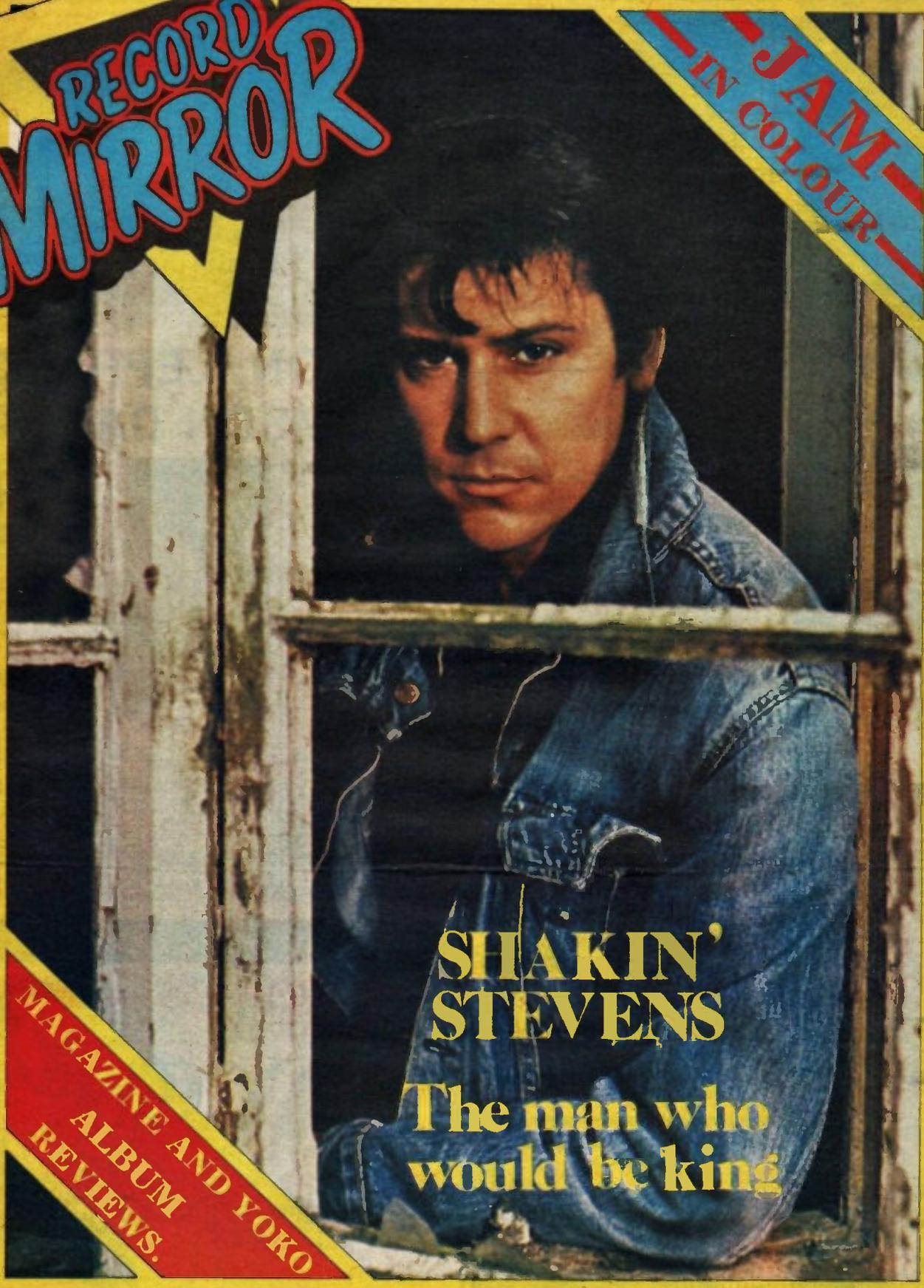


HAZEL O'CONNOR • KIM CARNES

**RECORD  
MIRROR**

**JAM  
IN COLOUR**



**SHAKIN'  
STEVENS**

**The man who  
would be king**

**MAGAZINE AND YOKO  
ALBUM  
REVIEWS.**

**SCARS • FISCHER-Z • FREEEZ • CHAMPAIGN**

TELEPHONE  
Daytime: 01-436 1922  
Evening: 01-436 1429

EDITOR  
ALF MARTIN  
DEPUTY EDITOR  
JOHN SHEARLAW

FEATURES/REVIEWS  
EDITOR  
Mike Nicholls

NEWS EDITOR  
Simon Hills

CHIEF SUB EDITOR  
Simon Ludgate

ARTIST/SUB  
Graham Stevens

EDITORIAL  
Mark Cooper  
Mike Gardner  
Robin Smith  
Daniela Soave

GROUP SERVICES EDITOR  
Susanne Garrett

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

FILMS  
Jo Dietrich

PHOTOGRAPHERS  
Paul Cox  
Simon Fowler  
Andy Rosen

CARTOONISTS  
Tom Johnston  
Herdy

IN AMERICA  
NEW YORK Ira Mayer

LOS ANGELES  
Chris Marlowe

SAN FRANCISCO  
Monica Gilham

MANAGING DIRECTOR  
Jack Hulton

PUBLISHING DIRECTOR  
Mike Sharman

ADVERTISEMENT MANAGER  
Carole Read

ADVERTISEMENT  
REPRESENTATIVES  
Geof Todd  
Steve Nash

ADVERTISEMENT  
PRODUCTION  
Ian Wood

TELEPHONE SALES  
MANAGER  
Eddie Fitzgerald

PUBLICITY/PROMOTIONS  
DIRECTOR  
Brian Batchelor

PROMOTIONS EXECUTIVE  
Angela Fieldhouse

TELEX  
299485  
Music G

Distributed by  
Spotlight Distribution Ltd  
1 Benwell Road, London N7  
7AX  
01-607 6411 c1981

Morgan Grampian Ltd  
Calderwood St  
London SE18 6QH

Registered as a newspaper at  
the Post Office.

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



SIUXSIE AND SEVERIN

## OLDFIELD FOR FREE

MIKE OLDFIELD is all set to take part in a free operatic concert as part of the City of London's Royal Wedding celebrations.

A spokesman for the City of London told RECORD MIRROR this week: "There will be two days of musical celebration and we've invited Mike Oldfield to play around lunchtime on July 28. We're not quite sure of the venue just yet." The only other rock outfit appearing are the Oyster band.

Meanwhile, Oldfield's PR man Tony Brainsby, has denied last week's rumours that Oldfield has written a special piece of music dedicated to Prince Charles and Lady Diana. "It's not true at all," he told RECORD MIRROR this week.

## PRETENDERS OUT

THE PRETENDERS have been forced to cancel their appearance at the County Cork Macroom Festival on June 26. The band say that although they were looking forward to playing the date, they must spend the time instead recording additional tracks for their eagerly awaited second album, which should be out in the late summer.

## SIAM

JUNE

- 10 THE GOLDEN LION
- 11 MOONLIGHT CLUB
- 14 HOPE & ANCHOR
- 17 THE MARQUEE
- 30 OINGWALLS

JULY

- 1 HAMMERSMITH ODEON

NEW SINGLE DON'T LOOK BACK

## THE AVATAR HEAVIES

The Album: THE TAKER - AUG 1981

CHEVY

The Single: THE TAKER - AUG 1981

The Single: DARK STAR - JULY 1981

DARK STAR

The Single: LADY OF MARS - AUG 1981

## BANSHEES TOUR

But is it the last?

SIUXSIE AND The Banshees begin a major tour next month—and the band say that it will be the last time they play a long series of dates. A spokesman for the Banshees told RECORD MIRROR this week that from now on they will only be appearing at "specially selected" shows.

The dates follow on from a series of appearances on the continent and the schedule runs: Ipswich Gaumont July 25, Southend Cliffs Pavilion 27, Torquay Town Hall 29, St Austell Coliseum 30, Bristol Colston Hall 31, Brighton Conference Centre August 1, Poole Arts Centre 2, Cardiff Sophia Gardens 4, Gloucester Leisure Centre 5, Manchester Apollo 7, Llandudno Pier Pavilion 8, Liverpool Royal Court 9, Glasgow

Apollo 12, Edinburgh Playhouse 13, Inverness Ice Rink 14, Aberdeen Capitol 15, Perth City Hall 16, Newcastle City Hall 18, Bradford Tillyards 20, Nottingham Rock City 21, Skagness Festival Theatre 22, Hammersmith Palais 24, Birmingham Odeon 26, Peterborough Werrina Stadium 28, Coventry New Theatre 29, Oxford New Theatre 30, Southampton Gaumont 31, Hammersmith Odeon September 3, Bracknell Sports Centre 4.

Coinciding with the dates the band release their new album 'Ju Ju' on June 19 featuring new member John McGeough. The band also plan to use a unique lighting rig for their tour but aren't releasing any further details.

## SAXON, LEPPARD, SAMSON DATES

● SAXON WILL be returning to Britain in October for their biggest tour to date. So far this year the band have been concentrating on the rest of Europe and they've also played six major sell out dates in Japan.

Coinciding with the October dates, the band will release an as yet untitled album which they're currently working on in Geneva. Their recent single 'And The Bands Played On' will be included on the album.

Tour dates and ticket details are as follows: Portsmouth Guildhall October 8 (tickets on sale now from box office priced £3, £3.50, £4); Leicester De Montfort Hall 9 (tickets on sale now from box office priced £4); Stafford Bingley Hall 10 (tickets on sale now priced £4.50) from record shops in the area or by post enclosing SAE from MCP PO Box 125, Walsall W55 4QG); Bristol Colston Hall 11 (on sale in September from box office priced £4, £3.50, £3); Cardiff Sophia Gardens 12 (tickets on sale now from box office and local record shops priced £4); Ipswich Gaumont 14 (tickets priced £4, £3.50, £3 on sale now from box office); Leeds Queens Hall 17 (tickets priced £4.50 on sale now from box office and local record shops); Glasgow Apollo 18 (tickets on sale now from box office priced £4, £3.50, £3); Edinburgh



SAXON: tour in October

Playhouse 19 (tickets priced £4, £3.50, £3 on sale now from box office); Newcastle City Hall 20 and 21 (tickets priced £4, £3.50, £3 on sale now from box office); Hammersmith Odeon 24 and 25 (tickets priced £4, £3.50, £3 on sale now from box office).

● DEF LEPPARD play their first major British tour for over a year next month — and their new album 'High 'N' Dry' which they've recorded with

producer Mutt Lange, should be out to coincide with the dates.

The tour runs: Bristol Colston Hall July 13, Birmingham Odeon 14, Derby Assembly Hall 16, Bradford St Georges Hall 17, Newcastle City Hall 18, Edinburgh Odeon 19, Sheffield City Hall 20, Liverpool Royal Court 22, Manchester Apollo 23, Wolverhampton Civic Hall 24, Hammersmith Odeon 25.

Tickets for all concerts, except Wolverhampton and Derby, are £3 £3.25 and £2.75. At Wolverhampton and Derby, all tickets are £3.25.

● SAMSON, WHO release their Russ Ballard single 'Riding With The Angels' this week also begin a major tour to coincide with the single. The single will be available as a 7in picture disc for the first 10,000 copies and it will also be available in a limited edition of 2,000 12in picture discs.

Tour dates run as follows: Leeds Florde Green June 11, Newcastle Mayfair 12, Manchester Polytechnic 13, Cleethorpes Peppers 15, Crayford Town Hall 16, Muddersfield Eros 17, Colwyn Bay Pier 18, Liverpool Warehouse 19, Rawtenstall Rossendale College 20, Gillingham King Charles Hotel 21, Lincoln Orlith Hall 23, Edinburgh Nite Club 25.

... and Tom Johnston



"IT'S NOT A FLEXI-DISC... IT'S GOT BREWERS DROOP!"

# DOUBLE BEAT

THE BEAT release two singles at the same time this week. Their first offering is a standard 7in version of 'Doors Of Your Heart' taken from their current album 'Whisper!' and the second single is a special dub version of 'Doors Of Your Heart' in 12in form.

The dub 'Doors Of Your Heart' will be backed by a dub version of the Beat's recent hit single 'Drowning' and the band say they're bringing out

this version because of demand by fans. In keeping with the band's regard for the economic situation and providing value for money, the 12in single will sell for the same price as the 7in.

The Beat, who climaxed their British tour last weekend with two sell out London shows, will be starting a European tour in Germany next week. It's not yet known when they'll be playing any more British dates.



THE BEAT'S single cover. The animals are certainly going in two by two.

## DEAD KENNEDYS— PARSON PROTESTS

THE DEAD Kennedys have run into more trouble over their single, 'Too Drunk To F—'

A parson and two local schools in Whitney, Oxfordshire protested but it wasn't enough to stop the local record store selling the single.

Another shop owner in Cheshire felt obliged to take the record out of its present cover and sell the disc in a plain paper bag.

Meanwhile the DK's advertising campaign has ground to a halt in the South of England after the people who were supposed to put up the posters allegedly disappeared with £60 and 200 of the said items.

Back in San Francisco, the Dead Kennedys are recording a second album and a live video. Plans are afoot for them to tour Australia and Japan and, following the album's release, another British visit.

## READING RUMPUS

BLIZZARD OF Oz will not now be appearing at this year's Reading Festival. Sources close to the band have revealed that they were approached to play the event — but at the last moment it was decided to have Gillan filling the headline slot on Saturday night, which upset Ozzy. The band now hope to play some British dates later in the year instead.

Billy Squier was confirmed to appear at Reading this week and he'll be appearing around seven or eight o'clock on Saturday night. At press time no other bands could be confirmed, although there is a strong possibility that the Kinks will be on during the three day event.

p2815p08s108013 are rumoured to have been added to the Port Vale bill, topped by Black Sabbath and Motorhead on August 1, although nothing has been definitely confirmed.

## KINKS KLASSICS

THE KINKS release their first single for two years 'Better Things' on June 19 and they'll also be playing a short string of dates. A limited edition of the single will also contain a free live waxing comprising 'Lola' and 'David Watts', taken from the band's live double album which was released last year.

Their tour schedule runs Ipswich Gaumont June 25, London Rainbow 26, Bristol Colston Hall 27, Coventry Theatre 28. Ticket prices range from £3 to £4.

## SCARS SERIES

HIGHLY ACCLAIMED Scottish band the Scars, whose new single is hotly tipped to be 'All About You', play a series of dates starting this week. The band will be playing Dublin Project Aris Centre June 12, Brighton Jenkins 14, London Venue 16, Manchester Pips 17, Leeds Warehouse 18, Middlesbrough Rock Garden 20, Edinburgh Valentinos 21, Glasgow Maestros 22, Sheffield Limit 23, Coventry General Wolfe 27. More dates will be added later.

CONTENTS . . . CONTENTS . . . CONTENTS

"I'm a 1980's artist doing 1980's rock 'n' roll . . . I don't like that word revival at all," says Shakin' Stevens, a man who's happy to put his voice on the line, even though he seems none too sure about his image. MIKE NICHOLLS gets behind the scenes to find the man who would be number "one". See page 4.



2/3 THIS WEEK'S TOP NEWS STORIES . . . and Tom Johnston

5 NEWS BEAT takes to the road with a farewell to Broccoli(!), the stories behind the Sids and Magazine splits, the wonder of Kate Robbins and all of Abba's financial secrets!

10 MIKE GARDNER creams the crop of this week's SINGLES

14 Just how glamorous is KIM CARNES? Find out what goes on behind 'Bette Davis Eyes' courtesy of the lady herself

18 ALBUMS: And we've got a Duran Duran exclusive, Magazine's farewell and a tribute (of sorts) from Yoko Ono

20 In the charts and in your hearts — meet the Jam IN COLOUR

21 THE SCARS are the new white hopes of pop, sex and romance in that order. SUNIE introduces you to their moment of sound and their glory — IN COLOUR

22 FISCHER-Z tax their brains in Spain with MIKE NICHOLLS

23 GIGS: We bring you the best of the week's live action with reviews of the Psychedelic Furs, Freeze, U2 and much, much more!

26 TURN ON! end tune in to your guide to all that's going on with News Extra, gigs, tours, releases, films, TV and radio

30 JAMES HAMILTON'S world of disco, with all the imports and UK newies reviewed

31 CHAMPAIGN cornered at last!

34 MAILMAN: with your liveliest letters and the cream of the insults

35 CHARTFILE: Five pages of all the top charts PLUS Hazel O'Connor Songwords, a Tenpole Tudor Profile, Undertones Feargal Sharkey's Star Choice and Chartfile

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

CONTENTS . . . CONTENTS . . . CONTENTS

# THE PSYCHEDELIC FURS

new single



The Psychedelic Furs new single 'Pretty in Pink' is also available as a unique 12" version. It comes wrapped in a special T-Shirt. With 'Mack The Knife' and the extra track 'Soap Commercial'.

PSYCHEDELIC FURS  
'PRETTY IN PINK'\*  
12" 13 A1327 with T-Shirt  
7" A1327 in picture bag

\* From the album 'Talk, Talk, Talk'

PRETTY IN PINK

# LOOKING AFTER NUMBER ONE

**A** DRESSING room door slides sheepishly open to reveal a pale reflection in the wall-length mirror. It's anxious, baggy-eyed and supports a thick crop of hair slavishly greased into shape.

The face below, mindful of an impending journalistic presence, pretends to be scanning more flattering images of itself in the official tour programme. This is Shakin' Stevens. This apparition is just a quiff away from its second No 1 hit single in as many months. *This* is the face of British pop in 1981? No wonder Andy Rosen, shuttled up to Glasgow with yours truly, isn't allowed to take any photographs offstage.

The interview doesn't take place until the following morning but Shaky, as he likes to be called, is no less nervous. He'd brought the house down at The Pavilion the night before but it doesn't seem to have done a lot for his confidence. Surprising, really. After almost 10 years slogging round the college circuit and a successful West End show you'd think he'd only be too happy to bask in the glory of his recent achievements.

Obviously it's refreshing to talk to a star whose ego hasn't blown itself beyond the point of no return. But this is rather sad, a classic case of an artist whose insecurities are such that he's only able to express himself in front of an anonymous audience. His evident inferiority complex means he even refers to himself as "one" as in "one will venture into America, eventually, yes".

Again, in this golden age of the "me generation" it makes a change to talk to someone who's got something other to say than "I, I, I" and infinitum. However, with him it goes to far in the other direction and his relentless shyness and suspicion makes for a very unsettling discourse.

Unused to talking to the Press, Shaky is doing so only in the presence of his manager, Freya Miller with whom he has been working for the past 18 months. Ms Miller has had a lot to do with Stevens' success as she is only too keen to point out. Hardly the most diminutive of women the couple resemble nothing so much as rock's reply to Eric Sykes and Hattie Jacques. Except without the sense of humour.

Shaky readily admits that the turning point in his career came when he disbanded Shakin' Stevens and the Sunsets and took up one of the parts of Elvis in the stage show of the same name. It ran for 19 months, Shaky playing the period of Presley's life spanning meeting Colonel Parker and entering the army.

How about yourself. Have you always been into that era?  
"Pardon? Er, not necessarily just then, no. Even further back — the thirties, forties . . . but I also like what's

*Revival — I don't like that word at all. I'm a 1980s artist doing 1980s rock 'n' roll.*

happening today. I like Jack Nicklaus as an actor (funny, though he was a golfer) and I'm a big fan of James Cagney and people like that.

Okay, but most people tend to identify with what was happening when they were young. And for the majority of fans in their early thirties (Stevens is 31 and looks it) that doesn't predate The Beatles.

"Well, I wasn't one of those people that grew their hair long." He ludicrously counters. "basically it's a rub-off from my family — lots of records played in the home (aha, so one didn't read about it) from Jolson to Hoagy Carmichael."

How come. Were your parents very into music?  
"My mother's 80, y'know," he tries to joke, exchanging self-congratulatory smiles with his manager.

It transpires that his musical background nurtured an early ambition to front a band and the inevitability of running into local Cardiff hero Dave Edmunds. The latter eventually produced Stevens' first album, *Legend*, in 1970. Reference to him leads us to discuss Dave's latest exploits. Apart from the fact that Edmunds is a subject of mutual interest, talking about someone or something not directly concerned with Shaky should relieve some of the tension.

The old misery doesn't see it this way, however, feeling sure there must be some ulterior motive. I only have to ask whether he's spoken to Dai since splitting with Rockpile for

## MIKE NICHOLLS gets all shook up with SHAKIN' STEVENS

him to look blankly at his manager who replies for him. The situation doesn't improve when the conversation jerks on to something which does concern him, namely the charts. Though admiring a hit parade that contains stuff as musically diverse as The Nolans and Adam And The Ants, he refuses to be drawn into talking about the importance of image today.

"I don't think that comes into it, really. I mean basically the charts are healthy — we all agree on that — everyone can do what they want."

Fortunately for him, he's saved by the bell. Or rather the arrival of elvenses — a bottle of champagne. "Do you want some orange juice in it," he offers, deftly changing the subject.

Seemingly he only feels safe talking about himself and his own plans. Like his forthcoming tour of Europe, when the next single and album will be out (July and September respectively) and Jack Good's next American TV series, *'Let's Rock'*, in which Shaky is "the star of the show".

Does that centre round a period of rock 'n' roll revival too? I wonder, rather tactlessly as it happens.

"Revival?" he blurts back, "I don't like that word at all. It's stupid. I'm a 1980s artist doing 1980s rock 'n' roll. One has to look forward, not backwards. You can't revive rock 'n' roll at all. You can't revive Beethoven . . . er, it's never gone away."

So what do you prefer to call it?  
"You can call it what you like. I use the term rock 'n' roll as it's for everybody. It's not something to be kept in a box in the front room — it's for all ages. You've seen my audience — it goes right across the board. From youngsters to married couples to pensioners."

True, but whatever happened to the generation gap, that original outlaw spirit of rock 'n' roll rebellion? Were all the trials and tribulations of pre-establishment Mick 'n' Keef in vain? As feeling as snow in Hell?

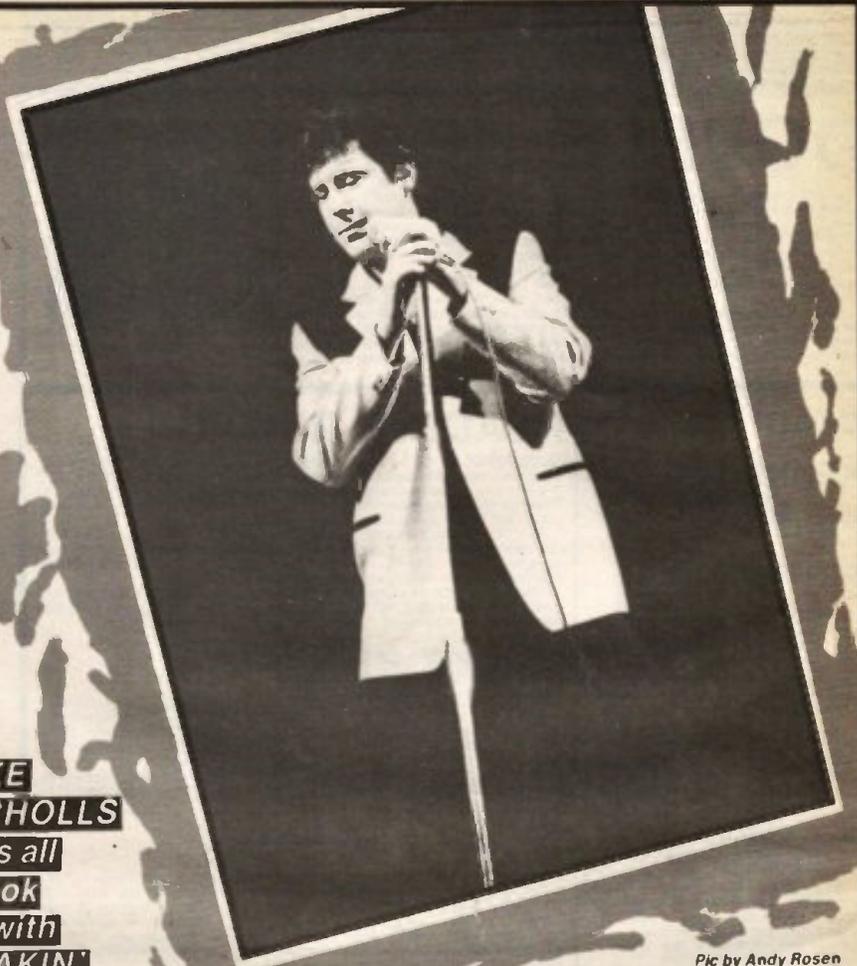
"It's for everybody," he repeats. "we know that when rock 'n' roll kicked off parents said that Presley was dirty 'n' obscene, 'ow 'e didn't wash 'is 'air and 'e smelt an' all the rest of it. But it's become respected now. Radio Two plays it all the time."

Well you can't fault the originality of that particular argument! Certainly different to the attitude of most bands around, I concede.

"Maybe that's because they don't appeal to everybody and have all types of people coming to their gigs," he responds smugly if not unjustifiably. "Did you see the crowds backstage last night? It's the same at every gig. In Liverpool they had to get the police dogs out to control act to fill the place in 19 months. At the moment nobody's doing any business except us. We're not leaving places half-empty, we're getting 'Why don't you play here again tomorrow?' I wonder why that is," he continues snidely, "maybe because we're going right across the board."

Why don't you play here again tomorrow? I throw back at him on hearing that he could have sold out the Glasgow Pavilion three nights in a row.

"One has to be sensible," he reasons, "you do your gig and go away. Just doing it for the sake of coining it would be stupid."



Pic by Andy Rosen

It's a pity this type of integrity doesn't extend to his record releases. The *'This Ole House'* album currently riding high in the charts is just a repackaging of last year's *'Marie Marie'* LP, cashing in on the success of his first hit by sticking it on the 'new' record in place of another track, *'Two Hearts'*. Not unpredictably, Shaky has an alternative explanation.

"The idea, basically, was to make *'Marie Marie'* a collector's item," he declares. In other words, take *'Two Hearts'* off — which will never be on another album, ever — and make it a collector's item."

But of course I can't blame him for striking whilst the iron's hot but at least he could admit it. Hasn't there been another LP of old material brought out too?

"Not that we've had anything to do with," his manager snaps, "just the usual one of ex-managers jumping on the bandwagon. What's it called? I don't even know," she goes on. "Law Suit?"

Oh, how terribly dull. In any case I could have sworn it was Shaky I was interviewing.

"I didn't receive a penny from stuff I did with the Sunsets," Stevens rejoins "because it was all one-shot deals of limited pressings. You need involvement from a record company and one didn't have that so one didn't have no money either."

Why didn't you sign a long term deal earlier?  
"Basically it was down to management, which one didn't have."

So what was your strategy in re-shaping Shaky's career. I ask the management which now one does have and which is clearly waiting to be asked.

"There's no strategy," she spits. "just a matter of working together and putting the right things out at the right time. The talent's always been there. It was just a matter of getting the right format which we evidently did. Everyone's enjoyed it as you've no doubt read in the Press," Ms Miller modestly concludes.

Mention of the Press naturally leads to a massive debate about the music papers, which neither Shaky nor his manager hold in the highest esteem. In fact, Miller even goes as far as to claim that her little boy isn't doing interviews with our revered rock comics.

So why does Record Mirror have the privilege?  
"Because I was told you write very well," she reveals reluctantly. Aw. Gee. Shucks. Spare me the blushes!

"So were giving you the opportunity . . . to write very well. If you don't write very well, we won't be doing another interview with Record Mirror!"

Nothing like a bit of blackmail, eh folks?

"Y'see," says Shaky, taking up the reins. "We have two boxes. A red box and a black box. The ones with the bad interviews go in the black box and we don't do interviews with that person ever again — or even with the paper."

Now the ones in the black box," he chunders on in this highly mature fashion, "are about two — but in the red box — Wheeee!" gesturing an imaginary large pile. It must be imaginary because they'd just told me he doesn't do interviews, ha ha ha.

Of course, if one is to be professional one must ensure one's article gets into the red box so that one's paper does get an interview again. I mean, it would be terribly remiss not to avail oneself of the opportunity of talking to a 1980s artist doing 1980s rock 'n' roll, wouldn't it now?



ONE LINERS ...

**G**OODNESS, WHAT a week it's been! And as Mae West said, Goodness had nothing to do with it, dearie.

On Monday night we popped in to Heaven, where a predictably Pictish horde had turned out to see Josef K; Richard Jobson, the Scars and the Associates were all in evidence



Steve, darling, no gentleman would let it just hang down his front like that... Mr Strange models his new tie outside the Embassy Club. Ruffles and lace are out, apparently, and Eyelie schmutter merchant Giorgio Armani is the name to drop these days.

Tuesday night found us at the Lyceum drooling over Prince, along with more stars than there are in Heaven, namely Hazel O'Connor, Dave Wakeling, Linx's David Grant and Bob Carter, Rusty Egan, Vaughan Toulouse, Ronny, Bob and Paula, Richard Burgess of Landscape and stripe me! It's Jesus! — yes, the infamous gig-goer of the sixties and seventies festivals is back, or should we say risen on Thursday. Invite in hand, we shimmied along to the opening of Steve Strange and Rusty Egan's new Club For Heroes at 1, Baker Street, and oh! such sights to be seen: Midge Ure and Hazel O'Connor chatted on the stairs and glared at the man from the Dally Star, Spandau Ballet paraded in costumes that ranged from pinstripe suit to vest 'n' braces, Sean (Tok) of Shock had his face painted gold, Metro singer Peter Godwin, looking debonair as ever, told us of his group's forthcoming LP on Polydor, their first for ages; Richard Burgess wandered about (pining for Pam Stephenson?); Skid Russell Webb chatted to Kenny Hyslop, who used to be in the Zones with him; Biddy wore a white Arab head-dress which gradually got covered in a dozen shades of lipstick prints, while partner Eve, practically popping out of her corset and suspenders, snapped at the cloakroom attendant "Well, what do you think I could take off?"

daring to show their pretty faces were poseur king and queen George and "Marilyn", who were accused of carrying out the bomb - scare hoax at Steve Strange's birthday party the other week; "What are you doing here?" hissed a furious Steve at the pair of them — "I was invited. Piss off" riposted "Marilyn" — on Saturday we moseyed along to a



WELL AT last it's all over and Bruce (can you hear me Brooooo?) Springsteen has finally made it back home... thankfully without collapsing with nervous exhaustion before he finished his British shows at Birmingham on Monday night.

The boss played to more than 120,000 people in Britain, a mere third of the gigantic 300,000 plus who actually applied for tickets, and — say the expert observers — looked pretty well knackered by the time he felched up at Wembley on Friday night.

So who cares if he really was a rock 'n' roll messiah preaching an urgent message of love and joy? Or whether he was the essence of overblown mundanity, the second coming only for those who can't manage a first, as one cynic put it?

He's been and gone; and he looks like he deserves a rest, as this Lynn Goldsmith pic (above) proves. See you in five years. JOHN SHEARLAW

party thrown by Richard Jobson and Banshee Steve Severin, where it looked as if they were casting for a new Rock Follies or something: Siouxsie Sioux, Honey Bane and Hazel O'C being the new Little Ladies... and now for some news of what other people have been doing all week, starting with UB40's Ali Campbell, who had the

misfortune to collapse with pleurisy, causing the cancellation of their Scarborough gig, now re-scheduled for June 23... checking out the Wanders at the Embassy were Siray Gata Lee Rocker and Slim Jim (can you remember which is which? Blowed if we can), ex-Gbn X'er Tony James and a reposing Iggy Pop; the latter gentleman, incidentally, called

up the Record Mirror office 1'other day demanding to speak to Sunie; swooning, our hackett pounced on the phone, only to find a slightly emotional lg babbling about an earlier (non-existent) chat they'd supposedly had... over the water, Lennon assassin Mark Chapman is said to be "one of the most hated men in America", and his defence is claiming that this means he won't get a fair trial... back in Blighty, Surrey Uni Students Union held its annual arts bash, with Squeeze, Aswad and Sonja Kristina among those appearing; the latter's hubble, Policeman Stewart Copeland, attended and was flanned by the Rag Committee's hit squad... those personally invited to the last night of Douche Springbok's six-month Wembley stint included Elvis and the Attractions, U2, Joe Jackson and the Members — what a motley crew!... Wesley Magoogan, Megahype saxman, got in touch with Sheena Easton's manager recently to offer his services to the lady (as a session musician, of course) and happened to ask said manager if he was the same Deke Arlan who'd been a recording artiste some years ago; Wes has just received a letter to the effect that Sheena and Deke love his sax - playing, but if he can remember Arlan's record then he's too old for the job... hold the presses! our spies have just told us that Sketch and David of Linx and Spandau's Gary Kemp all jammed with Light of the World at the weekend — Jamming? Gary Kemp? The hapless Fall arrived at the hall they were to play at in Berlin the other day to find a Turkish wedding in progress; the Fleetwood Mac of the alternative charts had to hang about until the nuptials were over — we leave you with three hot tips — look out for Havana Let's Go, a salsa - type combo, a new funk outfit called Animal Nightlife, and Sex Gang Children, fronted by Bow Wow Wow accomplice Lieutenant Lush...

Spectacular savings in our SUMMER RECORD SALE!

If you like music, your luck's in. Because right now at W.H. Smith, there's a Summer Record Sale with all kinds of rock, pop and classical records and cassettes at unbelievably low prices. There are even stacks of albums at just 99p which have got to be the best bargains around — and remember, the bigger the store, the better the selection. But at prices like these, they're not going to hang around for long. So be sure to scoop some spectacular savings soon in the W.H. Smith Summer Record Sale!

**STUNNING SAVINGS!**  
Albums at £2-99 and £3-49, Cassettes £3-49 from artist like: The Beatles, Queen, Pink Floyd, Dr. Hook, Diana Ross, Bob Seger, The Police, Supertramp, Elkie Brooks, Joan Armatrading and loads more!

Albums from 99p - £2-99!  
Pick a bargain from names like: Aretha Franklin, The Pointer Sisters, Kool and the Gang, War, Quincy Jones, Neil Sedaka, America, Leo Sayer, James Brown, Steely Dan and others too!

BIG NAMES - LITTLE PRICES!		Album	Cassette
Queen	- A Day at the Races	£3-49	£3-49
Cliff Richard	- I'm No Hero	£2-99	£3-49
Kate Bush	- Never for Ever	£2-99	£3-49
Deep Purple	- Deepest Purple	£3-49	£3-49
Neil Diamond	- The Jazz Singer	£3-49	£3-49
John Lennon	- Imagine	£3-49	£3-49
Stevie Wonder	- Hotter than July	£2-99	£3-49
The Police	- Regatta de Blanc	£2-99	£3-49
	- Zenyatta Mondatta	£2-99	£3-49
	- Outlandos D'Amour	£2-99	£3-49
Joan Armatrading	- Me, Myself, I.	£2-99	£3-49
Supertramp	- Breakfast in America	£2-99	£3-49
	- Crime of the Century	£2-99	£3-49
Pink Floyd	- Dark Side of the Moon	£2.99	£3.49
Beatles	- Sgt Pepper	£2.99	£3.49

Subject to availability, while stocks last, where you see this sign.

Sale prices apply only while special stocks last. Sale ends 20th June.

THE CENTRE OF SOUNDS

WHSMITH



THE

# Belle Stars



Hiawatha

FIRST SINGLE



OUT NOW

HIAWATHA b/w BIG BLONDE BUY117



MONEY . . . MONEY . . . MONEY

# ABBA GOES PUBLIC

IT HAS been said that the Swedes have no secrets, and the latest revelations from the country of Abba, Bjorn Borg and the Volvo motor car seem to prove exactly that.

For, under Swedish Constitutional Law, many private details concerning the lives and incomes of every citizen automatically become public knowledge . . . and there's nothing that they can do about it!

One telephone call to the central Computer Register, for instance, is enough to get a screen print out concerning possibly the four most famous Swedes of all — numbers 461216-0038, 451115-9305, 450425-4391 and 500405-2444, but probably better known to you or I as ABBA.

So here for your information are the facts that ABBA aren't allowed to hide; their declared income, their addresses, and details of their driving records. The computer isn't allowed to lie in Sweden, and nor is it allowed to ask you why you want the information.

NUMBER 461216-0038: Goran Bror ANDERSSON  
ADDRESS: Karlavagen 91, 115 22 Stockholm



DECLARED INCOME (1979): £39,050  
DECLARED INCOME (1980): £78,125  
Driving licence issued 1967, no endorsements, no vehicle registered

NUMBER 451115-9305: Anni-Frid LYNQSTAD  
ADDRESS: Sodra Kungsvagen 241 181 62, Lidingo

DECLARED INCOME (1979): £36,147  
DECLARED INCOME (1980): £29,303  
Driving licence issued 1964, no endorsements, no vehicle registered

NUMBER 500405-2444: Ase Agnetha FALTSKOG-ULVAEUS  
ADDRESS: Jupitervagen 12A, 181 63 Lidingo

DECLARED INCOME (1979): £36,887  
DECLARED INCOME (1980): £77,712  
Driving licence issued 1968, no endorsements, no vehicle registered

NUMBER 450425-4931: Bjorn Kristian ULVAEUS  
ADDRESS: Bjorkuddsstranden 6, 187 64 Lidingo

DECLARED INCOME (1979): £38,437  
DECLARED INCOME (1980): £76,187  
Driving licence issued 1967, no endorsements, no vehicle registered

Now you know what every Swede has a right to know. And as for Abba . . . well, whatever happens to the rest of the millions?  
JOHN SHEARLAW

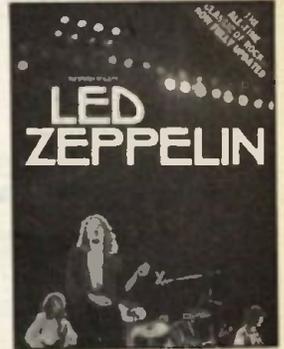
# BONZ'S WILL

LED ZEPPELIN drummer John Bonham, who died tragically last year, left an estate of £856,498 gross it was revealed last year.

Bonham, who was found dead after a heavy drinking session at Jimmy Page's home in Old Windsor, didn't leave a will and after tax the money from his estate will be whittled down to £453,426.

Howard Mylett's third book about Zeppelin, which details Bonham's death in its additional chapters about the band and the rest of their history from 1979 to the present, will be out on July 16 (Granada £1.50). Once again, this book is an outstanding reference work on the band and everything a Zep fan could possibly need.

Let's hope that if all the Zep / Yes rumours are true, Mylett will be able to add another chapter in the saga soon.  
ROBIN SMITH



# MORE THAN IN LUCK

WHATEVER NEXT? Doris Luke into rockabilly? Ena Sharples opening a futurist disco on Coronation Street while Albert Tatlock joins Hot Gossip?

Well, the opportunities for your soap opera heroes to make it big seem limitless now that Kate Robbins, who plays a pop star in the thrice weekly Motel melodrama 'Crossroads', has got to number 11 with her single 'More Than In Love'.

Cynics have attributed success to the fact that 21-year-old Kate is Paul McCartney's cousin, and that the big Macca has huge shares in ATV (who actually admit responsibility for making 'Crossroads') which explains why the song is played every five minutes

whenever the programme hits your screen. But . . .

"The first Paul knew about the job is when I told him I had it," replies the lady herself. "I auditioned with about a hundred other people. Yes, I'm related to him but when it comes to pulling strings it's quite the opposite. You have to shake it off."

The song is only plugged on the programme for the benefit of 'Crossroads'. And it's got in the charts without any airplay from Radio One.

To her credit, Kate has been writing and performing ever since she left school and even joined Prima Donna to sing the English entry for last year's Eurovision Song Contest.  
SIMON TEBBUTT

VERTIGO VER 2

Graham Bonnet

You won't believe the new single

# LIAR

Produced by John Eden  
on behalf of Quarry Productions

# MY BACK PAGES

'Twas typically titling that we should meet at 'Cover Versions', the exhibition of record sleeves currently being held at the ICA. There, amidst all the seven and 12 inch jackets chronicling the recorded highlights of Magazine's career, Howard Devoto wishes to explain why his group had split. He wasn't entirely sure of the necessity of the display which features artefacts we have come to know and gawp at by such worthies as Rocking Russians ('Armed Forces' etc), Peter Saville (suave Factory catalogue) and of course Mr ASSORTED Images himself, Malcolm Garrett, the brains behind most of Devoto's covers. "I don't know if I believe in putting them behind glass and hanging them on walls," he declares, "record sleeves should be in record shops."

Early questions receive similarly short shrift: "No, I'm not going to get another band together or go solo using session musicians."

Re-allying with past partner-in-crime Pete Shelley of the similarly disbanded Buzzcocks is also "extremely unlikely... though I wouldn't rule out any possibilities. I've enjoyed playing with almost

everyone I've worked with. But the main thing I want at the moment is change. That's why I left the group, really, and you don't have a change by immediately going to work with people you've worked with in the past."

Okay, any plans to do something outside music?  
"I don't think so, not at the moment, anyway... look if we're gonna do this, why don't we go and sit in the park?"

So to a soundtrack of brass bands and an inquisitive deck-chair attendant (Howie paid) we converse amidst the greenery of St. James Park. The effect of the great outdoors works wonders for Howard's mood as may be expected of one who calls his band's new album 'Magic, Murder E and the weather.'

"The weather is there in a lot of the songs," he explains. "One track, 'Come Alive', concerns the dawn of Cro-magnon Man saying: 'What have I done to deserve the rain, what have I done to deserve the sun.'"



He speaks deliberately and precisely, carefully enunciating each word and occasionally breaking into quite graphic prose. Like, on being asked about his current inertia, he replies: "You might consider this inertia but I'm vibrating at an incredibly high frequency at the moment. One man's inertia is another man's time travel."

If all this sounds familiarly pompous, Howard can also be remarkably modest and down-to-earth. For example, does he agree with his many supporters that Magazine were an essential influence on the immediate postpunk period?

"That's not for me to say," he demurs. "People say that others sound like us, but I can't see it... It's like being told you look like your mother!"

But for those of us who saw the band's first gigs and eagerly awaited the release of each record it seems like the end of an era. How about you?

"It feels like a new beginning to me. I went through all my crises several weeks ago when telling the others. I felt I was letting the band down a bit—but also to go on doing things half-heartedly wouldn't have been very good. Everyone else was keen to go on tour so it's hard not to feel bad about it. But in the end it'll be for the best," he assures me, shyly turning away.

We parted the same way as we had met—Howard reminded me that this was backstage at an Iggy Pop concert in 1977—with a formal handshake.

Then Magazine were becoming a twinkling in his baleful eyes. Now Magazine are dead! Long live Devoto!

MIKE NICHOLLS



## AND THEN THERE WAS ONE . . .

### STUART ADAMSON talks about the end (the end?) of the SKIDS

STUART ADAMSON cracks his enamel and smiles.

He's just said goodbye to The Skids, the band he founded with singer Richard Jobson and the source of his kicks for the past four years. But far from being the broken warrior Adamson now grins not merely with self-relief.

The problem began initially when Richard first moved down to live in London. I was quite determined to stay well away and keep clear of the media image builders and a gradual lack of communication built up over a period of 18 months.

"It's all come to a head over the past few months... I just felt there was no empathy between each of the members of the band for what the other wanted to do, so I decided to go out and do it on my own."

Being the sole married band member, and content in his Dunfermline home, meant that the only time Adamson had any real contact with Jobson or the recently acquired bassist Russell Webb was for rehearsals or meetings.

"There was no social interchange, no way to go out and just have a talk about what we should have been doing."

And Adamson's resistance to the pop star image — so obviously enjoyed by Jobson — was also a factor in the split.

"I didn't particularly enjoy the trappings of stardom because all I was doing was what I always wanted. If people respect me for that good and well, but they shouldn't build me up to be something I'm not."

Before the split the Skids had been locked away in an Inverness recording studio working out tracks for their follow up to 'The Absolute Game'. A single from the sessions called 'Iona' and produced by Mike Oldfield will be released soon (Adamson denying emphatically the reports that Virgin had initially rebuffed the song because it was "too weird and 'Mull Of Kintyre'") while the album is scheduled for

autumn. If so, the results should be interesting if only because Adamson believes that by the time they were recording the spark had gone.

"We did record some numbers but there just wasn't any fire left in the group. To me a group should be like a gang — everybody fighting together for the same thing, but our ideas were split all over the place. It was hopeless."

"I always saw the band as something with a bit of passion and a bit of love and it just wasn't there any longer. For me anyway. It's been various stages of disenchantment... I just became totally disinterested."

And what of the future for The Skids?

"As far as I've heard Richard doesn't want to be involved in music anymore and Russell is away doing stuff on his own."

There is, according to Adamson, no resentment on his part that Jobson continued to bask in praise and glory for collective band enterprises.

"Every one of us had the opportunity to do what we wanted to do and Richard went on and did what he did to the best of his ability — I always said good luck to him. I still really really like the guy, he's a great laugh and stuff, but I just can't work with him or Russell any more. Too many cooks. It's a pity that a change had to be a destructive change in the initial stages, but I'm sure it's for the best in the long run."

Adamson's future plans include home demos on a four track tape and plans to either form another band — "of which I will be one quarter or fifth" — or the possibility of working with guest musicians on a one-off basis.

"I'm writing every day and it should only be about three weeks until I'll be in a position to actually let people hear something. I hope it will be through a couple of good singles, because that's all I've ever wanted to do."

"It feels really great to be starting all over again and getting back to some hard work. I'd like to think I'd still be able to make music that was relevant to people's situations." BILLY SLOAN

## PERFECT

**R**INCE

EVEN THOUGH you've probably never heard a Prince record, you'll have found it difficult to avoid hearing the name lately. To say nothing of seeing the pictures. Yes, he's the good looking, black(ish) androgyne, dressed in jockstrap and thigh-high legwarmers.

Yet given his reputation as a sexy, flamboyant showman, it's surprising to find on meeting him that he's a soft-spoken, rather reserved person. Very young, very petite and curiously vulnerable-looking.

Hailing from Minnesota and a fairly irregular home background — "I have four brothers and four sisters, but we don't all have the same mother and father" — developed a very early interest in sexual matters.

"I used to read my mother's porno books when I was nine, and I guess they interested me more than The Hardy Boys," he muses. He began to write stories of his own, which evolved into lyrics.

His musical leanings came early too; when his jazz musician father left home, the seven-year-old Prince gained access to the previously forbidden piano. He taught himself to play guitar at thirteen, drums at fourteen, and played in local dance groups while at junior high school.

"I was rebellious, but not stupid," he explains matter-of-factly. At seventeen he moved to New York, but while his striking black/Italian looks caused plenty of interest, certain people wanted to make a pin-up boy of him. Prince wanted to be taken seriously.

So it was back to Minnesota, where he found a manager and a recording deal with Warner Brothers. Two successful LPs followed, with a third, 'Dirty Mind', recently released. With song titles such as 'Head' and subject matter such as incest, it's fairly obvious why the boy's songs don't get too much airplay, but with the heavy cult reputation he's acquiring, that may not bother Prince too much.

But then, not much does. Coping with success doesn't seem to be giving him any trouble, and despite his multi-instrumental abilities and the undoubted high quality of his unique funk-rock compositions, he's no music bore.

His view of the rock star life and the unreality of it all is dauntingly simple. "I've always spent a lot of time alone, in a kind of fantasy world, and this is where I wanted to be; to be listened to, and taken seriously." SUNIE



PRINCE does unspeakable things to a Stratocaster which hopefully, for the sake of his further exploits in sound bending is well insulated. One wonders whether Lady Di is aware of this side of his personality?

## SPECIALS CARTOON SONG BOOK

FOLLOWING ADAM and the Ants lead in selling sheet music, via their 'Pix'n' Lyce' music and poster package comes the specials who have produced the first ever album sized full colour cartoon illustrated songbook.

The book covers material from their first two albums 'Specials' and 'More Specials' and is excellently illustrated with photographs. All the songs have lyric sheets, chord charts, and most are accompanied by Coventry Specials fan Nick Davies' perceptive and witty cartoons.



The book is on sale for 3.95, but fan club members can obtain it for £2 from PO Box 36, Coventry CV6 5RF.

# Singles

## SINGLES OF THE WEEK

**THE BELLE STARS: 'Hiawatha' (Sire).** I can't say I've been overwhelmed by the Belle Stars live but this is great. Madness production team Clive Langer and Alan Winstanley have left their distinctive mark on an old Bodysnatchers song that has the ska beat grafted naturally onto a great melody and some perceptive lyrics on the plight of the Red Indians. A good 'un.



**ANGELWITCH: 'Loser' (Bronze).** After hearing the headbanging hordes sing their theme at gigs I became interested. I was bored for most of their set at last year's Reading Festival. But this rocking scorcher has got my peace signs itching to be displayed and my ears well and truly pricked up. Simplistic and energetic. Now, where did I put that cardboard guitar?

**TV21: 'Snakes And Ladders' (Deram).** This has surprised me. Having yawned through the majority of their set, this has proved to be an addictive piece of plastic that captures all the essential qualities of making a single. It's got commitment, energy, passion, a great melody, solid arrangements (love the trumpets), and a strong wad of beat. It makes it difficult for you not to like it and that's how it should be. The package includes a free single.

**STEVE WINWOOD: 'Night Train' (Island).** A piece of quality funk from one of the few real craftsmen in a world of hacks and the hamfisted. The sweet, soul voice is still a delight while the rhythm smoulders

and bubbles in a tasty stew of keyboards and guitars.

### THE REST

**SNEENA EASTON: 'For Your Eyes Only' (EMI).** Our 'Big Time' girl swoops the world of female servitude of being a modern girl, watching her baby getting the morning train, for the fantasy of true Bondage and the theme to the new megabuck spinning 007 film. This is probably the worst Bond theme I've ever heard — it wimps away about nothing. If the film is this dull I'd stay at home and watch the test card if I were you.

**THE BEAT: 'Doors Of Your Heart' (Go-Feel).** The Beat have been consistent in producing good solid performances at 45RPM's and this is no different. Being a classically constructed piece of pop. All the elements, like Saka's fills, Rankin Roger's toasting and Dave Wakeling's good voice, are all present and correct but I remain untouched. A hit.

**DARYL HALL AND JOHN OATES: 'You Make My Dreams' (RCA).** How can they expect a hit from this turgid Doobie Brothers impersonation when it's the worst track off of their 'Voices' album? More mundane than brushing your teeth.

**TUBES: 'Talk To Ya Later' (Capitol).** Poor old Tubes. One of the most entertaining of live bands but they want to be taken seriously as musicians just a shade too desperately. While they can show the right commitment and they're not quite the white dopes on punk they pretend to be, they still can't crack the art of making stylish singles.

**DAVE EDMUNDS AND THE STRAY CATS: 'The Race Is On' (Swansong).** More Brylcreem-soaked vinyl, but this leans slightly more to the billy side of rockabilly. Dave Edmunds' obvious care for authenticity of sound is always a treat but this hasn't got the sparkle to raise it above the academic.

**PRINCE: 'Gotta Stop (Moanin' About)' (Warners).** Our shy, pretty boy in the knickers and stockings (Did I say shy?) with the big doe eyes doesn't sound as frilly as he looks on this tepid workout. May I direct you to the flip 'I Wanna Be Your Lover' which is a far better representation of his musical potential?

**RAINBOW: 'Can't Happen Here' (Polydor).** This sounds like a limp amalgamation of all that's gone before, which to these ears is a better sleep inducer than Morlocks.

**BERNIE MARSDEN: 'Sad Clown' (Parlophone).** Whenever competent sidesmen get the urge to make the "solo album" there should be a law that allows the idea a one year cooling off period before he or she is allowed into the studio, so the idea can die a natural death rather than make us suffer. Mr Marsden, of Whitesnake, could have benefitted by preventing the escape of this frothy piece of soft pop.

**THE VAPORS: 'Jimmie Jones' (Liberty).** The pangs of being lumbered with the title of being a one hit wonder must be painful but



there will be a slight easing of the pain with this catchy and melodic slice of pop.

**IRON MAIDEN: 'Purgatory' (EMI).** Surely I've got this at the wrong speed? No! It speeds away faster than spectators at a flatulence contest and gets absolutely nowhere. At least the title's accurate about my feelings for it.

**HONEY BANE: 'Jimmy' (Listen To Me) (EMI).** The lovable Ms Bano gets it all right on the verse but the chorus doesn't quite do the approach work justice and the

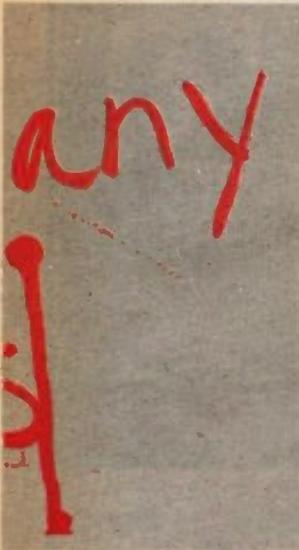
simplistic pop tune slips out of the memory much too quickly.

**SPIRIT: 'Turn To The Right' (Beggars Banquet).** An odd choice for a single from the legendary and much delayed 'Potatohead' album. It's a good, bluesy rocker with a melodic veneer that made them so highly regarded in the sixties. This particular adventure of Captain Kopyer and Commander Cassidy doesn't stand up too well away from the context of the album.

**JOE DOLCE: 'If You Want To Be Happy' (Epic).** This piece of

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





(Virgin). Two lumps of kerranging from Ian Gillan. The first is wild and woolly with lots of wails but it's ultimately leadened. The B-side is an eight and a half minute version of 'Smoke On The Water' with even more kerrangs and wails, both date from 1979. The newie is a four track EP with 'Lucille', 'Bad News', 'One For The Road' and the strident and economical riffing of 'No Laughing In Heaven' and the neo-religious rantings of Gillan. Neither can be termed as essential listening by any stretch of the imagination.

**OUR DAUGHTERS WEDDING:** 'Lawnchairs' (Design). Sub Gary Numan techniques, from these colonialists across the Atlantic, don't make an interesting three minutes and 25 seconds (They debut at Saturday's Crystal Palace Garden Party.)

**PAULINDER:** 'Machine City' (Electro Space). This 13-year-old kid, who's been promising to do things for a couple of years, makes a fair attempt at rocking a tune that's had its runners well sawn off.

**DILLINGER:** 'Melting Pot' (A&M). Our dreadlocked hero seems to have lost the killing instinct of his namesake since the days when he rode upon a CB200 and sang about cocaine running around his brain.

**THE DUADS:** 'Goma Get A Job' (Big Bear). The hard working Quads, who played on the whole of the worthy Liverpool-London March For Jobs last month, ultimately prove that hard slog isn't quite the best substitute for inspiration in this would-be anthem for the unemployed.

**RAMSEY LEWIS:** 'Wade In The Water' (Chess). A classic cool piano instrumental from 1960, that got into the American charts in 1966, is coupled with a lazy version of 'In Crowd' and proves to be a welcome piece of nostalgia.



whole thing doesn't attempt to hang together and you can't help the feeling that you're missing out on a private joke.

**THE KORGIS:** 'All The Love In The World' (Rialto). Another lushly produced ballad that sounds like a song written for both the Beach Boys and Four Seasons and rejected by both for being too goopy.

**THE PLAYERS ASSOCIATION:** 'Get On Up Now' (Vanguard). 'Get On Up' (snigger snigger). I didn't think they wrote them like that anymore. "Won't you get on down with the groove?" (chortle, chortle). I don't believe this. "Everybody's getting down now!" (guffaw, guffaw).

**SUE WILKINSON:** 'Women Only' (Cheapskate). After moaning about the non-virtues of being 'a good girl' Ms Wilkinson catalogues the non-virtues of being a woman and uses the same techniques. She succeeds by being both perceptive and in possession of that deadly weapon novelty appeal, she can't fail.

**TDM TOM CLUB:** 'Wordy Rappingood' (Island). Talking Head bassist Tina Weymouth raps a little stiffly on a funky soundtrack that borrows a lot of the lyrical style of her mentor David Byrne. File under (barely) interesting.

**BILL NELSON:** 'Youth Of Nation On Fire' (Mercury). Once upon a time Be Bop Deluxe guitar hero, but the lure of electronics has proved too strong. The title track of this four track two record set is, like his last excellent single 'Do You Dream In Colour', funky and suicidally catchy with some delicious saxophones.

**THE EVASIONS:** 'Wikke Wrap' (Groove). The king of the tele rappers, Alan Whicker, gets the Michael taken out of him with style as he gets down with the "bouncing boppers, the grating groovers, the frantic funkophiles, the..." (Shut Up, Alan!).

homespun advice not to marry a pretty woman if you want to stay happy takes the Australian-Italian version of Father Abraham too many steps beyond a joke.

**KRAFTWERK:** 'Kommetmelodie 2' (Vertigo). To tie in with their imminent visit Vertigo have raided the vaults for this track which is possibly the closest the men machines have got to a 12 bar. File under inconsequential.

**REO SPEEDWAGON:** 'Take It On The Run' (Epic). This year's Styx are quick off the mark with the follow up

to 'Keep On Loving You' but this sounds like badly-reconstituted Dooleys with pretensions. Not very nice.

**DIANA ROSS:** 'Cryin' My Heart Out For You' (Motown). Ms Ross plays out her final curtain after 20 years on the Motown label before moving on to Mercury on what sounds like a close relative of 'You Make Me Feel Brand New' and it doesn't do much to either advance or damage her standing.

**GILLAN:** 'Vengeance' (Arista)  
**GILLAN:** 'No Laughing In Heaven'

**TYGERS OF PAN TANG:** 'Don't Stop By' (MCA). A rocker with the invigoration and interest of watching the white dot at the end of transmission on the tele.

**SIAM:** 'Don't Look Back' (A&M). An addictive piece of pop froth which worms it way into the grey matter, much to the disgust of my aural tastobuds.

**THE FLYING LIZARDS:** 'Lovers And Other Strangers' (Virgin). An odd exploration of sound textures over a motif that's more insidiously cunning than 'Tom Hark' but the

# Sorry, the cassette was in the way.

The latest Sony Walkman is the smallest stereo cassette player there's ever been.

Any smaller and a cassette couldn't fit in.

But put its lightweight headphones on, and it sounds like a hi-fi a hundred times its size.

And the beauty is, only you can hear it. Even when belting out Bach in a crowded park.

The Walkman's front-mounted controls operate at a touch.

And it plays all types of tape. Even metal.

Your Sony dealer can let you hear how amazing it sounds.

If he hasn't mislaid it behind a cassette. **SONY.**



# Circumcision

AM 17 and want to be circumcised without the knowledge of my parents or consulting my doctor, but don't know how to go about it. Also, a friend reckons it would leave a permanent scar at my age. I'm very worried and confused. What would you advise?  
Steve, London

● Why do you want to be circumcised? This minor operation involving removal of part of the foreskin is usually recommended at your age only when the foreskin is so tight that it cannot be easily drawn back over the head of the penis, as this might cause difficulty in sexual intercourse, now, or later in life, or lead to the risk of infection if this area cannot be easily cleaned.

At 16 onwards you are considered medically adult and can consent to a minor operation in your own right, without the permission of your parents, but you do need to seek medical advice to set your mind at rest. The risk of scarring is minimal. See your doctor, or make an appointment with The Brook Advisory Centre, 233 Tottenham Court Road, London W1P 9AE.

## EMPTINESS

FOR FIVE long years I have liked this girl. Then, about a month ago I went out with her at last. I tried to show her I loved her and even asked her to get engaged. But all of a sudden she changed. I tried to make it last, but she chucked me. I still love her and want to go out with her again. At the moment, my life is empty and lonely. I have no one to turn to.  
Graham, Kent

● There's no point in continuing a one-sided love affair when the girl who's on your mind has made it clear that she isn't interested. You've known each other for a long time and perhaps because she's come to accept you as a friend and no more, the concentrated emotional pressure on your date was unexpected and proved too much for her to handle.

If she doesn't want to go out with you again, there's not a lot you can do. Don't waste your time. Your life doesn't have to be empty and lonely. Start going out with your friends again, and in time, you'll find another girl who you like just as much. Sitting around and brooding will achieve nothing.

## I WORK?

I'M AN unemployed musician and have been drawing unemployment benefit for six months now — I qualify for date because I had a full-time job for several years. Now I've been offered some session work on some Sundays for the next couple

of months in the summer season and have heard that I'm entitled to earn anything I like on a Sunday without declaring it. Is this true? Will it affect my unemployment benefit?  
Mark, Surrey

● Drawing unemployment benefit covers you for six days a week only, Monday to Saturday. And according to the Department of Health and Social Security, while you're only entitled to earn the grand total of 75p a day for this six days a week without declaring it, you can legally earn what you like on a Sunday, providing you don't make a lifestyle of it and are clearly available for work during the week. However, if the powers that be discovered that you'd been earning an average of £75 every Sunday for a six month period, an investigation could start. But, if it's only once in a while, and on a Sunday, they can't touch you for it.

Sad to say, people on supplementary benefit, shunted into this category after a year of doing or those who've never worked being paid this subsistence amount by the DHSS are not supposed to take Sunday work without declaring it. Anyone who does is liable to prosecution.

## DISCOUNTS

I'M PLANNING to spend most of the summer holidays in Europe, and, as a full-time student would like to apply for an International Student Identity card, which I gather allows discounts on airfare, railfare, entry to museums and so on. Where can I get one?  
Ed, London

● Your own students union should be able to give you full details. Alternatively, contact London Student Travel, 117 Euston Road, London NW1 (Tel 01 388 7051). The card, issued on production of your current union card, costs £1.50. A list of cheap student travel agents, including information on discounts and a list of cost-cutting travel bureaux nationwide is available, free of charge, from NUS Marketing, University of London Union, Malet Street, London WC1. (Ask for a copy of 'Student And Youth Travel '81'.)

Elsewhere in the UK, any student travel bureau listed can issue an International Student Identity card, as well as offering information on discount fares and packages. Local travel agents too, can also outline cut-price fares. Check it out.

## CARDS

AFTER LEAVING a college for further education I took a job working for the Youth Hostels Association where the boss asked me for my "cards". I didn't have



Me back out? Never

## IS IT LEGAL?

I'M WRITING to you regarding the conditions displayed on the back of Bob Dylan Concert tickets. Is it legal to say that "Tickets cannot be exchanged or money refunded for any reason whatsoever including cancellation of the concert or part of it?"

As I wasn't aware of this clause at the time I booked and responded to the ticket offer through a music paper news story, where do I stand legally if Dylan backs out?

I've never seen these clauses on any concert ticket before.  
J. Rochester

● This kind of exclusion clause is common and many promoters liberally embellish the ticket flip-side space with the same terms and conditions. And, surprisingly enough, printing this kind of promoter - protective detail is perfectly legal.

Even though the possibility of the worst happening is covered in the small print on your ticket, it's unlikely that any reputable promoter who wants to stay in business would choose the shady option of keeping the punters' money. Harvey Goldsmith Entertainments, who're handling the up-coming Dylan dates scheduled for later this month, have a good track record when it comes to fulfilling their obligation to put-on a tour previously cancelled through no fault of the promoter.

When Springsteen's management cancelled his March / April trek, for example, as Bruce was suffering from "exhaustion", dates were re-allocated for May/June, and people unable to attend the rescheduled concerts were given the option of a speedy refund. There's no reason to suspect any change of policy in the future. Both promoters and ticket holders want to see Dylan play, and there's no reason to believe that his London and Birmingham concerts won't happen.

If a promoter did renege on the moral obligation to see the punters' right, where would that leave the out-of-pocket ticket holder? Inate punters could sue the company promoting a cancelled event individually for refunds. The civil court handling the case would have to decide whether such exclusion clauses were reasonable taking into account any number of factors, including the reasons for cancellation and the financial situation of the company which took your money, working with as yet untested provisions of the Unfair Contract Terms Act.

While a couple of major festivals have been cancelled in the past, leaving punters high and dry, there's never been a test case which decides once and for all whether ticket buyers are strictly entitled to refunds. Hit and run concert promoters, dabbling in rock events have usually gone bust before consumers have had a chance to take individual cases to the civil courts. Head-order wise, you're not bound by any ticket conditions you haven't seen before parting with the cover price. But if you choose to keep a ticket once you've seen these conditions you've accepted them. Yes, it's Catch 22 folks. If you don't like ticket exclusion clauses you can return the ticket, but promoters have the big advantage. People who want to see a band will usually prefer to hang on and take their chances rather than miss-out. But, if you didn't know about the small - print before you ordered you are legally entitled to a refund.



SUSANNE GARRETT ANSWERS YOUR PROBLEMS

Problems? Need some information fast? Or just want to talk about it? Ring us on 01 836 1147 2.30 - 6.00pm, Monday to Friday. Or write to Susanne Garrett, 'Help' Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply.

any, and as I left the job shortly afterwards it was not a problem. But, should I have cards now I'm unemployed. And if so, where can I obtain them?  
Bill, Liverpool

● Sounds as if your ex-boss was a little out of touch with the world about him. The Government stopped issuing new records of National Insurance contributions in card form to British workers in April 1975. Since then the system of recording these contributions has been strictly computerised. When applying for other jobs, all you need is a record of your National Insurance number, available from the nearest National Insurance office (see Yellow Pages). If you do land a job and can quote your number, this will save you from the pitfall of being lumbered with heavy emergency tax until the background paperwork has been sorted out.

## EXTRA

HOW DO I become an extra in films? Do I write direct to the studios or is there an agency, or more than one, where I can enquire? Do you just turn up at the studio?  
Jan, Essex

● Despite the wealth of acting, creative and production talent on offer in the UK, the film industry has been hard hit by recession and the lack of funds available for backing projects. Only a handful of new films are made in the UK each year, and most of these on superlight budgets. So, demand for extras is small to non-existent.

To work as an extra, professional acting experience isn't essential and you don't need to hold an Actors Equity union card to qualify, but you do have to apply for membership of the Film Artists Association, 61 Marlowe Road, London, W8 (Tel: 01 937 4567). A fair amount of amateur or school experience is needed to be considered for membership — a photo and brief personal biography may help.

The Film Artists Association knows what's happening and where, but as there's little work around its books are closed for the time being. Your only other option is to look out for film crews setting up crowd scenes on location in your area and bend an ear or two.

**NEW DISCO**

**CAROLINE**

**BLOOD ON THE MOON**

INCLUDES:  
**THE NEED + PLANET STRIKE**

**£3.99 BUY FROM INDEPENDENTS**

# NEW BUSINESS — CAN I GET A LOAN?

I WANT to start my own business, but I'll need a loan to do it. Please could you give me some information on how to go about getting one? I'm 17.  
Rob, Wales

● However practical the business idea you have in mind may prove to be, you stand no chance of qualifying for a loan from a bank or finance house until you're 18. If you want to borrow money to finance your project now, your best bet is to seek backing from your parents, relations with a touch of capital to spare, or even friends of the family who're interested enough in your idea to give it a whirl. Borrowing from your immediate family or others on a personal basis has the advantage of giving you an interest-free loan — you agree to pay back exactly what you borrowed over a period of years or months. Even if people you know do have money to spare, it'll be up to you to convince them that you're worth the risk.

Are you working? Do you have any savings? Backing yourself, if you can, and developing your idea on a small scale to see if it works, is the first step to take in building up a track record. If you have a regular income, however small, and don't have a bank account already start one now.

Once you're 18, you'll be able to discuss the possibility of borrowing from your bank, and starting an account as soon as possible will increase your chances. And if you're already ticked-off and shown that your business can and does work, your potential credit rating will zoom. It's up to you to convince the bank manager that you're worth the investment.

For free fax on starting your own business contact the Small Firms Information Centre, 65, Buckingham Palace Road, London SW1, (Tel: 01-828 2384). The National Federation Of Self-Employed, 45 Russell Square, London WC1. When you start, simply register as self-employed with your nearest tax office.

A word of warning — bank rates of interest on loans are far more reasonable than those offered by many other money-lending organisations. Beware.

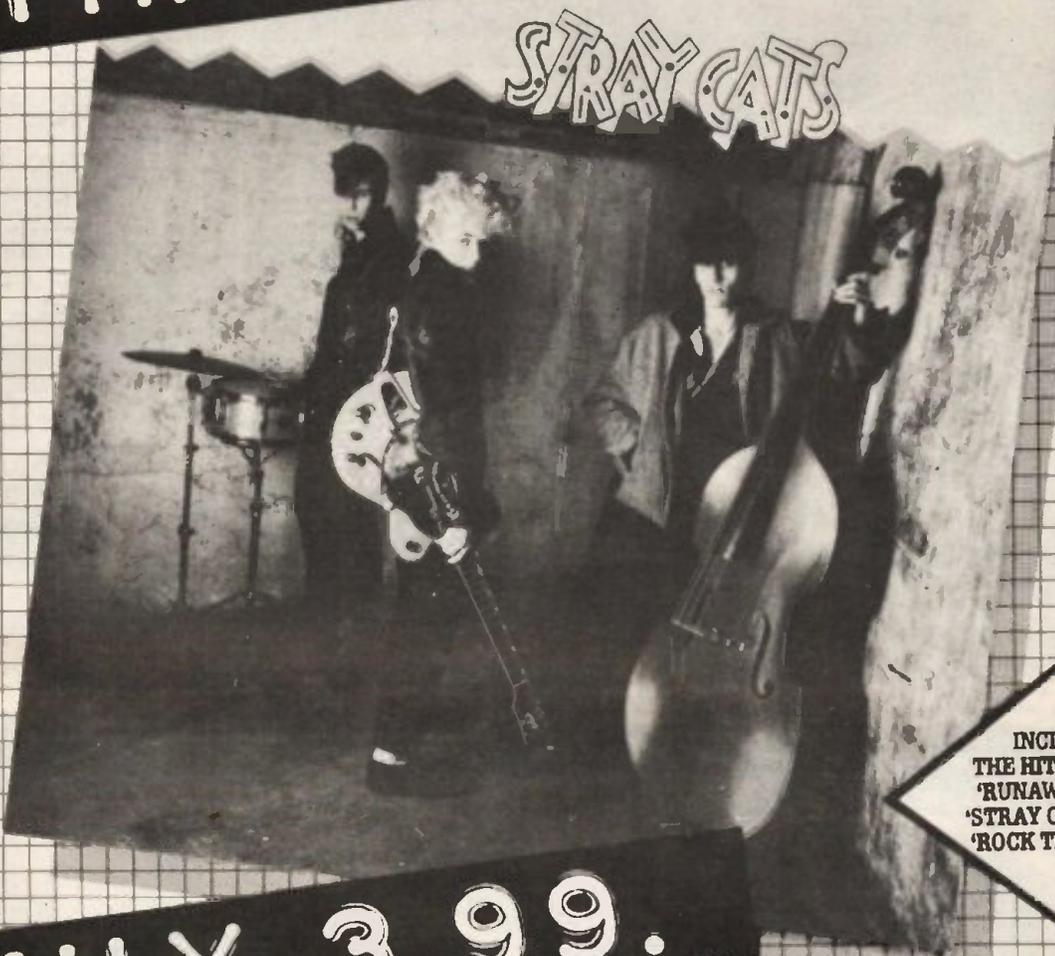
**S I A M**

**NEW SINGLE**

**DON'T LOOK BACK**

b/w **SITTING PRETTY**

# STRAY CATS.



INCLUDES  
THE HIT SINGLES:  
'RUNAWAY BOYS'  
'STRAY CAT STRUT'  
'ROCK THIS TOWN'

# ONLY 3.99.

**AT THE  
HMV SHOP  
EVERY WEEK.**

**TOP ALBUMS  
AND TAPES  
FROM £2.99  
TOP SINGLES  
ONLY 99p**

## BRUCE SPRINGSTEEN SPECIAL OFFERS.

The River	£4.99
The Wild, The Innocent & E Street Shuffle	£3.99
Greetings from Asbury Park	£3.99
Born To Run	£3.99
Darkness on the Edge of Town	£3.99

All offers subject to availability



343 OXFORD ST. (NEXT TO BOND ST. TUBE) TEL. 629 0240. BEDFORD: SILVER ST. TEL. 211354. BIRMINGHAM: NEW ST. TEL. 641 7019. BRADFORD: CHEAPSHOE TEL. 7880. BRIGHTON: CHURCH HILL SQUARE TEL. 2900. BRISTOL: BROADHEAD  
TEL. 297467. COVENTRY: HERTFORD ST. TEL. 21001. DERBY: ST. PETERS ST. TEL. 164700. EDINBURGH: ST. JAMES CENTRE TEL. 5561236. EMPHO: CHURCH ST. TEL. 363 0184. EXETER: GULDMALL SHOPPING CENTRE TEL. 33804. GLASGOW: LONDON ST.  
TEL. 2211850. GLOUCESTER: KINGS WALK TEL. 37237. HULL: HOLLOWAY TEL. 6071022. HULL: WHITEFRIARGATE TEL. 261600. LEEDS: TRINITY ST. TEL. 35590. LEICESTER: REHABIL SQUARE TEL. 337213. LEWISHAM: RIVERDALE TEL. 0523449.  
LIVERPOOL: LORD ST. TEL. 706 8165. LUTON: ARNDALE CENTRE TEL. 35290. MANCHESTER: MARKET ST. TEL. 834 9920. NEWCASTLE: NORTHUMBERLAND ST. TEL. 27470. NORWICH: HAYMARKET TEL. 25490. NOTTINGHAM: BROADHARSH  
CENTRE TEL. 52841. NOTTING HILL GATE: NOTTING HILL GATE TEL. 239 1478. PLYMOUTH: NEW GEORGE ST. TEL. 20067. PORTSMOUTH: COMMERCIAL RD. TEL. 29678. SOUTHAMPTON: BARGATE TEL. 32654. STRATFORD: BROADWAY  
TEL. 355 0312. STOCKTON: HIGH ST. TEL. 4414. SUNDERLAND: HIGH STREET WEST TEL. 43267. SUTTON: HIGH ST. TEL. 642009. SWANSEA: THE QUADRANT CENTRE TEL. 462014. WOLVERHAMPTON: THE GALLERY: HANDBA SQUARE TEL. 19978.

# VIDEO VANITIES



KIM CARNES: is she really that old?

**H**ER HAIR is Marlow gold. Her lips a sweet surprise. Her hands are never cold. But she's got Kim Carnes' eyes . . . big pale azure eyes that set off her golden Californian tan to a tee.

And her voice is a sleek, husky croak that melts hearts.

Kim Carnes was born in Hollywood. She has been singing and writing songs for as long as she can remember. From High School she graduated to recording studios singing on commercials she had written and making demos for various publishers. She met up with her co-writer and now husband, Dave Ellingson ten years ago and that in turn led to her first album 'Rest On Me' and work on the film 'Vanishing Point'. Now she is in her early thirties with her sixth album 'Mistaken Identity' about to be released, song credits on albums by Kenny Rogers, Frank Sinatra and Barbra Streisand to her name and the single 'Bette Davis Eyes' in the charts.

But for all that she claims that it's the video by Ultravox and Visage man that has brightened up many a dull 'Top Of The Pops' with its visual elegance to which she owes a lot of her recent success.

"That video has done more for me than anything I've ever done," she states enthusiastically. "In the States my publicist always shows it to journalists before interviews so they don't have to guess what I do."

Her main problem stemmed from writing the whole of Konny Rogers' 'Gideon' album with her husband and then having an American smash with her duet 'Don't Fall In Love With A Dreamer', again with Rogers. She got labelled as a country artist, simple.

"I needed clarifying," she says. "I've had that problem of unifying my image and that video has helped immensely."

The song 'Bette Davis' Eyes' came to her from the team of Donna Weiss and Jackie De Shannon, the latter famed for her sixties hits for the Searchers 'Needles And Pins' and 'When You Walk

Into The Room', over a year ago. The eight-year-old song was a "ragtime, cutesy song" but she says the lyrics "just destroyed me". Publishing problems delayed the recording but, she says, it proved to be a blessing in disguise as the record would never have had that 1981 edge that has made it such a success.

The funny thing is that Kim was born in the centre of tinsel town — Hollywood — where 'Bette Davis' Eyes' became an actress — the infectious disease that afflicts most inhabitants. "I'd always wanted to be a singer or a writer, but never an actress, she states firmly.

And she adds: "It's a little different for me. I know very few native born Californians. Lots of my friends have vivid memories of coming to Hollywood for the first time. They all have the same story of going straight to Hollywood and Vine — which is the sleaziest, filthiest . . . a terrible corner! So I never had to go through all that."

"I grew up not in awe of it because it wasn't a place far away but I wasn't blasé about it."

She claims she adores old movies, citing John Garfield, Lana Turner and Elizabeth Scott as particular favourites. "They don't make them like they used to. There's so much romance and flair in them that's gone today. I always loved Bette Davis. From what I read about her and saw on screen the same spirit always came across. There's a woman who speaks her mind!"

Kim got her confirmation of this when she was invited to meet Bette Davis after her success with the single. "On a chair was an embroidered pillow which said 'No Guts, No Glory' and I thought — that's Bette Davis!"

Kim was accompanied on that day by the legendary photographer, George Hurrell who took the original thirties publicity shots for stars like Joan Crawford and Davis. "I kept pinching myself throughout. It's a day I'll never forget. She thanked the lyricists and asked me how come we knew so much about her."

"She surprised me by being so knowledgeable about her new album 'Mistaken Identity' and told me which tracks she liked. I said: 'You mean you've listened to it?' She said: 'My dear, I've studied it!'"

MIKE GARDNER glosses over KIM CARNES

*Lucille*

NEW 4 TRACK EP.

SPECIALLY RE-RECORDED VERSION OF

**NO LAUGHING  
IN HEAVEN**

PLUS

**LUCILLE**

FIRST RECORDING OF STAGE FAVOURITE.

AND

**ONE FOR THE ROAD**

PLUS

**BAD NEWS**

*Virgin*



**OUT NOW.**  
WARNING —  
THIS EP IS A  
LIMITED EDITION.



## THE WANDERERS: 'Only Lovers Left Alive' (Polydor POLS 1028)

By John Shearlaw

IT'S NOT only worms that survive the losing of their heads and this debut set from the Wanderers does its over-polished best to prove that there is life after Sham 69.

With former Dead Boy Star Bators (cue clipped, irritating Eastern American accented vocals) drafted in to replace Jimmy Pursey, with Dave Parsons and David Treganna still holding down the middle order, there's a valiant attempt to keep the torch alight... even though there's no way that the songs can remain the same.

Instead 'Only Lovers Left Alive' is a curious mixture of over dressing and understatement; with all the attack that ought to be bursting out getting hopelessly lost in a welter of crafted but vacuous lyrics, synthesised keyboards, studio dressing, commented links and fanfares (yes, even if they are for 1984).

So where is the raucousness? The angry chants? In a word, swagged. Make way then for the soft and easy sell, something you can only call mid-Atlantic post-punk, with all that would apparently imply. Even a pounding cover of 'The Times They Are A-Changin'' can't save them... lost in a studio and a long, long way from home. + + + ½

## T.V. SMITH'S EXPLORERS: 'The Last Words Of The Great Explorer' (KRL-85087)

By Jessamy Calkin

THIS IS not essentially a commercial album, but every commercial technique in the book has been used, what results is an interesting mixture of styles with no definitive beat. Not surprising, considering the varied combination of musicians involved, an Advert, a Doctor of Madness, a K-Tel synth player, a guitarist from Colin Blunstone's band 'The Servant' is undoubtedly the best track, it has a power which separates it from the rest of the album. 'Walk Away' could almost be by The Jam, while the title track and 'Imaginators' are more in the rambling epic vein.

Musically the album is accomplished and professional, but the overall impression is like a good movie with a weak and confused plot. Easy listening in the best sense, low-key production—this record won't knock you out with its originality, but it will certainly grow on you. + + +

## PLUMMET AIRLINES: 'On Stoney Ground' (HEDONICS Hedon 1/2)

By Chas de Whalley

BACK IN 1976 there were two bands who all but lived in the Hope and Anchor. One was the Strangers and the other was Plummet Airlines—a Nottingham-bred outfit who aspired with some success to the country funk heights of the Band and Little Feat.

Indeed, in wild-eyed and gruff-voiced Harry Stephenson they even boasted a singer who had Lowell George down to a tee. And Richie Havens, Tom Waits and Chris Norman too. Like the Strangers they were a great giggling band but, despite recording for Stiff in 1977, the Plummetts were kicked off by the punk explosion. Woke up one morning to find that twin guitar jamming bands were horribly out of favour.

Parts of this double album suggest that they probably deserved their fate. Consisting of live recordings, demos and Radio One John Peel sessions, it harks back to a bygone age of hippy excesses that are quite embarrassing in their sincerity.

But in other places 'Stoney Ground' tells of a line rock band who could have gone SRO in the US like Sad Cafe if their development hadn't been so drastically curtailed. The BBC version of 'Dr Boogie' tells



Howard Devoto looks suitably comforted by reviewer's kind words.

# Devoto—shun to duty

## MAGAZINE: 'Magic, Murder And The Weather' (Virgin VZ200)

By Sunie

From the far-off days when he played enigmas to Pete Shelley's naive, Howard Devoto has been acclaimed by (certain) critics, adored by a large and dedicated following, and ignored by the singles-buying public. One assumes that he is content neither with that state of affairs nor with Magazine's continued image as highbrow art-rockers, for Mr Devoto "resigned" from Magazine after completing this, their fourth studio LP.

I know journalists are forever prating of Hits That Should Have Been, but just listen to side one's opening track, the single 'About The Weather'. Both song and arrangement are pure Tamla, beating away while Howard observes with ironic resignation: "the weather's variable, so are you

a tale of Voodoo Pop which should have swept the world while, emotionally speaking, any of the Plummetts' ballads could have knocked Smokie off the board. If you remember the days of pub rock with any degree of affection at all, this album will bring a tear to your eye. + + +

## ROY SUNDHOLM: 'East To West' (ENVY 503)

By Gill Pringle

MOST PEOPLE will be familiar with this style of macho lyricism by now from other artists, be it the Eagles, Joe Walsh or whoever. Aren't you

and I can't do a thing about the weather." It Should Have Been.

'So Lucky' follows, a tale of subterfuge; personal, I think, rather than political. 'The Honeymoon Killers' is a less oblique narrative, a horribly convincing recital of a murderer's recollections. Not of the act, of course, but of buying ice-cream and of listening to Mantovani while waiting for the cops to come. The music is a carousal lute gong out of synch, a suitably disturbing device that lurches and whirls along.

'Vigilance' and 'Come Alive' are next, the latter concluding the side with a Formula-plays-Auger keyboard work-out as Devoto sings a deliciously punning paean to Pepsi-Cola: "brings your ancestors back from the grave"...

Side two commences with yet another change of mood. 'The Great Man's Secrets' being a clever blend of film theme and disco stroll whose subject matter takes care of the "magic" element of the title. 'This Poison' is astonishingly close to

just a teeny bit bored with midnight trains and desperate men on the run through the night?

Anyone with the audacity to think up such a blandly-titled song as 'Me And My Mercedes' can hardly expect the world to come flocking to line his pocket.

Sitting here in grimy old England this does seem to summarise the general attitude to smooth-sounding FM mush. However, in the US a whole host of superlatives would emerge to greet this album. And after all, that's the market it's aimed at. A title such as 'East To West' hardly conjures up a picture of trucking across the country from Grimsby to Blackpool.

reggae, with Barry Adamson's virile bass style well to the fore. 'Naked Eye' features some lumpy drumming straight out of the Hawaii-50 theme, while Devoto and Formula's 'Suburban Rhonda' is soft, persuasive pop with yet more echoes of the sixties about it. Finally, 'The Darden' boasts more compulsively danceable work from the Adamson/Doyle rhythm section, topped with a phased, echoey vocal.

Repeated playing of 'Magic, Murder And The Weather' has filled me with a sneaking suspicion that I'm about to dish out five stars for the first time ever... The quality of songs, playing and production is as superb as you'd expect from Magazine, but the diversity of the material is a revelation. Too bad that it serves as a farewell, but perhaps, by a twist of fate that Devoto would doubtless fully appreciate, the very fact that it is a farewell will bring the LP the commercial success it deserves. + + + + +

The production on this album is good, the concept doesn't tax the brain too much and I'm sure it's got just the right rocky beat to make driving in the Mercedes a lot of fun. + + ½

## BRAM TCHAIKOVSKY: 'Funland' (Arista SPART 1164)

By Chas de Whalley

BRAM Tchaikovsky's recent "back To The Boozers" tour was an unashamed fiasco and certainly suggested that the man who once put the metal in the Motors was drowning his talents in drink—such

was the slipshod, devil-may-care attitude he and his band adopted on stage.

Consequently I approached this, his third album with some trepidation only to find it quite surprisingly good. Not a classic perhaps but one that went a long way towards living up to its name.

Like its predecessors 'Funland' was produced by Motor mainstay Nick Garvey and it hardly strays away from the pop-rock formula he forged three years ago with Bram's brilliant debut single 'Sarah Smiles'. Admittedly there are new traces of Springsteen passion in the anthem choruses of 'Stand And Deliver' and synthesised orchestras on the single 'Shall We Dance', but 'Funland' delivers up more slices of beeled-up Birds guitars and hazy harmonies borne on the wind.

With the exception of an 'orribly 'eavy version of 'Breaking Down The Walls Of Heartache' the songs are all Bram's and pretty good too.

As to whether 'Funland' will make him a superstar, I really couldn't say, but it's good enough to sell a few copies and is well worth investigating. + + +

## THE PASSAGE: 'for all and none' (night and day p.m. a.m. 23.00)

By Mark Cooper

BUILT ROUND receding, pounding drum figures, swirling, muddy keyboards and flat, Mancunian vocalisings, this record collapses under its own weight. Tunes or the semblance of them wander in and out among the prosaic delivery of an endless stream of lyrics, two sheets worth. The music is built around the words and vaguely suggests operatic structures of the Brecht-Weill variety.

WHITS reveals his delightfully mordant wit on occasion, particularly on the celebration of symbolic suicide entitled 'shave your head'. But by this point in the record, midway through the second side, humourlessness has won out so totally on the musical side that the lyrics make no difference.

## LOCAL HEROES: 'New Opium' (Oval Records Oval 302)

By Doris Proudfoot

INTERESTING ONE this. Or intriguing to be more precise. Side One features Local Heroes in a pretty savage assault on the system we've all known to come and love as capitalism, while the flip, 'How The West Was Won', allows the band's pivotal force, Kevin Armstrong, free rein in his cry of imperialism and all things related. "All noise Kev", testifies the sleeve rider.

The emphasis here rests on the music rather than the message, although they'd probably argue that the two are indivisible. What it basically comes down to is the thorny of question about whether art forms in general, and (popular) music in particular can carry truly revolutionary content. This is a problem of which they're aware, in the title track 'The New Opium'—an extension and elaboration of Marx's famous dictum about religion—containing the lines "revolutions can be marketed / money can buy them in measured doses".

## QUENTIN CRISP: 'An Evening With Quentin Crisp' (Cherry Red DRED 2)

By Symon Tebbutt

AN EVENING with a self-confessed old aged pensioner who looks like a camp elderly aunt and offers to cure you of your freedom may not be a prospect which has you rushing to switch off 'Crossroads' and plug in the hi-fi. But what marks out Quentin Crisp from the rest of the old buffers and their tips for teens is his style. And unlike so many of the chameleon-some peacocks who strut today's scene, he's gone from the art of acting to the art of being. He is style.

"Push up your raw identity until it becomes a lifestyle, something interesting by which you are proud to be identified and something by which you can do barter with the outer world to get what you want." is the basic message. + + + +

## BOYCOTT BOG ROLLS NOW!

**GEORGE HARRISON: 'Somewhere in England' (Dark Horse K56870)**

*By Mike Nicholls*

**W**ELL, IF we must have harmless AOR easy-listening... there's a very distinct feel about this album which crueler critics might describe as wimpiness. Me? I'll give ol' George the benefit of the doubt and choose the word pleasant.

Like fellow ex-Beatle McCartney, we all know he could do something a lot better than this but at least Harrison doesn't give the impression of only being in it for the money.

All the songs are simple yet unpatronising, though lyrically he does tend to preach somewhat. At least two or three of the cuts, 'That Which I Have Lost' and 'Writing's On The Wall' are nothing more than righteous homilies advocating his own God-head — one Sri Krishna, apparently — whilst 'Save The World' is more conscience-delegating. I mean what are we to do about the fact that 3,000 acres of rain forests are cropped for paper towels every hour? Boycott bog rolls?

Then again, as with most of the tracks, it's got a catchy little tune and is cutely-constructed. A choice of array of session players and other friends, Ringo, Tom Scott and ace percussionist Ray Cooper amongst others, contribute to this well-crafted work which includes stories — 'Baltimore Oreole' and Hoagy Carmichael's 'Hong Kong Blues', tributes — 'The unaffectedly sincere' 'All Those Years Ago' and even statements. The latter deal with a couple of attacks on the rock machine, 'Blood From A Clone' finger-pointing at the biz and 'Unconsciousness Rules' showing up one of its qualities.

So there we have it. Scarcely the most ground-breaking opus of the year, but nonetheless a collection of dignified, uncluttered tunes whose quiet, inoffensive unpretentiousness will be welcomed by those of a likewise disposition. + + +

**THE SINCEROS: 'Pet Rock' (Epic EPC 85003)**

*By Simon Tebbutt*

THE SINCEROS have perfected the art of the three(ish) minute pop song. Neither shot through with vitriol nor succumbing to the overblown and flyblown fantasies of the pomp rockers, their brand of upbeat confectionary is polished and only ever so occasionally bland.

'Pet Rock' was produced by the mighty Gus Dudgeon — the man responsible for much of the Elton John sound and success — and here again he is clearly the right man for the job. The first and best track, the cool chorus song 'Disappearing', sets the pace for what is to follow, a series well written and well constructed pop songs that take the melodic tradition into the eighties.

So, listen to the Sinceros. They might be tuneful but they certainly ain't twee. + + +

**JEAN MICHEL JARRE: 'Magnetic Fields' (Polydor Pols 1033)**

*By Simon Tebbutt*

CLASSY AND as sharp and clear as Jean Michel's crystal blue eyes staring out from the cover, I bet this is heralded as another electro Gaulic master piece. But, honestly guv, I just found it nullifying, stultifying and ultimately BORING.

Side one is just one long track which, before long, had as reaching for the Thesaurus in a desperate bid to find alternatives for the word "monotonous". The pace does vary but even the sound of rippling and trickling strings and the inevitable seashore scene (an obligatory item on all micro chip technology albums it seems) with the inevitable seagulls calling to the tapping wind? — EdJ does little to overcome the heavy sense of oppression. I've got "ghostly hooves thundering through the night" written down here. Maybe that'll give you some idea of how desperate I was getting.

The second side is 'Magnetic Fields' parts one to five, and only the final one, 'The Last Rambo', really stands out, recalling as it does the feel of the south sea island beach I visit every winter. The palm trees swaying to the Hawaiian guitar and the rumba beat while dusky maidens

Anyway, if you like Jean Michel you'll naturally like this album because what he does, he does well. And, as this is clearly what turns Charlotte Rampling on, I wish I could like it too. But I don't. + +

**KIM CARNES: 'Mistaken Identity' (EMI America AML 3018)**

*By Robin Smith*

AN OLD trouper with a surprise hit on her hands, Ms Carnes can't hold it together for an entire album.

The very wonderful 'Bette Davis' Eyes' is included, but nowhere else does our thinking man's Sheena Easton with laryngitis come over as well. The novelty of her post-orgasmic sandpapered little voice soon wears thin and all the songs are written to formula American MOR. Take the over diluted 'Hi And Run' as a prime example.

She even out-Elkies Elkie Brooks on the title track, but she is in sympathy with the spirit of Frankie Miller's 'When I'm Away From You'.

Kim's a sweet and wholesome all American girl, but once in a while I just wish she'd try gargling with Listerine. + +

**ROBYN HITCHCOCK: 'Black Snake Diamond Road' (Armageddon ARM4)**

*By Mark Cooper*

ROBYN'S VOICE is ragged, deep and dark and recalls the early Kevin Ayers. It's also clear that he knows where Syd Barrett and a host of other acid victims live. Their early output is lovingly echoed here — in the sound of the ocean that opens 'Love' or such throwaway lines as "You can hear the children sing" on the album's opener, 'The Man Who Invented Himself'.

But while it's clear that Hitchcock has invented himself from a well established tradition, there's no question but that he's an original. Both the whimsy and the darkness are his own. And the perversity.

Robyn Hitchcock is squarely in the eccentric British acid tradition and he lovingly maintains it. But is this not a perverse occupation? Surely whimsy's dead in tougher times and our hero's a bit late in the day though not too long in the tooth? Well, in short, no.

Hitchcock's gift is to construct a personality, out of the past that gains relevance from his sheer commitment to discovering himself in his chosen tradition. As a result both he and the tradition come alive on this record. Lots of laughs and dark corners. + + + +

# She's got Bette Davis Eyes!



## MISTAKEN IDENTITY

The stunning new album from

# Kim Carnes

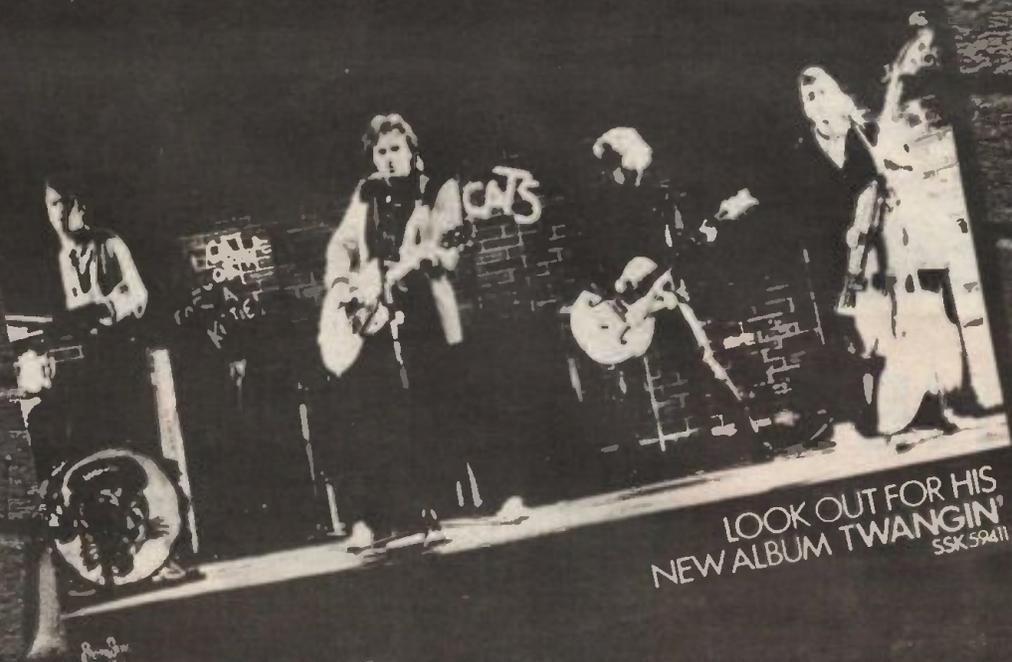
Includes the hit single  
'Bette Davis Eyes'

TC/AML 3018





**DAVE  
EDMUNDS**  
*WITH THE*  
**STRAY CATS**  
NEW SINGLE  
**'THE RACE IS ON'**  
SSK 19425



LOOK OUT FOR HIS  
NEW ALBUM 'TWANGIN'  
SSK 59411





John Watts models this splendid background artwork, the others look and marvel.

# CHEQUERED CAREERS

FISCHER-Z find a knife in the grass

at their hotel. MIKE NICHOLLS

hides his wrists.

**B**EAUTIFUL COUNTRY, Spain. Red-roofed villas, lush vegetation, cloudless skies but you don't want any of this tourist brochure bull. Mind you, it wouldn't do any harm to mention the local boilers, though that's as far as it goes with these sweet olive-skinned señoritas.

Strolling around the hotel in Valencia — an idyllically ancient town whose inhabitants bear no relation to the victims of that Monty Python sketch — are some distinctly awarthy mafioso types. As far as their daughters are concerned, you can look but you better not touch. Unless you're particularly predisposed to having your marriage tackle fackled.

John Watts of Fischer-Z almost lost his cojones though through entirely different means. He was the head choir boy

at the Royal Military Academy for seven years but had to quit when his voice was about to break.

"I'm sure there were one or two people with devious plans to maintain my falsetto," he muses in the bright afternoon sun.

But don't get the impression that he's paranoid or anything like that. John is actually one of the most self-assured people you could wish to meet. Singer, songwriter, guitarist and leader of the band, he remains relatively unruffled that Fischer-Z

have yet to crack it in their native Britain.

Three years and albums they've been together and still no sign of a breakthrough. In Europe, however, it's a different story altogether. In Germany alone they've sold 100,000 albums and although Portugal has yet to be acknowledged as the centre of the rock 'n' roll universe, how many other groups can claim to have outsold both The Beatles and the Stones there?

The current tour is an eight week jaunt playing two to three thousand seats and culminating with another appearance at the annual Pink Pop megabinge, co-headlining the renowned Dutch festival with no lesser names than Madness and The Pretenders. But Britain?

"I'm a very cynical person," says the skinny 26-year-old Watts whose well-lived in looks approach Jobsonian proportions, "but I really believe we'll happen at home. There's no way you can make a series of albums like ours' and not get anywhere. To some extent we're getting blacked for not playing at home, yet we did 50 dates there last year alone. Which is more than a lot of bands and less than we did in either of the previous two years."

So what's been the problem? Well, although it's easy to blame the record company, Fischer-Z have got a pretty good case against the now-defunct United Artists, which signed the band and put out their first two LPs.

"Getting absorbed by EMI was the best thing that could have happened to UA," John decides. "United Artists never understood us at all. Their attitude towards all their acts was very flippant. Like The Stranglers were the tough boys, the Buzzcocks quiet-lads from Manchester and the Feelgoods a bunch of piss artists."

"Well that might have worked for all of them," he goes on, "but we didn't have an image as such so they tried to stick one on us — a new wave band with nice poppy keyboards. The production on *The Worker* was really twee and that could have been our breakthrough record. It must have been the only single in history to have gone down the day after we played *Top Of The Pops* and after that UA never bothered. They never seemed to realise that the power in our music comes from the voice and guitar," he continues modestly, "not some toytown organ sound."

**Q**UITE by chance keyboard player Steve Skotnick left the band earlier this year and has been replaced on this tour by session player Graeme Pleeth. The rest of the band comprise David Graham, whose bow-wow boos and sobor butt look even odder together in this sub-tropical climate, and Steve Liddle on drums.

In contrast to the saturnine, debonair David, Steve is a regular mad professor type, an impressive shock of ginger hair rising above his bespectacled gaze. General Watts reckons they're the best rhythm section in England and they're not averse to downing the odd noggin either. In fact, they've just consumed a healthy alcoholic "breakfast" when they join John and I in the hotel garden.

Also in attendance, when not sneaking off into the

shade is Pallid Hal, one-time writer of this parish who has now defected to EMI (travel agency division), Marina, the luscious Spanish representative of the record company, plus some of the road crew. Wriggling about on the lawn, one of the latter discovers a knife amongst the greener blades which leads to a discussion about the resident terrorists.

John reveals that last time Fischer-Z played Spain they visited Bilbao and San Sebastian soon after a spate of bombings. Er, weren't you a bit worried about not living to tell the tale?

"Not really," reflects John, "here you've got more chance of getting killed if you pull out of a gig at the last minute."

I choke back a mild coronatory wondering whether that's going to happen tonight. As it happens, such fears are totally unfounded. The gig — a fabulous art deco dance hall, weirdly shaped and highly mirrored — is as near as dammit sold out and the audience is highly receptive.

Though the Spanish record industry is booming, rock 'n' rollers are still something of an object of curiosity in Valencia and so, quite understandably, we're all treated like royalty. The promoter — who doubles as bartender — decrees it's free drinks on the house all night and in this part of the world they do go in for rather eccentric measures.

Not that this clouded my critical judgement, I understand, but live Fischer-Z now exceed the most optimistic of expectations. Songs like *'Cutters Lullaby'*, the tab new 45, welding thought-provoking words to catchy, memorable melodies. Their other main strength is the soaring interplay between guitar and keyboards, which is matched by John's powerful vocals that reach an emotive peak on some of the material from the latest *'Red Skies Over Paradise'* album.

As one might expect from titles like *'Crucise Missiles'* and *'Battalions Of Strangers'*, Skies is largely a concept album concerned with the perils of living. John discusses this on the flight to Barcelona the following day.

"It's not only preoccupied with the possibility of a nuclear holocaust," he explains, "that's just one aspect of it. It's more concerned with the state of the individual and how it can become very grey as a result of outside circumstances. I'm against anything that devalues peoples' status and the more touring we do, the more I'm aware of it. It's the same all over northern Europe. When individuals are ignored they become powerless and easily used."

**B**UT hasn't society always operated along those lines? Like a technological update of the laws of the jungle.

"Ah but at one time those in control didn't have the knowledge they have today. Now the sources of power, such as the multinational companies, have that knowledge and use it to manipulate others. Take Japan — that was untouched until the 18th century but it's now virtually an American colony. It might be held up as a shining example of industriousness but that's because the people are indoctrinated with the idea

that technology is a religion and their job their life. That's manipulation."

On the one hand John's obviously a deep thinker but on the other

he's as you'd expect any normal guy in a band to be — extrovert, ambitious and confident.

These characteristics are more pronounced in John than in most of the musicians I got to interview which makes for unusually interesting conversation. For example, he has no qualms about talking about his childhood. How his teachers talked his parents into sending him to a shrink because he seemed to live in a world of his own.

Actually I was very together," he remembers, "I knew what was going on around me and it wasn't as if I wasn't concentrating or anything. It was just that sometimes I didn't feel the need to communicate."

As a result his treatment finished almost before it started but his flirtation with psychology continued — he later studied the subject at university, his interest in it "more artistic than academic". Proof of this can be found in all his Fischer-Z lyrics.

The first album (*'Word Salad'*) was based on an observation of madness around me. The second (*'Going Deaf For A Living'*) was an extension of this as all the travelling helped put it in a wider context. With *'Red Skies'* being based on the decline of the individual, I guess it's got more personal again.

**T**HIS swing between introspection and a fascination for what's going on outside his own head is reflected in his basic personality type. He alternates between being a loner and enjoying company, particularly when he's the centre of attraction, and tells me a couple of anecdotes which illustrate each of his two states.

After leaving university he lived in the States for a while, mainly in Oregon on the west coast. "I used to busk round the restaurants in the evenings and crash out on the beach," he enthuses. "One day I got bored, buried my guitar in the sand and went hitchhiking round the country. A year later it was still there!"

Whether it still worked or not he doesn't say but if that's not the sign of an independent spirit...

Returning to England and forming the band put an end to this free-wheeling troubador existence which is where the second story comes in.

When the band first started, they had even less of a home following than John reckons they've got now. This was no more painfully obvious than at a Bristol College of Art gig in the autumn of '78.

"It can't have been more than about 50 people to get in," he smiles, "and yet the hall was absolutely empty. Next door there was a bar and pool-room which was packed. I couldn't understand it. An art college where people are supposed to be open to new ideas and all this lot could do was stand around drinking."

So what did he do? "I grabbed a cue from one of the morons, jumped up on the pool table and started haranguing them all. Well it got some of them in to see us!"

Hopefully John will not have to resort to such tactics when the band play over here soon. Mind you, I wouldn't put it past him.



Bono locales a particularly juicy palooka.

pic by Laura Levine

# PARTY TIME FOR IRELAND'S FINEST

U-2  
Friars, Aylesbury  
By Mike Gardner

IT'S the 12th birthday of Friars, the homecoming of Ireland's finest from a lengthy Stateside stint and it's Saturday night. It isn't a good 'un. By the time lead vocalist Bono finishes the bopping hordes to "knock the walls down" at the beginning of 'I Will Follow' the

party is in full stride. The familiar bouncy brass of Adam Clayton, the forthright percussive attack of the excellent Larry Mullin on drums, and the heartbeat of the outfit, and the distinctive cut and thrust of The Edge's guitar are all intact after their US trip.

The old favourites like '12 O'Clock, Tick Tock', 'An Cat Dubh/Into The Heart', 'Electric Co.', 'Out Of Control' and 'Another Time. Another' seemed

invigorated. Of the new songs, 'When I Fall Down', a cascading wash of chords, sounded fine. The single 'Fire', due out in two weeks, was a blistering heater skelter whirlpool of sound, both punchy and romantic. They sound harder and more direct. By the time they got to 'Boy / Girl' I could feel myself tingling with excitement while in crowd legs like spring salmon in total joy. Shouldn't all parties be this good?

## BUMBLE AND THE BEES Half Moon, London By Chas de Whalley

THE FIRST remarkable thing about Bumble and the Bees was that they had no drummer. The second remarkable thing about them was that they really didn't need one either. Singer Michael Riley — of Steel Pulse and Headline fame — saw to all the percussion himself. He stood at the microphone pumping at a bass drum with his right foot and tapping at a cowbell he held in his left hand. He gave Bumble and the Bees all the kick anyone might ask for.

The rhythmic slack was taken up by the rest of this exceptionally fluid band. Two electric guitars chunked out healthy crossbeats which kept the feet tapping and the heads bobbing, while Winston Blissett's rip-rolling bass and Simon Walker's shimmering, jazzy violin gave Bumble and the Bees an india rubber sound entirely their own.

With quite startling eclecticism they offered social comment ska like the amusing 'Plastic World' and then followed it with some Parliament-flavoured superfunk before Michael Riley decided to out-falsetto Curtis Mayfield with some smooth, sexy, soft soul.

Of course, too much variety can be a recipe for disaster. But not in hands as capable and self-assured as these. Classy musicianship and more than a spot of imagination must make Bumble and the Bees one of the most interesting and unusual black music bands to emerge in ages. Even if three of them are white.

## BILL NELSON/JOSEF K Heaven, London By Sunie

I HAD hoped that seeing Bill Nelson and his Practical Dreamers play live might help me form some sort of impression of what all the fuss is

about. But it wasn't that sort of night. Far from being edifying, it was plain confusing. Heaven was hot, friends shot in and out of view. Bill was ill and decided to go on first and to top it all the PA was not functioning as it should.

Such muddled impressions as I received, darting in and out of the large and appreciative audience, were of a curiously uneven musical mixture. It veered from the fascinating to the disappointingly orthodox, with an excellent 'Rooms With Brittle Views' early in the set and a muddley, inadequate 'Do You Dream In Colour' later on.

Poor old souls Josef K played to a half-empty hall, since many of the audience scuttled off when Billy and the Dreamers quit the stage. Their sound was simply appalling, but their dynamic was just fine. Urgent but not hysterical, they raced through their funk-ed up guitar songs, with Paul Maig's compelling voice and ironic, lip-curl'd stance as seductive as ever.

They won't have been happy about this gig, but their essential hate-laugh-shimmy did get through, and it made the evening worthwhile.

## THE DREAMBOYS Glasgow Waterfront By Billy Sloan

SUDDENLY A galloping bass line speeds out of the semi-darkness, joined quickly by random guitar chops and almost incidental leaden percussive beats.

Suddenly the Dreamboys have scrambled out of an easily dismissed regional cocoon to confront all points south with tales of 'The Last Of The Cowboys', 'Bela Lugosi's Birthday' or 'Genius Is Pain'.

Suddenly, three days later THAT song, the one which inhabits this introduction and the memory manifests itself. Inspired by 'Eraserhead', 'The Henry Song' is the strongest example of what The

Dreamboys offer. A stark, eerie song of colours and acute angles. The seamy side of Hollywood. 'Well Henry whadayya know? Not much sir, not much sir' — a hook pledged to haunt me for the rest of my natural life.

Suddenly there's Roddy Murray, Temple Clark, Craig The Drummer and Peter Capaldi. The Dreamboys — music for all the right films, music to have illicit relationships to, music to be tormented by.

A rare treat.

## THE GAS Fulham Greyhound, London By Mark Cooper

THE GAS are not fashionable. I suspect they resent this and the dominance of rock by mere image. In their rejection they have

perfected a stance summed up in the title of their latest single, 'Ignore Me'. Finger in the air and tongue sticking out, the angry young Gas attack the world.

They do so in the time-honoured tradition of the English trio, sadly the Jam have exhausted virtually all the possibilities available to the hard rock, melodic trio. The Gas ignore this fact. As a consequence they are not so much unfashionable as in danger of being irrelevant.

Donnie Burke, lead singer and guitarist, writes in a vein well established in 76 with titles like 'Devastated' and 'Burning Inside' and rages round the stage in wide-boy style, half enthusiastic, half pissed-off.

There is genuine passion in their music and a distinct gift for power-pop melodies.

The reason the Gas fail to find favour is that they've learnt to love

their position on The Outside and maintain it with a finger at the audience. But this gesture has been all used up by the old punk bands: the Gas are too power pop to go the punk route and too in love with their punk anger to allow their pop tendencies to fully emerge. Yet it's with pop that their writing talent seems to lie.

## ART OBJECTS, MUSIC FOR PLEASURE London, West Hampstead, Moonlight Club By Daniela Soave

ART OBJECTS have the distinction of being the worst band I have ever seen in my life, and I've seen a few. Self-indulgent, unimaginative and elongated, they didn't even take the trouble to tune their guitars properly before they hit the stage.

The novelty of Art Objects' approach wears off after the third song. Each number is a 'clever' short story spoken over a mishmash of very often r&b guitar... except there's nothing short about them. They go on and on and on.

By the time Music For Pleasure appeared, most of the crowd had gone home. But those of us who had been numbed into oblivion by Art Objects welcomed the variety in melody and rhythm. Beginning with 'Lost Detail', the band looked a little unhappy, due to the bad sound which completely drowned out the singer.

Highlights of the night included 'Human Factor' which would make a good single with its infectious chorus, 'In This Silence', their last single, 'Fuel To The Fire' and 'Light'.

Music For Pleasure made up for what had started as a disastrous evening. I'd like to see them again in better conditions and with a new bassist.

# LIGGER MORTIS

## PRINCE Lyceum, London By Mike Gardner

AFTER WEEKS of his androgynous features staring down from every other poster in London, it's no real surprise that tonight is spot the punter night as the Lyceum is packed out with wall to wall music biz boys.

He comes on, wearing a long raincoat, Sergio Leone style, and the five other members of the band all dressed to thrill. The sound is a pop hybrid of rock, funk, r'n'b and Motown all played in an uncluttered fashion with pep.

His voice is sweet, almost fragile as he communicates his bite - the pillow talk about sex and lust with titles like the subtle 'I Want To Jerk You Off'.

His raincoat revealed his much vaunted body clad in nothing more than a neckerchief, knickers and stockings while his band pumped out quality funk rock over the sleaze.

The verdicts after were mixed. Some called him a "punk Teddy Pendergrass", others just plain "boring" while the next raved ecstatically about the rhythms. My verdict? A good band in the wrong place at the right time. Songs like 'Uptown', 'Dirty Mind', 'When You Were Mine' and 'I Want To Be Your Lover' are too good to be kept within the hip confines of those suffering from ligger mortis.

**JOE ELY**

**The Venue, London**  
By Mark Cooper

MOVE OVER fast, folks, there's a road hog coming through and he's crossing every border not stopping for the Customs. The man's name is Joe Ely and he's always worked with border styles like a blender that mixes flavours but keeps the individual taste.

The Joe Ely band is a road band, one used to working most of the nights in a year and working them until the audiences are hopelessly drunk and the band's too sweaty to hold their instruments. Bar bands don't necessarily adapt immediately to the rock concert format. It's taken Ely a while but Saturday's show demonstrates that Joe's found a fine balance between the casual bar atmosphere and the dynamics of the rock concert.

Working with the Clash has affirmed Ely's commitment to the passion and risk of early rock and roll. He comes from Lubbock, Buddy Holly's birthplace, and he wears his roots like a badge of honour. Joe's show now emphasises his rock roots ('Good Rockin' Tonight', 'Not Fade Away' etc) and he bears them out in his flannels jacket and shirt. But this is no revival. Ely mixes rock with Texas swing and Texas polkas and border influences in a blend as personal as it is traditional.

The departure of Lloyd Maines on pedal steel ensures that Jesse Taylor's lead guitar now dominates the band, once more bringing rock to the fore. Sax and accordion back up Jesse and Ely himself now works harder at his guitar playing and uses an electric rather than an acoustic. As a consequence there are less of the intimate ballads of the 'She

Never Spoke Spanish To Me' variety and a deal more hard rocking.

Ely has never been the most assertive of front men and is clearly a reserved character (except when rocking) but he's conquered much of his shyness as the storming finale 'Snake Moan' bears out. It's good to see Ely get manic and seize his audience by the throat. This man carries a testimony, bears a spirit. It can't be long now. To the top.

**EMPIRE**

**The Pits, London**

By Viviane Horne

DERWOOD ANDREWS (guitarist) and Mark Laff (drums), previously of Generation X, have recruited bassist Simon Bernal to form Empire. Curiosity has drawn several Gen X fans and associates to take a look. An instrumental introduction to the set with prominent drums and melodic guitar, makes a good first impression. Just as well considering their drab appearance, which seems in defiance of comparisons with earlier musical connections.

There follows a striking contrast between pop rock, with catchy riffs and hooklines and a heavier, earthy sound - mysteriously atmospheric music. Second rate, easily forgotten pop songs fill the gaps, causing lack of continuity and loss of audience enthusiasm.

The second performance of the evening consists of a selection of the better numbers and new material which is actually enjoyable rather than endurable. Unfortunately, only half of tonight's punters stayed on but couldn't be blamed for thinking they would again be subjected to the contradictory contents of the preceding set.



Butler Rep grinding out another one.

# Furry's a jolly good fellow

**PSYCHEDELIC FURS / DEPECHE MODE / SIAM**  
Hammersmith Palais, London  
By Winston Smith

SIAM, FROM Oxford, are an instantly dismissable outfit. Singer Jacqui Brook's stage movements are akin

to those of an epileptic stick-insect on angel-dust. Their music is pallid pop-rock in a similar vein to that of Toyah, but without said group's thrush-like high infectiousness.

Depeche Mode added some sparkle to the proceedings with a laudable display of futuristic dance music. Their drum machine patterns

and keyboard catch phrases are repeated much too often for their own good, and one's attention inevitably tends to wander.

People who describe the Bunnymen and their ilk as "grim", should listen to the Psychedelic Furs. They epitomise true grimness. Vocalist Butler, inones in a croaky Iggy-esque manner while the band drift along in a melancholy raunch behind him.

The one time where the Furs really click is during the classic oddie, 'Sister-Europe', where Duncan Kilburn's dreamy sax comes into a class of its own. With just a few more songs of this standard, the Psychedelic Furs could perhaps be up there amongst the true greats.

**FREEZE**

**The Venue, London**

By Sunie

FREEZ WERE a let-down.

I'd misjudged Freeze somewhat, thinking that they were Brit-funk of a Linx sort, whereas in fact they play jazz-funk. Fuzak? Is that what they call it? Well, they started off with 'Anti-Freeze' and things were sounding very good indeed; then they moved on to a medley of 'Keep In Touch' and 'Caribbean Winter' which proved the best of the set.

But from then on, things went downhill; not rapidly, more's the pity, but over a period of what seemed about three hours. Stick doodling by six capable but unglamorous musicians gets mighty wearing after a time, and in the end not even 'Southern Freeze', with its lovely Isley-ish guitar, could wake things up.

The crowd danced and clapped. Freeze encored, the beat went on. I woke my companion up and we went home.

**QUINCY JONES**  
NEW SINGLE

*Razzmatazz*

12" Extended Version  
Includes bonus track

AMS 8140  
AMSP 8140

**FUNDAMENTAL FROLICS**

Victoria Apollo, London  
By Simon Tebbutt  
DO WHAT, John? Cough up 20 quid just for a ticket? It sounds a bit over the top I agree, but when you consider for that you get Ian Dury, Elvis Costello, Alan Price, Jon Anderson, Stephane Grappelli, Chas & Dave, Hot Gossip, the Not The Nine O'Clock News crew and the Alternative Cabaret bunch, then you might think twice about passing over 50 notes to that shady geezer for a night with the big Brooque.

And, despite the feeling that you were watching a speeded-up movie with images merely flashing before your eyes, 'Fundamental Frolics' (described as a musical/comedy review in aid of Mencap, the charity for mentally handicapped people) was a bloody good night out for those who could afford it.

On with the show. The stage was a curious sliding affair done up as an aeroplane complete with silver propellers, and first to slide out was Ian Dury. The mainly middle-class audience really sent up the "hoorahs" for him as he cut the perfect figure of an East End gangster lurching round the Surrey commuter belt in his wide-brimmed hat and shades. Backed by the proficient SPX band, he gave a quick 'Clever Trevor', 'Spasticus Artisticus' and off he slid again.

On stalked Alexi Sayle, the heavyweight of the Alternative Cabaret set, with a series of body blows and sneering assaults on the middle class way of life. Like Dury, he's acquired nouveau chic status but the audience seem to miss the fact that the humour is aimed at them and collapse at every expletive.

From street wise comics to that pub wise duo, Chas Dave, who come out singing that song of theirs that sells beer on TV. The cockney capers follow this with a bar room blues number and 'Rabbit' before they too slide off into the darkness.

Next stop, via two more comedians, was Alan Price who

dropped the pace considerably. His old sixties hit 'Simon Smith And His Dancing Bear' turned out to be a vocal solo because the piano didn't pick up on the amp, but this was made up by 'You've Lost That Loving Feeling' where he was joined by the power and soul of Lynda Taylor.

And so the night continued with some tried and trusted sketches from the NTNOCN team, the derisive acid of the Alternative Cabaret, the soaring professionalism of Jon Anderson, through the cool and jazzy violin of Stephane Grappelli which had everyone peering out of the wings in genuine awe, the lushous lewdness of Hot Gossip and the superior Benny Hill wit of Neil Innes. Then came Elvis Costello.

He strolled on stage with a casual manner and an acoustic guitar to deliver and eerie and chilling performance. The texture of the couple of songs he sang were hinted at on the 'Trust' album, but sounded more the inspiration of the current Nashville excursion and will presumably be included on his upcoming album.

**SLADE**  
King George's Hall  
Blackburn

By Alan Entwistle

TONIGHT was a time for forgetting work, politics, reality... music. A decade of Slade. A handful of hits and cult status. Keep singing. Four cowboys. Noddy Holder's powerful voice at the helm. They could do no wrong tonight. Oldies, newies, songs of no real liked abode — they were all given equal cheer. And the coloured lights and dry-ice... well, it was all really.

Good, old-fashioned fun and a collection of memorabilia. Keep spending. All 300 of the fans here had bought something, T-shirts and badges to remember the best night of their lives. And what a story to tell their friends. History in the making. It was 'Keep Slading'. You'll bring the house down on me one day.



Shakin' Pyramids: legless.

# Shakin' knees

**THE SHAKIN' PYRAMIDS**  
Kelvingrove Free Festival,  
Glasgow  
By Billy Sloan

HAD WE still languished in the pre-punk pub rock burst we'd have been looking at the best of Scotland's new talent.

Theoretically the Kelvingrove Festival acts as a platform for a varied cross section of what's currently happening in and around Glasgow. In reality the band currently worth keeping tabs on won't do it because it's beneath them, perhaps with some justification.

What you're left with is, with few exceptions, loser bands plucked from the habitat of the stalling pub gigs they constantly pollute.

Bill toppers were a tired Shakin' Pyramids, almost legless with

fatigue after their Polish tour. Demarcation lines should never have been established — if they'd played in the middle of the crowd instead of on a platform they'd have been a treat.

Their sounds deserve a closeness. As it was, the raucous rockabilly strains of 'All By Myself', 'Shadow My Baby' and 'Take A Trip' didn't really transcend the gulf. The place to see the Pyramids is still on a dingy backroom with slime running down the walls.

The RB's could just salvage a career after being foolishly caught up in the Two Tone sipsstream. Seven piece, the sound was well dodgy, but a cutting guitar, sweeping keyboards and pumping brass sound provided a palatable combination.

Of the supporting attractions M20, all sally and fat, coloured hair and flimsy pop ditties showed potential, but their musical output still seems

In need of as much care and development as their seemingly all important visual stance.

The Dolphins are just another loser Glasgow band going nowhere and kept afloat only by Campbell Forbes' strident vocal chords which deserve better, and The Jets should have the capacity of making reasonably good three minute records without having to resort to an uncomfortable "everybody's gonna luv us regardless," sub-Eddie And The Hot Rods fun image.

And that, as they say, was that!

**THE BELLE STARS**  
Cornish Coliseum

By Gary Hurr

BELLE STARS are the Bodysnatchers minus Rhoda — whose charismatic "rudo girl" was the latter's biggest asset where the group itself was dull and unconvincing. The new singer is husky Jennie, just as brash as her predecessor, AND with a much better voice, used to good effect on their first Stiff single 'Hiawatha'.

Sarah Jane (guitar) and Miranda (sax) are just plain cute in addition to being stylish and inspired musicians — some people have all the luck!

The songs were often good as well. 'Too Experience' the last Bodysnatchers disc was criminally underrated (as was its A side 'Easy Life') and is re-vamped by the Belles with crisp harmonies and a wry sense of humour. Also good was 'Take Another Look', a much faster, beatier song which would have been better during the early, yawnsome reggae section.

The latter part of the set was much more lively, culminating in a chaotic rendering of 'Funky Chicken' with mucho audience response rewarded, unfortunately, by a rather flat encore.

The Belle Stars are honest but crude: two key words in this year's music. Enjoy them for what they are, but don't expect too much.

**THIRD WORLD**  
**'Rock The World'**  
**EVERYONE'S MOVING TO THE 'THIRD WORLD'**

After their huge success with the single 'Now That We've Found Love' Third World have come through with a stunning new album 'Rock The World' with powerful tracks like 'Dancing On The Floor' (Hooked On Love), the hit single 'Dancing On The Floor' (Hooked On Love), the hit single 'Dancing On The Floor' (Hooked On Love).

... Q-85927 Featuring the single 'Dancing On The Floor' (Hooked On Love)



# Turn On

## YOUR GUIDE TO WHAT'S ON FOR GIGS, RECORDS, TV, RADIO, FILMS

**News Extra**

● **THE PIRANHAS** have been forced to cancel their gig at Reading University on June 19 and would like to apologise to their fans. They hope to play the venue again during a series of dates in July. Meanwhile the band have been in the studios recording some fresh material.

● **TOOTS AND THE Maytals**, who were originally due to play Crystal Palace Garden Party this week will instead be playing two special shows at the London Venue on June 17 and 18. Tickets costing £4 are now available from the Venue box office.

● **MANHATTAN TRANSFER'S** charity concert in November for the mentally handicapped raised over £10,000 and the band recently took time out to present a minibus to the Meadow House Home for Mentally Handicapped Children in Mitcham.

● **SECTOR 27**, the band fronted by Tom Robinson, play a special benefit concert at London's Heaven on June 22. The gig, which is Sector 27's first British appearance for six months, will be in aid of the Philip Fotheringham Campaign — Fotheringham was refused entry to America when customs officials in New York discovered letters revealing that he was gay and put him straight back on a plane to London. Sector 27 have recently returned from their second American tour including several guest spots with the Police at Madison Square Garden and the Los Angeles Sports Arena.

● **ECCENTRIC** Australian singer Duffo, who's still trying to crack the big time, will be appearing at Kennedy's Hamburger Restaurant, Kings Road, London on June 13. The restaurant's chefs have created a special Duffoburger for the evening and cocktails will also be available.

● **CLASSIX NOUVEAUX** will now definitely be ending their tour with a bang at Cambridge Corn Exchange June 20.

● **ROSE TATTOO**, the last emerging Australian HM band, have made some alterations to their forthcoming tour. They've cancelled Ipswich Corn Exchange on June 27 and instead they'll be playing Liverpool Warehouse, Portsmouth Locarno has been cancelled on June 28 and their gig at Hanley Gaumont June 29 is now Cleechthorpes Peppers. They'll also be playing Middlesbrough Rock Garden June 30. Ayr Pavilion July 1, Leeds Florde Green 5.



**SECTOR 27**

● **CHEVY AND Dark Star** will be playing a special benefit gig at the Birmingham Barrell Organ on June 13, in aid of the Save Sheila Fund. Money raised from the show will go towards the cost of providing hospital care in America, for Sheila Rossel the former Pickettywitch singer who is suffering from a rare disease which makes her allergic to virtually everything she eats or touches.

● **THE BLUECOAT** Gallery, at Bluecoat Chambers, School Lane, Liverpool, is putting on an evening of Factory Records' videos on June 26.

The event will be in three sections — part one titled 'Work In Progress' features videos of A Certain Ratio, Cabaret Voltaire and others; part two is an excerpt from the Joy Division video, while part three is a one hour 10 minute American compilation show of videos of Factory bands aimed at the American market. The event is the first all video evening organised by Factory and the first time that the Bluecoat Gallery has hosted such an event. Entrance is £2.

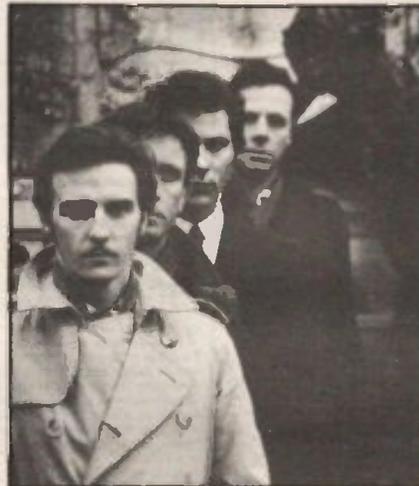
● **KITSCH** will be heading a benefit gig in aid of the International Year of the Disabled in Battersea Park, on June 27. Presented by the Young Variety Club of Britain and supported by Alpine Sports, the event officially titled 'Batterssea Roll '81' will start with a sponsored skate around a course in the park with Kitsch and other bands including Time Files and The Loners appearing afterwards. Admission to the park will be free and any skaters wishing to take part should contact Applause, Y.V.C.G.B., 14 Ashbourne Road, London W5. You can also collect application forms from any Alpine Sports shop.

**EVENT OF the week** — well for those around the great metropolis anyway — is the **Crystal Palace Concert Bowl** on June 13. Roll up around lunchtime and wallow in **ULTRAVOX**, **MADNESS**, **THE TEARDROP EXPLODES**, **TENPOLE TUDOR**, **THE POLECATS**, **OUR DAUGHTERS WEDDING** and **SPONOCH**. If it rains just add mud to the above list.

American bizarre merchants, **THE TUBES**, hit the wacky trail this week with gigs at Edinburgh Odeon June 10 and Newcastle-upon-Tyne 11.

The cold, antiseptic sting of **KRAFTWERK** finally splashes the land as the teutonic tunesmiths embark on dates at Manchester Free Trade Hall June 15, Glasgow Apollo 16 and Edinburgh Playhouse 17.

Mega pomp rockers **PINK FLOYD** send their fans up the wall this week when they play London Earls Court June 13 and 14.



**ULTRAVOX**

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



**ABERDEEN**, University, Broad Street (572751), Zanzaki  
**ABERTIDWR**, Royal Hotel, Beal Roofs  
**ASHINGTON**, Leisure Centre, Q Tips  
**ASHTON UNDER LYME**, Sprucegrove (061 330 5722), Spider  
**BATH**, Mole, Graduate  
**BEDFORD**, Horse And Groom (50765), Bar Band  
**BIRMINGHAM**, British Oak, Sirchey, Pasha  
**BIRMINGHAM**, Golden Eagle, Hill Street (021 643 5403), Bicy Gool And The Rialtos  
**BLACKPOOL**, Jiras (25263), Zoo  
**BRAINTREE**, The Institute, Caroline Roadshow  
**BRIGHTON**, Top Rank (25665), Toots And The Maytals  
**BRISTOL**, Mutual Aid Centre, Bkani Mutants  
**CAMBRIDGE**, Great Northern (05350), Tranzista  
**CARLISLE**, Twisted Tree (20358), Body  
**CHADWELL HEATH**, Electric Stadium, The Greyhound, High Road (01 598 1533), Chestnut / Siss  
**CORSHAM**, Art College, Games To Avoid / Exploding Seagulls / Memo  
**CHESTER**, Bishop Otter College (6781918), Johnny Mars  
**CREWE**, Leighton Park Youth Centre, TV Parsonage / The Lamings / Dadpoo Complex / Millennium (CND benefit)  
**DERBY**, The Rainbow, Strange Days  
**DORSET**, White Hart, English Rogues  
**EDINBURGH**, Clarendon, Recipe / The News / Edinburgh Edition  
**ELTON**, The Christopher Windsor (6846), Spotters  
**GOSPORT**, John Peel (28188), High Rise  
**HAILSHAM**, The Crown High Street (840401), Long Tall Shorty  
**HEREFORD**, Market Tavern (56325), The Mob / Null And Void  
**MILLINGDON**, Bricklayers Arms, Ustridge Road (01 574 2959), Z  
**LAUNCESTON**, White Horse (2064), Jude The Obscure  
**LEDS**, The Thorpe Middleton, Really  
**LIVERPOOL**, Brady's (051 236 1959), Shekin Pyramids  
**LIVERPOOL**, Royal Court (051 786 8116), Classix Nouveaux  
**LIVERPOOL**, Warehouse, Fleet Street (051 706 1328), Samson  
**LONDON**, Apollo Victoria (01 828 6811), Jude / Tru / Meastros  
**LONDON**, Arts Theatre, Great Newport Street (01 574 223314), Robert Calvert's Quark Strangeness And Charm  
**LONDON**, Bedford Square, Regatta Park, The Dance Band  
**LONDON**, Bridge House, Cannon Town (01 476 2885), McAvoy Jam  
**LONDON**, Clarendon, Hammersmith Broadway (01 748 1634), Alan Dart / TF Much (Heavy Metal Sounds)  
**LONDON**, Dingwalls, Camden Lock (01 287 6867), Lightning Raiders / The Unsubscribers  
**LONDON**, Greyhound, Fulham Palace Road (01 385 0526), Restricted Code / These Parts  
**LONDON**, Hall Moon, Herne Hill (01 737 4506), A Bigger Splash / Heartbeats  
**LONDON**, Hogs Grunt, Production Village, Cricklewood (01 426 0669), Jazz Six  
**LONDON**, Hope And Anchor, Islington (01 358 9515), Daddy Yum Yum  
**LONDON**, 101 Club, St John's Hill, Clapham (01 273 8309), The Papers / Rick Freedom  
**LONDON**, Marquee, Wardour Street (01 437 8603), TV 21  
**LONDON**, Moonlight, Railway Hotel, West Hampstead (01 421 7811), Birthday Party / Parting Shots  
**LONDON**, New Golden Lion, Fulham Road (01 385 3842), Jazz Six  
**LONDON**, Pils, Green Man, Euston Road (01 387 8777), OK Jive / Top Secret  
**LONDON**, Prince Rupert, Plumstead Avenue  
**LONDON**, Rock Garden, Clontarf Garden (01 240 3963), Paul Kennerly Band / East At Jons  
**LONDON**, Ruskin Arms, East Ham (01 477 0377), Sam Apple Pie  
**LONDON**, Spicery Arms, Lowest Richmond Road, Putney, The Flood  
**LONDON**, Star And Garter, Putney (01 786 0345), Trimmer And Janine  
**LONDON**, Straight, Railway Hotel, West Hampstead (01 424 7811), East / Jump Squad / Lussane  
**LONDON**, The Theatre, Victoria (01 478 2441), Rockett 84 with Jimmy Whitehead  
**LONDON**, Wembley Arena (01 902 1234), George Benson  
**LONDON**, Annie Liza, Putney (01 786 1548), Brian Knight

**BRUNEL ROOMS**  
 Hevelock Square, Swindon 31384

FRIDAY 19th JUNE 9 pm-1 am

# SHOCK

Plus DJs SANDY MARTIN & ADRIAN  
Admission before 10.30 pm £7.75, after £7.50

---

**TOURS and RELEASES**  
 by **ROBIN SMITH:**  
**FILMS** by **JO DIETRICH**

---

**MAGNUM LIONHEART**

**THE LYCEUM**  
 The Strand

THURSDAY 11th JUNE 8pm  
Tickets £3 in advance £3.90 on door

Available from Lyceum Box Office Tel: 838 2718,  
 London Theatre Box Office, 30/31 Broadway Ave. Tel: 439 3311,  
 Phoenix Box Office, Tel: 740 7245 and road agents  
 See Playbill

**Rainbow Concerts**

# TV21

**LIVE AT**

## THE MARQUEE

**FRIDAY JUNE 12**

**NEW SINGLE**  
**SNAKES AND LADDERS**  
Included with your copy of the magazine

**GIG GUIDE:**  
 Compiled by **SUSANNE GARRETT:**  
**TV and RADIO** by **CHAS DE WHALLEY.**

**ABERDEEN**, University, Broad Street (572751), Zanzaki  
**ABERTIDWR**, Royal Hotel, Beal Roofs  
**ASHINGTON**, Leisure Centre, Q Tips  
**ASHTON UNDER LYME**, Sprucegrove (061 330 5722), Spider  
**BATH**, Mole, Graduate  
**BEDFORD**, Horse And Groom (50765), Bar Band  
**BIRMINGHAM**, British Oak, Sirchey, Pasha  
**BIRMINGHAM**, Golden Eagle, Hill Street (021 643 5403), Bicy Gool And The Rialtos  
**BLACKPOOL**, Jiras (25263), Zoo  
**BRAINTREE**, The Institute, Caroline Roadshow  
**BRIGHTON**, Top Rank (25665), Toots And The Maytals  
**BRISTOL**, Mutual Aid Centre, Bkani Mutants  
**CAMBRIDGE**, Great Northern (05350), Tranzista  
**CARLISLE**, Twisted Tree (20358), Body  
**CHADWELL HEATH**, Electric Stadium, The Greyhound, High Road (01 598 1533), Chestnut / Siss  
**CORSHAM**, Art College, Games To Avoid / Exploding Seagulls / Memo  
**CHESTER**, Bishop Otter College (6781918), Johnny Mars  
**CREWE**, Leighton Park Youth Centre, TV Parsonage / The Lamings / Dadpoo Complex / Millennium (CND benefit)  
**DERBY**, The Rainbow, Strange Days  
**DORSET**, White Hart, English Rogues  
**EDINBURGH**, Clarendon, Recipe / The News / Edinburgh Edition  
**ELTON**, The Christopher Windsor (6846), Spotters  
**GOSPORT**, John Peel (28188), High Rise  
**HAILSHAM**, The Crown High Street (840401), Long Tall Shorty  
**HEREFORD**, Market Tavern (56325), The Mob / Null And Void  
**MILLINGDON**, Bricklayers Arms, Ustridge Road (01 574 2959), Z  
**LAUNCESTON**, White Horse (2064), Jude The Obscure  
**LEDS**, The Thorpe Middleton, Really  
**LIVERPOOL**, Brady's (051 236 1959), Shekin Pyramids  
**LIVERPOOL**, Royal Court (051 786 8116), Classix Nouveaux  
**LIVERPOOL**, Warehouse, Fleet Street (051 706 1328), Samson  
**LONDON**, Apollo Victoria (01 828 6811), Jude / Tru / Meastros  
**LONDON**, Arts Theatre, Great Newport Street (01 574 223314), Robert Calvert's Quark Strangeness And Charm  
**LONDON**, Bedford Square, Regatta Park, The Dance Band  
**LONDON**, Bridge House, Cannon Town (01 476 2885), McAvoy Jam  
**LONDON**, Clarendon, Hammersmith Broadway (01 748 1634), Alan Dart / TF Much (Heavy Metal Sounds)  
**LONDON**, Dingwalls, Camden Lock (01 287 6867), Lightning Raiders / The Unsubscribers  
**LONDON**, Greyhound, Fulham Palace Road (01 385 0526), Restricted Code / These Parts  
**LONDON**, Hall Moon, Herne Hill (01 737 4506), A Bigger Splash / Heartbeats  
**LONDON**, Hogs Grunt, Production Village, Cricklewood (01 426 0669), Jazz Six  
**LONDON**, Hope And Anchor, Islington (01 358 9515), Daddy Yum Yum  
**LONDON**, 101 Club, St John's Hill, Clapham (01 273 8309), The Papers / Rick Freedom  
**LONDON**, Marquee, Wardour Street (01 437 8603), TV 21  
**LONDON**, Moonlight, Railway Hotel, West Hampstead (01 421 7811), Birthday Party / Parting Shots  
**LONDON**, New Golden Lion, Fulham Road (01 385 3842), Jazz Six  
**LONDON**, Pils, Green Man, Euston Road (01 387 8777), OK Jive / Top Secret  
**LONDON**, Prince Rupert, Plumstead Avenue  
**LONDON**, Rock Garden, Clontarf Garden (01 240 3963), Paul Kennerly Band / East At Jons  
**LONDON**, Ruskin Arms, East Ham (01 477 0377), Sam Apple Pie  
**LONDON**, Spicery Arms, Lowest Richmond Road, Putney, The Flood  
**LONDON**, Star And Garter, Putney (01 786 0345), Trimmer And Janine  
**LONDON**, Straight, Railway Hotel, West Hampstead (01 424 7811), East / Jump Squad / Lussane  
**LONDON**, The Theatre, Victoria (01 478 2441), Rockett 84 with Jimmy Whitehead  
**LONDON**, Wembley Arena (01 902 1234), George Benson  
**LONDON**, Annie Liza, Putney (01 786 1548), Brian Knight

LONDON, White Swan, Greenwich (01-691 8311),  
Muthin Fancy  
MANCHESTER, Papa Fernald Street (061 634 1831),  
Cuddly Toys  
MANSFIELD, Leisure Centre, Limeight  
MIDHURST, Community Centre, Jimmy Lindsay  
NEW BRIGHTON, The Empress, Firebrand  
NOTTINGHAM, Rock City (41244), The Teardrop  
Explosives  
NOTTINGHAM, University (51211), The Potecats  
NUNEATON, Arts Centre (887) (Dunsey) 1 steps  
ORFORD, Pennyfarthing (4007), Metro Glasses  
RAMSGATE, Flowing Boat, Naughty Thoughts  
RAYLEIGH, Coca (17803), Crucifixion  
READING, Old Town Hall, Cross / Poison Girls  
RETFORD, Porterhouse, Carogate (704901), The  
Exploited  
RICKMANSWORTH, Watersmeet, Angelwhitch  
SCARBOROUGH, Taboo, Theatre Of Hate  
SCUNTHORPE, Phony Hotel (4493), Anti Pasti /  
Cantier Opera  
SOUTHEND, Top Ales, Alevandre Hotel, Fast Ed  
Star  
STALYBRIDGE, Commercial Hotel (061-338 2875),  
Generator  
STOKE HANLEY, Victoria Hall (24541), Orscharge  
WEST RINGTON, Pavilion (203), Playing Manic  
WOLVERHAMPTON, Lafayette (26766), Dark Star  
WORCESTER, College Of Higher Education  
(42313), The Crown  
WORCESTER, Waterside Club, Kraken  
WORTHING, Belmont (36723), Designers



ABERDEEN, University, Broad Street (572751),  
RAF  
ALFRETON, The George (2615), Generator  
ASHFORD, Ben Truman, Fresh Eating Bears  
BANGOR, University, Gladstone Hall (53788),  
Darts  
BATH, Walcott Village Hall, Innocent Bystanders  
BEDFORD, College Of Education, Flying Monks  
BEDFORD, The Crown (34528), Ase Band  
BIRMINGHAM, Cedar Club, Constitution Hill (021-  
236 204), Discharge  
BIRMINGHAM, Fighting Cock, Mosley (021-449  
5403), Road Diets  
BISHOPS COTFORD, Rhodes Hall, Caroline  
Roadshow  
BLACKBODL, Jenks (792203), 788  
BLACKBODL, JR's, Sealfont, Fireclown  
BOGDOR, Ocean Bars, Jimmy Lindsay  
BRISTOL, Hippodrome (29944), Marip Day  
CALSTOCK, Village Hall, Metro Glider  
CAMBRIDGE, Cambridge College, Theatre Of  
Hate  
CAMBRIDGE, Great Northern (60340),  
Neoromance

CONTINUED PAGE 28

## TOURS

● **JOE JACKSON** plays his first tour for eight months this month. Called, the Joe Jackson Jumpin' Jive tour, he will be appearing with his new look swing band at Aberystwyth University June 19, Poole Arts Centre 24, Nottingham Rock City 25, Liverpool Royal Court 26, Leeds University 27, London Venue 29 and 30. Tickets for the Venue 06, priced £3.50, are available from the box office now.

● **JUDIE TUIKE** has added the following dates to her sell out tour, London Dominion June 23, Dunstable Queensway Hall 25, Gloucester Leisure Centre 26, Nottingham Rock City 27.

● **DARTS**, who spent last month recording tracks for a new album, are taking to the road for a string of club and university gigs: Bangor University Gladstone Hall June 13, Southport Floral Hall 14, Swansea University College 15, Owm Bran Town Show 16, Llanelli Glen Ballroom 18, Chippenham Gold Diggers Club 19, Hereford Crystal Rooms 20, Hereford Festival Theatre 21, Hull University 22, Oxford St John's College 24, Leeds Charles Morris Hall 25, London St Barts College Hall 26, Bristol Patchway Labour Club 26, Ceehorpes Peppers July 3, London Venue 4.

● **WAY OF THE WEST**, who scored an impressive debut with their single 'Don't Say That's Just For White Boys', will be playing the following dates: Birmingham Cedar Club June 12, Wolverhampton Polytechnic 13, Leeds Warehouse 17, Manchester Polytechnic 18, Sheffield Limit 25, Kirk Lavington Country Club 26, Edinburgh Nile Club 27. The band are expected to announce a major London date shortly.

● **CHAS AND DAVE** who are currently searching for a new single to release from their album 'Mustn't Grumble' will be playing a string of provincial dates: Cam Bran Town Show June 16, Torquay Doodles 17, Kingshorpe Old Five Belts 23, Easter University Great Hall 26, Taccaster Forge July 3, Solihull by League 7, Westcliff On See Cliffs Pavilion 11, Saffron Walden The Common 15, Aylesbury Hazels Club 17.

● **MODERN EON** begin a new tour this month now that drummer Cliff Hewitt's wrist injury has healed up and they'll be playing Wolverhampton Lafayette June 11, Loughborough Town Hall 13, Manchester



JOE JACKSON

Polytechnic 16, Liverpool Pickwicks 17, Edinburgh Nile Club 19, Glasgow Strathclyde University 20, London Marquee 23, Bradford University 26, Birmingham Cedar Ballroom 27.

● **MORE**, THE five piece heavy metal band who recently signed to Warners and released their debut album 'Warhead', begin an extensive tour this month and dates are: Uxbridge Brunel University 17, Leeds Florio Green 18, Newcastle Mayfair 19, Glasgow CTA 20, Ayr Pavilion 21, Colwyn Bay Duxieland Showbar 22, Manchester Stoneground 23, Birmingham Opposite Lock Club 24, Coventry General Wolfe 25, Middlesbrough Rock Garden 26, Inverness Ice Rink 27, Aberdeen Victoria

Hotel 26, York Jaspria Country Club 29, Preston Guildhall 30, Burton On Trent Top Rank July 1, Worthington Slip Disc 2, Liverpool Warehouse 3, Reford Porterhouse 4, Bath Tiffany's 7, Chippenham Gold Diggers 8, Bristol Granary 9, Swindon Brunel Rooms 10, West Runton Pavilion 11.

● **BIM**, WHO have just released their single 'Romance', play a short string of mainly London dates this month: Boxley Avery Hill College June 19, Dingwalls 26, Half Moon 27. The band have also been added to the Montreux Festival on July 10 where they'll be supporting the Stray Cats.

● **MODERN ROMANCE**, a new four piece band fronted by David James, will be playing London Bridgehouse June 18, 22, 29 and Manchester Pops June 16.

● **THE SOUND** play a special one off gig at London Heaven on June 15, before recording their new album for September release.

● **REALITY**, A two piece Birmingham band who released a new single 'I Fall Me' What's Going On In Your Mind' earlier this year, will be playing a short series of dates this month: Swansea University June 15, Hull University 22, Oxford Worcester College 24, Leicester University 26, Weymouth Dorset Institute of Higher Education 27.

● **NORTH LONDON** band the Step featuring Simon Jeffries on keyboards, will be playing some dates to promote their new single 'Chain Gang': London Bridgehouse June 11, London Half Moon 14, Leeds University 18, Beathill College 19, London Southbank Polytechnic 20, London Golden Lion July 9.

● **RESTRICTED CODE**, the Glasgow based beat boppers, will be playing at the following London venues: Rock Garden June 11, Greyhound 12.

● **WINCHESTER BASED** band the Secret get back into live action this month following a break when 16 year old drummer Stuart Knowler sat his O Levels. They'll be playing Southampton Mayback June 18, Southampton Gabby's 23, Winchester Railway 24, Durrington Plough 25, Midhurst Egmont 27, Winchester Railway July 8, Bournemouth Bagger Bars 15, Southampton Park Hotel 19, Staterne Festival 21, Durrington Plough 30.

● **THE FRESHIES**, who still haven't got a follow up single to their recent tribute to

the girl on the megastore check out desk, play three dates this month at Birmingham University June 20, Manchester Chorlton Lamphart 23, Nottingham University 26.

● **SKIFF 'N'** The Tears play their first date for almost a year at the London Venue June 10. The band recently brought out their third Chiswick album 'Love Action'.

● **THE METEORS**, who released their first single 'Radioactive Kid' last week, will be playing Hammersmith Palace June 22.

● **THE FRENCH**, who have one single to their credit 'Set Me On Fire' out on Sanguine Records, have confirmed that they'll be playing Manchester DeVillies on June 19.

● **SLEOGEHAMMER** have at last got their contractual problems sorted out and they'll be playing Slough Fulcrum on June 20. The band will also be recording the gig for a live album which should be out on their own Slammer label in the autumn.

● **OUR DAUGHTERS WEDDING**, who will be playing Crystal Palace Garden Party at the weekend are also planning a short tour. Dates are: Stoud Leisure Centre June 13, Portsmouth Locarno 14, London Hammersmith Palais 15, Bristol Locarno 16, St Albans City Hall 17, West Runton Pavilion 18.

● **BUMBLE AND THE BEZ**, currently negotiating a record deal, will be playing the following dates: Marquee June 12, Rock Garden 13, 101 Club 14, Wootton Trames Polytechnic 27, Moonlight 29, July 6, 13, Golden Lion 15, Moonlight 20, 101 Club 25.

● **STEVE GETT'S** Dirty White Boys will be supporting More at the Marquee on June 15 and they'll also be playing the London Embassy on June 26. They're currently negotiating a record deal and should be releasing a new single soon.

● **FRESH** from headlining a string of American clubs, the Revillos return to Britain for a tour beginning this month. Dates are: Cambridge Churchill College June 13, Reading University 19, Colchester Institute of Higher Education 26, Leicester University 27, Winchester King Alfred's College 30, Dunstable Cows Centre July 1, Colwyn Bay Pier Pavilion July 2, Liverpool Warehouse 5, Sheffield Limit 9, Middlesbrough Rock Garden 11.

Following the tour, the Revillos will be going into the studio to record a new album and single followed by a live week coast to coast American tour.

**'How 'Bout Us'**  
new album from

# HOW 'BOUT US? MORE CHAMPAGNE?

You've heard Champagne's big hit single 'How 'Bout Us!' Now how 'bout the album? Get some more Champagne today.

'How 'Bout Us' CBS 84927 ... 40-84927  
Featuring the single 'How 'Bout Us'



MOVIES

**PICCADILLY RADIO 261m 87 VHF**  
5:00-7:00 Transmission: Mark Redcliffe spins the best in modern rock.  
**SEVERN SOUND 38m 93 VHF**  
7:00-8:00 'Rock and a Coat of Thousands': Alan Roberts interviews Whitesnake's Bernie Marsden.  
**BBC RADIO SOLENT 271 38m 91 VHF**  
6:45-7:30 Solent Rock: Gethyn Jones interviews new video singing sensation Toni Basil.  
**RADIO 1255 57m 93 VHF**  
9:00-10:00 Natural Mass: Brian Anderson's definition of rock.  
10:00-10:30 Rock Me: Gentry Paul Robinson's progress report on the Psychedelic Top Tens.

**SUNDAY JUNE 14**  
**BBC RADIO ONE 273/283m**  
5:30-7:00 Top 30 With Tony Blackburn  
**DRB RADIO 281m 91.8 VHF**  
2:00-4:00 Rockica: Modern and local rock with Robin Valk.  
**CAPITAL RADIO 194m 95.8 VHF**  
4:00-5:00 Undercurrents: Charita Gillett examines the state of independent label rock.  
**CARDIFF BROADCASTING COMPANY 221m 95 VHF**  
8:00-12:00 The Tiger Bay Rock Show: Ralph Evans and Dai Smet play pieces of the sounds of South Wales.

**DOWNTOWN RADIO 231m 95 VHF**  
6:00-7:00 Words and Music: Davey Sims interviews Quash & Roger Taylor.  
**BBC RADIO MEDWAY 290m 91.7 VHF**  
5:00-7:00 Recorded Delivery: Mike Gill's topdown on the Kent rock scene includes music from light rockers Alway.  
**METRO RADIO 251m 87 VHF**  
11:00-1:00 am Bridges: John Coulson spins some esoteric and bizarre rock sounds.  
**BBC RADIO NEWCASTLE 206m 95.4 VHF**  
1:30-3:00 pm: Gedrick Ian Penman inaugurates a new instalment with studio guest Ken Scott from Wested Youth and music from XTIC supporters' Last Touch.

**BBC RADIO NOTTINGHAM 197m 95.8 VHF**  
8:00-9:00 Rock Cake: Experimental and jazz rock chosen by Jaye C.  
**PLYMOUTH SOUND 261m 16 VHF**  
10:00-11:00 Rock 13: The singles' rock show.  
**BBC RADIO STROKE-ON-TRENT 280m 88.1 VHF**  
2:30-4:00 The Express: With Bruno.  
**RADIO TRENT 301m 88.3 VHF**  
2:00-3:00 John Shaw's Music Review.  
**RADIO VICTORY 231m 95 VHF**  
7:00-8:00 Gallery: Matt Hopper's Arts Programme.

**MONDAY JUNE 15**  
**BBC RADIO ONE 273/283m**  
8:10-10:00 Richard Skinner  
10:00-11:00 John Peel  
**CAPITAL RADIO 194m 95.8 VHF**  
8:30-10:30 Alan Freeman: Phil's favourite Heavy Rock tracks.  
**RADIO CITY 184m 91.7 VHF**  
4:30-6:00 The Great Eastern Express: With Phil Easton.  
**RADIO DEVONAIR 450m 95.8 VHF**  
6:30-9:07 No Nonsense: John Peers plays Heavy Metal.

**DOWNTOWN RADIO 235m 94 VHF**  
9:00-11:30 Making Tracks: Ivan Martin reflects on John's Near Vain scene.  
**RADIO FORTH 194m 95.8 VHF**  
10:00-12:00 Forth Bridges: Chris John plays the best new rock requests.  
**RADIO HALLAM 194m 95.7/95.9 VHF**  
8:00-10:00 Haslam Rock: With Colin Grace.  
**HENEWARD RADIO 255m 95.7 VHF**  
9:00-10:00 Heneward Rock: With John Bradley.

**RADIO TRENT 301m 88.3 VHF**  
8:30-10:00 Castle Rock: Graham Neale interviews jazz rock futurists Landscape.

**TUESDAY JUNE 16**  
**BBC RADIO ONE 273/283m**  
8:30-10:00 Richard Skinner  
10:00-12:00 John Peel  
**BBC RADIO BLACKBURN 351m 94.4 VHF**  
6:30-9:30 Spin Off: Steve Barker reviews the latest singles.

**CAPITAL RADIO 194m 95.8 VHF**  
6:30-8:30 Micky Horse  
**RADIO CITY 184m 91.7 VHF**  
6:30-10:00 The Great Eastern Express: With Phil Easton.  
**RADIO CLYDE 261m 88.1 VHF**  
8:00-10:00 Shock It in Your Ear: Rennie Griffiths introduces the Beat and Art Supply.  
**RADIO DEVONAIR 450m 95.8 VHF**  
6:30-9:30 No Nonsense: John Peers plays Album Orientated Rock.

**RADIO FORTH 194m 95.8 VHF**  
8:00-10:00 Edinburgh Rock: Jay Crawford gets Heavy.  
10:00-12:00 Hot Tracks: Chris John spins more requests and reads some booby letters.  
**RADIO MERCA 221m 88.8 VHF**  
7:30-9:00 Shock Waves: Andy Lloyd's look at modern rock.  
**RADIO ORWELL 257m 81.1 VHF**  
8:00-10:00 Rocket: With Patrick Eade.  
**RADIO TRENT 301m 88.3 VHF**  
8:30-10:00 Coastline Rock: Live recording of last year's Son-O-Six Tour featuring The Equators.  
**RTE RADIO 2 (Iris) 225/232/490m 94.8/95.3 VHF**  
10:00-12:00 am: The Dave Fenning Rock Show.

**WEDNESDAY JUNE 17**  
**BBC RADIO ONE 273/283m**  
6:00-10:00 Richard Skinner  
10:00-12:00 John Peel  
**CAPITAL RADIO 194m 95.8 VHF**  
8:30-10:30 Micky Horse Show.  
**RADIO CITY 184m 91.7 VHF**  
6:30-10:00 The Great Eastern Express: With Phil Easton.  
**RADIO CLYDE 261m 88.1 VHF**  
8:00-10:00 Rock Report: Brian Ford plays a pun.

**RADIO DEVONAIR 450m 95.8 VHF**  
6:30-9:30 No Nonsense: John Peers' New Wave night.  
**RADIO FORTH 194m 95.8 VHF**  
8:00-10:00 Rock Report: Chris John and Colin Somerville's music magazine show.  
**BBC RADIO LEEDS 386m 92.4 VHF**  
6:30-7:15 Metrozone: Claire Hansborough and Mark Jones' panimate programme features Diamond Head, Century, Elvis Costello, Freestate, Shake Appeal and some more of the best bands in Yorkshire.  
**RADIO MERCA 221m 88.8 VHF**  
7:30-9:00 The Rock Show: With Andy Lloyd.

**BBC RADIO NOTTINGHAM 197m 95.4 VHF**  
6:00-7:00 Javee C's Rock show.  
**FENNING RADIO 235m 94 VHF**  
7:00-9:00 Pennine Rock: With Bob Peary and guest Chris Blevey of The Freshies.  
**PICCADILLY RADIO 261m 87 VHF**  
8:00-11:00 Rock Relay: Heavy Metal with John Evington.  
**SWANSEA SOUND 257m 81.1 VHF**  
8:00-10:00 Slove: Michael's Music. Features Pseudo-Boyz, The Lost Boys, The Venom, The Dodos and DC10: The Spirit of Andy Warhol Presents.  
**RADIO TRENT 301m 88.3 VHF**  
4:30-8:00 Castle Rock: John Shaw speaks to saxophonist Duncan Kilburn of the Psychedelic Furs.

**G**REGORY'S GIRL is one of those films whose idea sounds far worse than the reality. Basically dealing with the problems of male adolescence and the love preoccupations of girls and football, Gregory's Girl is handled with such natural charm and skill that I defy anyone to dislike it. Awkward, lanky Gregory (Gordon John Sinclair) plays football for the school team until he is ousted and his position as striker taken by a blonde substitute who is every inch a modern gerrit!

Gregory's embarrassed and embarrassing attempts to get off with her form most of the film's narrative and the way he is manipulated by the other girls (including Clare Grogan from Altered Images) carries the movie from one gem of natural comedy to the next. The warmth, fun and sheer sexiness of the film (though there is no nudity — tough luck guys!) arises not only from the genuine performances of its young cast, mainly actors from The Glasgow Youth Theatre, but also director Bill Forsyth's intuitive grasp of the eccentricities of young people wandering blindly through adolescence.

Doc Hopburn exudes the right sort of wholesome appeal that might turn a young man's head while the rest of the cast put in consistently appealing performances. Chic Murray as the piano-playing headmaster and Jake D'Arcy as the team's coach provide just the right note adult weirdness one normally associates with old men in young institutions. And while it is an aggressively Scottish film the subject matter is universal and clearly identifiable. Times don't change for the young at school (or the young at heart).

THE OTHER Youth movie of the moment is Eddie Kidd's Riding High, originally entitled Heavy Metal, which is not so much a movie more an exhibition of motorbike stunt riding with



They get awkward for Gregory when a girl joins his team.

a few dall characterisations thrown in for good measure. Of these by far the best is Irene Mandl as Eddie's grandmother who is much given to hip language of the mid-seventies while she pontificates about making tea and being Irene Mandl. Zoot Money also surfaces strongly as an ageing Ted-cum-wunderbar motorbike mechanic who sets about 'improving' Eddie's machine to take on the challenge thrown down by 'The World's Greatest Stunt Cyclist' Judas S. Chariot — a bloated boozer and scrocery — concealed caricature of Evel Knievel!

It's a fairly junky laugh. Kidd himself is no great shakes in the acting stakes and is unlikely to prove a threat to Sir Larry or the ghost of James Dean, but there ain't no doubt about his ability to handle a bike. Apart from the unbelievable finale when he jumps Devil's Leap, there are some splendid moments including the opening sequence as he tears through a shanty town (camera

strapped to the front of the bike) and his spectacular interruption of Chariot's celebratory dinner — a riot of slow-motion slapstick. Great soundtrack too which includes Blondie, The Police, Joe Jackson, The Pretenders and Cliff Richard (Who?) — not a trace of HM amongst 'em. COPS in drag must be the latest thing and even butch old Sylvester Stallone goes girl in Nighthawks. Not that it is in any way a recommendation as most of the film is a dreary run-of-the-mill cops v. terrorists thingy that gets far too pretentious for its own good and loses the simple impact of its opening sequences. Why did they have to force ultra-topical significance into what might have been an effective downbeat thriller? Ignore this one and go see The First Deadly Sin instead which achieves far more with far less.

FINALLY, a curiosity these days, a successful feature film made by a woman 1 + 1 — 3 is a German comedy about an unmarried mother that manages to press all the right buttons of the social comment machine without ever getting too heavy. Adelheid Arndt's comfortable attractiveness is perfect as the pregnant actress who would rather just have her baby than pursue a childless career and has no intention of getting married to her affable creep of a boyfriend. Returning from a holiday with a new boyfriend she finds the father of her child waiting for her and introduces them. This is Bernhard Grabowski, the father of my child and this is Jurgen Wieland the man with whom I want to live. 1 + 1 — 3 is full of logical, funny, simple statements like that, giving a clear indication of the tenor of the film as a whole — simple, funny, logical and above all, human. Get to it if you can. Subtitles don't always mean Ingmar Bergman and a self-inflicted migraine ya know

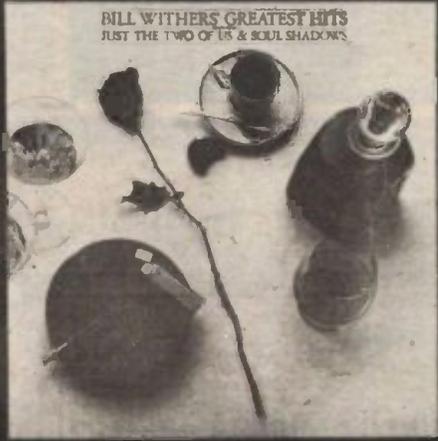
Jo Dietrich

**ALSO MORE THAN TWO OF US!**  
**JUST THE TWO OF US!**

His current hit 'Just The Two Of Us' with Grover Washington, is only one of the stunning tracks on 'Bill Withers' Greatest Hits' album, featuring legendary songs like 'Lean On Me', 'Lovely Day', 'Ain't No Sunshine' and many more.

Bill Withers' Greatest Hits CBS 85049 • • • 40-85049

Featuring the single 'Just The Two Of Us'





**J**UST LIKE they always used to insist that Blondie is a group, now this should be told: Champaign is a town. "It's a college town in Illinois, halfway between St Louis and Chicago," reports Michael Day, leader of the band that they named the town after. Well, no, actually it was the other way around, but with 'How 'Bout Us' sweeping almost all before it in the charts, you'd hardly think so. So the town's in a state of America, and the group's in a state of shock as their first single mounts the charts, here and back home.

"We recorded the album (also called 'How 'Bout Us' and just out here) in September, October and November, and put the single out in the States in January," says Michael — very faintly, mind, on a line from Chicago that sounded like it was full of champagne.

"How 'Bout Us' was clearly going to be the single, and though you always think that it might make it, usually it doesn't." In America, the record's climbed steadily and now has the bonus distinction albeit a dubious one, of topping the adult contemporary chart. Day insists "it's all happened so quickly" but it didn't seem that way to this pair of ears, which had affection for the soft soul smooch from the word go. For weeks Champaign seemed to bubble under, but once contact was made with our 75, it was never just going to be a minor hit.

Day and his cohorts are in a position to appreciate the success, because although Champaign have made it first time around the six



CHAMPAIGN: We're not as drunk as you think

# BUBBLING OVER

PAUL SEXTON gets up Champaign's nose

individual members have been working on success for a long time, not always with the desired results. "I made a record for Columbia (CBS to you good people) about 10 years ago. Our percussionist did a record for A&M. A stiff, just like mine.

"The people in the band have known each other for 10, 15 years in some cases. We'd been together as session musicians for some time, doing jingles and so on, and we worked well together. The band's been together for about two years.

We sent tapes to people, and some of us, like myself, were known in the business. We signed with Infinity but the week afterwards, we heard that MCA was absorbing all the acts, and that delayed us considerably. Columbia came and

saw us... and thus the band's climb began.

Listening to the album, I was surprised to find 'How 'Bout Us' the slowest track therein, indeed, it's the only ballad. Come on then, young Day, what's the excuse?

"We're basically a dance group. Our producer is Leo Graham, who had a very big record with the Manhattanans called 'Shining Star', and we didn't want to make a Manhattan record. We're not really a soul ballad group. If you want to call it anything I guess we're a progressive international pop group.

"The first record doesn't have as many dance elements as we would like. There'll be more on the next one and we'll be taking a few chances. But we're certainly not a disco group."

I mention that in Britain, and seemingly in America too, there's been a revival recently of pure soul records — Smokey Robinson's up there too to promote the point — which seemed almost to go under in the disco boom. Day gives the theory the all clear: "Disco was associated very closely with black artists, and if they weren't disco and didn't have 140 beats per minute they didn't have a chance."

"The disco phenomenon had parallels with what happened in the movies. The technical developments became more important than the content. The problem was that people weren't finding careers out of disco. The difference with dance music is that it's created by artists. Disco is a bad word here now." Now doesn't that beg a snide remark from some quarters? It always was a bad word for some people.

At the moment Changers have no touring plans — "We decided not to go out and lose money," says Michael Day honestly — but by the time this communication gets to you, they'll have been over here for a little promo visit, complete with keyboardist Dana Walden, who wrote the chocolate-geared single delight. They're bubbling over there and bubbling over here.

## Disco Scene

# DISCOLAND

## SOUTH EASTERN ENTERTAINMENTS

EXPORTS • FAST CASH/CREDIT MAIL ORDER ANYWHERE • HUGE STOCKS • PART EXCHANGES

<b>CONTROLLERS</b> Iso Lovers... £120.00 S/P Fal Area... £50.00 S/P Cuckoo S T... £30.00 S/P Wade Lane... £120.00 Lights Fantastic... £100.00	<b>PROJECTORS</b> <b>OPTIKINETIC &amp; DISCOLAND</b> <b>BRING YOU SOME GREAT BUYS</b> 3 Packages Plus Lots of Special Reductions for the Merry Month of June Only! 1) SOLAR ROTATOR WHEEL OR CASSETTE RRP £125.00 June Price £115.00 2) SOLAR P88 ANIMATED ROTOR CASSETTE RRP £125.00 June Price £115.00 3) SOLAR P88 ROTATOR CASSETTE RRP £125.00 June Price £115.00	<b>AMPS</b> FAL PA 121 (HORN 140)... £110 S/N BARE (HORN 100)... £75 S/N CARLESON (HORN 100)... £75 FAL STEREO (HORN 75 + 75)... £140 CITRONIC SA 711 (STEREO 100 + 100)... £200 CITRONIC SA 711 (STEREO 700 + 200)... £245 HOTEL (HORN 50 + 50 + 50)... £125	<b>BRIGHT IDEAS</b> B/E ROPE LIGHT & CONTROLLER 7 Devices of Multipurpose Rope including P/P 175. Yes, That's 175. OFFER! FUZZ LIGHTS (HORN) Best Since Tokyo. Great. Minimum £25. NOW £15.95 + P/P 15.00 COMPA SYSTEMS & CHANNEL 1 Function Sequencer/STL. RRP £140.00. SPECIAL PRICE £120.00 FREE 2 year second year £78.00 price	<b>HH AND CITRONIC GET TOGETHER WITH DISCOLAND</b> THAMES 110 & 110W WITH PAIR H/H 117 DC CABS WITH CASSETTE Deck £175 Holding Deposit £50	<b>SPECIAL OFFER ON COMPLETE SYSTEMS</b> <b>FAULTY DECKS FIXED FAST!</b>
<b>LITE BOXES</b> Nova Disturbed... £52.00 Nova Cabb... £40.00 Nova Marquis... £50.00 Nova Wheel... £50.00 Nova Checker Box... £50.00 FAL Caspers... £120.00 FAL Bubbles... £50.00 FAL W Way Propeller... £125.00 FAL Large Laminating... £80.00 Shavette System + Comb... £40.00 FAL Dancer Large 10... £10.00 FAL Dancer Plus... £10.00 FAL Star Cabs P8... £10.00 FAL Star Large P8... £10.00	<b>EFFECTS</b> Rotators... £11.00 Tone Effects... £60.00 Automatic Rot... £25.00 7 Top Prism... £25.00 Sounding Ashtray... £25.00 Kaleidoscope... £25.00 Synthesizer... £25.00	<b>M/H AMPS</b> S 300 (HORN 200 Stereo)... £110 S 100 SLAVE (HORN 100)... £75 V 100 L (HORN 50 + 50 + 50)... £140	<b>USED DECKS</b> DISCO SUPPLIES DISCO MINI (HORN 200)... £110 CIRCLE SOUND (HORN AMP)... £75 NEWBARK CORNER SUPER (HORN 200)... £120 AMP... £50 SOUND ELECTRONIC (HORN AMP)... £50 CUSTOM DECK + STL + AMPS... £120	AVON 110 & 110W COMPLETE WITH PAIR H/H PRO 150 CABS £245 Holding Deposit £45	STEREO HAWK PLUS PAIR H/H PRO 150 CABS £245 Holding Dep £35 N.E. Amps Extra

South Eastern Entertainments  
377 Lewisham High Street London SE13

01-690 2205/6

**DISCO SUPPLIES DISCOUNTS**

**BRITAIN'S BEST SUPERSTORE!**

**15-20% DISCOUNTS**

**DISCO SUPPLIES - 01-597 0119**  
888 HIGH ROAD, CHADWELL HEATH, ESSEX

HP - DISCO HIRE - PART EX - CREDIT CARDS

OPTIKINETICS - CITRONIC - DISCOSOUND - GLITTER

**DISCO HIRE**

FROM THE HARROW DISCO CENTRE

FULL RANGE OF SOUND & LIGHTING EQUIPMENT AVAILABLE FOR PROFESSIONAL OR HOME USE

**COMPLETE DISCO WITH LIGHTS FROM £13**

DECK UNITS, AMPS, SPEAKERS, PROJECTORS, SOUND TO LIGHT, STROBES, DRY ICE AND BUBBLE MACHINES, SNAKE LIGHTS, LASERS, ETC., ETC.

ALL PRICES EXCLUSIVE OF VAT

Send see for full hire list to RECORD & DISCO CENTRE  
359 RAYNERS LANE, PINNER, MIDDLESEX 01-858 8637

**DISCO BARN**

20 THORNEY LANE SOUTH, IVER  
BUCKS — Tel. (0753) 653171

FULL RANGE OF DISCO AND LIGHTING EQUIPMENT

**CLEAR OUT OF SECONDHAND EQUIPMENT AT GREATLY REDUCED PRICES**

Stockists of Citronic, TK Discosound, ICE, FAL, Optikinetik, Cloud, Stereo, Pulsar, Soundset, Salyrus, Motor, Rane Strand, Electro-Voice

NO MAIL ORDER, ACCESS, HIRE, REPAIR OPEN MON-SAT 11am-6pm

**ADAM HALL (RM) SUPPLIES**

Mail order service for high-tens and cabinet fittings including brackets and supports, handles, castors and specialist hard wear speaker fitting kits, jacks and sockets, Conans and Benjans, also Emitter compression drivers, AEG mags, Custom Speakers and ABS horns. Send for Free Order for Illustrated Catalogue to:

**ADAM HALL R.M. SUPPLIES**  
Unit 11, Carlton Court, Granger Road  
Southend-on-Sea, Essex S82 5ST

**HIRE OR BUY FROM HELP**

**JUNE SPECIAL**

LIGHT MASTER 300 ..... £70.12

LIGHT MASTER 300  
SPECIAL £82.44

Both include VAT

**HELP DISCO CENTRE**  
197 Watford Road (A412), Croxley Green  
Rickmansworth, Herts  
Telephone Watford 44822





**Choosy**

THE SPRINGSTEEN concert was sigh... was... sigh... sigh... well you know what I mean. THE Best. Wonderful. Amazing (sigh) vrament incroyable. What more can I say? (Except... sigh).

Jane, Glasgow

PS Please print this as I'd like to show my appreciation for such a good concert. Sigh. Thank you, Merci Buckets etc, sigh!

**Relentless**

LAST WEEK I purchased your paper for the first time in yonks, and was pleased with the many changes. However, there is still one page, where I was distressed to see that nothing had changed, Mailman. Your contributors still waffle on (like this letter — Ed) about some banal subject such as how wondrous Leona Becons bum is, or how great Armitage Shanks vocals are on the new Hedley Dunk album. I mean what is going on when people are willing to spend 14p sending in crap like this? Don't these people have jobs to go to? Whatever happened to the good old days when King of the Nosebleeds, the Alien, and your's truly used to write in? Perhaps they too have become Tory MPs like what I did. Any road, there is already too much dross in this country without breeding new generations of wimps. If standards do not pick up, I may have to try and take over the world again. You have been warned.

Oa Krud (Minister of Culture)  
● What a load of waffle.

**Face work**

OK, SO Sunie doesn't like the new Phil Collins single: 'If Leaving Me Is Easy'. I think it's brilliant, but if someone else doesn't appreciate Phil's wonderful talents, that's fair enough. However, since when has reviewing singles entitled anyone to start insulting rock star's faces? Is Sunie incapable of thinking of anything else to say? I'd love to have a pin-up of gorgeous Phil anyway and I know I'm not the only one, so stick to your proper job please!

One devoted Phil Collins / Genesis and Peter Gabriel fan, Rothorham.

PS. Is Sunie's face so perfect?

● Sunie's jealous because she doesn't have such an energetic facial growth as Phil "Hairy" Collins. Come to think of it, he's not a picture is he? Sounds good, though.

**Feeble moan**

I FEEL I must complain about your record reviewing, not for the way they are reviewed because I feel we all have the right to say what we feel about anything, never mind records. But what is annoying is the fact that Record Mirror feels they have the right to review the records that they feel are worth reviewing and to hell with the rest. May I suggest if you haven't got the time to review all the singles and albums which are released each and every week then why not just print the Artists and Title and leave the review out, after all it was Record Mirror who once said... "Record Mirror likes to be as accurate as possible."

Paul Yates, Whiston, Merseyside.  
● Look, you halfwit: if reviewers did all the singles they didn't like



Pic by Mike Putland

Hazel looking anything but boring and ugly

SO HAZEL O'Connor is boring and ugly, is she, G Woods of Leicester? Let me tell you different, tell you about that wonderful personality — and the music she sings about. There's a point to it — 'Decadent Days' is not just a lyric, you know, she didn't jump around on TOTP in a bikini top for nothing (that's a relief - Ed) she was showing her view of decadence. To call that boring is blindness or apathy. As to her ugliness, well that's a matter of opinion, I can't credit for other people's bad taste... Why print bias letters that slag off the insult other people — without giving them a chance to stick up for themselves. It's pathetic.  
Matthew. Scarning, Norfolk.

then by and large you'd be left with a pile of dross to read about. Besides, our reviewers are legendary in their bite.

**Cow pat**

WHAT a half-baked cow - pat you are! "Contents" tell us that we should live up with the rudest man alive. My God! Do you call those snot-dripping answers rude? What a load of elephant crap they are. A one legged amoeba could do better than you! Make a reputation for yourself, you little bottled fart, become the Mr Nasty of the music press. Don't agree with any of the mis-spelt, one-track pimple - puss that you receive, become the antonym of Katie Boyle.

Paul Humphreys, whose letters are about as welcome as a fart in a spacesuit, Fenton Stoke - on - Trent  
● Whoops, back to Earth again. By the way, I hope this page isn't going to degenerate into a cheap slanging match... you poxy, flaky-faced wart - nose.

**Boring and ugly**

● That's showbiz, kid. Hazel does come in for a fair share of stick and she has been involved in some novel job situations... but you don't want to know about the videos, the nightclubs or the tortoise. No, she's an artiste and don't you forget it for a minute.

HOW DOES that maggot dropping, G Woods of Leicester, dare to compare Hazel O'Connor with Oes O'Connor. I agree that Des is boring and ugly, but NOT Haz. She's a very clever songwriter, and it's all out of her own head, and she

CAN sing. As for being ugly! What crap. Her Breaking Glass image just proves she can be strikingly beautiful and while I'm about it, what's Tony of Aveley, Essex, moaning about. No wonder Hazel O'Connor, Toyah Wilcox and Oebble Harry get more write ups than Sheena Easton. They're more interesting. OK Sheena has got a nice voice, but who is she singing about in 'When He Shines'? Mr Sheen?  
Haz Fan, KP of Nottingham.  
● Old G Woods has set the cat amongst the pigeons.

**Filing complaint**

RE MY letter printed in your May 9th postbag and Chartfile's Alan Jones' comments on the 23rd May. First and foremost I apologise to Mr Jones for my attack on him. I know people all like different types of music but if somebody likes music that I don't I do not go round slagging that music. I know that a music critic has got to criticise songs and artists, that's his or her job, but in this case I do feel that it was wrong to call Neil & Oates the "less than dynamic duo" as described by Mr Jones. I've always enjoyed reading Chartfile as it is a very informative article but being a very warm blooded person it did make my blood boil at the time. I hope you print this letter so that the rest of your readers can be shown that in this troubled world of ours, there are still people ready to forgive and forget.  
Stephan, from the heart of Lancashire.

● What a generous person you are and you're right — I feel much better about myself and the world at large.

I USED to enjoy reading Alan Jones' 'Chartfile'. In issue 30th May 1981 he stated that Jackie Trent had seven top 20 hits and Lynsey De Paul, five. These are the two ladies (British) who have had the most top 20 hits. Well he's wrong, Kate Bush has had seven BMRB top 20 hits and there's a hell of a lot more to come. Just because she didn't win the Rock & Pop Awards 1980 she is being ignored (she won every other music poll and Sheena Easton came near the bottom 10, so that proves something's up). If Alan Jones meant top 10 hits, I forgive him, and please disregard this letter, but if he didn't know he needs putting down and I'll have his job.  
Correctly Michael, Huntingdon, Cambs.

● It's quite amazing how many people follow the adventures of Chartfile. Do you think we should give it more space? (No sooner said than done. See page 38 — Ed.)

**Welsh rabbit**

I WAS interested to read the letter from Wally McHeadband (Mailman — RM May 30th). While I have the greatest sympathy with Scottish music fans at least bands such as Whitesnake do go to Scotland, I've seen Whitesnake four times since Reading 1979 and not once have they been to Cardiff. There are hundreds of Welsh rock fans who would love to see their favourite bands, even if they had to travel to Cardiff to see them. Since the beginning of the year very few 'big' bands have deigned to come to Wales, and when Black Sabbath came the promoter sold too many tickets and many people had to travel home without seeing the band, or risk being stranded in Cardiff. I'd be very interested (if Mr Coverdale daigns to actually 'read' the music press that is) to know what Whitesnake have got against the Welsh. It does seem unfair that those of us who would like to see the band should have to pay huge train fares (£16.90 is, a day return) to see them in London (the hub of the universe?). While I'm on the subject I'd like to know why other bands who have played in Cardiff have decided to desert their Welsh fans (e.g. Status Quo) I know Sophia Gardens isn't exactly wonderful, but it's all we've got at the moment.

Barbara Saxy, Roath, Cardiff.  
● Never trust a Welshman, I say. I should think the bands feel the same. Home rule for the Welsh — then we could set you loose to float off into the Atlantic.

**Low tone**

THIS LETTER is in reply to Hoppo of Stourbridge who was complaining about the Undertones. Who does the little git think he is? I do not think that The Undertones deserted their fans at the gig for no particular reason, and think that Hoppo is exaggerating somewhat. Also I don't see what Hoppo was getting at with the reference to TOTP — nothing as far as I could tell. Another thing Hoppo, please yourself — don't go to the gig. It's your loss and not their's, for if I remember rightly you will observe that on the bottom of the ticket it says that your money will not be refunded, so you'll just miss out on a great gig and a great group. No love and kisses.

An extremely loyal Undertones fan on a train somewhere between Crewe and Sheffield

● Bet you're glad you've got this off your chest, aren't you?

**Best mega grovel**

IT HAS come to my attention that the Record Mirror is the most fantastic (true) and most readable (uh huh) music magazine I have ever had the good fortune to read. I have read the other not so readable music papers but yours comes out tops 10 out of 10. Your features and top 75 are the best I've ever read (true) and your page (Mailman) has given me the best enjoyable reading yet. Thanks for the most precious and fantastic music paper that ever rolled off the presses.  
Your most satisfied and fulfilled reader, Darren, Beckenham, Kent, P.S. Keep up the good work.

● Like it, like it!!! This is what we want. You can't beat a good, mindless grovel.

# UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST	TITLE	RECORD LABEL
1	1	(1)	Smiley Robinson, Motown	BEING WITH YOU	Motown
2	2	(2)	Kate Robbins, RCA	MORE THAN IN LOVE	RCA
3	3	(3)	Michael Jackson, Motown	ONE DAY IN YOUR LIFE	Motown
4	4	(4)	Jam, Polydor	FUNERAL PYRE	Polydor
5	5	(5)	Adam & The Ants, CBS	STAND & DELIVER	CBS
6	6	(6)	Champaign, CBS	HOW 'BOUT US	CBS
7	7	(7)	Shakin' Stevens, Epic	YOU DRIVE ME CRAZY	Epic
8	8	(8)	Odyssey, RCA	GOING BACK TO OUR ROOTS	RCA
9	9	(9)	AAM	WILL YOU	AAM
10	10	(10)	Teyah, Safari	I WANT TO BE FREE	Safari
11	11	(11)	Enigma, Creola	AIN'T NO STOPPING	Creola
12	12	(12)	Vangellis, Polydor	CHARLOTS DF FIRE	Polydor
13	13	(13)	Star Sound, CBS	STARS ON #8	CBS
14	14	(14)	Kim Carnes, EMI America	BETTE DAVIS EYES	EMI America
15	15	(15)	George Harrison, Dark Horse	ALL THOSE YEARS AGO	Dark Horse
16	16	(16)	Tenpole Tudor, Stiff	SWORDS OF A THOUSAND MEN	Stiff
17	17	(17)	Ultravox, Chrysalis	ALL STOOD STILL	Chrysalis
18	18	(18)	Kim Wilde, RAK	CHEQUERED LOVE	RAK
19	19	(19)	Dep Int	DON'T LET IT PASS YOU BY/DON'T SLOW DOWN	Dep Int
20	20	(20)	Epic	KEEP ON LOVING YOU	Epic
21	21	(21)	Human League, Virgin	THE SOUND OF THE CROWD	Virgin
22	22	(22)	Starday	TEDDYBEAR	Starday
23	23	(23)	The Banshees, Polydor	SPELLBOUND	Polydor
24	24	(24)	The Gang, De-Lite	TAKE IT TO THE TOP	De-Lite
25	25	(25)	Bucke Fizz, RCA	PIECE OF THE ACTION	RCA
26	26	(26)	Spurs FA Cup Final Squad, Stiff	OSBIE'S DREAM (WAY TO WEMBLEY)	Stiff
27	27	(27)	Arista	STRAY CAT STRUT	Arista
28	28	(28)	Polydor	LET'S JUMP THE BROOMSTICK	Polydor
29	29	(29)	Virgin	IF LEAVING ME IS EASY	Virgin
30	30	(30)	Mercury	TREASON (IT'S JUST A BYRDY)	Mercury
31	31	(31)	Ardeck	BODY TALK	Ardeck
32	32	(32)	Ardeck	IT'S GOING TO HAPPEN	Ardeck
33	33	(33)	EMI	WHEN HE SHINES	EMI
34	34	(34)	Polydor	MEMORY	Polydor
35	35	(35)	AAM	IS THAT LOVE	AAM
36	36	(36)	Cherry Red	TOO DRUNK TO DEAD	Cherry Red
37	37	(37)	Liberty	WOULD I LIE TO YOU	Liberty
38	38	(38)	CBS	DANCING ON THE FLOOR	CBS
39	39	(39)	Ennio Morricone, BBC	CHI MAI THEME TUNE LIFE & TIMES OF LLOYD GEORGE	BBC
40	40	(40)	Elektra	JUST THE TWO OF US	Elektra
41	41	(41)	Motown	YOU LIKE ME DON'T YOU	Motown
42	42	(42)	Stiff	GREY DAYS	Stiff
43	43	(43)	EMI America	THIS LITTLE GIRL	EMI America
44	44	(44)	RCA	NORMAN BATES	RCA
45	45	(45)	Epic	BODY MUSIC	Epic
46	46	(46)	Mercury	ROCKABLY GUY	Mercury
47	47	(47)	Warner Bros	YOU MIGHT NEED SOMEBODY	Warner Bros
48	48	(48)	EMI	CARELESS MEMORIES	EMI
49	49	(49)	Liberty	NOBODY WINS	Liberty
50	50	(50)	AAM	AI NO CORRIDO	AAM
51	51	(51)	Chrysalis	THROW AWAY THE KEY	Chrysalis
52	52	(52)	20th Century	TWO HEARTS	20th Century
53	53	(53)	RCA	MAKING YOUR MIND UP	RCA
54	54	(54)	RAK	YOU'LL NEVER BE SO WRONG	RAK
55	55	(55)	Mercury	NEW LIFE	Mercury
56	56	(56)	Epic	THIS OLE HOUSE	Epic
57	57	(57)	EMI	HIDE-IT	EMI
58	58	(58)	Polydor	FOLLOW THE LEADERS	Polydor
59	59	(59)	Groove	WIKKA WRAP	Groove
60	60	(60)	Arista	MULTIPLICATION	Arista
61	61	(61)	ZE/Island	BE NO POP I, Kid Creole	ZE/Island
62	62	(62)	Vertigo	KILLERS LIVE EP	Vertigo
63	63	(63)	Island	NO WOMAN NO CRY	Island
64	64	(64)	Island	I CAN MAKE IT BETTER	Island
65	65	(65)	Vertigo	LIAR	Vertigo
66	66	(66)	Motown	CRYIN' MY HEART OUT FOR YOU	Motown
67	67	(67)	AAM	HISTORY NEVER REPEATS	AAM
68	68	(68)	Chrysalis	SILVER LINING	Chrysalis
69	69	(69)	CBS	THE RIVER	CBS
70	70	(70)	Calibe	LOVE TRIAL	Calibe
71	71	(71)	Mercury	THERE'S A GUY WORKS DOWN THE CHIP SHOP	Mercury
72	72	(72)	Polydor	ELVIS	Polydor
73	73	(73)	EMI	POCKET CALCULATOR	EMI
74	74	(74)	Mercury	YOUTH OF NATION ON FIRE	Mercury
75	75	(75)	RCA	GOOD THING GOING	RCA
76	76	(76)	Deram	COWPUNK MEDLUM	Deram



ULTRAVOX, up to No 17 with 'All Stood Still' in the singles chart



GEORGE HARRISON, Somewhere In England straight in the album chart at No 13

- 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	ARTIST	TITLE	RECORD LABEL
1	1	(1)	CBS	STARS ON #8's, Starsound	CBS
2	2	(2)	Dep Int	PRESENT ARMS, USA	Dep Int
3	3	(3)	Ronco	DISCO DAZE AND DISCO NITE	Ronco
4	4	(4)	Mercury	ANTHEM, Teyah, Safari	Mercury
5	5	(5)	Polydor	CHARLOTS DF FIRE, Vangellis	Polydor
6	6	(6)	K-Tel	THEMES, Various	K-Tel
7	7	(7)	Polydor	MAGNETIC FIELDS, Jean Michel Jarre	Polydor
8	8	(8)	CBS	KINGS OF THE WILD FRONTIER, Adam And The Ants	CBS
9	9	(9)	Epic	THIS OLE HOUSE, Shakin' Stevens	Epic
10	10	(10)	Virgin	FACE VALUE, Phil Collins	Virgin
11	11	(11)	Threefold	LONG DISTANCE VOYAGER, Moody Blues	Threefold
12	12	(12)	Epic	HIGH INFIDELITY, Rep Speedwagon	Epic
13	13	(13)	Dark Horse	SOMEWHERE IN ENGLAND, George Harrison	Dark Horse
14	14	(14)	Korova	HEAVEN UP THERE, Echo And The Bunnymen	Korova
15	15	(15)	X	WHA'PREN, The Beat, Go Fast	X
16	16	(16)	Warner Bros	SECRET COMBINATION, Randy Crawford	Warner Bros
17	17	(17)	Epic	BAD FOR GOOD, Jim Steinman	Epic
18	18	(18)	Rockit	THE FOX, Elton John	Rockit
19	19	(19)	Motown	NOTER THAN JULY, Steve Wonder	Motown
20	20	(20)	Vertigo	MAKIN' MOVIES, Diva Stralis	Vertigo
21	21	(21)	AAM	EAST SIDE STORY, Squeeze	AAM
22	22	(22)	Chrysalis	VIENNA, Ultravox	Chrysalis
23	23	(23)	Liberty	COME AND GET IT, Whittanake	Liberty
24	24	(24)	Capitol	JAZZ SINGER, Neil Diamond	Capitol
25	25	(25)	Arista	TARRY, Barry Manilow	Arista
26	26	(26)	AAM	THE DUDE, Quincy Jones	AAM
27	27	(27)	Mercury	KILIMANJARO, Teardrop Explodes	Mercury
28	28	(28)	Polydor	ROLL ON, Various	Polydor
29	29	(29)	Vertigo	THE ADVENTURES OF THIN LIZZY, Thin Lizzy	Vertigo
30	30	(30)	Rockit	I AM PHOENIX, Judie Tzuke	Rockit
31	31	(31)	Arista	MANILOW MAGIC, Barry Manilow	Arista
32	32	(32)	Human	PLAYING WITH A DIFFERENT SEX, The Au Pairs	Human
33	33	(33)	Arista	SKY 3, Sey	Arista
34	34	(34)	Mercury	QUIT DREAMING AND GET ON THE BEAM, Bill Nelson	Mercury
35	35	(35)	Warner Bros	CHRISTOPHER CROSS, Christopher Cross	Warner Bros
36	36	(36)	Chevieland	BAT OUT OF HELL, Mxal Loal, Epic/Chevieland	Chevieland
37	37	(37)	Arista	STRAY CATS, Stray Cats	Arista
38	38	(38)	Virgin	FUTURE SHOCK, Gigan	Virgin
39	39	(39)	Island	NIGHTCLUBBING, Draca Jones	Island
40	40	(40)	Graduate	SIGNING OFF, URBK	Graduate
41	41	(41)	Geffen	DOUBLE FANTASY, John Lennon	Geffen
42	42	(42)	EMI	COMPUTER WORLD, Kraftwerk	EMI
43	43	(43)	Ardeck	POSITIVE TOUCH, Underlones	Ardeck
44	44	(44)	AAM	BREAKING GLASS, Hazel O'Connor	AAM
45	45	(45)	Elektra	WINELIGHT, Grover Washington	Elektra
46	46	(46)	Reformation/Chrysalis	JOURNEY TO GLORY, Spandau Ballet	Reformation/Chrysalis
47	47	(47)	Mercury	FLESH AND BLOOD, Roxy Music	Mercury
48	48	(48)	Epic	MAKING WAVES, Nolans	Epic
49	49	(49)	Ants	DIRK WEARS WHITE SOX, Adam And The Ants	Ants
50	50	(50)	CBS	CULTIV, Boris Steinhilber	CBS
51	51	(51)	Orb	STRENGTH THROUGH OIL, Various	Orb
52	52	(52)	Ice	CAN'T GET ENOUGH, Eddy Grant	Ice
53	53	(53)	Chrysalis	HARD PROMISES, Tom Petty	Chrysalis
54	54	(54)	Chrysalis	GO FORTH, Siffi Little Fingers	Chrysalis
55	55	(55)	Stiff	ONE STEP BEYOND, Madness	Stiff
56	56	(56)	Epic	YOU KNOW IT'S ME, Barbara Dickson	Epic
57	57	(57)	Secret	PUNK'S NOT DEAD, Explored	Secret
58	58	(58)	Vertigo	NEVER TOO LATE, Status Quo	Vertigo
59	59	(59)	Stiff	ABSOLUTELY, Madness	Stiff
60	60	(60)	EMI	TAKE MY TIME, Sheena Easton	EMI
61	61	(61)	Ensign	JAZZ FUNK, Incognito	Ensign
62	62	(62)	K-Tel	THE VERY BEST OF DAVID BOWIE, Bowie, K-Tel	K-Tel
63	63	(63)	AAM	THE VERY BEST OF RITA COOLIDGE, Rita Coolidge	AAM
64	64	(64)	Dindisc	FICTION TALES, Modern Eon	Dindisc
65	65	(65)	BBC	CHI MAI, Ennio Morricone	BBC
66	66	(66)	Perigonne	BEATLES, Beatles	Perigonne
67	67	(67)	Island	RED, Black Uhuru	Island
68	68	(68)	Fiction	FAITH, Cure	Fiction
69	69	(69)	Warner Bros	FAIR WARNING, Van Halen	Warner Bros
70	70	(70)	CBS	BORN TO RUN, Bruce Springsteen	CBS
71	71	(71)	K-Tel	CHART BASTERS III, Various	K-Tel
72	72	(72)	CBS	TINSEL TOWN REBELLION, Frank Zappa	CBS
73	73	(73)	CBS	TALK TALK TALK, Psychotic Fans	CBS
74	74	(74)	Warner Bros	RUMDUMB, Fleetwood Mac	Warner Bros



# NEXT WEEK! EXCLUSIVE FAREWELL GARY NUMAN!

GARY NUMAN ENDED HIS SHORT BUT SPECTACULAR STAGE CAREER WITH A SERIES OF FAREWELL CONCERTS AT WEMBLEY ARENA IN APRIL. NOW HE TALKS OPENLY FOR THE FIRST TIME ABOUT HIS DECISION TO TURN HIS BACK ON LIVE PERFORMANCES, HIS CAREER, HIS FUTURE PLANS AND HIS ATTITUDE TO HIS FANS. IT'S THE FRANKEST INTERVIEW HE'S EVER GIVEN, AND THE FIRST PART STARTS NEXT WEEK... IN RECORD MIRROR!

PLUS!! NEWS... REVIEWS... GOSSIP... ALBUMS... CHARTS

# INDEPENDENT

## SINGLES

- 1 TOO DRUNK TO DAD Kennedy, Cherry Red
- 2 DON'T SLOW DOWN/DON'T LET IT PASS YOU BY, UB40, Graduate
- 3 I WANT TO BE FREE, Toyah, Safari
- 4 THE RESURRECTION EP, Vice Squad, Riot City
- 5 GO FOR GOLD, Girls At Our Best, Happy Birthday
- 6 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
- 7 NEW LIFE/SHOUT, Les Faux, Rolling Rock
- 8 WHY, Discharge, Clay
- 9 SLATES (EP), Fall, Rough Trade
- 10 CHARM... AND YET AGAIN, Positive Noise, Static
- 11 WIKKA WRAP, Evalon, Groove Production
- 12 TEDDY BEAR, Red Sonja, Starkey
- 13 NAGASAKI NIGHTMARE, Criss, Crest
- 14 FOUR SORE POINTS (EP), Anti-Post, Rondelot
- 15 DOGS OF WAR, Exploited, Secret
- 16 OUR SWIMMER, Mike, Rough Trade
- 17 REBEL WITHOUT A BRAIN, Theatre Of Hate, Burning Rome
- 18 LET THEM FREE (EP), Anti-Post, Rondelot
- 19 CANDYSKIN, Top Engines, Pop Austral
- 20 SING ME A SONG, Marc Bean, Ram
- 21 CEREMONY, New Order, Factory
- 22 FOUR FROM TOYAH (EP), Toyah, Safari
- 23 ORIGINAL SIN, Theatre Of Hate, SS
- 24 ALL SYSTEMS GO, Poison Girls, Crest
- 25 CHANCE MEETING, Josef K, Postcard
- 26 LOVE WILL TEAR US APART, Joy Division, Factory
- 27 OBSESSED, M9, Albion
- 28 REBECCA'S ROOM, Wasted Youth, Fresh
- 29 CARTRUBLE, Adam & The Ants, Do It

- 30 YOU, Au Pairs, 21
- 31 ZEROX, Adam & The Ants, Do It
- 32 DECONTROL, Discharge, Clay
- 33 DREAMING OF ME, Depêche Mode, Mute
- 34 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder
- 35 CHILDREN OF THE SUN, Misunderstood, Cherry Red
- 36 JUST LIKE GOLD, Artec Camera, Postcard
- 37 BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls
- 38 COMPLETE DISORDER EP, Disorder, Disorder
- 39 YOU'RE NO GOOD, E.B.L., Factory
- 40 P.O.D. OLD SOUL, Orange Juice, Postcard
- 41 4 HOURS, Clock DVA, Fetish
- 42 24 HOURS, Chelsea, Artik
- 43 DISCIPLINE, Throbbing Gristle, Fetish
- 44 MEX, Poison Girls, Crest
- 45 BRISTOL ROCK, Black Roots, Nubian
- 46 DON'T CRY YOUR TEARS, Dolomite, Rational
- 47 ATOMOSPHERE, Joy Division, Factory
- 48 TRANSMISSION, Joy Division, Factory
- 49 DOLLY PARTEN'S TITS, Maclean & Maclean, Singing Dog
- 50 DOLE AGE/FREE, Tullman, Recreational

## ALBUMS

- 1 PRESENT ARMS, UB40, DEP International
- 2 ANTHEM, Toyah, Safari
- 3 PLAYING WITH A DIFFERENT SEX, Au Pairs, Maman
- 4 PUNKS NOT DEAD, Exploited, Secret
- 5 HEART OF DARKNESS, Positive Noise, Static

- 6 ME WHO DARES WINS, Theatre Of Hate, SS555
- 7 TO EACH... A Certain Ratio, Factory
- 8 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedy, Cherry Red
- 9 DIRK WEARS WHITE SOX, Adam & The Ants, Do It
- 10 SIGNING OFF, UB40, Graduate
- 11 TOYAH! TOYAH! TOYAH!, Toyah, Safari
- 12 CLOSER, Joy Division, Factory
- 13 UNKNOWN PLEASURES, Joy Division, Factory
- 14 LUBRICATE YOUR LIVING ROOM, Fire Engines, Accessory
- 15 CONCRETE, M9, Albion
- 16 STATIONS OF THE CRASS, Crass, Crest
- 17 MESH AND LACE, Modern English, 4AD
- 18 PRAYERS ON FIRE, Birthday Party, 4AD
- 19 HOW THE WEST WAS WON, Toyah, Greenleaflee
- 20 THE BLUE MEANING, Toyah, Safari
- 21 LIVE AT THE COUNTER/EUROVISION 78, Misty In Roots, People Unite
- 22 SHEEP FARMING IN BARNET, Toyah, Safari
- 23 IN THE FLAT FIELD, Bauhaus, 4AD
- 24 THIRST, Clock DVA, Fetish
- 25 CHAPPAQUIDICK BRIDGE, Poison Girls, Crest
- 26 SONS AND LOVERS, Marcel O'Connor, Albion
- 27 THE DEGREES OF SIMULATED BTERO - UBU LIVE, Para Ubu, Rough Trade
- 28 THE ULTIMATE ACTION, Action, Edsel
- 29 SCIENTIST MEETS THE SPACE INVADERS, Scientists, Greenleaflee
- 30 GROTESQUE (AFTER THE GRAMBLE), Fall, Rough Trade

COMPILED BY ALAN JONES FOR RS RESEARCH FROM A NATIONWIDE PANEL OF 50 SHOPS

# ROCK 'N' ROLL

- 1 ROCK ROCK, Johnny Powers, Olympic
  - 2 THE BIG BOUNCE, Shirley Caddell, Lesley
  - 3 CATERPILLAR, Ray Campl, Spade
  - 4 IN THE MOOD, Bette Midler, Atlantic
  - 5 NEVER, Shaheen, Track
  - 6 CAT ALL NIGHT, Les Faux, Rolling Rock
  - 7 SOUTHWONNARIDE AGAIN, Johnny Legend, Rolling Rock
  - 8 GONE, GONE, GONE, Carl Perkins, Sun
  - 9 YOU DRIVE ME CRAZY, Shaheen, Stereo, Epic
  - 10 HENRYETTA OAKLANDA, Marvin Rainwater, Sonet
- ALBUMS
- 1 GENE VINCENT FOREVER, Rolling Rock
  - 2 ROCKIN' ROLLIN', Johnny Horton, Bore Family
  - 3 GENE VINCENT'S SINGLES ALBUM, Capitol
  - 4 CLIFF BRUMBAUGH, Columbia
  - 5 THE DAY THE WORLD TURNED BLUE, Gene Vincent, Rains Sutra
  - 6 ROCKIN' ROLLIN', Bill Haley, Bore Family
  - 7 SHAKIN' STEVENS AT THE ROCKHOUSE, Magnum
  - 8 ROCKING BREW, Eric Mc Morse, Ember
  - 9 BONNY FISHER, Ace
  - 10 SWING TO THE JITTERBUG BALL, Various, MCA
- Compiled by SMOKEY JOE'S RECORDS, 41 Elm Road, New Malden, Surrey KT3 2MD. Telephone No. 91-847 7235.

# HEAVY METAL

- 1 CHEATED, Popping Mania, 45, Aristo
  - 2 NICE BOYS, Rosa Tattilo, from 'Rock 'N' Roll Outlaws', Carrere
  - 3 OUT OF CONTROL, Ted Nugent, 12" 45, Epic
  - 4 ROCK ME BABY, Mahogany Rush from 'What's Next', CBS
  - 5 BRAIN DAMAGE, Flat, 45, MCA
  - 6 PANIC IN THE STREETS, Popping Mania, 45, Aristo
  - 7 SHOT DOWN IN FLAMES, AC/DC from 'Highway To Hell', Atlantic
  - 8 BLACK MAIL, The Runaways, 45, Mercury
  - 9 CARRY ON, Uriah Heep, 45, Bronze
  - 10 CHANGES, Magnum, 45 'Live Version', Jet
  - 11 FREeway MAD, Saxon, from 'Wheels of Steel', Carrere
  - 12 TURNING CIRCLES, Judas Priest, from 'Point Of Entry', CBS
  - 13 BLUE ROCK & BISH VOIL, Various, from 'The World's Insane', Logo
  - 14 TRAMPLED UNDERFOOT, Led Zepplin, Import, Atlantic
  - 15 JAIL BREAK, AC/DC, 45, Atlantic
  - 16 STEAMIN' ALONG, Various, from 'The World's Insane', Logo
  - 17 WALK IN MY SHADOW, Free, from 'Tone of Soul', Island
  - 18 ARE YOU READY, Thin Lizzy, 'Live', 45, Phonogram
  - 19 BLACK QUEEN, May West, from 'Brute Force', MCA
  - 20 LA CONNECTION, Rainbow, 45, Polydor
- Compiled by: Mick & Geoff, The Tynesider, Monday Rock Club, Seaward Road, Gateshead, Tyne & Wear.

# READER'S CHART

- WE ASKED for your chart suggestions and this week it's a Tamla Motown/Motown all-time Top 10.
- MOTOWN TOP TEN
- 1 THREE TIMES A LADY, Commodores (1978)
  - 2 WHAT BECOMES OF THE BROKE HEARTED, Jimmy Ruffin (1968)
  - 3 DANCIN' IN THE STREET, Martha and the Vandellas (1964)
  - 4 TEARS OF A CLOWN, Smokey Robinson and the Miracles (1978)
  - 5 LATELY, Stevie Wonder (1987)
  - 6 I'M STILL WAITING, Diana Ross (1973)
  - 7 REACH OUT ILL BE THERE, Four Tops (1966)
  - 8 HEARD IT THROUGH THE GRASSY WHEAT, Marvin Gaye (1969)
  - 9 I WANT YOU BACK, The Jackson Five (1970)
  - 10 BABY LOVE, The Supremes (1964)
- Chart based on actual sales figures from 1964 to 1991. Suggested by Lindsay Pow of Chalfont St Giles, Bucks, and a £5 record loan goes to her. Send your chart suggestions to 'Reader's Chart', RECORD MIRROR, 48 Long Acre, London, WC2 (postcards only please).

# VIDEO

- 1 BREAKING GLASS, VCL
  - 2 THE ROSE, Magnatic Video
  - 3 CAN'T STOP THE MUSIC, EMI
  - 4 IRON MAIDEN, EMI
  - 5 BLONDIIE: EAT TO THE BEAT, Brent Walker
  - 6 ROD STEWART LIVE IN L.A., Warner Bros
  - 7 ELVIS KING OF ROCK AND ROLL, World of Video 1010
  - 8 ABBA VOLUME 1, Intervention
  - 9 TO RUSSIA WITH ELTON, Precision
  - 10 ELVIS PRESLEY IN HAWAII, Mountain Video
  - 11 TINA TURNER LIVE AT THE APOLLO, VCL
  - 12 STAMPING GROUND/Pink Floyd/Various Artists, Intervention
  - 13 THE YOUNG ONES, EMI
  - 14 ABBA VOLUME 1, Intervention
  - 15 ISCC LIVE IN CONCERT, VCL
  - 16 THIN LIZZY - LIVE & DANGEROUS, VCL
  - 17 GARY NUSBAUM - THE TOWNING PRINCIPLE '78, Warner Bros
  - 18 BLOOD SWEAT & TEARS, TV
  - 19 BARBRA STREISAND 2 HOUR SPECTACULAR, World of Video 2100
  - 20 24 OR BLUES, Magnatic Video
- Compiled by: HMV Oxford Street, London W1.

# FUTURIST

- 1 DRAC'S BACK, Bollock Brothers (not released - unfortunately for you), White Label
  - 2 THE ART OF PARTIES, Japan, 12", Virgin
  - 3 I'M AN INDIAN TOO/Don Armando's Second Avenue Rhumba Band, 12", ZE
  - 4 I FEEL PRETTY, Julie Andrews, from 'West Side Story', 7", CBS
  - 5 ALL CATS ARE GREY, The Cure, from 'Faith' LP, Polydor
  - 6 LONELY AFTERNOON, Iggy Pop, from 'The New York Years' LP, Polygram
  - 7 PULL UP TO THE BUMPER, Orson Jones, 12", Island
  - 8 ABOUT THE WEATHER, Magazine, 12", Virgin
  - 9 THE LAST SUPPER, '4 Be 7' (forthcoming LP), Sydon/McDonald
  - 10 I WANT MORE, Can, 12", Virgin
  - 11 BUSTIN' OUT, Material (song version) 12", ZE
  - 12 WHEEL ME OUT, Was Not Was, from 'Mutant Disco' LP, ZE
  - 13 NEW LIFE, Depêche Mode, 7", Mute
  - 14 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, 7", EMI Records
  - 15 LAWN CHAIRS, Our Daughter's Wedding, 7", Design
- Compiled by: DAVE ARCHER, Studio 73 (temporarily closed), now operating from Charlottes, 74 Charlotte Street, London W1.

# REGGAE

- 1 WIDE AWAKE A DREAM, Barry Shoggo, Dynamic
  - 2 ANOTHER ONE BITES THE DUST, Chir, Eastwood & General Saint, Greenleaflee
  - 3 I WILL ALWAYS LOVE YOU, Heather, West Media Music
  - 4 WNT DON'T YOU SPEND A NIGHT, Shirley Jones & Danny Ray, Black Jack
  - 5 HOPELESSLY, Carol Thompson, SHQ Music
  - 6 CAN'T LET YOU GO, Love and Unity, Studio 10
  - 7 WITHOUT YOU, Jonathan, SS Music
  - 8 SPELL, Sylvia Jelle, Sarge
  - 9 LOVE A DUB, Raining Bird, Greenleaflee
  - 10 YES I'M READY, Freddie McGregor, African Musicals
- Compiled by: A INNER CITY RECORDS, Bathmore, Rise, London SW17.

# YESTERYEAR

ONE YEAR AGO (June 7, 1990)	FIVE YEARS AGO (June 12, 1975)	TEN YEARS AGO (June 12, 1971)	FIFTEEN YEARS AGO (June 11, 1966)	TWENTY YEARS AGO (June 2, 1961)	TWENTY FIVE YEARS AGO (June 9, 1956)
1 THEM FROM WASH. THE Mash	1 COMBINE HARVESTER (Bread New Key), The Who	1 KNOCK THREE TIMES, Dawn	1 STRANGERS IN THE NIGHT, Frank Sinatra	1 SURRENDER, Eric Prentley	1 I'LL BE HOME, Pat Boone
2 NO DOUBT ABOUT IT, Hol	2 SILLY LOVE SONGS, Wings	2 I DID WHAT I DID FOR MARIA, Tony Christie	2 PAINT IT BLACK, The Rolling Stones	2 RUNAWAY, Del Shannon	2 LOST JOHN, Lonnie Chrichty
3 FUNKY TOWN, Lapps Inc.	3 NO CHARGE, JJ Barrie	3 INDIANA, Nancy Me, R, Dean Taylor	3 WILD THING, The Troggs	3 YOU'LL NEVER KNOW, Billy Boyce	3 NO OTHER LOVE, Ronnie Hilton
4 CRYING, Don McLean	4 PERNANDO, Abba	4 I AM, I SAID, Neil Diamond	4 MONDAY, The Mamas and the Papas	4 THE FRIGHTENED CITY, The Shadows	4 A YEAR FELL, Teresa Brewer
5 RAY RACE/RUDE BUOYS DUTY JAIL, Speciale	5 YOU TO WE ARE EVERYTHING, The Real Thing	5 HEAVEN MUST HAVE SENT YOU, The Eltons	5 MONDAY, The Mamas and the Papas	5 MORE THAN I CAN SAY, Bobby Vee	5 HEARTBREAK HOTEL, Eddy Presley
6 OVER YOU, Roy Music	6 MY RESISTANCE IS LOW, Robin Stroud	6 MY BROTHER JAKE, Free	6 SORROW, The Markeys	6 BUT I DO, Clarence Frogman Henry	6 SAINTS ROCK AND ROLL, The Beatles
7 WE ARE GLASS, Gary Numan	7 LET YOUR LOVE FLOW, The Rolling Stones	7 LADY ROSE, Mungo Jerry	7 WHEN A MAN LOVES A WOMAN, Percy Sledge	7 HAVE A DRINK ON ME, Lonnie Donegan	7 MY SEPTEMBER LOVE, David Whitfield
8 SHE'S OUT OF MY LIFE, Meco	8 LET YOUR LOVE FLOW, The Rolling Stones	8 THE BANNER MAN, Blue Mink	8 DON'T BRING ME DOWN, The Animals	8 HALFWAY TO PARADISE, Billy Fury	8 THE HAPPY WHISTLER, Don Robertson
9 LET'S GET SERIOUS, Jermaine Jackson	9 THIS IS IT, Mike Moore	9 THE BANNER MAN, Blue Mink	9 SLOOP JOHN B, The Beach Boys	9 I'M A GOOD, The Markeys	9 POOR PEOPLE OF PARIS, Walfred Aviel
10 WHAT'S ANOTHER YEAR, Johnny Logan	10 ARMS OF MARY, The Sutherland Brothers and Quater	10 RAINY DAY SUGAR, The Rolling Stones	10 RAINY DAY WOMAN, Bob Dylan	10 WHAT I SAID, Jerry Lee Lewis	10 MAIN TITLE, Billy May

# FILMS

- 1 (1) **TESS** (Col-EMI-War) Empire, Odson Chelsea, Odson Kensington, Odson Westbourne Grove
- 2 (2) **THE POSTMAN ALWAYS RINGS TWICE** (TCI, Odson) Leicester Square
- 3 (3) **CHARLOTS OF FIRE** (Fox) Odson Haymarket, Odson Kensington, Odson Westbourne Grove
- 4 (4) **SUPERMAN II** (Col-EMI-War) Classic 3 Haymarket, ABC 8 Shaftesbury Avenue, ABC 2 Bayswater, ABC 2 Fulham Road, Warner West End 2
- 5 (5) **THE PAN** (CIC) Plaza 2, Studio 2, ABC 1 Bayswater, ABC 2 Edgware Road, ABC 1 Fulham Road
- 6 (6) **GREEN ICE** (TCI) Leicester Square Theatre
- 7 (7) **ORDINARY PEOPLE** (CIC) Classic 2 Oxford Street, Plaza 1, ABC 8 Fulham Road
- 8 (-) **THE WANDERERS / THE CHOIRBOYS** (GTO) Studio 1, Chancery 2 Piccadilly, ABC Edgware Road
- 9 (9) **CALIGULA** (GTO) Prince Charles
- 10 (10) **THE LONG GOOD FRIDAY** (HandMade Films) Classic 3 Oxford Street, ABC 8 Fulham Road, Plaza 2

## PROVINCIAL TOP FIVE

- 1 **CONQUEST OF THE EARTH** (CIC)
- 2 **HAWK THE SLAYER** (TCI)
- 3 **THE INCREDIBLE JOURNEY** (Walt Disney)
- 4 **PRIVATE BENJAMIN** (Col-EWI-War)
- 5 **LAST FEELINGS / LAST SNOWS OF SPRING** (GTO)

Compiled by SCREEN INTERNATIONAL



Feargal Sharkey of the Undertones

# STAR CHOICE

- 1 **WALK ON THE WILD SIDE.** Lou Reed. Brilliant song.
- 2 **RADIO RADIO.** Elvis Costello. Our first time on TOTP's with 'Teenage Kicks'. Elvis Costello did this and changed words to slag off Tony Blackburn who was compering the show.
- 3 **MAKING PLANS FOR NIGEL.** XTC. Great record.
- 4 **ANARCHY IN THE UK.** Sex Pistols. The only punk band.
- 5 **INTO THE VALLEY.** Slits. Great guitar.
- 6 **LUCKY NUMBER.** Lone Lovich. Great voice. It squeals like my own.
- 7 **ONCE IN A LIFETIME.** Talking Heads. One of my favourite bands.
- 8 **IN CROWD.** Roxy Music. Sometimes I wish I could sing as well as Bryan Ferry.
- 9 **REWARD.** The Teardrop Explodes. Great trumpets.
- 10 **STUPID BABIES.** Babsytilers. Stupid record as you can well imagine.

# BOOKS

- 1 (71) **David Bowie - Black Book** £3.95
- 2 (72) **Adam & The Ants** £1.95
- 3 (73) **Prince Charles in his own words** £2.95
- 4 (74) **The Clash by Miles** £1.95
- 5 (75) **Born to Run - Bruce Springsteen Story** £4.95
- 6 (76) **Adam & The Ants Special** £9.75
- 7 (77) **Badies - A Day in the Life** £4.95
- 8 (78) **The Jam by Miles** £1.95
- 9 (79) **Gary Numan by Compton** £2.95
- 10 (80) **Encyclopedia Metalica** £2.95
- 11 (81) **Led Zeppelin by Howard Wylett** £1.95
- 12 (82) **The Talking Heads by Miles** £1.95
- 13 (83) **Adam & The Ants - Antwarrior!** £1.95
- 14 (84) **The Pretenders by Miles** £1.95
- 15 (85) **Bowie In His Own Words** £2.95
- 16 (86) **Encyclopedia of British Beat Groups** £2.95
- 17 (87) **The Ramones by Miles** £1.95
- 18 (88) **The Two - Tone Book** £2.95
- 19 (89) **John Lennon in his own words** £2.95
- 20 (90) **David Bowie 111. Discography** £1.95

Compiled by LEE JACOBS. MUSIC SALES, 78 Newman Street, London W1.

# Profile

**FULL NAME:** Eddie Tudor  
**DATE OF BIRTH:** 6/12/55  
**EDUCATED:** K.E.S.W.  
**FIRST CRUSH:** A log fell on my foot at kindergarten  
**FIRST DISAPPOINTMENT:** Stones not doing TOTP with 'We Love You'  
**FIRST PUBLIC PERFORMANCE:** A long, long time ago  
**MUSICAL INFLUENCE:** Rolling Stones  
**HERO:** I'm too shy to confess  
**VICES:** Smoking, drinking and jailbait  
**HOBBIES:** Wandering through the honeysuckle with the one I love  
**MOST FRIGHTENING EXPERIENCE:** Our tour managers driving  
**WORST EXPERIENCE:** America  
**FUNNIEST EXPERIENCE:** Being alive  
**IDEAL HOME:** Balmoral  
**IDEAL CAR:** Coach and horses  
**FAVOURITE FOOD:** Steak and bitter (Black and tan)  
**MOST HATED CHORE:** Polishing my breastplate



# EDDIE TENPOLE

# UNDISCO

# CHART FILE

- 1 GIVE IT TO ME BABY/SHETTU LIVE/PIKE AND HEAVE IN POLICE/MAN/MAK LOVE TO ME, Blue James, Motown (P/W) 17th gram reissue
- 2 D YOU FEEL IT, Thelma Houston, RCA 17th
- 3 GOING BACK TO MY ROOTS, Boyce, RCA 17th
- 4 WIKKA WRAP, Freddie, Grease Production 17th
- 5 AI NO CORRIDA, Quincy Jones, A&M 17th
- 6 AIN'T NO STYPPHO - DISCO MIZ 1981, T&A, Groove 17th
- 7 STARS ON 11, Star Sound, CBS 17th/LP
- 8 TRY IT OUT/HOLD TIGHT/CLOSER, Gino Soccio, Canadian Celebration LP
- 9 BEING WITH YOU, Amosy Robinson, Motown/17th gram
- 10 BODY MUSIC, Bimble, Epic 17th/Dutch Roma Rom 17th remix
- 11 BABY DISPOSITION/ARE YOU SINGLE, Anita, Capitol 17th
- 12 BODY TALK, Imagination, A&B 17th
- 13 I'M A LOVE THING, Whispers, Epic 17th
- 14 CAN YOU FEEL IT, Jackson, Epic 17th
- 15 MAKE THAT MOVE, Shaloma, Epic 17th
- 16 HIT 'N RUN LOVER, Carol Jinn, Champagne 17th
- 17 NOW 'BOUT US, Challenge, CBS 17th
- 18 TALK, The O'Jays, Epic 17th
- 19 QUE PASA - MI NO POP I, Cool World, 2e 17th
- 20 ILL BE YOUR PLEASURE, Esther Williams, RCA 17th
- 21 I CAN MAKE IT BETTER, Whispers, Epic 17th
- 22 A GOOD THING GOING, Super Minut, RCA 17th
- 23 I CAN'T GET ENOUGH OF YOU, Baby Grant, Design 17th
- 24 LET SOMEBODY LOVE YOU, Red Burke, RCA 17th
- 25 THE MARRIAGE/LET SEVEN/THE MARRIAGE/STAY, The O'Jays, CBS 17th
- 26 TAKE IT TO THE TOP/CELEBRATION, Howl & The Gang, De-Lite 17th
- 27 GET ON UP NOW/LET YOUR BODY GO, Playas Association, 4th Vanguard 17th
- 28 TURNED ON TO YOU, Slightly Lenny, US One 17th 17th
- 29 PULL UP TO THE BUMP/WE BEEN THAT FACE BEFORE (REBORN)/NIGHTCLUBBING, Grace Jones, Island 17th/LP
- 30 HOW'S IT FEEL/ON AND ON, Harvey Margas, Arista 17th
- 31 INTUITION, Linc, Chrysalis 17th
- 32 TWO DEPARTS, Stephanie Sims/Teddy Pondergrass, 19th Century Fox 17th
- 33 THE SOUND OF THE CROWD, Human League, Virgin 17th
- 34 RAZZAMATAZZ/THE DUDE/BYCHA WOULDN'T HURT ME, Queen 17th, A&M LP
- 35 PINPOINT THE FEELING, Second Image, Polygram 17th
- 36 WE TRILL A MINUTE, Myra Martin, Capitol 17th
- 37 POSSESSED (REMIX), L.A., 16th Prongle 17th
- 38 LOVE GAMES, Level 4, Polygram 17th
- 39 BIRD & PIECES II (STARS ON 11), Original Artists, Canadian Special 17th 17th
- 40 DANCING ON THE FLOOR, Third World, CBS 17th
- 41 19

## THE BEST SELLERS

CHARTFILE'S elevation of Jackie Trent to the position of Britain's top female songwriter (RM, May 30th) was a little over-generous. In fact, Jackie's haul (if seven top 20 hits places her in equal second) place with the multi-talented Kate Bush, whilst Lynsey De Paul - previously credited with just five top 20 hits - actually leads the way with a total of eight. For the record Lynsey's total includes two songs written with, and for, Harry Blue - 'Do You Wanna Dance' (No 7, 1973) and 'School Love' (No 11, 1974) and the Fortunes 'Blown In A Trencher' (No 7, 1972) in addition to the five hits she has notched so far as an artist, namely 'Sugar Me' (No 5, 1973), 'Cutting A Drag' (No 16, 1973), 'Won't Somebody Dance With Me' (No 14, 1973), 'No Hingolly' (No 7, 1974) and 'Rock Bottom' (No 10, 1977) in tandem with Mike Moran. It's four years then, since Lynsey hit the top 20 and at the risk of joining HM's very own Simon Tabbott on Lynsey's birthday I have to say that 'Strange Changes' seems unlikely to break her drought.

By contrast Kate's Bush has plundered seven top 20 hits wearing both composer's and performer's hats in the last three and a half years. Kate's top 20 hitlog reads: 1976 'Wuthering Heights' (No 1), 'The Man With The Child In His Eyes' (No 6), 1978 'Wow' (No 14), 'Kate Tunes On Stage' (LP) (No 10), 1980 'Breathing' (No 16), 'Babooshka' (No 5), 'Army Dreamers' (No 10). Kate's next single 'Bel In Your Lap / Lord Of The Fleedy River' (RM 1201) is scheduled for release on June 22.



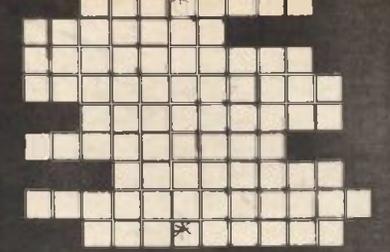
Michael Jackson: 'One Day' dates back to 1970.

## MOTOWN



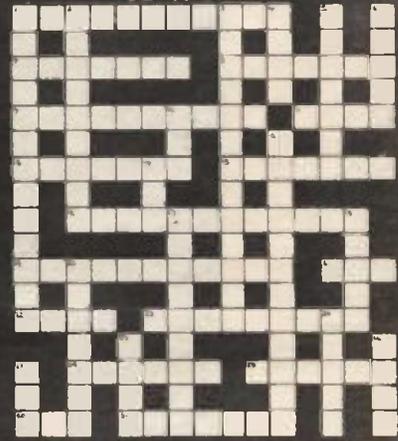
X-WORD AND POPAGRAM . . . and your chance to win an album

### POP-A-GRAM



Some of the nine cryptic clues and write the numbers across the puzzle to find the correct down column. Remember the clues are in the right order. You have to decide what the correct down is.

### X-WORD



ACROSS: 1 The man who said 'I'm busy on the train' is the US chart #1. (4,3) When I was a young boy, I had a very concerned about me. (4,3) The man who was transformed by a chess piece. (4,3) In a match with the German Bow, he was the champion's leading question. (3,2) Steam is coming out and food has to be (3,2) A.L. is the star. (5,5)

DOWN: 1 A long distance singer. (6,7) John's LP. (6,7) What's the name of the group? (3,4) A hit for The Beatles. (2,1) I saw the... (3,3) Road sign. (4,4) The man who... (4,4) A... (4,4) What you can find behind the... (1,1) Shape of... (1,1) Description of the color... (1,1) 23... (1,1) 24... (1,1) 25... (1,1) 26... (1,1) 27... (1,1)

LAST WEEK'S SOLUTION TO X-WORD: 1 Can I get a... 2 London... 3... 4... 5... 6... 7... 8... 9... 10... 11... 12... 13... 14... 15... 16... 17... 18... 19... 20... 21... 22... 23... 24... 25... 26... 27... 28... 29... 30... 31... 32... 33... 34... 35... 36... 37... 38... 39... 40... 41... 42... 43... 44... 45... 46... 47... 48... 49... 50... 51... 52... 53... 54... 55... 56... 57... 58... 59... 60... 61... 62... 63... 64... 65... 66... 67... 68... 69... 70... 71... 72... 73... 74... 75... 76... 77... 78... 79... 80... 81... 82... 83... 84... 85... 86... 87... 88... 89... 90... 91... 92... 93... 94... 95... 96... 97... 98... 99... 100...

Remember, you have to complete both the Word and Popagram to qualify to win an album. Send your completed entry to: X-Word / Popagram, Record Mirror, 48 Long Acre, London WC2 9JF.

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

### US ALBUMS

### US SINGLES

- 1 HIN FIDELITY, Red Speedwagon, Epic
- 2 MISTAKEN IDENTITY, Kim Carnes, EMI-America
- 3 DIRTY DEEDS DONE DIRTY, GHEAP, A&O/C, Atlantic
- 4 PARADISE THEATRE, Sly, A&M
- 5 FAIR WARNING, Van Halen, Warner Bros
- 6 HARD PROMISES, Tom Petty and the Heartbreakers
- 7 ARC OF A DIVER, Steve Winwood, Island
- 8 FACE VALUE, Phil Collins, Atlantic
- 9 ZESOP, Santana, Columbia
- 10 BEING WITH YOU, Smokey Robinson, Tamla
- 11 MOVING PICTURES, Rush, Mercury
- 12 WIMELIGHT, Grover Washington, Elektra
- 13 FACE DANCES, The Who, Warner Bros
- 14 A WOMAN NEEDS LOVE, Ray Parker Jr and Raydio, Arista
- 15 NIGHTWALKER, Geno Vanelli, Arista
- 16 THE DUDE, Quincy Jones, A&M
- 17 VOICES, Daryl Hall and John Oates, RCA
- 18 WHAT CHA' GORNA DO FOR ME, Chaka Khan, Warner Bros
- 19 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- 20 LOVERBOY, Loverboy, Columbia
- 21 WILD EYED SOUTHERN BOYS, JJ Special, A&M
- 22 THE JAZZ SINGER, Neil O'Donnell, Capitol
- 23 GREATEST HITS, Kenny Rogers, Liberty
- 24 SHEENA EASTON, Sheena Easton, EMI-America
- 25 THE FOX, Elton John, Geffen
- 26 MODERN TIMES, Jefferson Starship, Grant
- 27 DEDICATION, Daryl US Bonds, EMI-America
- 28 BACK IN BLACK, AC/DC, Atlantic
- 29 JUICE, Juice, Nonesuch, Capitol
- 30 STREET SONGS, Rick James, Gordy
- 31 BLIZZARD OF OZZ, Ozzy Osbourne, Jet
- 32 FRANK & THE KNOCKOUTS, Frank & The Knockouts, Millennium
- 33 RIT, Lee Ritenour, Elektra
- 34 ANOTHER TARGET, Eric Clapton, RSO
- 35 STEPHANIE, Stephanie Mills, 20th Century
- 36 THERE GOES THE NEIGHBORHOOD, Joe Walsh, Asylum
- 37 SEVEN YEAR ACHE, Roseanne Cash, Columbia
- 38 FEELS SO RIGHT, Alabama, RCA
- 39 THE CLARKE/OUKE PROJECT, Stanley Clarke/George Duke, Epic
- 40 TWICE AS SWEET, A Taste Of Honey, Capitol
- 41 STARS ON LONG PLAY, Stars On Long Play, Radio
- 42 LONG DISTANCE VOYAGER, Moody Blues, Threshold
- 43 DOUBLE FANTASY, John Lennon/Yoko Ono, Geffen
- 44 KINGS OF THE WILD FRONTIER, Adam & The Ants, Epic
- 45 DON'T SAY NO, Billy Squier, Capitol
- 46 MIRACLE, Change, Atlantic
- 47 THE NATURE OF THE BEAST, April Wine, Capitol
- 48 POINT OF ENTRY, Judee Sill, Columbia
- 49 VOTEUR, David Sanborn, Warner Bros
- 50 WAJATA, Spill Ent, A&M
- 51 NOTHIN' MATTERS AND WHAT IF IT DID, John Cougar, Poly
- 52 GUILTY, Barbara Streisand, Columbia
- 53 DESICATED, The Marshall Tucker Band, Warner Bros
- 54 TWANGIN', Eric Burdon, Swan Song
- 55 TARANTELLA, Chuck Mangione, A&M
- 56 WORKING CLASS DOG, Rick Springfield, RCA
- 57 DAD LOVES HIS WORK, James Taylor, Columbia
- 58 III, The Gap Band, Mercury
- 59 WHERE DO YOU GO WHEN YOU DREAM, Anne Murray, Capitol
- 60 ZENYATTA MONGATTA, The Police, A&M
- 61 THREE FOR LOVE, Shalamar, Solar
- 62 EXTENDED PLAY, Pretenders, Sire
- 63 CRIMES OF PASSION, Pat Benatar, Chryslis
- 64 NIGHTCLUBBING, Grace Jones, Island
- 65 RECKONING, Grateful Dead, Arista
- 66 CELEBRATE, Kool & The Gang, De-Lite
- 67 THE COMPLETION BACKWARD PRINCIPLE, The Tubes, Capitol
- 68 RADANT, Atlantic Stars, A&M
- 69 ESCAPE ARTIST, Gerald Jeffrays, Epic
- 70 ROCKIN'ROLL, Greg Kihn, Bearsville
- 71 HOW 'BOUT US, Champaign, Columbia
- 72 SOMEBODY OVER THE RAINBOW, Willie Nelson, Columbia
- 73 SUPER TROUPEUR, Abba, Atlantic
- 74 THE ONE THAT YOU LOVE, Air Supply, Arista
- 75 FANCY FREE, Oak Ridge Boys, MCA

- 1 BETTE DAVIS EYES, Kim Carnes, EMI-America
- 2 STARS ON 45, Stars On 45, Radio Records
- 3 SUKIYAKI, A Taste Of Honey, Capitol
- 4 BEING WITH YOU, Smokey Robinson, Motown
- 5 A WOMAN NEEDS LOVE, Ray Parker Jr & Raydio, Arista
- 6 LIVING INSIDE MYSELF, Gino Vanelli, Arista
- 7 ALL THOSE YEARS AGO, George Harrison, Warner Bros
- 8 AMERICA, Neil Diamond, Capitol
- 9 TAKE IT ON THE RUN, Red Speedwagon, Epic
- 10 SWEETHEART, Frank & The Knockouts, RCA
- 11 JUST THE TWO OF US, Grover Washington Jr/BBM Withers, Elektra
- 12 THIS LITTLE GIRL, Gary US Bonds, EMI-America
- 13 I LOVE YOU, Chas Blue Band, Warner Bros
- 14 THE ONE THAT YOU LOVE, Air Supply, Arista
- 15 WHAT ARE WE DOIN' IN LOVE, Dotie West, Liberty
- 16 HOW 'BOUT US, Champaign, Columbia
- 17 YOU MAKE ME FEEL LIKE A NEW MAN, John Oates, RCA
- 18 TOO MUCH TIME ON MY HANDS, Sly, A&M
- 19 THE WAITING, Tom Petty & The Heartbreakers, MCA
- 20 JESSIE'S GIRL, Rick Springfield, RCA
- 21 IS IT YOU, Loo Loo, Elektra
- 22 ANGEL OF THE MORNING, Juice Newton, Capitol
- 23 NOBODY WINS, Elton John, Warner Bros
- 24 4 HEARTS, Mory Bain, EMI-America
- 25 WATCHING THE WHEELS, John Lennon, Warner Bros
- 26 WINNING, Santana, Columbia
- 27 THEME FROM 'GREATEST AMERICAN HERO', Elton John
- 28 ELVIRA, The Oak Ridge Boys, MCA
- 29 MODERN GIRL, Sheena Easton, EMI-America
- 30 STILL RIGHT HERE IN MY HEART, Pure Prairie League, Polygram
- 31 FOOL IN LOVE WITH YOU, Jim Phillips, RCA
- 32 SAY WHAT, Jesse Winchester, Warner Bros
- 33 I DON'T NEED YOU, Kenny Rogers, Liberty
- 34 ROY FROM NEW YORK CITY, Manhattan Transfer, Atlantic
- 35 TIME, The Alan Parsons Project, Arista
- 36 SEVEN YEAR ACHE, Roseanne Cash, Columbia
- 37 DREAM DREAM, The Doobie Brothers, Polygram
- 38 SWEET BABY, Stanley Clarke & George Duke, Epic
- 39 I CAN TAKE CARE OF MYSELF, Billy & The Staters, Aris
- 40 STRONGER THAN BEFORE, Carole Bayer Sager, CBS
- 41 GIVE A LITTLE BIT MORE, GIN Richard, EMI-America
- 42 SINCE I DON'T HAVE YOU, Don McLean, RCA
- 43 QUEEN OF HEARTS, Juice Newton, Capitol
- 44 THE STROKE, Billy Squier, Capitol
- 45 MORNING TRAIN, Sheena Easton
- 46 LOVIN' THE NIGHT AWAY, The Delfonics, RCA
- 47 JONES VS. JONES, Kool and the Gang, De-Lite
- 48 ARC OF A DIVER, Steve Winwood, Island
- 49 A LIFE OF ILLUSION, Joe Walsh, Elektra
- 50 TWO HEARTS, Stephanie Mills and Teddy Pendergrass, 20th Century
- 51 DOUBLE DUTCH BUS, Frankie Smith, WMOT
- 52 PROMISES, Bo Diddley, Columbia
- 53 I MISSED AGAIN, Phil Collins, Atlantic
- 54 90 AFTER SATURDAY NIGHT, Dave Edmunds, Atlantic
- 55 WHAT CHA' GORNA DO FOR ME, Chaka Khan, Warner Bros
- 56 BRIMSLIN' GIB, Ruben Blades, Elektra
- 57 SLOW HAND, Pointer Sisters, Elektra
- 58 AL NO CORRIDO, Quincy Jones, A&M
- 59 SHADDUP YOUR FACE, Joe Dolce, MCA
- 60 THE BREAKUP SONG, Greg Kihn Band, Elektra
- 61 ROCK 'N ROLL DREAMS COME THROUGH, Jim Steinman, Epic/Cleveland
- 62 YEARNING FOR YOUR LOVE, Gap Band, Mercury
- 63 SAY YOU'LL BE MINE, Christopher Cross, Warner Bros
- 64 31 RISS ON MY LIST, Daryl Hall & John Oates, RCA
- 65 IT'S NOW OR NEVER, John Schneider, CBS
- 66 GIVE IT TO ME BABY, Rick James, Motown
- 67 SIGN OF THE SPY, Queen, April Wine, Capitol
- 68 FIND YOUR WAY BACK, Jefferson Starship, RCA
- 69 IN THE AIR TONIGHT, Phil Collins, Atlantic
- 70 IT DIDN'T TAKE LONG, Spider, RSO
- 71 FANTASY GIRL, JJ Special, A&M
- 72 DON'T LET HIM GO, Red Speedwagon, Epic
- 73 YOU BETTER YOU BET, The Who, Warner Bros
- 74 TOM BARBER, Rush, Mercury
- 75 SHE DID IT, Michael Damian, 907

### US SOUL

### US DISCO

- 1 GIVE IT TO ME BABY, Rick James, Motown
- 2 WHAT CHA' GORNA DO FOR ME, Chaka Khan, Warner Bros
- 3 TWO HEARTS, Stephanie Mills, 20th Century
- 4 A WOMAN NEEDS LOVE, Ray Parker Jr & Raydio, Arista
- 5 YEARNING FOR YOUR LOVE, Gap Band, Mercury
- 6 MAKE THAT MOVE, Shalamar, Solar
- 7 PARADISE, Change, Atlantic
- 8 SUKIYAKI, Taste Of Honey, Capitol
- 9 DOUBLE DUTCH BUS, Frankie Smith, WMOT
- 10 SWEET BABY, Stanley Clarke/George Duke, Epic
- 11 FREAKY DANCIN', Cameo, Chocolate City
- 12 RUNNING AWAY, Maze featuring Frankie Beverly, Capitol
- 13 PULL UP TO THE BUMPER, Grace Jones, Island
- 14 HOW 'BOUT US, Champaign, Columbia
- 15 WHEN LOVE CALLS, Atlantic Stars, A&M
- 16 HEARTBEAT, Teane Gardner, Wool Ent
- 17 BEING WITH YOU, Smokey Robinson, Tamla
- 18 YOUR LOVE IS ON THE ONE, Lele Sadat, Solar
- 19 HURRY UP AND WAIT, Isley Brothers, Y-Head
- 20 JUST THE TWO OF US, Grover Washington Jr, Elektra

- 1 TRY IT OUT, Gino Soccio, RSC/Atlantic
- 2 PARADISE, Change, RSC/Atlantic
- 3 PULL UP TO THE BUMPER, Grace Jones, Island
- 4 HIF N' RUM LOVER, Carol Jam, Arista
- 5 NIGHT (Foot Like Getting Down), Billy Ocean, Epic
- 6 IF YOU FEEL IT, The Impeachment, RCA
- 7 DON'T STOP/DO IT AGAIN, K.D., S&W
- 8 GIVE IT TO ME BABY, Rick James, Gordy
- 9 LAY ALL YOUR LOVE ON ME, Abba, Atlantic
- 10 FEELS LIKE I'M IN LOVE, Kelly Marie, Coast To Coast/CBS
- 11 AL NO CORRIDO, Quincy Jones, A&M
- 12 DYM' TO BE DANCIN', Empos, Prelude
- 13 REMEMBER, Boystown Gang, Moby Dick
- 14 SEARCHING TO FIND THE ONE, Unlimited Touch, Prelude
- 15 FUNKY SONG, Fantasy, Fantasy
- 16 HEARTBEAT, Teane Gardner, West End
- 17 BODY MUSIC, The Strikers, Prelude
- 18 STARS ON 45, Stars On 45, Radio Records/Atlantic
- 19 COOSEBUMP, Dobby Goyan, Handshake
- 20 GET UP (Rock Your Body), 202 Machine, Fire Sign

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

ACROSS: 1 Can I get a... 2 London... 3... 4... 5... 6... 7... 8... 9... 10... 11... 12... 13... 14... 15... 16... 17... 18... 19... 20... 21... 22... 23... 24... 25... 26... 27... 28... 29... 30... 31... 32... 33... 34... 35... 36... 37... 38... 39... 40... 41... 42... 43... 44... 45... 46... 47... 48... 49... 50... 51... 52... 53... 54... 55... 56... 57... 58... 59... 60... 61... 62... 63... 64... 65... 66... 67... 68... 69... 70... 71... 72... 73... 74... 75... 76... 77... 78... 79... 80... 81... 82... 83... 84... 85... 86... 87... 88... 89... 90... 91... 92... 93... 94... 95... 96... 97... 98... 99... 100...

Remember, you have to complete both the Word and Popagram to qualify to win an album. Send your completed entry to: X-Word / Popagram, Record Mirror, 48 Long Acre, London WC2 9JF.

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



George Harrison  
the new album  
"Somewhere in England"  
includes the hit single  
"All Those Years Ago"  
K56870. also available on cassette



Dark Horse Records  
© 1980 Polygram S.A.

Distributed by **WAB Records Ltd** & Warner Communications Co