray, Capitol
- 35 IS IT YOU, Lee Ritenour, Elektra
- 36 WINNING, Santana, Columbia
- 37 I LOVED 'EM EVERY ONE, T. G. Sheppard, Warner/Curb
- 38 THE ONE THAT YOU LOVE, Air Supply, Arista
- 39 44 STILL RIGHT HERE IN MY HEART, Pure Prairie League, Casablanca
- 40 JUST SO LONELY, Get Wet, Boardwalk
- 41 FOOL IN LOVE WITH YOU, Jim Photoglo, 20th Century
- 42 SOMEBODY'S KNOCKIN', Terri Gibbs, MCA
- 43 SAY WHAT, Jesse Winchester, Bearsville
- 44 TIME, The Alan Parsons Project, Arista
- 45 SUPER TROUPER, Abba, Atlantic
- 46 GIVE A LITTLE BIT MORE, Cliff Richard, EMI-America
- 47 I CAN TAKE CARE OF MYSELF, Billy & The Beaters, Alfa
- 48 I'VE BEEN WAITING FOR YOU ALL OF MY LIFE, Paul Anka, RCA
- 49 NOBODY WINS, Elton John, Geffen
- 50 SEVEN YEAR ACHE, Rosanne Cash, Columbia
- 51 HER TOWN TOO, James Taylor & J. D. Souther, Columbia
- 52 RAPTURE, Blondie, Chrysalis
- 53 YOU LIKE ME DON'T YOU, Jermaine Jackson, Motown
- 54 WASN'T THAT A PARTY, The Rovers, Cleveland International
- 55 MODERN GIRL, Sheena Easton, EMI-America
- 56 WHILE YOU SEE A CHANCE, Steve Winwood, Island
- 57 DON'T STAND SO CLOSE TO ME, The Police, A&M
- 58 SWEET BABY, Stanley Clarke & George Duke, Epic
- 59 I BUT YOU KNOW I LOVE YOU, Dolly Parton, RCA
- 60 MERCY, MERCY, Mercy, Phoebe Snow, Mirage
- 61 ARC OF A DIVER, Steve Winwood, Island
- 62 73 THEME FROM "GREATEST AMERICAN HERO", Joey Scarbury, Elektra
- 63 MAKE THAT MOVE, Shalamar, Solar
- 64 KEEP ON LOVING YOU, REO Speedwagon, Epic
- 65 WOMAN, John Lennon, Geffen
- 66 — YOU'RE SO EASY TO LOVE, Tommy James, Millennium
- 67 — ELVIRA, The Oak Ridge Boys, MCA
- 68 ONE DAY IN YOUR LIFE, Michael Jackson, Motown
- 69 HURRY UP AND WAIT, The Isley Brothers, T-Neck
- 70 — LOVIN' THE NIGHT AWAY, The Dillman Band, RCA
- 71 — ALMOST SATURDAY NIGHT, Dave Edmunds, Swan Song
- 72 — BOY FROM NEW YORK CITY, Manhattan Transfer, Atlantic
- 73 — STRONGER THAN BEFORE, Carole Bayer Sager, Boardwalk
- 74 — SHADDUP YOUR FACE, Joe Dolce, MCA
- 75 — THE STROKE, B. Squier, Capitol

US SOUL

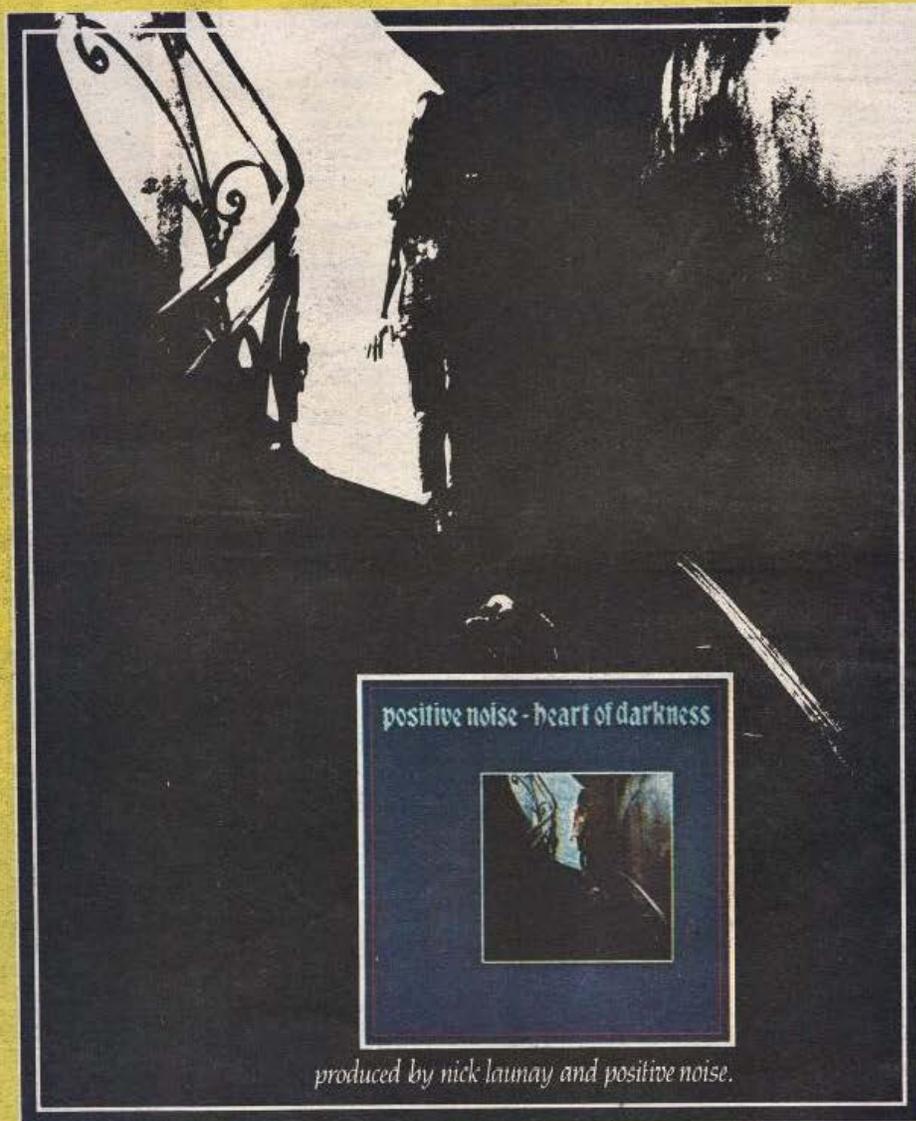
- 1 A WOMAN NEEDS LOVE, Ray Parker Jr & Raydio, Arista
- 2 WHAT CHA' GONNA DO FOR ME, Chaka Khan, Warner Bros
- 2 SUKIYAKI, A Taste Of Honey, Capitol
- 4 GIVE IT TO ME BABY, Rick James, Motown
- 5 WHEN LOVE FALLS, Atlantic Starr, A&M
- 6 MAKE THAT MOVE, Shalamar, Solar
- 7 YEARNING FOR YOUR LOVE, Gap Band, Mercury
- 8 TWO HEARTS, Stephanie Mills, 20th Century
- 9 HOW 'BOUT US, Champaign, Columbia
- 10 BEING WITH YOU, Smokey Robinson, Motown
- 11 JUST THE TWO OF US, Grover Washington Jr, Elektra
- 12 AL NO CORRIDO, Quincy Jones, A&M
- 13 PARADISE, Change, Atlantic
- 14 YOUR LOVE IS ONE OF THE ONE, Lakeside, Solar
- 15 YOU LIKE ME DON'T YOU, Jermaine Jackson, Motown
- 16 CALL IT WHAT YOU WANT, 800 Summer And Summers Heat, MCA
- 17 SWEET BABY, Stanley Clarke/George Duke, Epic
- 18 TONIGHT WE LOVE, Rufus, MCA
- 19 HURRY UP AND WAIT, The Isley Brothers
- 20 DOUBLE DUTCH BUS, Frankie Smith, EMI

US DISCO

- 1 PARADISE, Change, Atlantic
- 2 5 PULL UP TO THE BUMPER, Grace Jones, Island
- 3 AL NO CORRIDO/RAZZAMAZAZZ/BETCH' WOULD'N'T HURT ME, Quincy Jones, A&M
- 4 I DON'T STOP/DO IT AGAIN, K.I.D., Sam
- 5 9 TRY IT OUT, Gino Soccio, Atlantic
- 6 LAY ALL YOUR LOVE ON ME, SUPER TROUPER/ON AND ON AND ON, Abba, Atlantic
- 7 BODY MUSIC, The Strikers, Prelude
- 8 HIT 'N' RUN LOVER, Carol Lane, Arista
- 9 HEARTBEAT, Tanna Gardner, West End
- 10 LOVE IS GONNA BE ON YOUR SIDE, Frosty, Emergency
- 11 FEELS LIKE I'M IN LOVE, Kelly Marie/Crest To Coast, CBS
- 12 DYIN' TO BE DANCIN', Empire, Prelude
- 13 STAY THE NIGHT/NIGHTS (Pae Like Getting Down), Billy Ocean, Epic
- 14 IF YOU FEEL IT, Thelma Houston, RCA
- 15 FUNKY SONG/YOU CAN'T LOSE/TOO MUCH TOO SOON, Fantasy, Pavilion
- 16 GET UP (ROCK YOUR BODY), Machine, Fire Sign
- 17 YOUR LOVE, Lime, Pfam
- 18 GET TOUGH/LICENSE TO DREAM/DE KLEER THING, Kleer, Atlantic
- 19 GIVE IT TO ME BABY, Rick James, Gordy
- 20 BAD COMPANY/WARN & GERMET EXPLOSION/ROCK ME, Ullanda McCullough, Atlantic

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