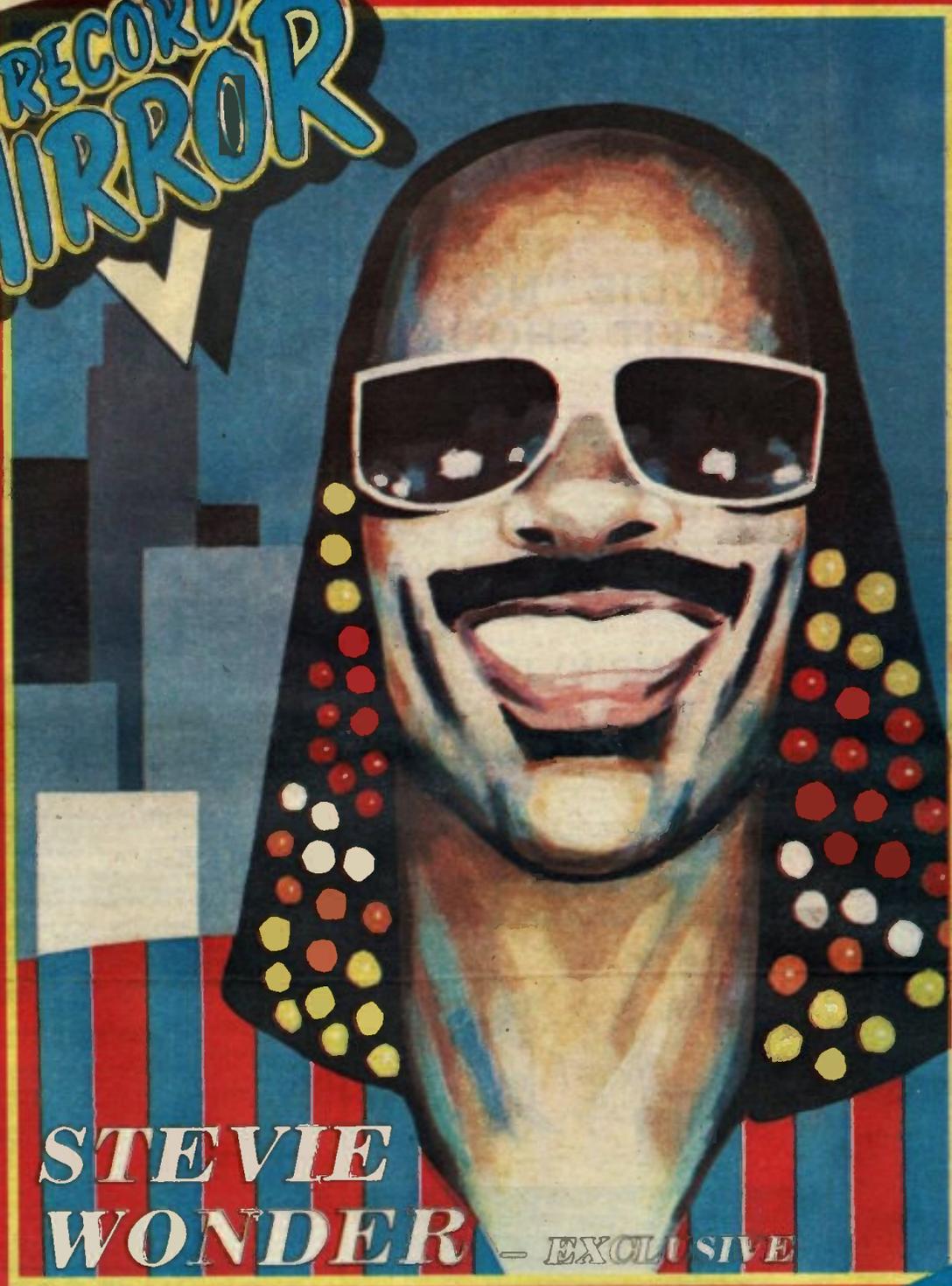


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**RECORD
MIRROR**



**STEVIE
WONDER** — EXCLUSIVE

TOYAH'S TRAUMAS

IN COLOUR

ZIP/YES TO BE?

FIVE PAGES OF CHARTS

**ADAM AND
THE ANTS**



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ZEP/YES ALBUM?

THE ZEP/YES combination line up, which has been the source of much speculation over recent weeks, should release an album by the late summer. Although there is still no official confirmation of who will be in the band it's 90 per cent certain that the line up will be Robert Plant, Chris Squire, Alan White and Jimmy Page. Together they've been rehearsing and recording at Page's studio in Berkshire.

The band have been there since shortly after Christmas and although Plant has been taking time out and playing "secret gigs" with his band Honeydrippers. This is not a long term project.

It will be a single album with all members contributing songs and lyrics but a name for the new line up still hasn't been decided.

It's thought that a tour is also likely concentrating on America (Like Zep in their early days) with at least two nights at Madison Square Garden. It seems unlikely that the band will be playing any British concerts at any time this year.

BLONDIE "NO" TO SPLIT SHOCK

BLONDIE ARE to stay together despite rumours of a split... and that comes from Debbie Harry herself.

The new blonde sex symbol — who with the group has had hits with numbers like 'Heart Of Glass' and 'Rapture' — said in New York last week that although the group have been embarking on their own projects, there has been no split.

"I can see why people have started to say Blondie are breaking up because it's not active at the moment," she said. "But we haven't broken up and we fully intend to make another album."

But she also warned: "After that, who knows what will happen?" The 35-year-old star, who has dyed her hair blue according to reports, has been working on a solo album with Chic mentors Nile Rogers and Bernard Edwards. This led to split rumours, especially with Nigel Harrison — the only English member of the group — being back in this country.

She still lives with boyfriend and Blondie guitarist Chris Stein in New York — a strengthening factor for keeping the group together. And says she wants to keep leading a life that is as normal as possible.

Lately, the group have been under some criticism for selling out by not sticking to their new wave origins. And she said that there were pressures that she did not expect.

"You find you're in a product business and you have to deal with a whole lot of things you never expected. At times I've found it frightening if I start to think I'm locked into this one image or style."

"But I never thought of giving up music. It'll give me up first!"

JUMPIN' JOE

JOE JACKSON is returning with a brand new band, following the split some months ago of his old line-up... but this will be totally different.

It is called Jumpin' Jive, and the group will be playing old 1940s music and not his own material like 'It's Different For Girls', which hit the charts last year. Instead, the line-up will be taking a show onto the road playing traditional swing music.

"The repertoire consists of jump music, jive music and swing, drawn almost entirely from the 1940s," says Jackson. "We will take songs from Cab Calloway, Louis Jordan and other 'hep cats'."

His bass guitarist Graham Mabey is on bass, while the rest of the group features two sax players, a trumpeter, drummer and pianist.

But the group is not a permanent proposition, and he will be back to writing his own music by the end of the year. Meanwhile a Jumpin' Jive tour is planned for July and an album and single are likely to be put out.

... and Tom Johnston



News Extra and Turn On! — A five page guide to what's happening with gigs, tours, releases, films, TV and radio... see page 25.

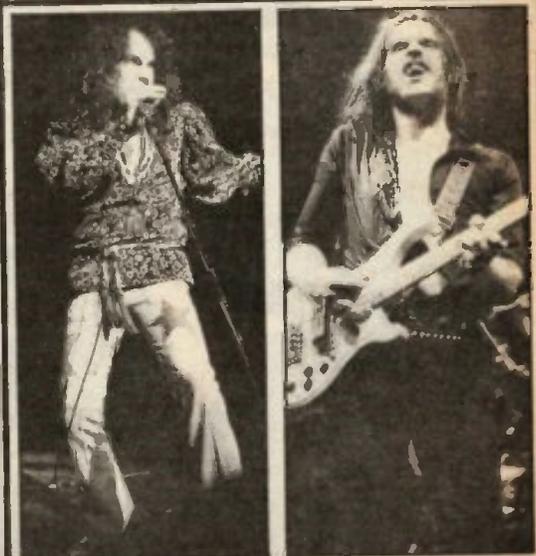
DAVID BOWIE BLACK BOOK

There is no other book about Bowie like this one. Captures the magic of Bowie like nothing you've ever seen before. Packed with brilliant colour pictures that actually seem to come alive as you turn the pages. It's an instant classic. All stars with names. Plus scores of rare black and white shots. Unique page by page, year by year presentation tells Bowie's life with startling clarity. From the grim streets of Brixton in South East London to scintillating stages through to Broadway. Contains over 1000 photographs, illustrations, dedicated to Bowie — David Bowie's extraordinary career. The only book every fan of the superstar needs. Over 300 pages. Hardback. £5.95.



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Ronnie Dio and Lemmy compete for the much-vaunted Face Of Heavy Metal title. Mr Dio is wearing a diamante truss...

MONSTER METAL

MONSTER HEAVY metal bands Black Sabbath and Motorhead head up an all-day HM festival this summer... and it will be Motorhead's only live performance for the rest of this year.

Also performing will be three other heavy groups with what promoter John Curd describes as two "very major acts", yet to be finalised.

The event is to be held at the Port Vale football ground at Stoke On Trent on August 1. It kicks off at 12 noon with the first act on at 1.30pm. And the whole show winds up at 10.30pm with Black Sabbath playing the final set. Tickets are priced at £7.50 in advance and £8.50 on the day for the festival — which marks the opening of yet another new open air site for rock concerts.

And Motorhead are releasing a live album on June 5, including many of their major hits. Entitled 'No Sleep 'til Hammersmith' the LP includes live favourites such as 'Motorhead', 'Overkill' and 'Ace Of Spades'.

It was recorded on their last tour at Leeds Queens Hall and Newcastle City Hall on March 28, 29 and 30.

A picture disc single in a limited edition is being released two weeks later on June 25. The title track is 'Motorhead', taken from the live album and a live version of 'Over The Top' on the B-side which does not appear on the LP.

The disc features a picture of the band in action on one side, with the Motorhead logo on the other. It retails at £1.99.

It is unclear whether the gig marks the only date that Black Sabbath will play, but a spokesman for their record company said that these decisions are made in America and they do not usually come over to this country more than once. There are no immediate plans for any record releases, but there is a possibility of a new single from their last album 'Heaven And Hell'.

● HOW TO BOOK: Postal applications can be made to Camouflage Ltd, 1 Munro Terrace, London SW10 0DL. Postal orders only should be made payable to Camouflage Ltd.

Tickets are also available by personal applications to Virgin stores at: Brighton, Bristol, Cardiff, Coventry, Glasgow, Milton Keynes, Newcastle, Portsmouth, Sheffield and Southampton; from HMV Records at Bedford, Bradford, and Exeter; Aberdeen Other Records, Bath Records Unlimited, Birmingham Cyclops Sounds, Blackburn Ames Records, Blackpool Cobweb Records, Bournemouth Selchfields, Bridlington Holiday Travel, Carlisle Pink Panther Records, Chester Penny Lane Records, Derby RE Records, Doncaster Angles Records, Dundee Carl McCabe Records, Edinburgh Other Records, Hantley Mike Lloyd Records, Hull Gough & Davy, Ipswich Andy's Records, Lancaster Ear 'ere Records, Leeds Barkers, Leicester Revolver Records, Liverpool Penny Lane Records, London Theatre Bookings, Manchester Piccadilly Records, Middlesbrough Hamiltons Records, Newcastle U-Lyme Mike Lloyd Records, Nottingham Selectadisc, Oxford Music Market, Preston Ear 'ere Records, Stafford Lotus Records, Stoke Mike Lloyd Records, Swansea Derricks Records, Wolverhampton Sundown Records and York Sound Effects.

END OF WAIT FOR STONES ALBUM

ROLLING STONES fans will only have to wait until July for the band's next album originally due to come out this Autumn.

And the chances of a British tour before the end of the year seem to be remote too. Bassist Bill Wyman told RECORD MIRROR that there have been delays with the album.

He also said that it takes three months to set up a tour, and American dates will be the first priority. After that the possibilities of playing in England will be looked at, added the 45-year-old star.

"We're planning a tour of the States to pro-

mote the new album which will take about three months to set up," said Wyman. "Whether we'll have time to play here as well is difficult to say right now."

Wyman was talking at a premier for the film 'Green Ice' for which he wrote the soundtrack. An album of the same title is to be released next week. A re-worked version of one of the album's tracks 'Si Si' is to be released as a single.

● The Stones have not performed in Britain since 1975 when they topped the bill at the annual Knebworth festival.

T Rex bassist dead

T REX bassist Steve Curry is dead — and like Marc Bolan he too was killed in a car crash.

He died in Portugal where he was living with his girlfriend at the age of 33.

Curry had spent his post T Rex days doing session work with stars such as Chris Spedding but moved to Portugal with his girlfriend a month ago. He has been buried in Portugal because he was very fond of the place, according to his girlfriend.

He joined T Rex when they broke out of their Tyrannosaurus Rex format and was on his hit singles like 'Hot Love' and 'Jeepster'.

Bolan died in a car crash in South West London in 1977.



Pauline Black slides towards Lemmy

Rod double

ROD STEWART is to release a live double album this summer, featuring tracks recorded at concerts at the last Wembley shows and gigs in Germany and Japan.

The blond superstar is currently selecting the numbers to go onto the album, although it is understood that much of the material has already been mixed. As yet untitled, the LP is due to be released in July.

TT rock

ISLE OF MAN puts bikers and rockers together for the TT Rock Festival at Douglas between June 6 and 11. Acts include Hot Gossip, Sweet, Pirates, Polecats and the Sweet. As usual there are rumours of special guest appearances and such illustrious names as Killing Joke are being waved around. The Police and Status Quo are on the Island and "may appear" it says here. Tickets are £5 and available from the Isle of Man tourist office.

SELECTER SPLIT

SELECTER and its lead singer Pauline Black have parted company after two years together as a band.

This is the latest in a series of splits that has dogged the band since they had their initial success with the two singles 'On My Radio' and 'Three Minute Hero' and the album 'Too Much Pressure' with the first surge of the 2-Tone boom.

Last year Desmond Brown and Charlie Anderson left their ranks due to "musical differences" to form The People. The band also left the 2-Tone label last year claiming they found their association with the label restrictive.

The band intends to play two dates together in New York in June and Pauline will start working on a solo album after those dates.

She says: "I have left Selecter to pursue a solo career, because I felt that my ideas were going in a different direction to those of the rest of the band."

Noel Davies, who co-founded the band with Specials drummer John 'Brad' Bradbury which first appeared on the B-side of The Specials 'Gangsters' hit, said: "This is an amicable split and I wish Pauline well in her career. It's important for musicians to keep moving forward, the group will continue and we are going into the studio to record new material after our New York dates."

Pauline Black was the focal point of the band, and with her increased contribution to writing the songs, Selecter could well be a totally different group. For many of the group's fans, the singer and group were synonymous.

POLICE TO TOUR FOR A MONTH THIS WINTER SAYS STING — see page 10.

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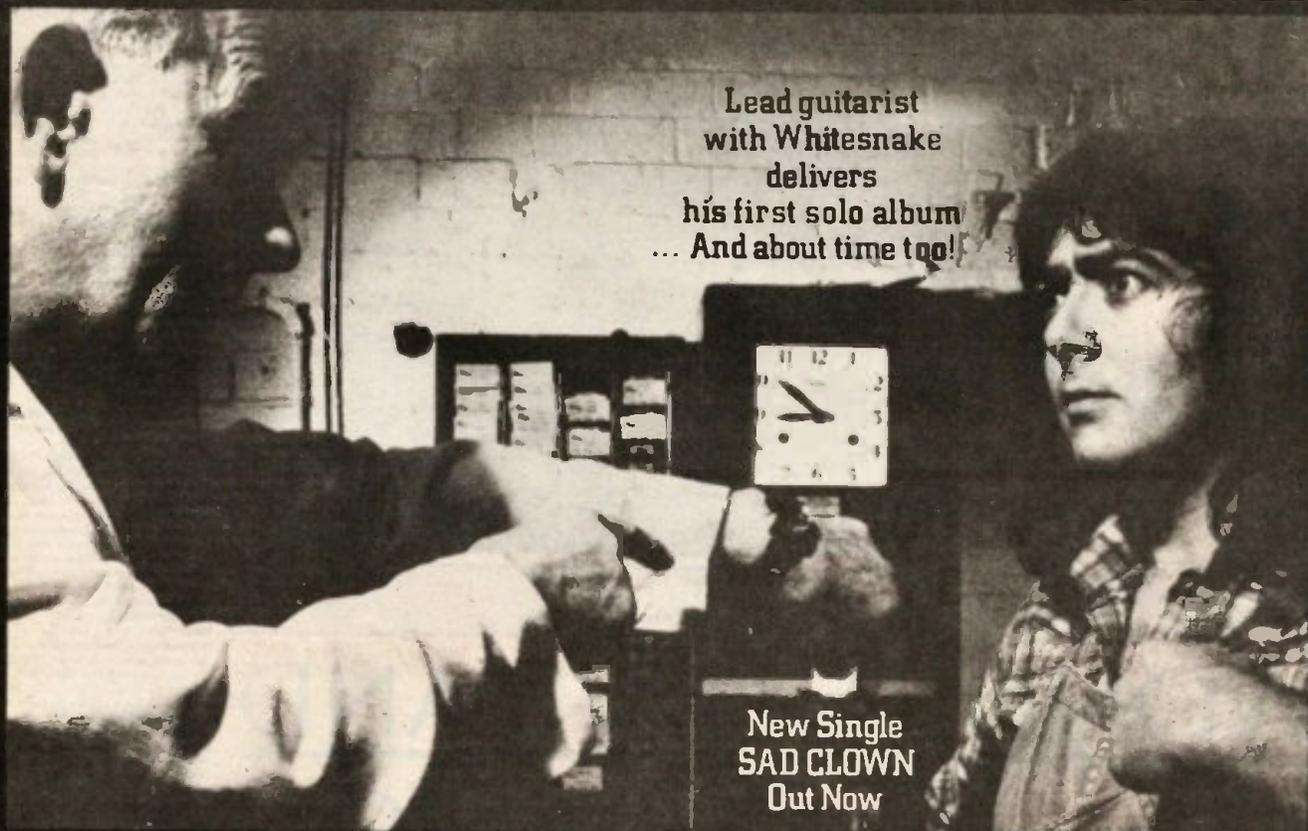
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BERNIE MARSDEN NEW SOLO ALBUM AND ABOUT TIME TOO



Lead guitarist
with Whitesnake
delivers
his first solo album
... And about time too!

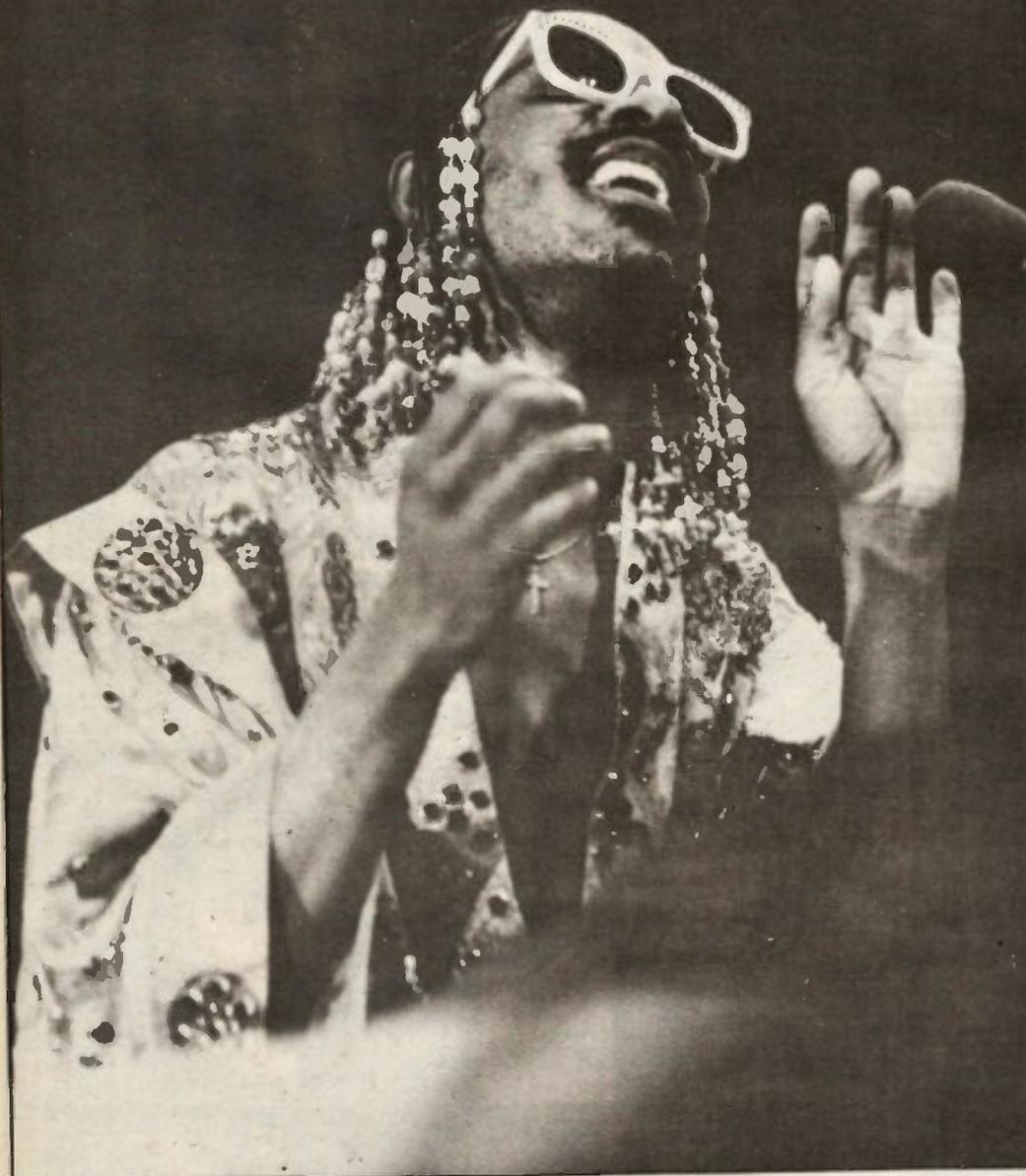
New Single
SAD CLOWN
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EXCLUSIVE



WONDER, LOVE AND AFFECTION

Awesome,
inspiring
and eager to
please —
STEVIE
WONDER
opens his
heart (and
soul) to
MIKE
GARDNER.

WHEN STEVIE Wonder walks into a room you know it. The cold whitewashed stone of Amsterdam's West Indisch Huis — a basement club with spidery chairs and tables — suddenly shrugs off its dingy mantle.

The journalists from the German and Dutch press are here to ask Stevie the usual questions on the opening of the European leg of his world tour. The slouching, the aimless socializing, the small talk, the time killing, all are forgotten as the whisper that he's arrived whips around the room. Frankie last checks are made on their tape recorders, notepads and cameras. Then all eyes are on the doorway as the frail, shuffling figure of Stevie Wonder is led to the small table.

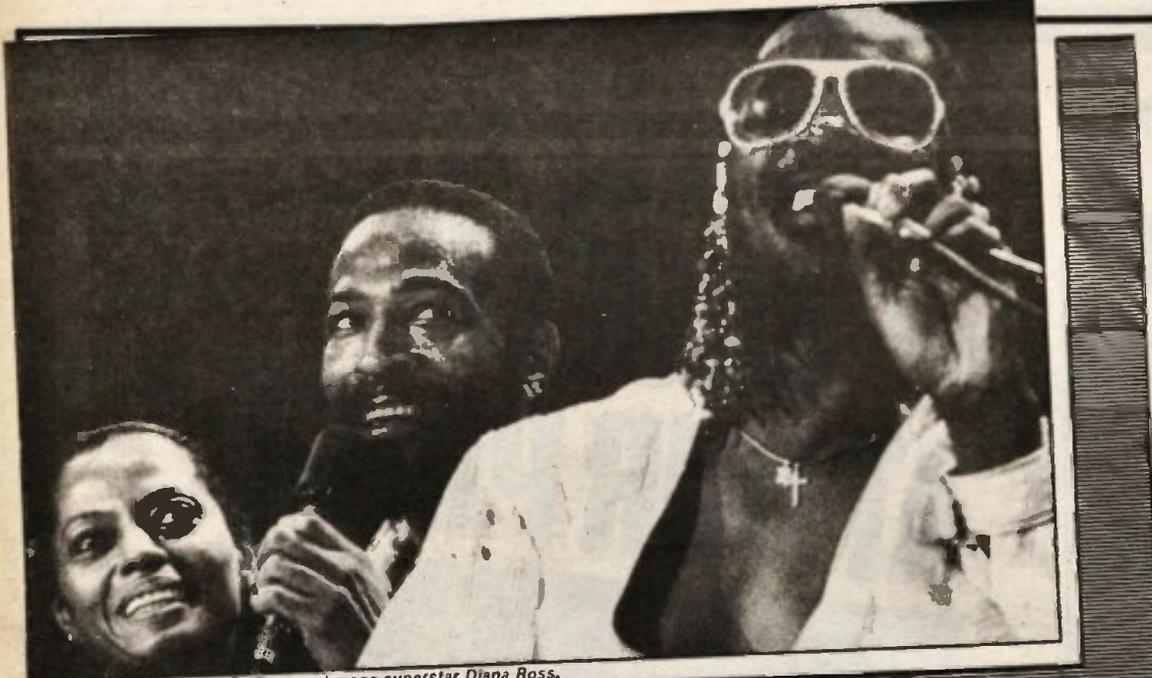
The constant clatter of shutters and motor drives provides the soundtrack for the proceedings. But that minor irritation soon gives way to a feeling of tension between Wonder and the journalists. It's a feeling of awe, a reverential fear, an easily swallowed dose of deference. The whole group seems struck with a communal attack of politeness and respect that approaches the compliance the British press affords the Royals.

The tension, however, is a one-sided affair. Stevie Wonder sits motionless, his neck craning forward and upward, while his braids, resplendent yellow, brown, red and gold beads, cascade onto his blue jacket. He is a picture of vulnerability, serenity and tranquility. His presence sparks off alternate surges of warmth, respect, awe and, most strongly, love within those who stand by. Despite the frail appearance there is an indelible feeling of strength, a glow of positiveness that invites you to devour him.

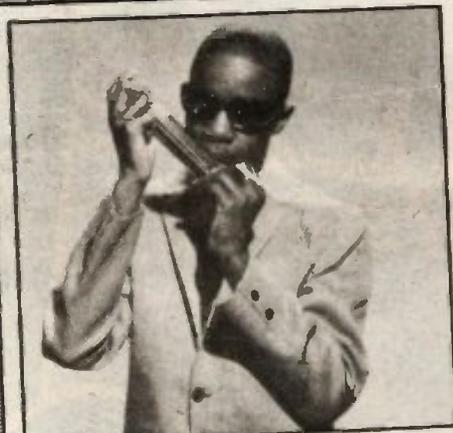
But such openness and willingness to communicate just by presence alone is rewarded by an overwhelming feeling that you must not intrude. You set up the barbed wire fence and crocodile infested moat around him for his own protection. You feel you are there just to skim off any utterances and treat them with the same respect that you would give to discovering the next Ten Commandments (*What's this boy been taking — Ed?*) He is flanked by his over-present assistant Keith Harris, an Englishman, and a Dutch representative of Motown who directs the event nervously while juggling the various mikes on the table according to which journalist last asked him for a closer position to the voice of Stevie Wonder.

After the obligatory "Welcome to Holland" and "Thank you for having me" speeches have run their course, Wonder, more than aware of his effect on people, displays the impish humour that he has aired on his live appearances in this country by inviting

Continued page 6



Stevie with friends Marvin Gaye and mega-superstar Diana Ross.



Lil Stevie in the early days: recorded hysteria.

"I've always felt that my experience as a writer is that I've had things given to me through the creator, the supreme being. I think that happens to all people." (Stevie Wonder).

"We all know sometimes life's hates and trouble Can make you wish you were born in another time and space But you can bet your life times twice that and twice its double That God knew exactly where he wanted you to be placed So make sure when you say you're in it but not of it You're not helping to make this earth a place sometimes called Hell Change your words into truths and then change that truth into love

to relax and leave them open to being inspired and encouraged." In lesser mouths that would have sounded like a string of platitudes, the right thing to say at the time. But you can't deny the feeling: it's idealistic and almost naively pure in spirit but it's sincere, it's strong and it feels right. Wonder's music has always been the same. Nobody has used clichés and obvious truths with such clarity and strength as to fill the song with a potency and vitality that compels the listener to its message.

Continued from page 4

the press body to "look me straight in the eyes, if you have anything to say". The assembled throng laugh nervously, grasping for any wisp of relief in the artificial atmosphere of the press conference. The floor is open for the inquisition and everybody looks at everybody else.

"Why has it taken you so long to do a world tour?", asks a Dutchman hesitantly as though he can't really believe that Wonder will really answer him.

Wonder sets the standard for his answers at his first attempt. He says that after postponing it to do albums and producing other acts it had to be now or he would put it off for ever. His wording is precise. His manner warm, friendly and polite.

"What about a new album?"

"I've been in the studio, even while we've been on tour. I've been finishing an album for my back up band Wonderloves which is due to be released in the early fall and I've written a song for a DJ called Gary Bird called 'The Crown' which may be released next month," he replies.

"I don't know about my album. I've been writing a lot of songs. It happens every time I'm on the road just from experiencing a lot of different things but I haven't worked on anything."

Later, in private, he admits that he is working on a concept album. He says he has wanted to put one of the two ballads that were left unused from a charity show when he asked the audience to

choose one from three for his 'Hotter Than July' set. The audience choose 'Lately' but it seems that the ideas Wonder is playing with won't allow for the other tracks to be released but he hopes to let Jose Feliciano record one of the songs called 'Reflections Of You'.

The next few questions are about how much his European dates will vary in structure from his 'Wembley Picnic' of last year in Britain which are deflected with a courteous "wait and see" and a gleaming smile.

Later on when I discussed his history at Motown and the grooming of that impressive stable, he said that there was no formal training except "when Esther Edwards, the sister of Motown President Berry Gordy, would have us do little interviews with her and make sure we knew how to communicate with those who would be interviewing us and these were the things that proved to be most important to artists later on. "This skill is simply demonstrated when the question moves from the factual and someone comments that he seems to be an optimistic person.

"I believe that I'm optimistic. I've always felt that my experience as a writer is that the things I've been given to write about are given to me through the creator, the supreme being. I think that happens to all people.

"All of us listen to that better side, that positive voice and through that positive feeling we will find that we will be given a lot of inspiration."

He cites his experience in completing the song 'As' from 'Songs In The Key Of Life' when he had difficulty in coming up with the middle section:

And maybe our children's grandchildren And their great-great children will tell"

The song is delivered without ceremony but there is a thick silence that demonstrates his irresistible power. He continues: "That was something that I needed to hear and feel, it kinda came to me and inspired me in my own personal life.

"I'm optimistic but that's not to say that there are certain things that could probably happen, even with the unfortunate things that are destined to happen I look for something to come out of these things to make people aware of where they are heading."

It echoes the feeling he expressed when he was involved in a near tragic car accident in Salisbury, Carolina in 1973 when logs from a lorry came crashing through Stevie's side of the vehicle and left him in a coma for over a week.

He said at the time: "I wrote 'Higher Ground' before the accident, but something must have been telling me that something was going to happen to make me aware of a lot of things and to get myself together.

"This is like my second chance for life, to do something, or to do more, and to value the fact that I'm alive. And, if I felt that not living would be better, to conclude it."

So how does he see his role of composer trying to fit his powerful sense of optimism?

"I think that an artist is always an expression of the feelings of the times and they must bring it to the people in a way that will encourage and inspire them

Two inspirations in Wonder's life also share the same qualities, first there is the late Bob Marley who died on May 11 who inspired Wonder's 'Masterblaster (Jammin')' and the life and work of Dr. Martin Luther King Jr., the civil rights leader who was assassinated in 1968.

Wonder holds him in such high regard that he nominated King's birthday on January 15th to be a world holiday and was responsible for getting influential support for the call. The song 'Happy Birthday' on last year's 'Hotter Than July' set is a jubilant celebration for the event.

The response to his plea has been instrumental in winning the support of the black caucus in America, various members of Congress and more importantly the people, 150,000 of them who braved the bitter American winter to celebrate the day together in a huge gathering earlier this year.

Wonder has this to say about King: "His life is something that should inspire us all. We should look with great admiration at a man who did so much in a short space of time for the belief that all people should become one and should be treated equally."

Speaking about the holiday he explains: "When we recognise that day and celebrate we also recognise the contribution of all who have lived and died for the goal and desire of unity and peace of all people to be celebrated."

It is this strength of purpose that makes the words and music of Wonder so potent. His songs are always a celebration of being alive, an exhilarating burst of inspiration.

But inspiration takes the inevitable 99 per cent perspiration. After the conference descends into a round of friendly but uninformative banter I manage to get a few moments with Wonder to discuss the development of the world's most respected performer in that rag bag of styles we lazily refer to as rock music.

Stevie Wonder was 31 on May 13th. The year 1981 is the 20th year since Saginaw born Stevland Judkins, blind since birth, was taken by Ronnie White, one of the original Miracles to meet Motown Records leader Berry Gordy and producer Brian Holland of the famous Holland / Donner / Holland team that rolled out hit after hit for The Four Tops and The Supremes.

Gordy immediately signed the youngster, who sang with an urgent sense of excitement and was an adept and vital performer on the harmonica, and started the career of one of the remarkable figures in contemporary music.

When his fourth record 'Fingertips', a record that was little more than recorded byseries, hit the top slot of the American charts in 1963, it was obvious that this "12 Year Old Genius" had a special magnetism which manifested itself in his ability to both communicate strongly and more importantly compel an audience to become actively involved in what he was doing.

'Little Stevie Wonder' learnt the subtle skills of refining his raw talent under the masters at the so-called Motown "hit factory". He produced hits of the quality of 'Uptight (Everything Is Alright)', 'I Was Made To Love Her' and 'A Place In The Sun' while he was allowed to experiment in the techniques of playing, arranging and producing in the family atmosphere in Detroit, the motor city.

He says of that time: "Motown was at the peak of its creative juices and because of having so many people under one roof you experience that kind of competitiveness but still for one common goal to have a successful company and to create successful stars."

The only blot on the Wonder copy book was the ill-fated soundtrack to the film 'Journey Through The Secret Life Of Plants', a documentary based on the Peter Tompkins and Christopher Bird book on the physical, mental and emotional relations between men and plants which takes as its central premise that all living things are bound together by one consciousness. But Paramount films gave it only a sporadic release in America and that left the album in a vacuum.

But Wonder thinks the experience was positive all the way. "It made me know that next time I do a soundtrack to make sure the film company is as into it as the record company and to make sure it's in pocket."

He continues: "I think the subject matter will become more significant to people much later on. It will happen because people are going to have to rely on plant life more and more for their food and drugs. It will connect," he adds emphatically.

As for his future involvement with soundtracks he says he has a "really exciting story" for a good film that he wishes he could tell me about but it hasn't got past the 'invention' stage.

His other future plans have many avenues. He is toying with the idea of going back to school, extending his world tour to South America and Africa and making Wonderlove into a self sufficient musical unit. He wants to produce other talents and he isn't adverse to performing "with whoever asks him" like his surprise appearance at the last night of Teddy Pendergrass' dates at London's Apollo at the beginning of May this year.

He recently worked with Paul McCartney on the ex-Beatles album in Montserrat which had Elton John and Ringo Starr also doing their bit.

While there are many rumours that he is to quit touring after this jaunt he is considering another appearance in this country though he admits to "not" wanting to outstay his welcome, but if there is a worthwhile cause he will come to these shores at the beginning of June.

"My reason for coming out on tour were strictly to show people how much I appreciate how much they have followed me through the years and to release their high personally and to become closer."

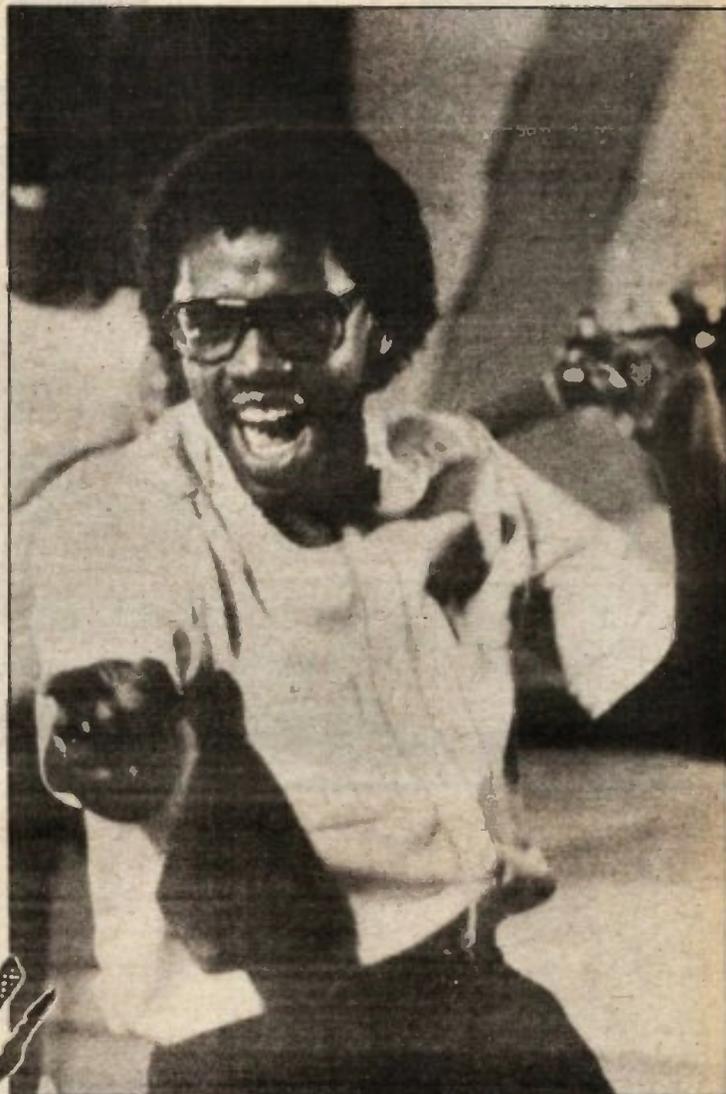
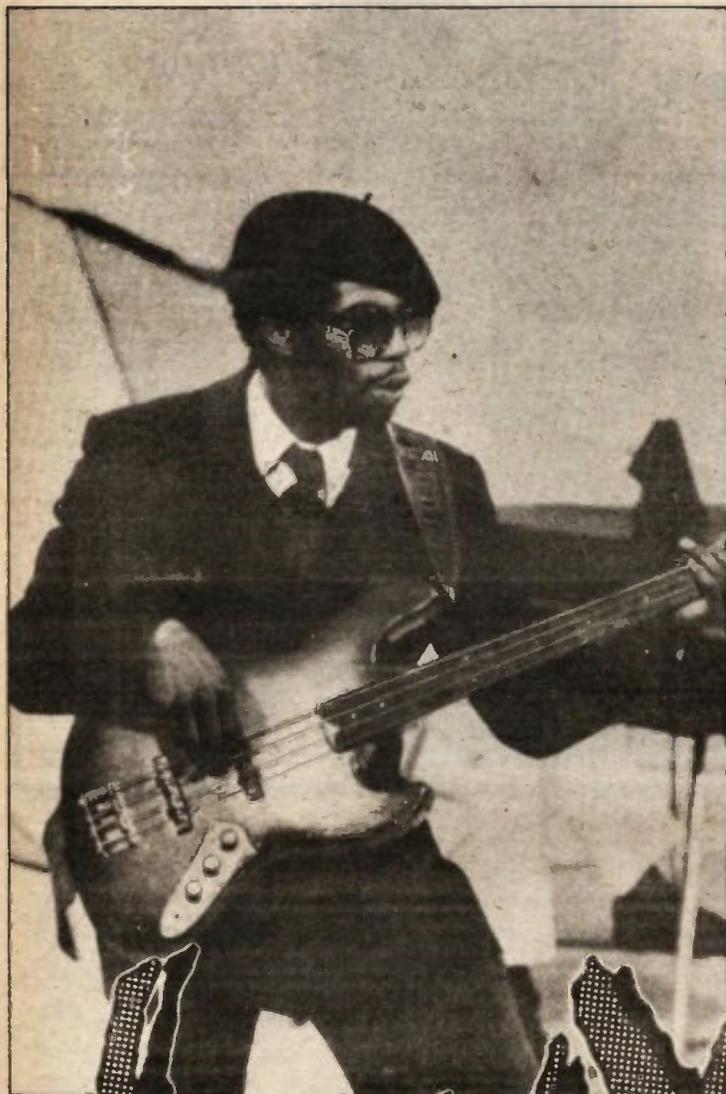
Though he's been at the top of his profession for the past 20 years, consistently inspiring and uplifting all who listen, while being one of the true innovators in the field of soul stimulation, Wonder has touched the human spirit and been closer to all who have lent their ears to the blind boy with the exuberant sparkle from Saginaw, Michigan than any other performer.

Throughout the purity of his spirit, his love and compassion has been openly and warmly communicated with an ease that is almost as easy as it is comforting.

Stevie Wonder is a genius, no less and probably a lot more.

THROW-AWAY-THE-KEY

B/W THE ICE IS MELTING



INTUITION

12" INCLUDES NEW RECORDING OF
'TOGETHER WE CAN SHINE'


Chrysalis



THE ALBUM 'INTUITION'

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ONE LINERS ...

WE of one liners feel generous this week, so we're chucking about a few awards: first up is the **Boring Old Man Of The Week Award**, jointly to Trimmer and Jenkins, who are about to hit the road with their "Rock Against Rock" tour geared towards noise moderation in contemporary music and endorsed by the Noise Abatement Society and the British Safety Council - we think that Lemmy should be told about all this.

Heartbreak Of The Week belongs to the Thompson Twins, who were invited to support the Clash in New York but couldn't get visas in time and had to stay home.

Non-Event Of The Week was a long, dull night at Heaven for the **Plastics / Tuxedomoon** gig; members of **Yellow Magic Orchestra**, **Ultravox**, the **Associates** and **Doll** By Doll hung about as did **Wahl Heat's** Pete Wyllie and **Shanahan**, handsome young Skid **Russell Webb** . . . **Namedropper Of The Week** is **Simon Jim** of the **Stray Cats**, who's been boozing with **Bruce Springsteen** in **Holland**, he tells us . . . **The Adventurous Touring Award** goes this week to **Grace Jones**, who's on the road in **Chile** (?) . . . **Foul Rumour Of The Week**, as spread by **Ron Wood**, is that his aged cohort **Keith Richard** had an eighteen-year-old daughter who's about to release a reggae LP . . . **Angry Young Man Of The Week** is **Menzel**, who invaded our office this week, spitting fire and his own peculiar brand of English, to inform us that the **Upstarts** will appear live on the roof of the **T.I.T.S.** tee-shirt shop, **Marlborough Crescent**, **Newcastle**, on **Saturday May 30**, in defiance of a police ban . . . **Unluckiest Pop Star** this week has to be **Orange Juice's** **Edwyn Collins**, who along with **Pastward Records** boss **Alan Horne** (see feature elsewhere in this issue) was beaten up last week in his native **Glasgow** whilst peacefully



YEAH, YEAH, YEAH to the Harlem Shuffle. Renowned tax exile **Bill Wyman** gets the warm shoulder from a **Harlem Globetrotter**.

making his way home . . . and so to the rest of the gossip, chubby **Steve Strange**, in Italy doing TV and promotional work for **Visage**, visited **St Peter's Square** shortly before the attempted assassination of the **Pope**. **Steve** wasn't there to see it however, since he'd cleared off to avoid being upstaged in the costume siakas . . . **Selecter**, or rather ex-**Selecter** chanteuse **Pauline Black** spotted taking the air in **Hyde Park** the other day with a tall young companion . . . **Kid-Creole** and the **Coconuts** to play five nights at the **Venue**? Or is this a product of **Mike Gardner's** wishful thinking? . . . **drummerless reggae** combo

Bumble and the Bees, somewhat miffed when three guys jumped the stage at their recent **Gossips** gig and proceeded to play free-form jazz until ejected from the premises? . . . ex-**Police** man **Henry Padovani** now fronting the **Flying Padovani's**, who boast three sax players and an ex-**UK Sub** in their ranks . . . do you remember the gossip story we brought you some months ago about **Billy Mackenzie**, the **Associates'** singer, whose brother-in-law had been left a fortune by eccentric millionaire **Howard Hughes**? Well, now you can see the movie of that very tale, currently on release and titled **'Howard And Melvin'** . . . busy

Bill Nelson is producing **Nash the Slash**, having completed work with the **Skids** . . . **Troy Tate**, guitarist with the **Toadrap Explodes**, is to release a solo single on the new **Why-Fi** label . . . **Debbie Harry's** **Chic**-produced solo LP now set for **July** release, and the cover is said to show the pouting one with her face stuck with needles . . . ancient **Stone** **Bill Wyman** mobilising himself for some heavy social activity these days, when not having his pickle taken with the **Harlem Globetrotters**, he's to be seen out on the town with **Stray Cat** **Slim Jim** (him again?) . . . commiserations to **Toyah** and to those of her fans disappointed by the cancellation of her **Hanley** gig; the hiccupping one had collapsed the day before with complete exhaustion, but the gig has been rescheduled for **June 8**.

unlikely signing of the week: **The Cure**, to **A&M USA**, home of **Styx**, **Police**, **Herb Alpert** etc, who will support **Ultravox** at their **Crystal Palace** beano on **June 13**? **Polcats**, **Orchestral Manoeuvres In The Dark**, **Hazel O'Connor** and **Toots and the Maytals** are all amongst the likeliest . . . **Police** to record new LP in **June** on the island of **Montserrat** . . . reggae star **Dillinger**, due over shortly for gigs, claims that when in **England**, he has to get out an hour early for appointments, since the sight of him driving his **Mercedes** is guaranteed to make the average **British** bobby dive for his notebook and his siren.

Another **Stones** rumour? This one says that **Bill Wyman** is to record a solo single - in **French**. The bi-annual **Chrysalis** **Deris** **Tournament** was played by our intrepid warriors with overwhelming spirit, the fact that the spirits included whisky, vodka and rum probably accounted for our brave show of two defeats, but our illustrious leader and mentor **Alf Martin** gave the crafty cockney **Eric** **Bristow** to spare or three in his challenge match (well, let's just say he lost over-whalmingly!)

Something for nothing

IF YOU feel that you can't fork out £6 (or more) for a festival this year, then there's always the freebie events.

The spirit of **Woodstock** rides out again with a selection of free festivals up and down the country. Of course there might be the odd police raid here and there, but doesn't that add to the fun?

The **Festival Music Co-op** and **Appreciation Society** and the **Polytantic Circle** are staging a number of free festivals this year. For instance, there are the **Rushin Free Festival** at **Horseshoe Pass** near **Corwen** from **June 5** to **June 8** or the **Strawberry Fair Festival** on **Midsummer Common** near **Cambridge** on **June 6**.

For details of these and many other free festivals you can write (enclosing an **SAE**) to the **Polytantic Circle**, **The Basement** 22-24 **Great Western Road**, **London W9**.

Play guitar all night

GUITAR BUFFS will be pleased to hear of a 24-hour guitar workshop opened in **London** last week. The place is open 24 hours a day and will do anything from building a guitar from scratch to replacing a pick up.

It has been opened by **Marlin Woods** and is based at 20 **Hanway Street**, **London W1**. Tel: 01-637 8900.



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An exciting new concept, apparently.

ADAM SELECTS

ADAM AND the Ants are leading an exciting new concept in selling sheet music. EMI Publishing have released the group's current chart-topping song 'Stand And Deliver' as the first of their new 'Pix 'n' Lycs' series.

'Pix 'n' Lycs' is half poster, half sheet music and is aimed at ordinary record fans and souvenir collectors as well as musicians. The innovative set will contain exclusive full colour photographs along with lyrics and chord charts. It's appearance will be similar to the glossy picture bag for a seven inch single but it can be unfolded concertina-style to form a 28 inch long single page of printed music. Unlike conventional sheet music, no staves or notes are included.

The other side is devoted entirely to new photos chosen by Adam himself.

The package will be available from music shops, record stores and newsagents for 45p. Usually sheet music is priced between 60p and 75p while similar quality posters are up to one pound more.

Adam has given the project his full blessing saying, "I think it is a great idea and offers full value for money."

And he added: "It is an exciting new way of making our music and lyrics available and we like the simplicity of it. The chords and

lyrics are presented clearly. In fact Marco structured the chords so they could be easily read with the lyrics.

"Being able to use it as a poster is a good idea too. It's colourful and collectable and I selected the pictures with that in mind." MIKE GARDNER



Russell Davies, Pamela Stephenson and Clive James

ROYAL SPOOF

UP AND coming thinking man a sex symbol Pamela Stephenson of 'Not The Nine O'Clock News' fame is featuring in a satire on the life of Prince Charles — and there is a record and book out next week. The opus was written by TV critic and personality Clive James (pictured) and the lovely Pamela portrays the Queen, Princess Anna, the Queen Mother and Esther Rantzen in an "affectionate satire" on Charles' life.

Entitled 'Charles' Charming Challenges On The Pathway To The Throne', the double LP is out on June 5 and also features TV personality Russell Davies playing 23 male characters... including the future King! The illustrated book comes out on the same date and it will be run live at London's Apollo Theatre for three weeks on June 9.

The cast insist that it is all "good clean fun" although any of them could have been hung for treason had they put on a similar show in earlier times. It's all in "good taste", they assure us, with tongue in cheek! SIMON MILLS

Sting wins

THIS YEAR'S top songwriter holds up his award for the title, presented last week at London's posh Grosvenor Hotel — adding a casual look to the pomp of the Ivor Novello Awards lunch.

The awards are made by the British Academy of Songwriters, Composers and Authors, and Sting jested: "I would like to thank the Academy for this award and my son for writing the lyrics — he's four years old."

He went on to reveal to Record Mirror after the presentations that the band will be on tour in this country in December, after putting out a new album, which the blond one is working on in Paris at this very minute.

"We are actually going to record the album in June," he said. "I have been in Paris doing demos of the songs — and just came back today for the awards. There will be a tour — hopefully in December. We will do a real British tour this time — spending a full month in England."

Despite being hauled up against such records as 'Grandma' by St Winifred's School Choir and 'delights from acts like the Bee Gees and Barbara Dickson. Sting was delighted with the award.

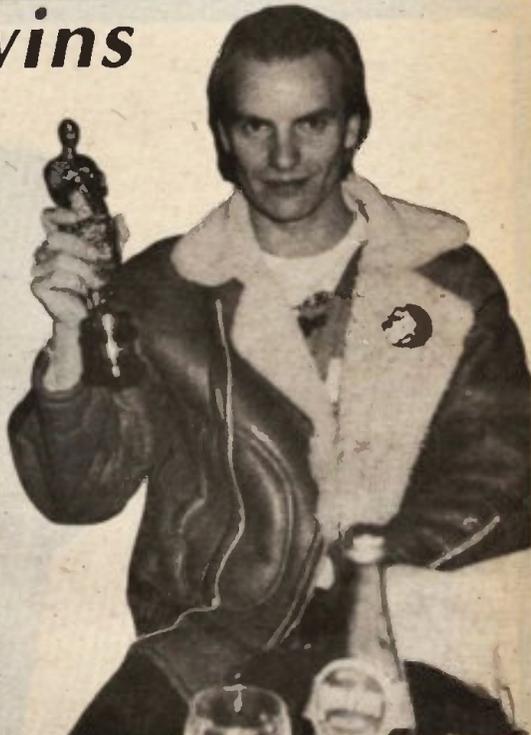
"Nice, isn't she?" he beamed. "She is beautiful. I regard this as very important. For a songwriter there is a lot of competition, far more than for other awards, so I am really pleased to win this one."

"Being a songwriter means that your work has posterity value. It is not something that is instant, but will last for ever."

He also says that it becomes a harder craft making good songs as time goes on, saying: "I do find it harder to write songs now. It is difficult to write something better than the last number all the time."

And there might well be some new ideas on the next album — and the lad is planning to make a new film following his success in Quadrophonia and starring role in Radio Gw.

"We will have extra musicians on



Sting with his award

this album. We have always said that there are no rules as far as the music of Police is concerned, and that will be true this time. But we will stay a three-piece as an entity. We will produce the album ourselves, but will use an engineer as with previous records. "I don't want to make just a movie. I want to make a good one. There

have been offers, but none that I can talk about now." Other awards were presented for 'Stop The Cavalry' as best pop song, The Bee Gees' 'Woman In Love' for best song musically and lyrically and 'Another Brick In The Wall' by Pink Floyd as the international hit of the year. SIMON MILLS



"Wait a minute... is it a group, label, er, magazine...?" Edwyn of Orange Juice gets down.

An (almost) concise history of the Scottish Postcard

ALAN MORNE is the young, loquacious 'boss', for want of a better word, of Scotland's Postcard Records. He is known to his artistes as "the inspired Mr Horne" and to Rough Trade, with whom Postcard have a sometimes uneasy business relationship, as "God". Edwyn Collins is singer with Orange Juice, Alan's favourite

group. This (tantar) is their story... "Falling And Laughing, by Orange Juice, was Postcard's first release. "We hated the production, but we had to put it out 'cos we'd no money, so we pressed a thousand, cut our losses and went on to the next thing. Postcard was originally going to be what Flexi-pop is now, but it fell through, so we were left

with 2,500 flexis of 'Felicity'. It's still available if people bother to write to us for it." "Falling And Laughing" was far too sophisticated and too good a tune for an indie record. We thought 'what do the indie people want? a good old rocker!' so 'Bluesboy' was our mainstream rock single. Then we spent the whole summer (1980)

getting very depressed and alcoholic and not knowing what to do. There was a time when Alan was wandering about London trying to get run over, he even wanted to leave our tapes in a restaurant, to Fate! I rescued them and Alan said: "You don't think I'm fit to run the label, do you? Well if you want to buy the tapes that'll be £25,000. Luckily, we managed to work something out."

"We'd known Josef K for a year or so. They were quite keen to do a single with us, then perhaps go for a major, but things have worked out well and they've stayed. 'Radio Drill Time' is Josef K's high satire on Gary Numan, unfortunately too many people took it seriously. You like it? Well, we wouldn't say you're wrong, but you may be very naive..."

Next release was 'I Need Two Heads' by the Go-Betweens, Australian kindred spirits, then a superb pair of 45's in Orange Juice's 'Simply Thrilled Honey' and Josef K's 'It's A Kinda Funny'. "These really should be chart singles but we've discovered Postcard doesn't really have the machinery for that... it involves a whole lot of things like hyping and plugging, which we may have to consider."

So how is Postcard run? Alan: "It's a mess! I've just got my bedroom and a phone... we're in Glasgow and Josef K are in Edinburgh and they're not on the phone so I have to leave messages with Malcolm's mum, and Malcolm sort of manages them — badly."

Edwyn: "Alan has no say in Orange Juice usually, and, er, neither do I. Steven, the drummer, arranges the concerts and thinks he can boss us all about." None of the groups is contracted to the label, they could all walk out tomorrow if they so desired.

"I'd considered signing Altered Images but they wanted Steve Severin to produce them and I said 'I'll not go in the studio with him,

he's an idiot.' Then two days later I saw Aztec Camera and I knew it was MEANT, because they were brilliant. They were really young didn't know anything about the music business... they'd read all the stuff in the papers and thought Alan was quite mature and responsible. They didn't realise he was a boy. They thought he was a man! Roddy, the 16-year-old who wrote and sings the breathtaking single 'Just Like Gold' is sixteen and just some sort of musical genius. He hates being called a prodigy, but he could literally do anything in any style. He can sit and play Public Image... and the Parkinson theme!"

Josef K's 'Sorry For Laughing' was recorded for and released by the Belgian Capuscule label. "It had the sound they'd been looking for all along, so we did their LP in Brussels a couple of weeks ago. The title is 'The Only Fun In Town' and it's a real garage production. It's punk rock."

"Poor Old Soul", Orange Juice's latest, just grazed the top 100. "What can we say, apart from it should have been a hit and we should have played it better, but we can't. There's not sufficient empathy within the group we don't respect each other enough to play together. Everyone's in Orange Juice for themselves. It's a democracy, and it doesn't really work. We're rehearsing for an LP at the moment, but I don't see us as a long term project."

And the future? Edwyn thinks he might like to invert tradition and drop out of his group to go to art school. Alan wants to make fillums ("pretentious"). No, wait, he's changed his mind already.

"I'm gonna go to Las Vegas with Aztec Camera, and they'll play in posh supper clubs—"

But they're too young! They won't be slowed into supper clubs for another five years. "Oh, all right. Five years of indie..." SUNIE.

Billy Squier



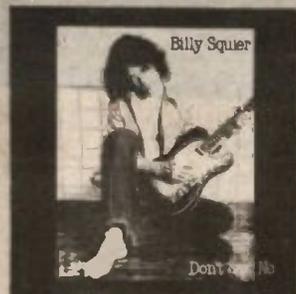
every track has a huge, booming bottom end that threatens to cave in your ribs and then stamp on your head as you whimper for mercy. This album is heavy. But it's full of genuine songs too, no blistering one-level rifferama, but genuine songs. Full of the huge booming drums and blistering riffs of course, but all as parts of the greater whole.

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

*** 1/2 *Malcolm Dome Record Mirror*

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Help

Part-time

HAVE a Saturday job helping out in a kitchen as a casual, washing-up, and earn only £4.00 for an eight-hour day. Is this the right rate for the job? My friend who works in another restaurant earns twice as much. What should I be earning? Paul, Midlands

● When it comes down to employing casual unskilled labour on a Saturday or part-time basis, no questions asked, it's an employers' market. School students and pensioners too, who need the money to supplement an otherwise tiny income after often exploited, and the catering industry as a whole isn't famous for giving casual employees a good deal. Even waiters and waitresses usually paid the smallest possible wage - packet, tend to survive on all-important tips.

There's no set rate for a casual washing-up job. But if you know where the grass is greener, try to land a job elsewhere instead. Looking around for a higher rate of pay is the only answer.

Disabled

AS IT'S the Year Of The Disabled, and your attitude to gays in the past has been a positive one. I wonder if you could put me in touch with a support organisation. I've been disabled since being involved in a car crash a year ago and know that an organisation for girls and women exists but don't know where to get in touch. Kay, Southampton

● For penfriends and/or social contacts write to Gemma, Box 5700, London WC1V 3XG. Gemma is a nationwide group of gay women with or without physical handicap which aims to reduce the isolation of the disabled.

It. Sweat is a natural way of cooling down, and releasing some waste products too.

Keeping your blazer on may lead to even more sweat production as your body naturally fights more heat with more sweat. Avoiding shirts manufactured from man-made material like nylon, which don't allow the air easy access to your body and naturally create more pong, will help.

To reduce the possibility of odour, wash the sweaty bits at least once a day with a medicated soap - twice if you like. Make sure you change shirts and underwear once a day. And, try out a deodorant for size too.

Fanzine

MY FRIENDS and I are producing a fanzine, and are wondering about the best way of distributing it nationwide, as we don't want to be left with a lot of unwanted copies on our hands. We'd be concentrating on coverage of futurist groups rather than local what's on listings. Are there any national magazine distributors willing to handle fanzines? Dave, Norwich

● Fraid your chances of finding anyone willing to take on nationwide distribution legwork are slim. Once you've produced the 'zine, your best bet is to approach local record shops and alternative bookshops, as far afield as you can manage, to take a few copies, allowing them a small profit on the face value of the publication; ask permission to sell at pub, college 'n' club gigs happening in your area by making contact with working bands; send details of your project and a sample copy to the news editors of the music papers in the hope of self-promotional plugs if they feel the mag is worth a mention; advertise in



SUSANNE GARRETT ANSWERS YOUR PROBLEMS

Problems? Need some information fast? Or just want to talk about it? Ring us on 01 835 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.

the small ad columns of the national music media. Finding outlets for your publication, however worthwhile it may be, will wear out a lot of shoe-leather.

In London, Rough Trade, 202 Kensington Park Road, London W11, stock a comprehensive range of fanzines produced in Europe and the UK and may also take a few of yours off your hands. Send a sample copy.

If you do decide that a mail-order operation is your best chance of interesting the masses make sure you have enough funds in reserve to cover postage costs, or allow for postage costs on top of the cover value of the mag.

Embarrassed

MY SURNAME really embarrasses me and I'd like to change it for another of my own choice. Can I just call myself anything I like, or do I have to pay money to have it changed legally? Harry, South London

● What's in a name? Before you take the name-change plunge, bear in mind that a simple change of name won't basically make much difference to you as an individual. Maybe you should think about why you're finding it tough to cope with the tag you won't change your inner identity, although a surface change of tag could be a temporary relief.

Legally, if you're 18 or over, you can use any name you like, simply calling yourself by the chosen moniker. Pop stars do it for business reasons all the time. There's nothing in law to stop you from using a pale imitation of your favourite recording artist, or taking on the nomenclature of an entire football team if you can stand the strain.

But, as our society tends to be ruled by documents proving identity, and bureaucratic red tape, if you want the new name to carry weight on your passport or

employment cards and documents you'll need to pay a small amount for the privilege.

Swearing a statutory declaration, or statement, before a Commissioner Of Oaths is one way of making a name change permanent. Any solicitor, contactable through your nearest Citizens Advice Bureau or telephone yellow pages can cover the groundwork for a small fee.

For full details on how to do it, read 'What's In A Name', price 60p, including postage, from the National Council For Civil Liberties, 186 Kings Cross Road, London WC1. More free info from NCCL (tel: 01 278 3259).

Hospital

I'M interested in the idea of working for hospital radio and wondered how I'd go about applying for spare-time work with a station. Any ideas? I'm 16. Rob, Liverpool

● If you're 16 or over, have a wide-ranging taste in music and are willing to give up a fair amount of your spare time free of charge, you could just fit the bill. For further details on working for hospital radio and fax on your nearest station(s) write to the National Association Of Hospital Broadcasting Organisations, 255 Greenside, Euxton, Chorley, Lancs. (tel: Chorley 76029).

Agents

OUR BAND is trying to find a complete list of entertainment agents in the UK. Can you help? Pete, Jersey

● For a free comprehensive list, write, enclosing a stamped addressed envelope to, Gordon Blackie, The Secretary, Entertainment Agents Association, 18 Charing Cross Road, London WC2H. New groups looking for work should find the contact list especially useful.

Sore

I'VE been going out with my boyfriend for eight months, and we have had intercourse regularly for the last four months without any problems. But two weeks ago, I started to feel very sore inside and don't feel like it any more. What's wrong with me? I've been on the pill, through the Family Planning Clinic since our relationship started and know I'm not worried about getting pregnant. Rita, Cheshire

● Often the womb is very sensitive just before or during a period, but feelings of soreness or pain inside are often due to a minor infection which can be easily cleared up with a visit to the doctor. Make an appointment with your own GP or with the Family Planning Clinic for a check-up to set your mind at rest.

He's in love with the...

Cont P94

I'VE FALLEN in love with a girl who works on the check-out desk in the supermarket along the road. She's only there on Saturdays, and I think she's still at school, so I reckon this must be a Saturday job only. I know her first name but nothing else about her, apart from the fact that she's the most attractive girl I've seen for ages. She doesn't wear any rings so it doesn't look as if she's engaged to anyone. She always smiles and speaks to me, so I'm sure she's interested in me too. I'm a bit older than she is and don't know how to pluck up the courage to ask her out. I'm afraid she'll say no. Colin, Birmingham

● Howabout pondering on an old but true cliché, faint heart never won fair lady. If the girl who's so much on your mind didn't like you to some extent she wouldn't even take time to speak, especially during peak Saturday shopping with a never-ending queue of other customers demanding her constant attention. The brief conversations you've already had have broken the ice, and now it's up to you to make the next move.

Next time you check-in at the check-out why not be open about it and ask her what she likes doing in the evenings. Is there a band playing locally she'd like to catch? Maybe there's a film showing at a nearby cinema she wants to see. Find out some more about her. If she already has a boyfriend she'll let you know. If not, and you funk it this time around, there's always the following Saturday to suggest meeting her after work or somewhere else for a night out. Even if she refuses, you'll know where you stand, which is more than you do now.

● **KONTACT KORNER REVISITED:** Thanks to everyone who's written for the response so far. People who live in London, other major cities, or elsewhere, who want to make contact with readers who share similar musical tastes, with a view to gigging, why not drop a line too? It's free. And we could just link you up with others who're on your wavelength. Write to: Kontakt Korner, c/o 'Help', Record Mirror, 40 Long Acre, London WC2. The first contacts will be mailed this week.

● **COMMUNITY SERVICE RADIO FLASH:** Existing stations who can help an up 'n' coming enterprise off the ground with constructive advice and information contact Terry Ingram, Redditch Radio Freeway, c/o 32 Martley Close, Woodrow C10, Redditch, Worcester.

● **FREE LEAFLETS:** Anyone who wants free information on contraception, drop a line, enclosing a large stamped addressed envelope.

Bullworker muscle in

In October of last year I sent away for a Bullworker, and payment was to be made by monthly instalments. But midway through making these payments a balance statement, indicating that I was a month in arrears arrived. I'm not.

After that, the company sent me several more letters saying I owed them a month's money, which were topped last week by a letter from a debt collecting agency, threatening me with court action if I didn't cough-up. I have proof that I've paid £30.30, the full amount due so far. What can I do now? David, Hull

● 'HELP' is here to handle your consumer problems and hassles too. But to intervene on your behalf we do need full details of any complaint, including fax on the company you're fighting and copies of any back-up correspondence.

If you can prove you've kept all payments up-to-date, then the out-of-court correspondence, attached to, or employed by your side debt collecting agency, shouldn't have a leg to stand on. Many firms have their own debt collection agency, trading under another name, which exists to put the frighteners on customers who appear to have let payments slide and this kind of agency is instructed to act even when the firm itself has made an accounting booboo.

At this stage in your personal hassle, time is all-important. Ask your nearest Consumer Advice Bureau or Consumer Protection office (see Yellow Pages), to act on your behalf, taking all correspondence and back-up proof with you when you go, or send copies of all the letters, and proof you have, poste haste, to 'Help', Record Mirror, 40 Long Acre, London WC2.

Also send the Bullworker supplier a letter, enclosing copies of payment counterfoils immediately and post the same information to the debt collecting agency, pointing out the error.

Sweat

IWONDER if there's something wrong with me as I seem to sweat more than anyone else I know. At school I keep my blazer on all the time if I can because my shirts get saturated. Nylon shirts just make me feel hotter and worse. I'm 13. Do you think I should see a doctor? I'm scared I stink of BO. Ritchie, Newcastle

● Clean sweat has a clean smell. Sweat left to dry on the surface of the skin for hours at a time or caked on clothes can be offensive to the pong perceivers as ever-present bacteria get to work and turn a naturally sweet smell into a rancid odour.

During puberty, the point in your life when all systems of bodily growth and development are working at full throttle, heavy sweating is commonplace, but there's not much you can do about

Sisterly love

IWAS shocked when my boyfriend confided in me that he had a sexual relationship with his sister when they were much younger. I haven't talked about it with him since the subject came up, mainly because I don't know what to say. I love him much, but this worries me, and my feelings towards him have been difficult since he told me. We're planning to get engaged soon. What can I do? Wendy, Essex

● YOUR boyfriend has confided in you because he trusts you and wants you to know everything about him. If you love him and want to stay with him, then you must respect his confidence and also accept what has

happened in the past, however shocked you may have been at what he confided.

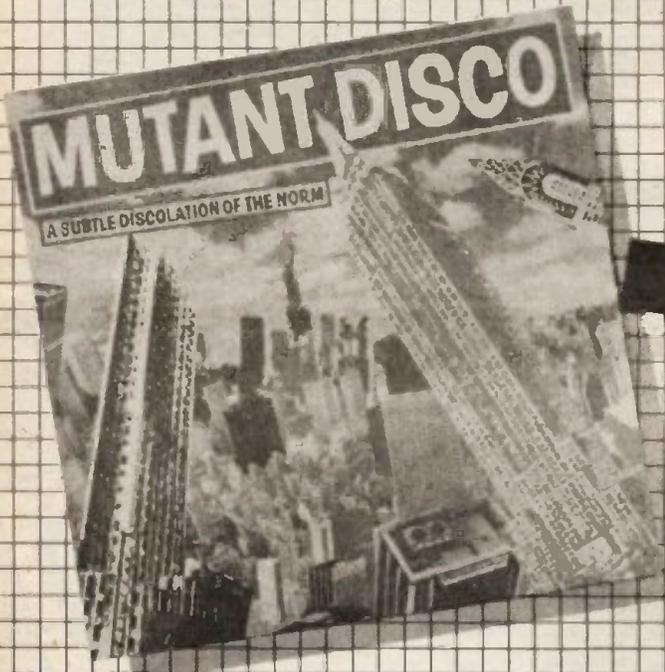
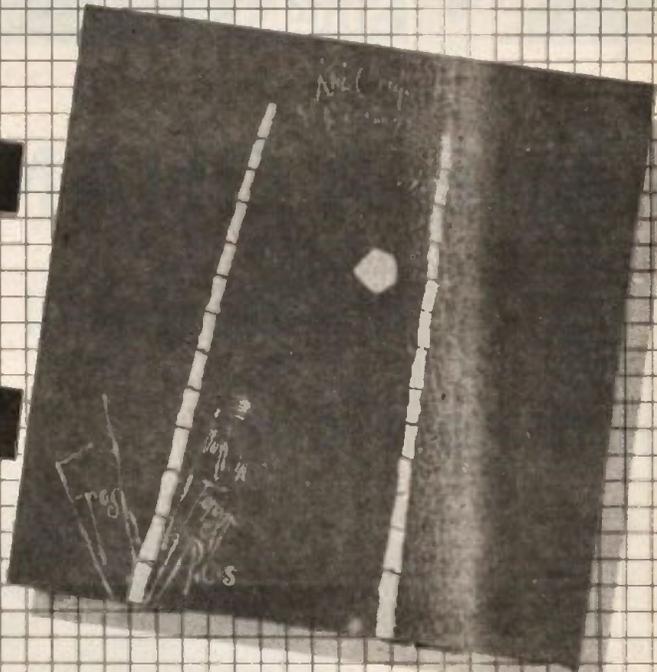
If you find and feel that your relationship won't continue in quite the same way because of it, then bring your feelings out into the open. For both of you, your relationship now is what's important. Talk it over and let the air clear. And if you want to think it over some more before committing yourself to an engagement, give yourself time to do so. Be honest with him.

Incest is a taboo subject in our society, and your puzzled and concerned attitude is an understandable one. But bear in mind that your boyfriend's sexual involvement with

his sister may have happened because of a purely innocent sexual exploration, as part of a relatively isolated childhood or early adolescence for both of them. If he's over it now, then perhaps you could bring yourself to accept this aspect of his past without condemnation or bitterness too.

Incest, particularly between brothers and sisters with no other sexual outlet is not uncommon, but it is considered a serious criminal offence in this country. Anyone who needs specialist counselling and advice in this area should contact the Albany Trust, 16-20 Stratton Ground, Albany SW1, (Tel: 01-222 0701). The Albany Trust will treat any enquiries in complete confidence.

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TAKE A CHANCE

... it's downhill
from here on



JOSEF K: garage band.



PHIL COLLINS: 'If Leaving Me Is Easy' (Virgin). Even more soporific than Fassbender and her mate, an attempt at soulfully smoochy that's more likely to put your beloved out for the count than in the mood should you be fool enough to try such a corny ploy. Packaged in a colour poster of Phil, they've got to be joking! Not exactly pin-up material, is he; more like a school teacher, one of the Ready - Rubbed brigade. My Scars and Bow Wow Wow pin-ups are staying right where they are.

PETER HAMMILL: 'My Experience' (Virgin). Living proof that you can be as old as Phil Collins and interesting at the same time. Hamill's type of passionate, personal singing is at last fashionable, and that fact, plus his signing to Virgin, might even mean that he's in line for wider acceptance, having been the ultimate 'cult' artiste ever since he left Van Der Graaf. The song is powerful and pacy; a bit rock-y, perhaps, but The Voice sounds fine, and all the better for its disciplined setting.

PAUL RAFFERTY: 'The Man Behind The Scenes' (EMI). This boy should have his Barry Manilow records taken away as quickly as possible. Ugh.

ELTON JOHN: 'Nobody Wins' (Rocket). Speaking of Bazza, this mediocre effort is decorated with maracas and a vaguely Latin feel, albeit a heavy-handed one, somewhat akin to 'Copacabana'. Elton sounds thoroughly miserable, and so would you if you were this washed up.

THOSE HELICOPTERS: 'Dr Janov' / 'Technical Smack' (Lavender). One-listen, highly disposable indie stuff. To be fair, it's a little livelier than much of its ilk, but it's unnerveing to find the Gary Numan synth sound that you thought was such a giggle on one side cropping up on the other... they couldn't be serious, could they?

COATI MUNDT: 'Que Pasa / Me No Pop I' (Ze). Oh, this is the thing Mike Gardner's always playing in the office. It's Kid Creole and the Coconuts in yet another guise, taken from the 'Mutant Disco' LP, and has Coati Mundt proclaiming "I'm the George Raft of the leisure class" and other such gems. This is where Chic meet Manuel, and Very Wonderful it is too.

BRIAN ENO AND DAVID BYRNE: 'The Jazbel Spirit' (EG/Polydor). Weird, atmospheric piece consisting of sparse funk backing which develops an hysterical urgency as it progresses, overlaid with a recording of an exorcism — 'Jezebel' being the evil spirit. Whatever the much-debated merits of 'My Life in The Bush Of Ghosts', from which this is taken, the single undoubtedly works. Tantalisingly short, too, which is no bad thing.

JON AND VANGELIS: 'The Friends Of My Cairo' (Polydor). Having seen the excellent 'Chariots Of Fire' flick for which he composed the soundtrack, I'd almost forgiven the Greek for having served time with Yes, but this is sheer dross. It's an attempt at the sort of quirky story focc were doing circa 'The Original Soundtrack', and it's not helped a bit by the voice of Jon Anderson, who's obviously well ready to be put out to pasture.

BUNNY WAILER: 'Dancing Shoes' (Island). Taken from his 'Sings the Walters' LP, which means that this is a re-tread of a number from the days when the Walters were stars on a Beatles scale in JA, but little-known elsewhere. The skills of the ubiquitous Sly and Robbie combine with Bunny's sweet soul voice to create a cool, languid atmosphere; not a hit, but a suitably classy trailer for the LP.

KOOL AND THE GANG: 'Take It To The Top' (De-Lite). Sick, anonymous funk. Tell your DJ to dump it and play DAF instead.

PEYR: 'Life Transmission' (Eskimo - Falkinn). Smartly packaged foreign indie effort; it looked intriguing, but a cursory listen (and let's face it, that's what singles reviews are based on) suggests that the indie scene in Eskimo - land is producing well-intentioned rubbish to equal ours.

FASSBENDER-RUSSELL: 'Stay' (CBS). Fassbender? Oh yeah, the plain, boring-looking one with the glasses who made 'Twilight Cafe'.

There's an equally dull-looking girlfriend called Kay helping out here, but the end result is the same; late - nite Radio Two fodder.

words, "not to see it done well, but to see it done at all." Generous application of effects, choir of backing vocals and Mensi's talkover vocal create rather an everything - but - the - kitchen - sink feel, but it's considerably more palatable than anything you'd have expected from this quarter.

J.C.'S MAINMEN: 'Casual Trousers' (Fresh). "I haven't got a decent pair of casual trousers," moans JC, and this crucial shortcoming is the reason that his girl has ditched him. The subject matter is not a million miles from areas explored by his regular cohorts the Members, but the musical approach is softer, a mild early sixties pastiche that's pleasant but a little aimless.

WASTED YOUTH: 'Rebecca's Room' (Bridge House). Dreary, weary untune occasionally lifted by a vocal that sounds as if it would rather be elsewhere - the B-side of a Gary Numan single, for instance?

Propelled along by The Martin Hannett Drum Sound... what else is there to say? Doom and gloom are such *vieux jeux*; sex and fun are this week's pre-occupations — Wasted Youth, indeed!

Preposterous.

THE CRAMPS: 'Goopoo Much' (IRS). So this is what the fufs is all about? Not nearly as whacky as the title suggests; somewhere between 'Monster Mash' and 'Aly Oop' — ie a muddy swamp in about 1963.

TONY CRANE: 'For The Prince And His Lady' (Monarch). "God bless the hoir — god bless the pair" ... so awful that it forced a guffaw, which is more than the last couple of efforts did. Truly, *spectacularly* dreadful and, I shudder to say, a possible hit. Di, don't do it!



SINGLES OF THE WEEK

1) JOSEF K: 'Chance Meeting' (Postcard). In which Josef K at last achieve their long - desired garage sound. In those MOR days, it's extremely striking, even hard to listen to at first, but perseverance reveals, as usual with Postcard releases, that there's a well-structured song lurking beneath that slightly messy arrangement. Paul Haig's voice gets better all the time, too.

2) GIRLS AT OUR BEST: 'Go For Gold' / 'I'm Beautiful Now' (Happy Birthday). 'Go For Gold' is a shot at evocation of the Big Country, and although it's not quite a bulls-eye, it's not far wide of the mark. 'I'm Beautiful Now', however, sees the Girls returning to the breezy, melodic ground covered by the earlier 'Politics' single, and in an ideal world, this is the sort of stuff you'd hear on the radio all the time. Sweet, breathy and catchy as hell.

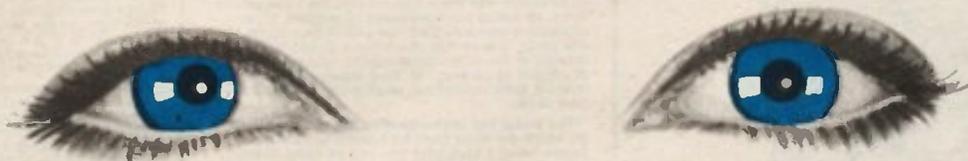
AND THE REST

LINX: 'Throw Away The Key' (Chrysalis). Another single from the LP? David Grant's voice is as delectable as ever, but this isn't the follow - up that 'Intuition' deserves.

ULTRAVOX: 'All Stood Still' (Chrysalis). Fast and beaty, closer to 'Sleepwalk' than 'Vienna', quite tasty and an obvious hit. Still can't fathom the appeal of those sideburns, though.

BIM: 'Romance' (Swerve). Too clever by half. I've heard this done live, and it's as catchy and full-blooded a pop song as you could wish for. On Vinyl, however, it's laden with tricky things that complicate and distract. It's emasculated - which might account for singer Cameron McVey's pained expression on the cover.

ANGELIC UPSTARTS: 'I Understand' (EMI). A reggae song - and the surprise is, in Johnson's



ANTHEM

Toyah

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SAFARI



Toyah: 90 per cent faultless.

Bewitched and beguiled

TOYAH: 'ANTHEM' (Safari VOOR 1)
By Mick Mercer

WITH HER fourth album in well under three years, one might have expected a resting on the proverbial laurels or just a straightforward decline in quality, but 'Anthem' quickly establishes Toyah as growing ever nearer her best work and unlikely to disappear from sight for a long long time (not until she actually wants to I suspect). It may not be everyone's cup of tea, but there are several different styles contained within the album, yet all variations on the Toyah theme. As a marketing move it's highly successful. On a musical level very hard to ignore.

With any recognisable sound first impressions are one of mixed beguilement. Certain things remain primarily the same, and give convenient points of observation. The voice still remains the most potent force, revealing her wide range of abilities, often alternating between hard and soft in the course of one verse, but on this album there seems to be more thought in the actual presentation. Instead of going overboard as on some of 'Blow Meaning' Toyah herself remains quite restrained, singing more for effect than pure show.

The music has both improved and changed in parts, for which the band must be humbly applauded. Joel Bogen takes a back seat role and on some tunes appears to be completely absent, as the songs shift towards a typically tribal bent, with keyboards and drums the main instruments. More often than not the songs appear almost subdued in nature, occasional bursts of life, intruding on the sublime and dreamy arrangements that show the mature side of Miss Wilcox's imagination. Nigel Glocker's drumming and Adrian Lees keyboards really do steal the show, but Phil Spaulding on bass plays perfectly, adding impetus when required, but mainly lurking in the background oozing supremely.

Joel Bogen who co-wrote half of the songs plays consistently well when he does appear, generally on the more straightforward songs. Very much a band effort.

Toyah herself refuses to keep to one vocal style and it can plainly be seen that her work is improving. No needless belting, no overdramatic whispering. On this album she realises the perfect role.

All this praise doesn't necessarily mean that every song is a bona fide classic, far from it. As a collection of songs it is genuinely impressive, but no songs stand as instantly memorable, and a couple appear well dodgy. 'I Want To Be Free' the current single is her most crass commercial tune to date, and although I enjoy it I wouldn't say it was a particularly wondrous item. Likewise 'Elocution Lesson' doesn't appear to work at all, with its messy stop/start arrangement.

The main highlights within this 11-track offering include the slowly building 'Pop Star' with the alternating vocals (one minute sharp and defiant, the next soaring ambivalence), the doomy bass-ridden 'I Am', 'Marionette' with its sparse opening, and thumping ending, and the bustling bracing 'We Are' which features the band at its flowing best, similar in many ways to 'It's A Mystery', which is also included here. Any of these tracks are as good, if not better than their previous work.

Where the difference really shows is in the likes of 'Maid Boy' and 'Jungles Of Jupiter'. The former has the sparsest arrangement of all, with tribal drum intro, keyboard intrusions and strangely rising vocals. The latter gives Joel Bogen a chance to fling out a memorable guitar motif whilst all around the band build slowly upon the quiet start, to roar along and then forsake the expected explosive finale in favour of a cunningly designed climax. Both songs are simply stunning.

Despite the one or two unworthy items, the album strikes me as an overtly musical work, much needed these days as a refreshing alternative, well deserving of your attention. Toyah's certainly got a brain up there, and her ideas are now meeting accord with the band. A shame the cover design wasn't similarly equipped, having come up with a poor man's Roger Dean style painting. Who cares anyway? The music is 90 per cent faultless and the wall for the next album should be well worth it, because she's not even at her peak yet + + + + 4/5

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KID CREOLE AND THE COCONUTS: 'Fresh Fruit In Foreign Places' (Ze/Island 7014)

By Mike Gardner

FORGET ABOUT your wild nobility and your New Romantic satin and tait. Crop that quiff and consign your 2-Tone togs to the dumper.

The style is decidedly sharp. Bright white baggy suits, gaudy kipper ties, the well-titled tribby and pencil thin moustache. The main man is August Darnell, The Kid.

'Fresh Fruit In Foreign Places' could be called a concept album, based as it is on our hero's world wide search for his beloved Mimi, but stillie that yawn. This is an exotic and heady concoction of fruity flavourings given the kick of a nitroglycerin based music cocktail.

The album is a rhythmic melting pot that adds spiky drops of everything from the samba to reggae, cha-cha to funk, tango to fandango while moving Darnell's cult appeal soul vision into the market place. But the meal to this frothy mish mash of rhythm is the quirks and twists of his viciously humorous lyrics and mix them with a width of musical influences that cram themselves into Darnell's succinct compositions.

The German reggae of 'Schweinerer' is mixed with the mellower Italian stamper for the tawdry

tail of 'Gina, Gina' and her exploits with a ski instructor. While the frantic tale of interbreeding 'In The Jungle' is powered along with the thunder of tom-toms punctuating the thirties styled melody.

The lush balladry of 'I Stand Accused' gives way to the sacrificial edge of 'Latin Music' where Darnell complains about the samba and rumba saying "the accents worse than cockney". This is replied by Andy 'Coati Mundi' (Sugar - Coated) Hernandez's 'Music Americana' where he attacks the virtues of American music.

'Fresh Fruit In Foreign Places' makes you glad you've been given ears. Thank you God + + + + +

THE MOODY BLUES: 'Long Distance Voyager' (Threshold TXS 139)

By Robin Smith

HELLO, HELLO, we're out on the oceans of life again, rising above storms and beating about all over the place.

Nothing the Moody Blues will ever compare with their early stuff and this heap is no exception. It reeks of contractual obligations you see, of bored men out of ideas and clutching at straws.

Music by formula rather than inspiration and every track is made to sound so accessible and sweet that the album is dull +

HAIR TO STAY

ELTON JOHN: 'The Fox' (Rocket Train 18)

By Robin Smith

THIS HAS a damn slight more promise than his hair transplant recently revealed on television. Fat Reg, the lad from Pinner, may be a British institution — but on 'The Fox' he proves he can still come up with the goods. For mainstream rock 'n' roll and wholesome ballads those heady years of experience just can't be beaten.

'The Fox' isn't too comfortable, it's not the product of too much soft living and reading 'Goon Show' scripts down at his Windsor palace. Reg still has his finger firmly on the pulse of what should be happening.

Breaking Down Barriers is the opening aural panorama. Fleet footed and cunning he whips a storm of images and disquieting themes. I reckon that after this, he dives too quickly into 'Heart In The Right Place' but the dust settles into a tender affirmation of his thoughts and feelings.

Meanwhile 'Facist Wars' seems to be Reg's protest for all the sick over his controversial Russian tour and included are some debateable lines about journalists but we'll let that rest.

Side two features the graceful 'Celia Etude', 'Fanfare' and 'Chloe' — tasteful pieces of schmaltz that hit in all the right places as I float out the window.

'Heels Of The Wind' is one of those expansive Reg songs before the album closes on slightly sombre notes with 'Elton's Song' (perhaps about a love affair going wrong) and the title track. Reg is something of a wily old fox himself, and this album should be played frequently. + + + + ROBIN SMITH

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Albums



NO SCHLOCK SHOCK

SAMSON: 'Shock Tactics' (Gem advance copy) By Malcolm Dome

I'M SPEECHLESS! My brain is somersaulting like Nadia Comaneci on angel dust. My legs have collapsed rather like the Polish economy. And all because of 'Shock Tactics'. The third album from the seemingly forgotten Samson represents a supreme consummation of their undoubted

talents. Heavy yet primitive, majestic yet savage, 'Shock Tactics' has about as much to do with the NWOBHM as the 'For Your Eyes Only' film will have with Ian Fleming's original storyline.

Paul Samson's guitar sound has never been more severe. Bruce Bruce has never sounded so tortuously compulsive and that oft-ignored duo, Thunderstick (drums) and Chris Aylmer (bass) are harsh, hard and heaving. But that, as the bishop said to

the actress, is only the half of it. Compositionally, the band have come up with material that truly matches the urgency and power of their musicianship. If you could imagine a cross between Sabbath's early cannibalism and the showmanship of Morricone's spaghetti western soundtracks then you might get close to the formidable mania of the new Samson. Surely now, people will realise that this band is not so much heavy metal as heavy duty? ♦♦♦♦

EDDIE & THE HOT RODS: 'Fish 'n' Chips (EMI EMC 3344) By Simon Hills

THE CANVEY Island R&B combo have come out with a concept album, no less, dragging in producer Al Kooper and coming up with a strange "thinking man's" collection of basic rock songs.

Some work exceptionally well, especially 'Unfinished Business' which powers forward with a fine hook and full-bodied riffs — satisfying stuff. But the album has a strange morality to it, hailing the kids as being all right if you give them a chance but running radio news bulletins of massive attacks by skinheads.

The title brings out the silly side of the album, hailing the working-class Friday night hero. On the good side, there are some well-manufactured songs from the group whose main claim to fame before was being able to do a raucous version of the R&B classic 'Gloria'.

More mellow and thoughtful stuff is on offer here, with deeper harmonies and arrangements that have only been hinted at before, but managing to keep their traditional power. The only unfortunate thing is that the

group will never be acclaimed as anything more than a good band, and although this is a fine effort does not have a strong enough identity stamp to lift them above that reputation. ♦♦♦

SMIFF 'N' THE TEARS: 'Love Action' (Chiswick CWK 3018) By Simon Tebbutt

SMIFF 'N' The Tears play the music you might have loved five years since and that will still have a market five years hence. Not so much middle of the road as middle of the Atlantic, middle tempo easy listening rock. The numbers are pretty, tuneful and harmless.

Paul Roberts' voice lacks the soulful splendour of one-time lead singer Noel McCalla, but he hits all the right notes and feelings. These are complemented by the swell of melody and harmony, the swirl of synth, the finkle of piano and the rhythmic rock beat to blend into neatly practised and well-constructed songs of love and life.

I feel a touch embarrassed that I was so rude about their single 'That Final Love' because it sounds much better in the context of this album. But that's only because the whole thing

comes over as an agreeable mood. This is pleasant, sunny garden listening. ♦♦♦

RENALDO & THE LOAF: 'Songs For Swinging Larvae' (Ralph RL 81088) By Winston Smith

RENALDO & The Loaf are two British gentlemen who sent off their demo tape to Ralph Records in San Francisco, who were much impressed and signed the starry-eyed pair up.

The resulting album is an interesting collage of crashing glockenspiels, booming drums, strangled clarinets and falsetto vocals. Renaldo & The Loaf fall somewhere on middle ground between label mates and obvious influences, the Residents and Snakefinger.

The duo seem to have an annoying obsession with what sounds like tapes of voices run backwards, an 'effect' that soon becomes an ordeal. Also, there are moments when they seem to stumble about in no particular musical direction, a situation which doesn't make for great listening.

Considering the build-up it received, 'Songs For Swinging Larvae' is a bit disappointing. On the whole though, it's an enjoyable, and promising album. ♦♦♦

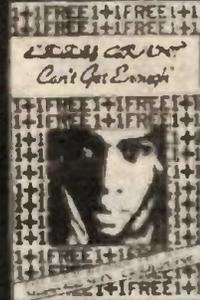
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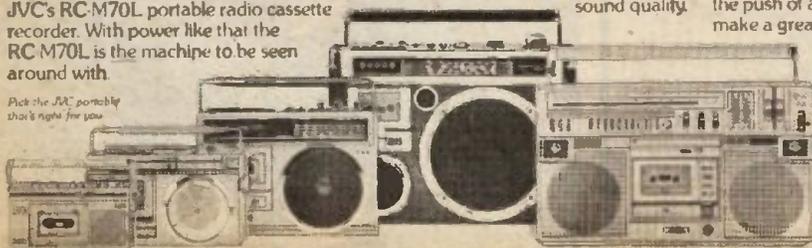
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Albums

EMPIRE: 'Expensive Sounds' (Dinosaur Discs D/E 001) By Simon Tebbut

BILLY ACTS the fallen idol in New York. So two band members — guitarist Bob "Derwood" Andrews and drummer Mark Lafl — get together with bass player Simon Bernal and come up with a hard rock outfit called Empire and a debut album which suggests that everyone lost out when Generation X split.

And here it's ashes to ashes, metal to rust because 'Expensive Sounds' is built on, and devoted to, Derwood's penchant for the symbols and sounds of heavy rock. In fact one number, 'Electric Guitar', ends up as little more than an indulgent tribute to and celebration of the catwalk axe. And throughout the rest of the album, the winding solos weave their weary way around the bass, the beat and the tired vocals.

There are some changes of pace and direction, as on 'New Emotion' or the more catchy and rhythmic 'Today' but I suspect these grab you only because of the Gen X reminiscent riffs. An album for born again Rockists — or are they the New Metalics. ++

RAY PARKER Jnr and RAYDIO: 'A Woman Needs Love' (Arista 1152). By Alan Couthard.

RAY PARKER Jnr, Arnel Carmichael and Larry Tolbert created a favourable impression with the 'Two Places at the Same Time' album and, in many ways, this set could be described as a continuation of the grooves laid down on that album.

Former session guitarist Ray Parker Jr has borrowed little extracts from other artists, but manipulated them so subtly that this album does not fall into the trap of being derivative. The little track and current single is a typical bland, laid-back Raydio sound, more suitable for the American market, but tracks such as the instrumental bass-pushed 'Still In The Groove' and the snappy 'You Can't Fight What You Feel' are currently popular on British dance floors, in spite of the fact that 'Still In The Groove' is yet another rip-off of 'One Nation Under A Groove' and that 'You Can't Fight' nick's a bass line riff from Sister Sledge's 'Lost In Music'.

Interestingly, backing vocals were supplied by Raydio's former lead singer Jerry Knight and J D Nicholas, lead vocalist with Heatwave. J D's influence being most profound on the tracks 'All In The Way You Get Down' and 'That Old Song', which have a definite Rod Temperton feel about them. That's not to say that Raydio hasn't a sound of its own, because their typical punchy bass lines and slick vocal harmonies shine on almost every track.

Yet while one cannot deny the competence and sophistication of the set, there is a certain lack of originality about it which will prevent it from becoming essential listening. Raydio fans will not be disappointed, but don't think this album will be the one to give Raydio the wider audience they are looking for. ++

LEE RITENOUR: 'RH' (Electra K52273) By Paul Sexton

THERE'S A rule of rock, seldom broken, that you don't get famous by having your name in small print on the back of someone else's album sleeve. There's a veritable underworld of session men, particularly in America, who live like unknown kings as the highly-skilled mercenaries of the trade. Lee Ritenour is one such, but rock guitar sounds such a joy for him that mercenary sounds unfair. And now it's time for his name to be in big letters.

This is RH's third solo album, slotted in amid a welter of famous albums like those by Steely Dan, Herbie Hancock, Carly Simon and even 'Saturday Night Fever'. When someone like Lee gets his own act together, the sages of the business usually nod knowingly and mutter about fine musicianship. 'RH' goes beyond, it has all that, but real across-the-board appeal too. Just the right amount of danceability and tantalizing nuances of soul, tasteful vocals and all of it swathed in Ritenour's masterful guitar work.

He's abetted by session chums like Harvey Mason, Jeff (Toto) Porcaro, Abe Laboriel, Richard Tee and Bill Champlin, but his real discovery is vocalist Eric Tagg, who sings and co-writes and helps Lee make memorable such sturdy footappers as the single 'Mr Briefcase' ('It's a ratrace, Mr Briefcase') and 'Countdown (Captain Fingers)'. For moodier moments he has the suitable strings as well, truly soothing guitar on pieces like 'No Sympathy' and 'On The Slow Glide'. Harvey Mason and David Foster co-produce with the Guitar Man himself. A musician's album sure, but one for the rest of us too. +++

MANHATTAN TRANSFER: 'Mecca For Moderns' (ATLANTIC K50789) By Nick Kemp

THE MAN TRANS have come up yet again with one of their delightful, light and wholly chart-oriented offerings. Never dwelling on the stereotype vocal group, exemplified admirably in the King Singers, the Man Transfer explore all the possibilities, whilst remaining true to the style that has won them millions of worldwide fans.

The album is another updating progression, but within almost indefinable limits. There's none of the 10 feet sideways action that has destroyed so many other bands. The Manhattan Transfer are obviously aiming somewhere, but the course, once that goal is reached will be easily followed throughout their recording career.

A slight disco influence is noticeable on 'Mecca For Moderns' — noticeable but not a sell-out and that's important. There's an excursion into the exploration of Calypso in 'Wanted Dead Or Alive' a song that can equally be listened to at home or bopped away on the disco floor. Rock 'n' Roll rears its respectable head too in the Darts classic (of sorts) 'Boy From New York City', and a comparison between two vocal groups following different paths can be made, the Darts relying on the appeal of their Do Vop roots, whereas the Manhattan Transfer don't lack the courage to use the voice as a leading musical instrument.

As an album, 'Mecca For Moderns' is of course an unqualified hit, but there's a distinct lack of single quality. To take all but one song from the platter would be akin to removing a fledgling from the nest to fend for itself. The one exception is the opener, 'On The Boulevard' which, with its biting chorus and above average vocalising could quite possibly give the Man Tran a single hit, and that's something that they've been lacking in for a while now. +++

KEN LOCKIE: 'The Impossible' (Virgin V2187) By Mark Cooper

KEN LOCKIE began with Cowboys International, whose debut, 'Original Sin', was sadly ignored. This is a solo album and suffers from the usual faults of the genre. Most particularly, this is a production built round a voice with which it never quite meshes. As a result, Lockie's identity as singer and songwriter never asserts itself.

'The Impossible', like its predecessor, is a meaty record, an



Mark Smith gets down.

Fall and rise

THE FALL: 'Slates' (Rough Trade RTO 71) LUDUS: (New Hormones CAT 1) By Mike Nicholls

MANCHESTER 1977: Following in the slipstream of the current created by the original Buzzcocks (whose 'Spiral Scratch' appeared on New Hormones), John Cooper Clarke and the newly-formed Magazine, both The Fall and Linder were somewhat innovative. Mark E Smith — not that he ever would — could claim to have been the founder of post-punk "bleak, grim, industrial" music.

During the year of the three-chord thrash here he was naming his band after a Camus novel, writing songs with titles like 'Industrial Estate' and unwittingly providing food for thought for a whole generation of grey-mac'd adolescents with more than their fair share of sex hang-ups.

Smith pre-dated even Joy Division, not to mention charlatans like The Cure and the Bunnyman. A fairly good indication of his integrity was that outside the rainy city his sole kindred spirit seemed to be Mark Perry, another "original".

Until she produced 'The Secret Public', an art nouveau pamphlet of collages with former sounds scribe Jon Savage, Linder's main claim to fame was being the girlfriend of Howard Devoto. Such status enabled her to design all the early Magazine sleeves and posters.

Weird things, they were, all gothic horror gargoyles and eighteenth century facials hatched from books in the library of the Manchester College of Art where along with currently hip sleeve people Peter Saville and Malcolm Assorted Images Garratt she was a star pupil.

Then Linder decided to form Ludus and although they've been going for three years, haven't achieved a great deal. The early material had her sounding like Dory Previn, trilling away over ersatz-modern jazz work-outs. Still pre-occupied with the avant garde, the latest Ludus release comprises six cuts via that trendy medium, the cassette (pet).

The words of 'Box' are familiarly exclusive whilst 'Mutilate' and 'Mouthpiece' are just as typically obscure, the latter punctuated by some timely screams and syndrum slabs. The other side is perkier but scarcely any less stream-of-consciousness and not dissimilar rhythmically to the Gang of Four.

Thanks to a suitably minimalist (remember that word?) Press release, I can reveal what 'Slates' is about — a spy media story found in abandoned file cabinet (what else?). The other side quite right(eously) in The Fall's case attacks plagiarism and "blackboard" (wonderful description) type people. No one in their right mind would guess any of this but it's all part of the fun.

Fun? Well Smithy always did make jaunty, enjoyable noises and was never too obsessed with his own seriousness even if he wasn't too struck on the world at large.

Nowadays he's the only original member of his band left and hires a publicist to broadcast info like 'Totally Wired' preceding every Rod Stewart performance. And that this six-track 10 inch has not been accepted by the BMRB as either an album or a single.

Initially it was rumoured that Mickey Most was going to produce this record which would have been as deliciously perverse as the fact that The Fall are about to embark on a six week American tour. Let's hear it for The Fall. They're fit and working again. But where is Chris Westwood now that we really need him? +++

angular thrash featuring rhino sax and a tendency to clutter itself with peculiar noises, Lockie's mannered, poised singing is set out against a pounding bass drum and sax and guitar which rear their heads like predatory, prehistoric animals from jungle grass. Too often, however, contrast becomes competition and the voice fights for its life with the backing.

Thus 'Too Much Too Little' is a powerful pop song struggling to get out of the knowing cellos and rubber band percussion in which it is dressed. There's a conflict here between manners and passion. Sometimes Lockie feeds off it, more commonly he's torn on his own dilemma, 'Tenderness Of Fools', for example, perversely refuses the melody it has at hand for the sake of a clambouring dressing.

Lockie is too human to be a mannered, jerky puppet, too contrived to be fully human, too "clever" to be content to be poppy. As a result he never quite takes this record by the throat. A great Sixties pop song like 'Puppet' that drips traces of Sandie Shaw and co. is accordingly dressed up in the emperor's new clothes as if ashamed of itself.

Producers Hillage and Manwarng are not, I suspect, to be blamed. The contradiction is Lockie's own, a question of manners. Too much deliberation, too little letting yourself go. d'ye Ken? +++

VARIOUS ARTISTS: 'Norwich A Fine City' (Romans in Britain Nero 1) By Mark Total

SO OFTEN local area compilation albums are a waste of vinyl — dealing with too wide a scope of music and concentrating on quantity rather than quality. However this record has proved to be a complete exception to the rule.

All 14 tracks — seven bands with two each — have a distinctive style, in some cases humorous — like the Mohair Twins and The Higsons — or sometimes even passionate such as Capitalist Music.

If I had to single out the bands I thought would struggle to the top of the pile from this record — though everyone on it is good enough to enjoy success in some form or measure — it would have to be Screen 3 and the Glyncys.

Screen 3's contributions are fine examples of sombre, warm, and luscious pop in the ilk of Modern Eon and the Monochrome Set which could inspire tears or dancing, depending on your mood.

The Glyncys on the other hand possess a wonderful female voice that has the power of someone like Patti Smith while covering the frailty of someone like Pauline Murray. Their lyrics to both 'Eastern Exercise' and 'Learning to Smile' are clever and bode well for them if the rest of their material is that original.

Norwich a fine city? I don't know about that but Norwich a fine compilation +++

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LITTLE LISP PERFECT



From teenage alcoholic to veteran actress and singer in four short years — the future looks bright for TOYAH WILCOX. But she tells SUNIE: "I'm only trying to make my life happy . . . which it hasn't been up until now."

AFTER ALL the interviews she's been through — and remember, this young lady has been on the cover of just about everything from the music papers to the Sunday supplements — it's hardly surprising that Toyah Wilcox is adept at handling any situation.

On the cold, sunny morning we met, she was relaxed and in good spirits, but after an hour of chat (she's a good subject; concise answers punctuated with the odd self-deprecating anecdote) I really didn't feel I knew her very much better than when we began, though I'd learned plenty of facts about her.

Perhaps an actress is bound to be a slightly slippery customer. But enough of such musing. What sort of childhood did you have?

"I'd say my family are more scientific than I am. Very strict. My sister was attacked when she was young, so I was never allowed out. I lived in complete solitude as a child. We had a long house in Kings Heath, Birmingham, and when my parents lost a lot of their money — they had been quite rich — we lived as paupers so that we could keep the house and my father's boat."

I never had the sort of relationship with my mother where I could kiss her or hug her, she didn't like it. My dad was a complete mother so that we could keep the house and my father's boat.

I went to a very posh private school full of alcoholics, where I had my own gin supply. I felt at night I'd been kept down for a year and a half when I was thirteen 'cos I couldn't read properly. I was in a class of people less mature than me, and my old notes wouldn't talk to me because I was the imbecile or I hated it."

After spells hanging around with local sawhays, **Wendy** went to drama school for 4 years and plunged straight into work at the National Theatre — her thoughtful manner and odd appearance doing little to endear her to her colleagues. One, however, introduced her to director Derek Janssen, and thus to the wonderful world of rock via the role of *Mad in Jamaica's* Juliette.

From there, as you well know, she went on to appear in *The Tempest*, *Quintopentecost*, and various TV schemes, as well as acting alongside comedian Herb Luban in George Cukor's *The Coward's Quest*. She gleefully recalls her audition for the latter part.

He [Cukor] said to me, "Please take off your hat and I said, 'That's my hair.' Then he said 'Excuse me and went past door. From behind the door I could hear roars of laughter — but I got the part in the end."

LOUISIE as the, of course, her musical career was a lightning combination of it's a mystery, which she now describes as "zap, really zap", charging into the Top 5. It's been a hectic four years, and presumably she must have learned plenty from it. Has she matured a bit?

"Well, I've stopped thinking 'I'm The Greatest.' I've stopped caring in fact about success. All I care about is how well I do my work. I hope how hard I can push myself and I do push myself every day to improve and to learn, rather than just try to lose it all."

particularity since Toyah readily admits that she's fiercely competitive, especially with other female artists.

She's obviously used up to the piffins of slating the opposition's work in print, however. "I'm trying to do some more interesting things, I've got some ideas about her much-touted live set, and I've got some ideas about her, etc. etc. (Gasp, Gasp). She thinks the vocal and of the music are brilliant, but she doesn't like her drink and therefore always makes a fool of herself at parties and besides it's all very boring and she's too busy for that. Her latest project is a new LP, 'Ambrose', to be backed up with a major British tour."

"Musically it's the best thing we've done in England in the last 10 years. I think I've made myself more understandable lyrically, it's less from the back stage thing and much more personal — a bit more political, too."

"I'm a bit weird about the lyrics, though. I commissioned the artist to do a painting of a single, red-haired woman, an actress, and the theme of it is that there's been a mix between the male and female species and the women have won. There's no looking a man's head and there are no men around, do you, they've been taken."

"But we share the picture down to G.P. and all the other female figures are now red dolls, so it looks like we're taking on the whole lot — really got that."

THE unlikely source of one of the new songs is her school's attempt to "cover" the most famous Wilcox song, which made it to a number 1 in the charts. It's a pop song called "The Execution Lesson". I asked to be allowed into this room full of tape recorders and music to listen to my music, which I hate, and I was frightened of machines anyway. I'd just stand there and cry. I couldn't say a thing."

"It's more a freedom than an empowerment these days, though, and the least of Toyah's problems. Those that she does have, she's trying hard to overcome, getting over an admitted history of partying, for example, and a general lack of trust in members of her own sex, which has a good deal to do with her early relationship with her mother."

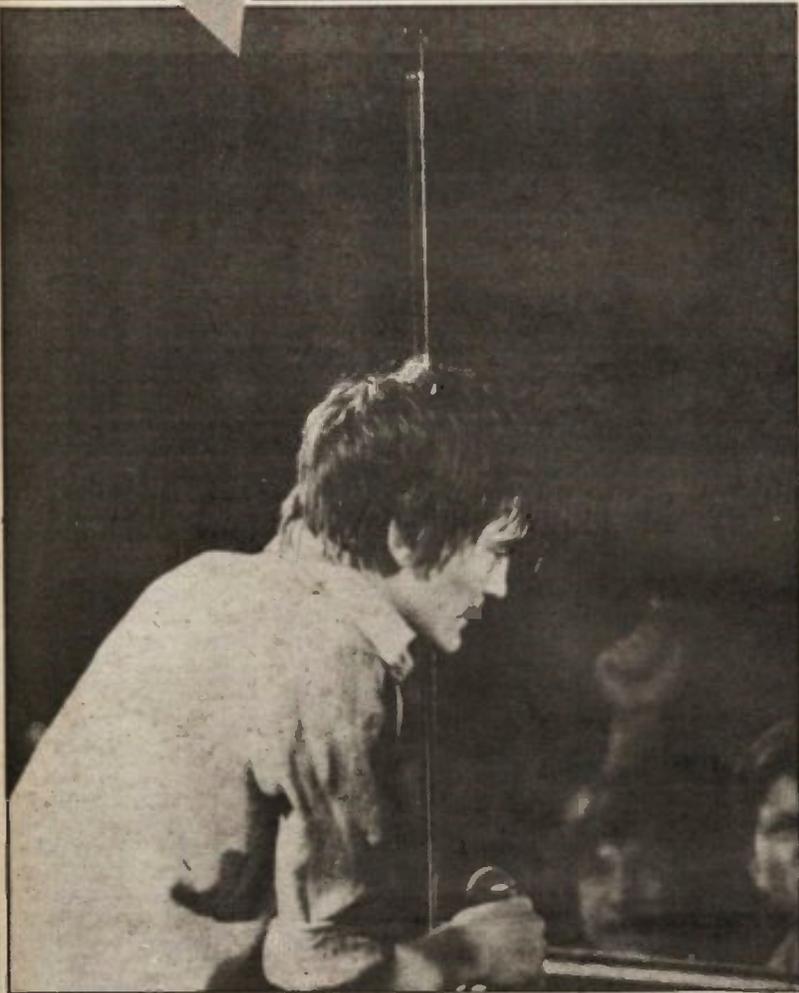
"Nothing, whatever happens to me, could be as bad as my childhood. She says she's some of the best of that time longer on, she's afraid of loneliness and of going to sleep, she says (I sympathize with that message, certainly), and doesn't even attempt the latter without a slug of something to help. She's having real independence. As opposed to the *Outrageous Feats of the Incredible* period, which had a person in it, which she was totally protected by, and hence dependent upon, someone else."

It would be encouraging to think that some of Toyah's new-found inner confidence and independence might manifest itself in her music, a sort of optimism perhaps. To lighten the doomy, dark imagery that's currently her trademark.

I just cannot write a lyric about everyday life. I'm so little an individual with it. And what I do write just comes out doomy. But I am trying hard to make my life happen, which I haven't done so far now."

I would have wished her luck, but suspect that she's made your bet, and that Ms. Wilcox has sufficient guts and — however it do just that.

Photo: Eric Corbitt



Feargal gets down

TUXEDOMOON
Heaven, London
By *Winston Smith*

2 AM AND I'M just about ready to end it all with a sharp tug of my "big Jim" leather neck-strap, when Tuxedoomoon stroll quietly on stage and begin tuning up. The San Francisco band have improved considerably since their last London appearance in October. They've

refined their bleak, desolate sound from what tended to veer towards a somewhat repetitive whine last year, to the sharp, almost professional display of doomy but absorbing mood-music presented tonight. The songs were taken from both Tuxedoomoon's debut album 'Half-Mute', and the new 'Desire'. The stage-show consisted of hand-held strobes, and film-projectors aimed at the performers' faces.

Communication occurred just once or twice in the shape of some sardonic comments from violinist Blaine L. Reininger.

Like many "futurist" bands, Tuxedoomoon rely on a drum-machine for rhythm, but there are similarities end, for while the futurists are utterly synth-dominated, Tux employ a wide range of instruments, including unconventionally used violins, saxophones, violas, and cellos, in addition to the more traditional guitar, bass, organ and vocals.

Tuxedoomoon triumphed tonight, but if they hope to "break", they will have to get down to some serious gigging, and hopefully not at two in the morning!

EVEREST THE HARD WAY
The Marquee, London
By *Conrad Warr*

EVEREST PLAYED just one song which sucked the audience to the stage like lit moths and then stopped for repairs.

They've been going for a couple of years and used to have a girl singer who screamed a bit like Toyah. But now stripped to a four piece and dispensing with all but minimum contact with the audience, they won them over easily.

Like all good bands Everest are hard to pigeon-hole or define. They have all the advantages of talent and a new style; the fact that they are good musicians isn't made obvious by the material. My favourite song, '1/4 To Six', they played twice, the second time as an encore. It evidently should be released as a single, no matter how weird the idea of releasing a single might be to Everest, because a pop group they aren't.

**MORE THAN
JUST TWO TONES
FOR UNDERTONES**

UNDERTONES
Friars, Aylesbury
By *Sunie*

THANKS TO a couple of previous high-powered appearances at this venue the Undertones are firm favourites with the Friar's crowd, and there's a good deal of anticipation in the air tonight.

After a sturdy and well received support set from the vastly improved TV21, our heroes appear and dive straight into 'Hypnotised', followed to the crowd's delight by 'Jimmy Jimmy'. This is the first time I've seen the Undertones and frankly I'm surprised. The 'Positive Touch' LP shows them to have matured, both musically and lyrically, since their earlier punkpop days, but I hadn't expected the new and unlookable depths to be so evident live.

Feargal Sharkey throws quips and grins into the audience, with a showman's delight at his own bonhomie, another surprise, from one I'd assumed to be rather shy. The music is marvellous, blending power and heart in equally infectious parts, as they move on through 'Positive Touch' and 'Wednesday Week'. They elect to play 'Jule Ocean' from the new LP, a gentle little song I hadn't imagined them doing live, but the crowd showed no sign of impatience at this change of pace; they're ealing out of Sharkey's hand.

Trumpet and saxophone are wheeled off for 'It's Going to Happen', and 'Good Looking Girlfriend', though to be honest they are not essential. The Undertones sound needs no fleshing out, and the horn section was doing nothing more ambitious than that. The hit that got away 'Get Over You', closes the set proper, but the wildly cheering crowd call them back for several encores. We are treated to 'Teenage Kicks', 'Chocolate And Girls', and 'My Perfect Cousin', the terse wit of the latter coming over as well as on first hearing.

I'd anticipated the force of the Undertones' performance but not the polish. Their demeanour, a sort of cautious toe-in-water brushiness, was yet another disarming surprise. I won't underestimate them again.

BASEMENT 5
Dingwalls, London
By *Vicky Jolly*

DINGWALLS was discovered and funkavating. There were videos, revolving lights and one could be excused for imagining this to be Chalk Farm's answer to Heaven until Basement 5 strolled on, cool and defiant behind their shades.

They are a unique quartet of three black guys and one white drummer. There has been black rock and white reggae, but Basement 5 are neither. They dance cheekily between the two. There is nothing ethnic about them. London born and bred, their songs are chants of modern pressures, 'Hard Work', 'Immigration', 'Silicon Chip', 'Heavy Traffic' to name a few. Each number is permeated with Dennis Morris's uncompromising vocals and backed by that infectious dance rhythm.

My only criticism is of the non-varying element in their music. It is possible that Basement 5 become stalemated by their own elitism. I hope not — they are one of the most exciting live bands around and tonight was no exception.

THE TEMPER
The Hope & Anchor, London
By *Viviane Horne*

TEMPER ARE not a revivalist band but their influences have certainly been 'Mod' in style. They have recently toured with the Modettes who are in evidence tonight.

All three dress plainly, giving no clue before they begin, of what is to come. Ray Kingston delivers sometimes plaintive but always serious vocals and complex bass lines. He and drummer Terry Smith haven't made things easy for themselves. Each song is a test of

their sense and skill in timing, making unusual listening. Alick Lefort plays an abrasive, sinister sounding guitar and adds power to the vocals when he joins Ray. The energy and drive created in every number builds up and up to ward of the approaching end. Perhaps the best is 'The Temper Will Remain' which could be a hint to the future.

SHOCK
Newport Stowaway Club
By *Gary Hurr*

THIS GROUP break down 'rock' barriers — they perform at a lower level than the audience. A kind of bull-ring pastiche is the result.

The first thing that hits you is that Shock have no instruments — this is a dance troupe and their quirky, robotic limbo is set to a series of tapes which consist of records such as Landscape's 'Einstein', Talking Head's 'Zimbra', Kate Bush's 'Breathing' — and throwaway dialogue.

Shock's much-vaunted visual aggression embodies itself totally in leader Robert Pereno, a manic quick-change expert who tells us that Shock are "The new burlesque!" before adopting various guises as an evil robot, Wilson Pickett, a clown and a beach boy.

In fact Pereno's farcical and highly amusing stab at "Land of a 1000 Dances" was the highlight of a short set. Short not by intention, but rather a nasty gag in the head for another Shock-er, L. A. Richards as she attempted a high dive during 'Zimbra' and was rushed to hospital bringing the evening to a somewhat abrupt close.

Still an enjoyable experience, and it remains to be seen where Shock go from here. It's very much in their own hands.

ALTERNATIVES

ALTERED IMAGES
ICA London
By *Winston Smith*

AFTER SQUEEZING into a full ICA, stumbling over the masses of television cables and enduring countless videos of hapless American musicians, we, the audience, were in serious need of cheering up. And cheered up we were!

From the moment Altered Images came on stage the whole audience was smiling. We smiled because the band's diminutive singer was happy. In fact, the gorgeous Clare was positively radiant, like her group's music.

It's been suggested that Altered Images are mere carbon copies of Siouxsie and the Banshees (who more or less discovered them) and whether they admit it or not the five young Scots do sound similar to the Banshees. The Images' drummer, Tich, pounds away in the (now classic) style of Kenny Morris, while the brittle, scathing guitar is vintage John McNay.

However, this is hardly surprising as the band are all Banshees fans and hopefully as they mature, Altered Images will branch out into new unexplored directions. What they most definitely are not however, is a bunch of Banshee clones, for while Siouxsie and co go increasingly leaden and gloomy with each offering, Altered Images are fresh, soulful and young. They are breathtaking.

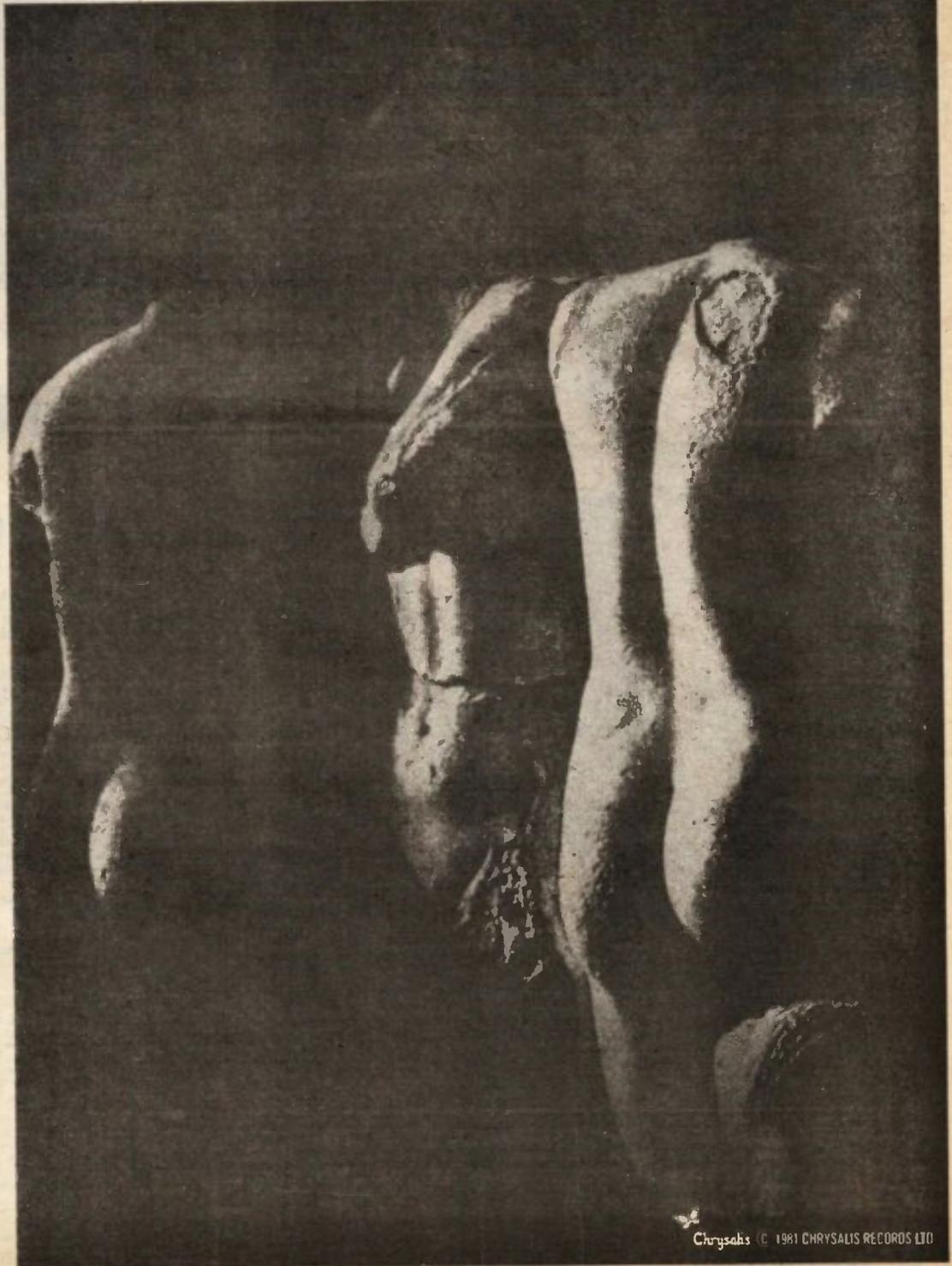
The two Epic singles, 'Dead Pop Stars' and 'A Day's Walt' sound far stronger when performed live than they do on vinyl, where they are marred by Steve Severin's muddied production. The band peaked with the awesome 'Sentimental'. Its criminally infectious bass and guitar, combined with Clare's sensual singing brought a tear of joy to the eye, literally!

At their best Altered Images can make you perspire, they can make your heart beat faster. They will make you happy. That a group so young are making music this great is marvellous. I hope it stays that way.

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Striking out from the wings toward centre stage at the Ritz, prancing like a pony with his hands on his hips and then flinging a chorine-kick with a coquettish toss of his head Prince is androgyny personified. Slender and doe-eyed, he's wearing tight black bikini briefs, thigh high black legwarmers and black fringed go-go boots. At age 31 Prince may be the unluckiest rock star in recent memory, but a star he definitely is.

Bill Adler, ROLLING STONE

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Gigs

BARCLAY JAMES HARVEST Hammersmith Odeon, London

By Robin Smith

I'VE SEEN more life in a stuffed gibbon. What a grinding bore this show turned out to be. The band who whipped thousands of Krauts in Berlin last year, socked the Odeon audience with a limp wrist and a wet flannel.

Having lost valuable frontman Woolly Woolstenholme and relying on two session men for the tricky bits, BJH gave a show to have you sliding out of your seat and on to the floor with the monotony of it all.

"We've got a lot to play so we're going to get on with it and not say very much," said Graham Bonnet looking like John Lees. Hobbil-like Les Holroyd wimped his way through the vocals as they played some of their most introspective songs including sizeable chunks of their latest tomfoolery 'Turn Of The Tide'. Songs about city life, suicide and love followed songs about love, city life and suicide, performed by rich old hippies who live in the country anyway.

Sure the audience stormed with applause at the end of the song, but I reckon it was out of obligation and a feeling that they MUST enjoy themselves. After all, BJH fans are a tight clique and short of the band falling on their arses, they would applaud anything.

As far as I'm concerned it was a case of the light show being better than the band. Woolly what are you doing supporting Judie Tzuke?

THE BARRACUDAS Hope and Anchor, London

By Peter Coyne

TAKING the stage and looking like refugees from The Flaming Groovies, The Barracudas delivered a crazed set to a wild Saturday night audience that demanded (and received in full) a taste of rock 'n' roll action.

The Barracudas have changed considerably since I've seen them last: surf parodies / tributes are out and a more crafted, even more melodic Byrds approach is now the name of their game.

Gluck knows full well that he's not a great singer, but he's 100 per cent involved and in love with what the Barracudas are doing. He makes an excellent, gangly frontman, pretending he's eight miles high throughout the 'Cudas explosive set and scaring all the little girls by diving off stage and into the dancing, sweating crowd whenever the notion took him.

Concluding with devastating covers of The Seeds 'Pushin' Too Hard' and The Leaves 'Hey Joe', The Barracudas proved beyond all doubt that they can shake some action with the best of them. Three encores were requested by an appreciative, noisy audience who were treated to their unique interpretations of 'Louie, Louie', Freddie Cannon's 'Talahassie Lassie' and a masterful, driving version of their own anthem 'I Wish It Could Be 1965 Again' in response.

I nominate The Barracudas for instant and immediate elevation to the status of rock 'n' roll legends. They possess an awesome potential and one fine day (soon boys, soon) they are going to record an album or single that's going to explode in everybody's ears. All they need is someone with real taste and judgement to mould their sound like The Undertones producer Roger Bechirian or The Groovies maestro Cyril Jordan toward what they are more than capable of achieving on vinyl.



Andy Partridge gets down

Partridge in a bear tree

XTC Sheffield University By Jack Bower

XTC HAVE made some great singles. Some made it but sadly most didn't. Which is a great shame because Partridge and Moulding are without a doubt two of Britain's best songwriters. Tonight they covered most of their repertoire from the expansive album cuts to the classic singles, all chock full of memorable hooks.

However XTC's live shows have never lived up to the quality of their records musically they keep progressing by leaps and bounds but as performers nothing much has changed in the three years since I

first saw them. There is still very little excitement to be had from watching XTC that can't be grabbed from listening to their snappy singles and solid albums at home on the Dancesale.

Both Partridge and Moulding are short on charisma and vocal power. But it's easy to overlook their shortcomings when you bear in mind the quality of their songwriting. New numbers 'Ball And Chain' and 'Snowman' showed us that XTC are still moving in the right direction. Melodies that strike home and lyrics to tickle the old grey matter.

I hope that very soon XTC get the massive success they deserve and can take chart placings for granted. But for me life with XTC begins not at the hop but at the turntable.

PLASTICS Cedar Club, Birmingham By Kevin Wilson

THE IMPISH Tolkien Heads nip over on a short tour of Albion's shores in order to promote a new LP titled 'Welcome Back'. Enlightened record company — Island, see possible fortune accruing from current vogue for things vaguely oriental. Plastics for Practics as it transpires in polite conversation turn out to be a lightweight B-52's impersonation consisting of two guitarists, a bass player and the two stars. Chica, a wispy fragile vocalist who holds the visuals together and Roland, a rhythm computer ably manipulated by Ma-Chan.

Songs fall into the one word title category in the main, hinting at a minimalist view of the world that comes across in any of the lyrics that could be understood. 'Cards' capitalises on the western reliance on credit. 'Park' belies the notion that the only green belt in Japan is the one round a Judo suit and 'Peace' is self explanatory. My favourite, 'Diamond Head', concentrates its attack on the egg headed fact crammers so prevalent in society as a whole.

Yellow Magic are much easier to pin down than this lot but, as ambassadors of nip rock they just about cut it but for the moment we can rest easily, on this showing we have another couple of years before we have to restrict tours to one a year. Until then I offer them a slightly amended English proverb to think about as they wing their way home: "Prastics makes perfect".

Turn On

OUR 5 PAGE

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

Agenda Extra

- **THE JAM** have decided to add a London date to their forthcoming tour, announced in **RECORD MIRROR** last week. They play the Barbican on June 17 and all tickets are priced at £1. Tickets are available from the box office tomorrow (Friday) with a maximum of two tickets per applicant. No postal applications will be taken. The Jazz Fan Club wish to spotlight over the sheet notice of the date.
- **CAT STEVENS'** musical instruments and equipment are being auctioned next week at Bonham's in London's Knightbridge. Guitars and accessories making up 30 lots with prices expected to range from £75 to £2,500. The sale follows the singer's move into the music business for which he undertook to give up music. Anyone interested can phone Bonham's on 01 354 9131.
- **THOMPSON TWINS** embark on their first headline tour, coinciding with the release of their debut album, 'A Product Of'. Dates are: Oxford Science Assn 8, Trent Polytechnic 9, East Anglia University 2, Portsmouth Polytechnic 4, Brighton Sussex University 5, Birmingham Cedars 6, Exeter University 7, Bristol Trinity Hall 13, Brighton Rock Garden 13, Leeds Warehouse 14, Liverpool Brady's 14. Electric Guitars support on all dates.
- **SHARIN PYRAMIDS** release an EP of Tennessee Road's 'Roll' from their debut album 'Skin On Lip' and their new tracks 'Allegri', 'Allegri' / 'Mocairé' / 'Top It In - Herrous To Rock' to be in with their British tour. Dates are: Glasgow Maestro Club June 1, Aberdeen Victoria Hotel 4, Edinburgh Nile Club 5, Middleburgh Rock Garden 8, London Douglas's 11, Liverpool Brady's 12, Bedford Potshovers 13, Cheltenham Eve's Club 14, Dublin Magnet Bar 15, 16.
- **TYGERS OF PAN TANG** release a single 'Don't Stop By' on both 12in and 7in forms. The 12in version will have a live version of their stage favourite 'Clare To Freedom' while the 7in contains a previously unreleased live track called 'Raised On Rock'.
- **ANDREWITCH** releases an EP titled 'Loose' to coincide with their first ever headlining gig at the Lyceum on May 27.
- **BALTHUS TAKE** to the road next month for their first tour this year - following the success of their debut album 'It's A Fall Fair'. Dates are: Newcastle University June 17, Liverpool Royal Court Theatre 18, Nottingham Rock City 19, Aylesbury Friars 23, Brighton Juditons 21, Leeds Titsey's 21, Reading Top Rank 24 and London 1, possum 25.
- **REGGAE VETERANS** Yobs And The Maytals are back in Britain again taking on their own dates as well as the Crystal Palace Garden Party and a support date with UB40 at the Walsall Football Ground. The group - who became famous with such songs as 'Misty Blue' and 'Pressure Drop' - kick off at Brighton Top Rank on June 12 and go on to play Walsall Football Ground 12, Edinburgh Titsey's 15, Nottingham Rock City 16. On June 13 the group play the Crystal Palace Garden Party before rushing up to the Midlands for the Walsall gig. A follow-up to their live album which was released 21 hours after their Hammermith Palace gig comes out in July.
- **OUTRAGEOUS, AMERICAN** singer Iggy Pop comes back to Britain this week to take on several dates while an album party comes out on June 12. Pop - whose single 'Bang Bang' came out last week - plays Leeds University on July 2, Than, Birmingham Odeon 1, Manchester Apollo 8, Newcastle City Hall 5, Edinburgh Playhouse 8, Liverpool Royal Court 1, Sheffield Polytechnic 8, Nottingham Rock City 9 and London Rain-bow 11.



Confused? You should be

- **BROOOOCE** (pictured left) and his **E Street Band** finally hit town and, yes, this time London is ready for 'The Future of rock 'n' roll' but confused! The thousands of lucky ticket holders to his Wembley binge runs the risk of turning up on the wrong night for his rescheduled dates. The new arrangements are May 28 (March 19 tickets valid), 30 (March 20 tickets valid), June 1 (April 2 tickets valid), 2 (April 3 tickets valid), and 4 (April 4 tickets valid). Is that clear?
- The weary marchers on the **Liverpool - London People's March For Jobs** snake their way to Brockwell Park, Bristol for the triumphant celebrations for the end of their month long journey. Pete Townshend, Killing Joke, Martin Bossman and all girl band **Tour De Force** are there to greet them on Saturday, May 30.
- **Hard hitting post-punk** New Romantics (Iron wing) (Whaaat? Ed) **Original Mirrors** tread the boards in lively fashion at Bristol Polytechnic May 30, London Covent Garden Africa Centre 31, Leeds Warehouse June 2, Bradford University 3, Dundee University 5, and Edinburgh Nile Club 6.
- **Pompitous rockers** **Moody Blues** offer their first nights in white satin for yanks and **Sheffield City Hall** June 2 and **Newcastle City Hall** June 2, are the first to sample the nationwide tour.
- **Independent chart toppers** **UB40** start their long awaited journeys up and down the motorways of Britain with their cool reggae strains at St Austell Cornwall Coliseum June 1 and Cardiff Solis Gardens 2.
- The sound of stomping feet should herald the start of another Slade tour as the hard working rockers get down and get with it at **Wolverhampton Monmore Green Speedway Stadium** on May 31 on a bill with **Diamond Head**, **Eric Bell** and **Titch Turners Escalator** before they head off to **Blackburn King Georges Hall** June 1 and **Carlisle Market Hall** 2.

- **NEW ZEALAND** band **Spiral Ear** comes back to England to play seven dates, with Department 2 on support. The band, whose current single **History Never Repeats** is in the charts, play Guildford Civic Hall on June 28, Than, Nottingham Rock City 28, Liverpool Royal Court 27, Manchester Apollo 28, Cardiff Top Rank 29, London Hammermith Odeon July 1, and Portsmouth Guildhall 2.
- **MALCOLM McLAREN** protégés **Sex** now have finally split from their record company **Sire** - the same firm that came to contractual blows with MC's own's last to sign the 'Sex Pistols'. The band release a new single at the beginning of June entitled 'Christina'. They will also be doing a tour of 'Britain's beaches' this summer...
- **BIPIERSTAR ELTON** John has a new album out this week - and he teams up with Tim Robinson with the writing while **Piatenders** producer **Chris Thomas** takes the helm on some numbers. Entitled 'The Fall', the album comes out this week and includes the single 'Nobody Wins'. Traditional lyric writer **Bonnie Topper** also features and there is an instrumental track included entitled 'Fantine'.
- **JUDE THURME** has a new single out this week entitled 'I Never Knew Where My Heart Is' - taken from her new album 'I Am The Prophet'. The singer is currently on tour around the country.
- **BOB MARLEY** is the subject of the first of a new series of the 'Sala' programme shown in the London area. The profile of the late reggae superstar features in-concept footage and interviews. The half-hour programme is presented on May 29 at 7pm.
- **BARBARA DICKSON** - who had a hit with 'January February' - takes to the road for a 10-date tour next week (1st July). Dates confirmed for the 10 dates: Reading Maxon July 4, Hatfield Forum 5, Gillingham Palace 6, Brighton Dome 7, Poole Arts Centre 8, St Austell Cornwell Gardens 9, Bristol Colston Hall 11, Manchester Apollo 13, Hull New Theatre 14, Birmingham Odeon 16, Liverpool Royal Court Theatre 17, Dorset Assembly Rooms 18, Sheffield Crucible 19, Gurnsey St, Jersey 22, Jersey 23, Jersey 24, Southport Theatre 25, Reading 26, Edinburgh Playhouse 28 and 30, Aberdeen Capitol 31, Falmouth Town Hall August 1, Glasgow Kings Theatre 2, Dundee Caird Hall 3, Irvine Museum Leisure Centre 4, Motherwell Civic 5, Bridlington Royal Spa Hall 7, Coventry Theatre 1, Ipswich Gairmont 10, Chelmsford Odeon 11, Crawley Leisure Centre 12, Oxford New Theatre 14, Taunton Odeon 15, Cardiff New Theatre 16, Southampton Gaspoint 17, and Don't Totttenham Court Road 18.
- **THE LINE-UP** for the free festival under the banner 'Rock For Jobs' has been confirmed for the gig this Saturday. It is to be held in London's **Brockwell Park**, and headlined by **Pete Townshend** and **Friends**. Other acts will be **Aswad**, **The Members**, **Berry Ford**, **Tour De Force**, **Jim Capaldi**, and **The Quads**. The event will be organised by comedian **Alan Sayer** and there will also be an appearance from jazz artist **George Lewis**. The **Sala** will not be appearing at the festival which starts at noon and goes on to 7pm.
- **MIKE OLDFIELD** has formed a permanent group for the first time in his career - and the band will make their **BRITVA** debut at the **London Rainbow** on June 30. The group comprises a vocalist, two percussion players, bassist and keyboard player. In the past Oldfield has either played all the instruments himself or has taken an orchestra on the road. Tickets for the Rainbow gig go on sale on May 29 priced at £5 and £4.50.

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



- **ABERDEEN**, Capitol (23141), Shakin' Stevens
- **ALFREDON**, Black Horse, Somercotes (3007), Savage
- **BARRROWHAVEN**, The Inn, Spider
- **BEDFORD**, Rock Club, Diamond Head
- **BELFAST**, The Pound (29990), The Gas
- **BIRKENHEAD**, Hamilton Club (051 647 8493), Asylum
- **BIRMINGHAM**, Cedar Ballroom (021 236 2694), The Cramps / The Meteors
- **BIRMINGHAM**, Golden Eagle, Hill Street (021 643 5403), Andy Lloyd And The Wedge
- **BIRMINGHAM**, Railway (021 359 3491), Money
- **BLACKBURN**, Bay Horse (48443), Confessor
- **BRADFORD**, Boaxons (071539), Private Dicks
- **BRIGHTON**, Concordia, Brian Brain
- **BRISTOL**, The Granary (126272), Tour Of Force
- **BRISTOL**, Hippodrome (299444), Patti Boulaye
- **CAMBERLEY**, Lakeside County Club (08625593), The Olliers
- **CAMBRIDGE**, Great Northern (60340), English Rogues
- **CANTERBURY**, Alberty's Wine Bar, Naughty Thoughts

- **CHADWELL HEATH**, Electric Stadium, The Greyhound, High Road (01 599 1333), Newtown Neurotics / Mugshot
- **CHORLEY**, John's Arms (70811), Fireclown
- **CLEETHORPES**, Clouds (66172), Mistress
- **COVENTRY**, General Wolfe (66402), Grace
- **CROFTON**, Leslie Arms, Shotgun
- **QUINSTABLE**, Queensway Hall (803326), Squeezie / John Olway And Wild Whily Barrett
- **OURHAM CITY**, Castle Chare Arts Centre (46251), Spirit Level
- **EDINBURGH**, Odeon (031 667 3805), Washbone Ash
- **EGHAM**, Shore ditch College, The Spotters
- **ETON**, The Christopher (Windsor 65949), Chinatown
- **GLASGOW**, Third Eye Centre (041 332 7521), Richard And Linda Thompson
- **GLASGOW**, The Waterfront (041 221 5627), H2O
- **QUILFORD**, Civic Hall (87314), Judy Tzuke
- **QUILFORD**, Surrey University (71281), Classic Nouveaux
- **QUILFORD**, Woodon Bridge (72708), Mighty Stripes
- **HILLINGDON**, Bricklayer's Arms, Uxbridge Road (01 571 1095), Stagecoach
- **HORNSEA**, Hornsea Theatre, New Opera / Agony Column
- **LEAMINGTON SPA**, The Crown (28421), Tich Turner's Escalators
- **LEEOS**, Florde Grene Hotel (4309841), Budgie
- **LEEOS**, Royal Park (785076), Doggy Tactics
- **LEEOS**, Warehouse (468287), 9 Below Zero
- **LEEOS**, Victoria Hotel (452884), Fault
- **LEICESTER**, Bosworth College, Desford, Inside Story / Mandela
- **LIMERICK**, Parkway Hotel (47599), John Marlyn
- **LIVERPOOL**, Brady's (051 736 3958), Front Room / The Enemy / Benzo OI Ooubt / It Must Be Love / Riley / Renard

- **LIVERPOOL**, Dolphin Canning Place, Subliminal Cuts
- **LIVERPOOL**, Warehouse Club (051 709 1530), Body
- **LONDON**, Bridge House, Canning Town (01 476 2689), Charlie Thompson And Friends
- **LONDON**, Clarendon, Hammersmith Broadway (01 969 1343), Jody Street
- **LONDON**, Deauqun, Homeiron (01 361 0080), Stoneblue / Stolen Property
- **LONDON**, Dingwall, Camden Lock (01 267 4967), The Blue Cats
- **LONDON**, Empress Of Russia, Islington, Roaring Jolly
- **LONDON**, Golden Lion, Fulham (01 385 3942), Park Avenue
- **LONDON**, Green Man, Stratford High Street (01 534 1637), Or Cosgill
- **LONDON**, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Dumb Blondes / Stolen Pats
- **LONDON**, Hammersmith Odeon (01 745 4081), Whitesnake / Billy Squier
- **LONDON**, Hog's Grunt, Criklewood (01 450 8969), Rio And The Robots
- **LONDON**, Hope And Anchor, Islington (01 256 4519), The Gulls
- **LONDON**, King's Head, Fulham High Street, Quebar
- **LONDON**, London College Of Printing, Elephant And Castle (01 735 8484), The Outskirts
- **LONDON**, Marjorie, Wardour Street (01 437 8603), Au Pairs
- **LONDON**, New Golden Lion, Fulham Road (01 385 3942), Park Avenue
- **LONDON**, Newwards Tavern, Peckham (01 839 8210), Stagecoach
- **LONDON**, 100 Club, Oxford Street (01 636 0833), Talisman
- **LONDON**, 101 Club, St John's Hill, Clapham (01 273 8309), Taiwan Pins / Back Door Man

CONTINUED OVER

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FROM PAGE 25

LONDON, Pegasus, Stoke Newington (01 226 5930), Hank Wangford
 LONDON, Pits, Green Man, Euston Road (01 387 8977), Motor Boys Motel / Kindergarten
 LONDON, Prince Rupert, Plumstead (01 554 0678), A Bigger Splash
 LONDON, Rock Garden, Covent Garden (01 240 3961), Manufactured Romance
 LONDON, Starlight Railway Hotel, West Hampstead (01 624 7611), Zitz / Kasuals
 LONDON, Thames Polytechnic, Woolwich (01 855 0818), Zeitgeist
 LONDON, The Venue, Victoria (01 834 5500), b-Movie / Siam
 LONDON, Wembley Arena (01 902 1234), Status Duo
 LONDON, White Lion, Putney Bridge (01 789 1540), Inch By Inch
 LYTHAM, The Anchorage, The Zenti Mixta
 MANCHESTER, Band On The Wall, Swan Street (061 832 5625), Sutch Thompson And Dave Donohoe Band
 MANCHESTER, Henry's, Chey / Dark Star / JG Spoils
 MANCHESTER, Ratters (061 236 9788), Be It Bright
 MARGATE, Royal Albion, Ghest
 MILTON KEYNES, Compass Club (70003), Detours
 NEATH, Talk Of The Abbey (3333), Shakata
 NEWCASTLE UPON TYNE, Coopers (28266), Arthur 2 Stroke And The Chart Commandos
 NOTTINGHAM, Prince Of Wales, Sprouton Road, The Ordinals, Idoliat
 NOTTINGHAM, Rock City (412544), Richard Strange And Cabaret Futur
 PRESTON, Warehouse (53216), Reluctant Stereotypes
 THORNABY, Rock Club, Limelight



ALFRETON, George Hotel (1307), Head Hunt
 AYLESBURY, Friar's (88948), John Cooper Clarke / The Invisible Gals / Scars / The Mistakes / Marillion / No Nonsense
 BIRMINGHAM, British Oak, Starchy, Patis
 BIRMINGHAM, Cedar Ballroom (021 236 2694), Richard Sirange And Cabaret Futura
 BIRMINGHAM, Golden Eagle, Hill Street (021 641 5403), Lost World / Troubadours / Saturday The 14th
 BLACKPOOL, JR's, Seafont, Spider
 BRIGHTON, Red Lion, The Ammonites / Chuck Farty
 BRENTWOOD, Hermit Club (218877), Fast Eddie
 BRIERLY HILL, Horsehoe, Kraken
 BRIDLINGTON, Spa Pavilion (78258), Status Duo
 BRISTOL, Hippodrome (299444), Patti Boulaye
 BRISTOL, Mutual Aid Centre, Greek Corporation / Binki Mutants
 CAMBERLEY, Lakeside, County Club (5939), The Drifters
 CARDIFF, Top Rank (26538), Light Of The World
 CARLISLE, Twisted Wheel (20335), The Astros
 CHADWELL HEATH, Electric Stadium, Greyhound (01 599 1533), Diamond Head
 CLEETHORPES, Pier Hotel (81435), Mistress
 COVENTRY, General Wolfe (88402), Bill And The Boys
 CROYDON, The Cartoon, London Road (01 688 4500), Den Hegarty And The Random Band / Jeep

CROYDON, Fairfield Halls (01 688 9291), Manhattan Transfer
 DERBY, Derbyshire Yeoman, Bopcats
 DERBY, Star Club, Discharge
 EDINBURGH, Odeon (031 687 3805), Toyah
 EDINBURGH, Playhouse Nite Club (031 665 2064), Theatre Of Hate
 GLENROTHES, Rolhes Arms (753701), Limelight
 GREENHAM COMMON, USAF Base, Chinatown
 GRIMSBY, Postle And Mortar, Blizkreig Patrol
 GLASGOW, Apollo (041 332 9221), Wishbone Ash
 GLOSSOP, Surrey Arms, Fireclown
 MAYWARDS HEATH, The Taverners, Rye And The Quarterboys
 HILLINGDON, Bricklayers Arms, Uxbridge Road (01 571 1095), The Chevrans
 HORNCASTLE, Town Hall (2460), Cruisers
 LEEDS, St Chad's Hall, Agony Column / The Ansh (Mind Benefit)
 LEEDS, University (38071), Up Against It (CD Benefit)
 LEICESTER, Fosseway Hotel (61129), DT's
 LIVERPOOL, Brady's (051 236 3959), Bill Nelson
 LIVERPOOL, Empire (051 709 1555), The Four Bucketeers
 LIVERPOOL, Masonic, Berry Street, Subliminal Cuts
 LIVERPOOL, Warehouse Club (051 709 1530), Geddes Ate
 LONDON, Africa Centre, Covent Garden (01 836 1973), Breakfast Band
 LONDON, Basement Bar, Clarendon Hotel, Hammersmith (01 746 1454), The Keys
 LONDON, Bridge House, Canning Town (01 476 2889), Charlie Thompson And Friends
 LONDON, City Of London Polytechnic, Old Castle Street (01 283 1030), Zeitgeist
 LONDON, Dingwells, Camden Lock (01 267 4867), Huang Chung
 LONDON, The Fountain, Tooling, Shotgun
 LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), The Freshies / The Lasers
 LONDON, Hammersmith Odeon (01 748 4081), Whitesnake / Billy Squier
 LONDON, Hope And Anchor, Islington (01 359 4510), Ricky Cool And The Ralatos
 LONDON, Lauderdale House, Highgate Hill, The Hot Band
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Bob Natives / Crying Shame
 LONDON, Marquee, Wadour Street (01 437 6603), The Au Pairs
 LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Academy One / The Room / FR8
 LONDON, New Golden Lion, Fulham Road (01 385 3947), The Saints
 LONDON, October Gallery, Old Gloucester Street (01 242 7367), Robin Williams
 LONDON, Old Queen's Head, Stockwell (01 274 3829), True Life Confession
 LONDON, Pits, Green Man, Euston Road (01 387 8977), Hank Wangford
 LONDON, Porchester Hall, Queensway
 LONDON, Prince Rupert, Plumstead, Avenue
 LONDON, Rainbow, Finsbury Park (01 263 3148), Squeeze / John Olway And Wild Willy Barrett
 LONDON, Rock Garden, Covent Garden (01 240 3961), Commotions / Thunderboys
 LONDON, The Round House, Wandsworth Common North Side, The Papers / Walking Wounded
 LONDON, Star And Garter, Putney Pier (01 786 0345), Richard Davis / Feelers
 LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), The Gofinski Brothers / Zeus
 LONDON, Thames Polytechnic, Woolwich (01 854 0678), A Bigger Splash
 LONDON, The Venue, Victoria (01 834 5500), Joe Ely / Mickey Jupp
 LONDON, Wembley Arena (01 902 1234), Bruce Springsteen
 MANCHESTER, Apollo, Ardwick (061 273 1112), Rita Coolidge



Slade stomp Wolverhampton Monmore Green Speedway Stadium on Sunday May 31.

MANCHESTER, Pips (061 834 7155), The Mood / Marquis De Sade
 MANCHESTER, Ratters (061 236 9788), Reluctant Stereotypes
 MARKET HARBOUROUGH, Welland Park College, Tich Turner's Escalators
 MIDHURST, The Eggman, High Risk
 NEATH, Windsor Cinema (3133), Tour De Force
 NEW BRIGHTON, The Empress (051 639 4828), Body
 NEWCASTLE UPON TYNE, Mayfair (20007), Trust
 NORWICH, Gala Ballroom (28708), Lull And Void / The Review
 NORWICH, Carl Gustav / The 84's / The Delusion / I Man / The Shapes
 NORWICH, University Of East Anglia (58161), XTC
 OXFORD, Caribbean Club (45139), No Difference
 OXFORD, Penny Farthing (46007), The Spillers
 POOLE, Arts Centre (70521), Judy Tzuke
 RAYLEIGH, Cross (77003), Chevy
 RETFORD, Posthouse (704981), Department S / Bikini Atoll
 REWKANSWORTH, Watermead, The Members
 SCARBOROUGH, Penhouse (63204), Batte Bright
 SOUTHALL, Community Centre (01 574 3458), Misty In Roots (Right To Work Campaign)
 STOKE HANLEY, Victoria Hall (24641), Girlschool / AIJZ
 STOCKPORT, Warren Bulkeley Cellar Club, Streets / Zans
 TODMORGEN, Golden Lion, Private Dick's
 YOLWORTH, Recreation Centre, Chas And Dave

WARMINSTER, Athenaeum, The Mob / Null And Void / The Review
 WASHINGTON, Biddich Farm Arts Centre, Sensible Pencils / Prime Time
 WHITWORTH, Rawstons Arms, JG Spoils
 WHITEHAVEN, The Whitehouse, Shakata



ALDERHAM, Red Lion, C-Salm
 BANBOR, Co-Op Hall, The Gas
 BANBURY, The Mill, Chevy
 BEDHAMPTON, The Swan, The Motifs
 BIGGEST, Red Lion, Marlton
 BIRMINGHAM, Arena Theatre, Robin Williamson
 BIRMINGHAM, Double M Club, Race Against Time
 BIRMINGHAM, Golden Eagle, Hill Street (021 643 5403), Brian Brain / Androids Of Mu (Dudley Women's Aid Benefit)
 BIRMINGHAM, Railway, Curzon Street (021 359 3891), The Dealers
 BIRMINGHAM, Odeon (021 643 8101), Psychadelic Furs
 BIRMINGHAM, University (021 472 1441), The Au Pairs / Pinkies / Fast Relief
 BRADFORD, University (33466), 8 Below Zero
 BRIDGEND, Leisure Centre (62141), The Four Bucketeers
 BRIGHTON, New Conference Centre (20313), Manhattan Transfer
 BRIGHTON, Polytechnic (681286), The Piranhas
 BRISTOL, Hippodrome (299444), Patti Boulaye
 BRISTOL, Polytechnic (421768), Original Mirrors
 BURNLEY, Lowe House Canteen, The Chevrans
 CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533), Judge Dread
 CHESTER, Deaside Leisure Centre (816731), Status Duo
 COLCHESTER, University Of Essex (863211), XTC

COVENTRY, General Wolfe (88402), The Cruisers
 CROWBOROUGH, Crowborough Cross, The Bopcats
 DARLINGTON, Arts Centre (483168), The Astros
 DUDLEY, JB's (53597), Tich Turner's Escalators
 DUNFRIES, Theatre Royal, Richard And Linda Thompson
 EDINBURGH, Playhouse Nite Club (031 665 2064), Bill Nelson
 FOLKESTONE, Windsurfer, Sandgate, Live Appearances
 GLASGOW, Apollo (041 332 9221), Toyah
 GLASGOW, Strathclyde University (041 552 4400), Theatre Of Hate
 GREENHAM COMMON, USAF Base, Billy Preston and Syreeta
 HALIFAX, Foggy's, Private Dick's
 HEMEL HEMPSTEAD, Pavilion (84451), Girlschool / AIJZ
 ILFRID, The Cranbrook (01 554 6659), Rye And The Quarterboys
 LEOMINSTER, Black Swan, Bill And The Boys
 LIVERPOOL, Brady's, Mathew Street (051 236 3959), The Purple Hearts
 LIVERPOOL, Warehouse, Fleet Street (051 709 1501), Export
 LONDON, Bridge House, Canning Town (01 476 2889), Gerry McEvoy Jam
 LONDON, Brockwell Park, Brixton, Pete Townshend / Killing Joke / Martin Besserman / Tour De Force (March For Jobs Rally)
 LONDON, Dingwells, Camden Lock (01 267 4867), Tich Turner And The Extrames
 LONDON, Dominion, Tottenham Court Road (01 580 9562), John Cooper Clarke
 LONDON, Golden Lion, Fulham (01 385 3947), The Ralatos
 LONDON, Greyhound, Fulham Palace Road (01 385 0526), Salt / Italian Parcells
 LONDON, Hammersmith Odeon (01 748 4081), Whitesnake / Billy Squier
 LONDON, Hope And Anchor, Islington (01 359 4510), The Arid Tongue
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), The Flatbackers
 LONDON, Inter Action, Kentish Town, The Outsiders / Sons Of Cain
 LONDON, New Golden Lion, Fulham Road (01 385 3947), The Ralatos
 LONDON, Pits, Green Man, Euston Road (01 387 8977), The Rempeds / Rick O' Shea And Friends
 LONDON, The Railway, Tottenham Lane, London Apaches
 LONDON, Rock Garden, Covent Garden (01 240 3961), The Saints / Bumble And The Beez
 LONDON, Royal Albert, Deptford (01 692 1530), Electric Bluebirds
 LONDON, Spencers Arms, Lower Richmond Road, Putney, The Flood
 LONDON, Star And Garter, Putney Pier (01 786 0345), Jazz Sluts
 LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), Red Beans And Rice / Fast Eddie
 LONDON, Two Brewers, Clapham (01 622 3821), Spitzbrook
 LONDON, The Venue, Victoria (01 834 5500), Joe Ely / Mickey Jupp
 LONDON, Wembley Arena (01 902 1234), Bruce Springsteen
 LONDON, Windsor Castle, Harrow Road (01 284 9403), Arrogance
 LONDON, White Lion, Putney Bndgo, Putney (01 788 1540), The Flatbackers
 LOUGHBOROUGH, Town Hall, Tempole Tudor
 MANCHESTER, Polytechnic, Cavendish House (061 273 1162), Altered Images
 MIDDLETON, Civic Hall (061 845 2470), Mistress
 NELSON, Borough Bank Club, Rockability Rebs
 NEWCASTLE UPON TYNE, City Hall (20007), Shakin' Stevans / The Jets
 NEWCASTLE UPON TYNE, Post Office Inn, Red Umbrella
 OXFORD, Oranges And Lemons (42660), Detours
 OXFORD, University Hall, Judy Tzuke
 PAISLEY, Bungalow Bar (841 895 6667), Lime
 REDCAR, Coatham Bowl (474420), Trust
 RETFORD, Posthouse (704981), Batte Bright
 RUSHOLME, Birch Community Centre, SIM Bennett And The Memos
 SALISBURY, King And Bishop, Larry Miller Band
 SEAFORD, Great Daise, Killer
 SHEFFIELD, City Hall (22885), Wishbone Ash
 SOUTHAMPTON, The Victory (37617), Dub'allup
 STOCKPORT, Smugglers, Cinema II, Luminaire / Vive Lemor!
 THORNHILL, Youth Club, The Radio Ghosts
 TORQUAY, Town Hall (28244), Classic Nouveaux

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 Sun 31st MAY
 Sun 7th JUNE



Original Mirrors Steve Allen kicks off a short tour at Bristol Polytechnic on Saturday May 30.

WESTERHAM, Little Theatre, Back Door Man
 WHITLEY BAY, Mingles Club, Standard Issue
 YEOWIL, Classic Cinema, The Mob / Bikini Mutants / Null And Void
 YORK, The Forge Tadcaster Road, Deaf Aids



BIRMINGHAM, Star Club, Devotees / The All-New Lega Akimbo
 BISHOPS STORTFORD, Railway Hotel (0410), Patrick Fitzgerald
 BLACKBURN, Bay Horse New Inns (48443), Whitefire
 BRIGHTON, Kensington, (681907), Slaves Of Janet
 BRISTOL, Colston Hall (291768), Light Of The World
 BURY, Derby Hall, Market Street (061 761 7107), Robin Williamson
 CANTERBURY, Odeon (62487), XTC
 CARLISLE, Market Hall (23411), Status Quo
 CASTLEFORD, Sandmartin Whammer Jammer
 CHELTENHAM, Eve's (41192), Altered Images
 CROYDON, Fairfield Hall (01 656 9291), Judy Tzuke
 CROYDON, Leslie Arms, Shotgun
 DARLEY DALE, Northwood Club (13557), Saracens
 GLASGOW, Apollo (041 332 9221), Rita Coolidge
 GLASGOW, Pavilion (041 332 0478), Shakin' Stevens
 GLOUCESTER, Leisure Centre (34998), The Four Bucketeers
 GRAVESEND, Red Lion (46127), Chinatown
 HILLINGDON, Bricklayers Arms, Usbridge Road (01 571 1995), Legend
 HOLLINGTON, Masonic Arms, Fircloven Hill, Humberdale Theatre (23638), Spider
 IPSWICH, Gaumont (53641), GILHoolch / AIZ
 LEEDS, Haddon Hall (751115), Whips
 LIVERPOOL, Brady's, Mathew Street (051 236 3951), Puff Blower
 LONDON, Africa Centre, Covent Garden (01 336 1973), Original Mirrors
 LONDON, Bridge House, Canning Town (01 476 2881), Little Rascals
 LONDON, Dingwails, Camden Lock (01 267 4967), Commando Cody
 LONDON, The Duke, Deptford (01 891 1031), Electric Bluebirds
 LONDON, Green Man, Stratford High Street (01 534 1637), Wide Open
 LONDON, Hammersmith Odeon (01 748 4081), Whitesnake / Billy Squier
 LONDON, Hope And Anchor, Islington (01 359 4510), Siam
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Screaming Henry's / The Odeons
 LONDON, Kensington, Russell Gardens (01 801 3245), Hank Jangford
 LONDON, Marquee, Wardour Street (01 437 8603), Midnight Oil
 LONDON, New Golden Lion, Fulham Road (01 385 3942), Night
 LONDON, Old Queens's Head, Stockwell (01 272 0132), The Razz / Screaming Henry's / The Odeons
 LONDON, Rainbow, Finsbury Park (01 263 3148), The Beat / The Belle Stars
 LONDON, Rock Garden, Covent Garden (01 240 3961), NG Ann / The 100 Years / Marcelle Wok / Innes
 LONDON, Royal Albert, New Cross (01 692 1530), A Bigger Splash
 LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), The Yes Men / China Blue
 LONDON, Torrington, Lodge Lane, North Finchley (01 445 4510), Ricky Cool And The Riffos
 LONDON, White Lion, Putney High Street (01 788 1540), True Life Confessions
 LONDON, Windsor Castle, Harrow Road (01 286 6403), The Chevrans
 MANCHESTER, Portland Bars (081 236 6414), Marcus De Sade
 NORTHAMPTON, Carlton Working Men's Club, Rockability Rebs

NORTHAMPTON, Romany Dealer
 NORWICH, University Of East Anglia (56161), Below Zero
 PAISLEY, Bungalow Bar (041 889 6667), Possessor
 PETERBOROUGH, Slickers, The Breakfast Band
 PLYMOUTH, Fiesta (20077), Classic Nouveaux
 READING, Hexagon (56215), Manhattan Transfer
 REDHILL, Laker's Hotel (61043), The Meis
 SALTBURN, Zetland Hotel, Rank Zero / Russ And Wild Dave
 WOLVERHAMPTON, Monmore Green Speedway Stadium, Slide / Diamond Head



ABERDEEN, Capitol, (23141), Rita Coolidge
 ABERDEEN, The Venue, Theatre Of Hate
 BATH, Mole's Club, Robin Williamson
 BATH, Roxpot, Weston Hotel, Upper Bristol Road, Neon
 BIRMINGHAM, Holy City Zoo, Swings
 BIRMINGHAM, Night Out, (021-622 2230), The Drifters
 BLACKBURN, King George's Hall, (58424), Slide
 BRIGHTON, Top Rank, (25895), Psychedelic Furs / Altered Images
 CARSHALTON, Cricketers, Wrythe Lane, Avenue
 DUNSTABLE, Queensway Hall, (603326), XTC
 GLASGOW, Burns Howl, (041-332 9221), The Strings
 KEIGHLEY, Funhouse Bar, (578520), Garator
 LITCHFIELD, Arts Centre, Victorian Parents/Decadence
 LIVERPOOL, Royal Court, (051-706 7411), Light Of The World
 LONDON, Garrucha Club, Baker Street, (01 946 2433), Channel Four
 LONDON, Bridge House, Canning Town, (01-476 2899), Depeche Mode / Mad Shadows
 LONDON, Bull And Gate, Kenilworth, (01-485 5358), Big Chef
 LONDON, The Castle, Tooting, (01-672 7018), The Silence / Future Daze
 LONDON, Dingwails, Camden Lock, (01-267 4967), Commando Cody
 LONDON, The Fountain, Tooting, Shotgun
 LONDON, Golden Lion, Fulham, (01-385 3942), Bob Kerr's Whoopie Band
 LONDON, Greyhound, Fulham Palace Road, Hammeramith, (01-385 0529), Manufactured Romance / Press Gang
 LONDON, Heaven Under The Arches, Charing Cross, Bill Nelson / Joan K/A Girl Of Sossula (8.00pm - 3.00am)
 LONDON, Hammersmith Odeon, (01-748 4081), Ted Nugent
 LONDON, Marquee, Wardour Street, (01-437 8603), Tenpole Tudor
 LONDON, Pits, Green man, Euston Road, (01-387 5977), Albania / Animal Magnet
 LONDON, Rock Garden, Covent Garden, (01-240 3961), The Lines / Bumble And The Bee
 LONDON, Starlight, Railway Hotel, West Hampstead, (01-624 7611), The Sleep / A Bigger Splash
 LONDON, The Venue, Victoria, (01-834 5500), Manhattan Transfer
 LONDON, Wembley Arena, (01-902 1234), Bruce Springsteen
 MINSTERLEY, Drum And Monkey, Bill And The Boys
 NEWCASTLE UPON TYNE, City Hall, (2007), Toyah
 OXFORD, Scamps, Westgate Centre, (45136), The Thompson Twins
 PORTSMOUTH, Guildhall, (24355), The 4-skins
 PRESTON, Guildhall, (21721), Shakin' Stevens
 RUNCORN, Cherry Tree (74171) Race Against Time
 SEFFIELD, Marples, Fitzallen Square, The 4-skins
 SOUTHAMPTON, The Victory, (37617), Beggars Fatm
 SOUTHSEA, South Parade Pier, (732283), The Moths

RELEASES

- **GANG OF FOUR** (below) will release their new single 'To Hell With Poverty' on June 15 which will be available on 7 and 12 inch vinyl. They will also be playing at the Lyceum on June 7, supported by The Scars and Pigbag.
- **NAUTY CULTURE** released their follow up single to 'Once Upon A Time', 'Someday Sunday'. This week they will be playing selected dates in London in the near future, before setting off on a British tour.
- **ROBYN MITCHCOCK**, ex - Soft Boys leader, will release his new album this week. This will include his recent single, 'The Man Who Invented Himself'.
- **JOHN O'BANION** will release his debut album 'John O'Banion' on June 5 to follow his single 'Love You Like I

- Vapors, The Sinceros, Fischer Z, The Piranas, Teardrop Explodes and The Fall.
- **BELINDA SINCLAIR**, perhaps known better to us for her part in the TV series, 'Shelby' has released her first single 'White Horses'.
- **THE COCONUT DOGS** have released their debut single 'Officers Mess' written by Negus / Scott.
- **BARNLEY BULL** has released a new single 'Barnley Rap'.
- **VILLA DE VILLE** have planned a debut album 'For The Time Being' which is scheduled for release on August 10, which will be preceded by a single some time in July.
- **RAGE** will release a double A-side picture disc on July 3. This will couple the live 'Bootleggers '81' with 'Roll The Dice' for their second single.

- from Rough Trade and other usual outlets.
- **A TENT** release their first album, on June 12, 'Six Empty Places', featuring Edge keyboard player Gavin Povey and african saxophonist Dudu Pukwana.
- **KEVIN HARRISON**, former guitarist with Urge, will release his first album 'On Earth?' on June 12.
- **EYELESS IN GAZA** will release a 12 inch single 'The Eyes of Beautiful Losers' which will include five new tracks. The follow up to their first album, 'Photographs as Memories' will be released some time during the summer.
- **THE VIRGIN Prunes** release their second EP this week entitled 'War'. The other tracks are 'In The Greyhills' and 'Moments And Mine' and follows up their tape debut on



- Never Loved Before' which reached the top 10 in America.
- **THE EVENT GROUP** who are at the moment on tour with Richard Strange and Cabaret Futura have produced a 30 minute tape of music from their performances.
- **SHOTGUN** have released their new album 'Tennessee Rockin'. The album is produced by David Paramor.
- **TEESBOLD RECORDS** have released two new singles, 'Easy' by Moulton Rouge and 'The Red Puller' by The Gynecologists. Both singles are available from Red Rhine Records, York, or direct from Teesbold Records, 78 Rosebery View, Thornaby, Teesdale for £1 each.
- **BETWEEN PICTURES** have released their new single 'Birthday Card' after supporting such bands as 955, The

- **DEMON** will release their debut single 'Ride the Wind' on June 5, followed by an album 'Night of the Demon' which is scheduled for release in mid July.
- **DEPECHE MODE** will release their second single 'New Life' on May 29.
- **THE LAUGHING APPLE** are releasing their second single 'Particulate' on June 5. They can be seen at the Moonlight Club on June 24.
- **RED RIVER ROCK** the five track EP 'It's Rock 'n' Roll this week. The EP was originally released on the Slam label and will now be distributed by Pinnacles.
- **'DANCE MUSIC'** by Paul Hamilton and Joseph Duarte is the new LP produced by Bombay Duck. The album actually includes two songs from Bombay Duck and is available

- the Rough Trade compilation entitled 'Red Nettie'. The group will be visiting England in July for a series of live performances.
- **SORE THROAT** have a new single out this week entitled 'Bank Raid'. The band will be playing a string of London dates until the end of August.
- **NEW LONDON** band Soho Dynamics release their debut single this week. It is entitled 'Neon Jungle' and the group will be undertaking several gigs around the capital.
- **INDEPENDENT RECORD** company Rough Trade offers its promotional cassette 'C-81' on general release this week. Priced at £3.75 the tape includes numbers from Ian Dury, Buzzcocks, The Raincoats and Wah Heat. The company is due to release several other 'cassette only' titles from its bands.

ST AUUSTELL, Coliseum, (4007), UB40
 STOCKTON, Club Fiesta, (553046), Carl
 THEFTORG, Carnegie Room, Cage Lane, (3110), Paris 2



BATH, Tiffany's (65342), Graduate
 BIRMINGHAM, The Mole, Aston, Psika
 BIRMINGHAM, Night Out (021 622 2233), The Drifters
 BURY, Dorby Hall, Market Street (061 781 7107), Private Dick
 CARDIFF, Sophia Gardens (20181), UB40
 CARDIFF, Top Rank (26538), XTC
 CARLISLE, Market Hall (23411), Slade
 CRAWLEY, Leisure Centre (37431), The Four Bucketeers
 GLASGOW, City Limits, The Strings
 GLENROTHES, Rothes Arms (753701), New Youth
 HARLOW, Louella's, Spider
 HULL, New Theatre (20483), Shakin' Stevens
 LEAMINGTON SPA, The Crown (51351), Victorian Parents
 LEEDS, Compton Arms, Compton Road, Really
 LEEDS, Warehouse (468287), Original Mirrors
 LEIGH, Oliver's Fireclown
 LONDON, The Bedford, Belham, Shotgun
 LONDON, Bridge House, Canning Town, (01 476 2889), Motor Boys Motor / Outpatients
 LONDON, Dingwails, Camden Lock (01 267 3942), Mlightwork
 LONDON, Green Man, Stratford High Street (01 534 1634), London Apaches
 LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0529), Gano
 WASHINGTON / Rye And The Quarter Boys
 LONDON, Hammersmith Odeon (01 748 4081), Washbone Ash
 LONDON, Hammersmith Palais (01 748 2812), Psychedelic Furs
 LONDON, Lyceum, The Strand (01 636 3715), Prince
 LONDON, Marquee, Wardour Street (01 437 8603), Tenpole Tudor
 LONDON, Moonlight, Railway Hotel, West

Hampstead (01 624 7611), Flying Paccard
 LONDON, The Nightingale, High Road, Wood Green, The Outskirts
 LONDON, Pied Bull, Islington (01 837 3218), Limehouse
 LONDON, Pits, Green Man, Euston Road (01 387 5977), Bumble And The Beez
 LONDON, Rock Garden, Covent Garden (01 240 3961), Haircut 100 / Empires / The Americans
 LONDON, Sebright Arms, Hackney, English Rogues
 LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), Jody Street / Photo Penix
 LONDON, The Venue, Victoria (01 834 5500), Basement 5
 LONDON, Wembley Arena (01 902 1234), Bruce Springsteen
 LONDON, Windsor Castle, Harrow Road (01 286 6403), A Bigger Splash
 MANCHESTER, Free Trade Hall (061 834 0943), Light Of The World
 MANCHESTER, Polytechnic, Cavendish House (061 273 6182), Theatre Of Hate
 MIDDLESBROUGH, Town Hall (245432), Toyah
 NEWCASTLE UPON TYNE, City Hall (20007), Rita Coolidge
 READING, Hexagon (36215), Judie Tzuke
 ST AUUSTELL, Coliseum (4001), Manhattan Transfer
 SHEFFIELD, LHM Club (709940), Altered Images
 SOUTHAMPTON, Gables (37961), Dub Allup
 SOUTHAMPTON, Gaumont (29772), Status Quo
 SOUTH HAWRO, Bogarts, Alexandre Avenue (01 422 2057), Futurist Night / Spandau Electro Disco
 SWINDON, Brunel Rooms (31384), Bettie Bright

BURY, Rebecca's (781 1736), Salford Jets
 COVENTRY, New Theatre (23141), Rita Coolidge
 EDINBURGH, Buster Browns (031 228 4224), Those French Girls
 EDINBURGH, Odeon (031 867 3805), Light Of The World
 IPSWICH, Gaumont (53641), Shakin' Stevens
 LEEDS, Amnesia Club, The Mood
 LEEDS, Warehouse (468287), Theatre Of Hate
 LIVERPOOL, Royal Iris, Bette Bright (boat trip)
 LONDON, The Clockhouse, Clapham, Shotgun
 LONDON, Dingwails, Camden Lock (01 267 4967), Reluctant Stereotypes / Rampages
 LONDON, Golden Lion, Fulham (01 385 3942), Cotton Buds
 LONDON, Green Man, Stratford High Street (01 534 1637), Nicky Barclay Band
 LONDON, Greyhound, Fulham Palace Road, Hammeramith (01 385 0529), The Gas / The Lasers
 LONDON, Gosspus, Dean Street, Soho (01 437 4540), Calling Hearts
 LONDON, Hammersmith Odeon (01 748 4081), Washbone Ash
 LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), World Service
 LONDON, Pits, Green Man, Euston Road (01 387 5977), Case
 LONDON, Rainbow 2, Finsbury Park (01 263 3148), The Windstars
 LONDON, Rock Garden, Covent Garden (01 240 3961), Aerial FX / Red Shoes
 LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), The Exciters / Luna Park
 LONDON, The Venue, Victoria (01 834 5500), Red Crayola / Furious Pig
 MANCHESTER, Bowden Vale Club (061 926 0670), Surgical Support
 NEWCASTLE UPON TYNE, Balmbras Music Hall (20015), The Targets
 NEWCASTLE UPON TYNE, City Hall (20007), Moody Blues
 NEWCASTLE UPON TYNE, Mayfair (23109), Glas House
 NOTTINGHAM, Rock City (412544), Sott Cell
 OXFORD, Scamps, Westgate Centre (45136), Dum Dum Dum
 POOLE, Arts Centre (70521), Psychedelic Furs
 SOUTHAMPTON, Gaumont (29772), Status Quo
 SOUTHAMPTON, The Victory, The Brengs / JX
 STEVENAGE, The Swan, Spider
 TAUNTON, Black Horse, Graham Larkey



AYLESBURY, Britannia (24858), Merrilion
 BIRMINGHAM, Night Out (021 622 2233), The Drifters
 BRADFORD, University (33466), Original
 BRISTOL, Colston Hall (291788), Judie Tzuke

TOURS

● **NEW ROMANTIC** club Cabaret Futura hosts Furious Pig, Harry Kipper, People in Control, Anne Bean and Hermine Demoriane with others and includes a desert island spot, where there will be a guest star appearance yet to be announced on June 1 at the Latin Quarter, 13 Wardour Street. Doors open at 10 pm and tickets are £2.

● **DEFUNKY ARE** flying in on June 13 and will be on stage at The Venue at 9.30 pm to do their only British gig.

● **DIAMOND HEAD** will release a 12 inch EP to coincide with their tour, which spreads throughout June and July and includes the following dates: Walsall, June 15, Town Hall, West Runton Pavilion 20, 21, St George's Hall Bradford 22, King George's Hall Blackburn 23, Stourbridge Town Hall 24, Victoria Hall, Hanley 25, 26, Oasis Centre, Swindon 27, Free Trade Hall, Manchester 28, Parr Hall, Warrington 29, Drill Hall, Lincoln 30, July 1, 2 Edinburgh Odeon, Royal Court, Liverpool 3, City Hall, Sheffield 4, Ritz Theatre, Worthington 5, 6, Colston Hall, Bristol 7, Guildhall, Portsmouth 8, Winter Gardens, Banbury 9 and July 10, London. The venue is yet to be confirmed.

● **IVOR CUTLER**, the Glaswegian humorist who has previously toured with Soft Machine and Van Morrison, will be in London at the Tricycle Theatre, 269 Kilburn High Road, on June 8-13 at 8 pm. For further details ring 01-328 8626.

● **MISTY IN ROOTS** will now be playing at the Community Centre, Southall for the Right to Work Campaign on May 29 instead of High Wycombe Town Hall as previously announced.

● **ALL-GIRL** combo The Modettes (pictured here) have announced their new tour dates which include the following: Stowaway, June 3, Newport, Winter Gardens, Banbury 4, Shiro Hall, Hereford 5, The Glen, Llanelli 6, Stoneleigh Club 7, Eves Club, Cheltenham 8, and Neros, Bath 9.

● **PRIME SUSPECT**, with Howard Johnstone (ex-Deaf School) replac-



MODETTES: extra dates

ing David O'Brian have announced the following dates: Roundhouse, June 5, Joiners Arms, Southampton 6, Robin Hood, Stamford 11, and the White Swan, Portsmouth 13 June.

● **REDBEAT** will be promoting their new single 'See/Survival' with the following London dates: Heaven, June 8, Moonlight Club 9, and supporting the Cramps at the Lyceum on 16 June. Other dates are still to be confirmed.

● **EDDIE STANTON** who wrote the current Wild Willy Barrett single 'Tales From the Raj' will promote his current single with the following

dates: June 5 the Nags Head, Winslow, and June 9 Britannia, Aylesbury.

● **WASTED YOUTH** will play on the Classix Nouveaux tour after completing their tour with Psychedelic Furs.

● **THE GAS** who released their new single 'Ignore Me' on Polydor recently, play the following dates: Belfast The Pound May 28, County Down DB's 29, Bangor Co-op Hall 30, London Greyhound June 3.

● **SIAM**, THE four-piece Oxford band who release their second single 'Don't Look Back' on June 5,

have also lined up the following string of dates: London Venue May 28, London Hall Moon 29, Birmingham Odeon 30, London Hope and Anchor 31, Hammersmith Palais June 2, London Rock Garden 5, London Moonlight Club June 11.

● **THE POLECATS** heading for a hit with 'Rockabilly Guy' headline a tour next month and the schedule runs Douglas Summerlands June 8, 9, Nottingham University 12, Redcar Coalham Bowl 14, Brighton University of Sussex 17, Dunstable Queensway Hall 18, Birmingham Polytechnic 19, Bradford University 20.

● **THE CHEATERS** who seem to be spending much of this year on the road have lined up even more dates on their current schedule: Manchester Lamplite June 2, Carlisle Micks Club 3, Greenock Victorian Carriage 4, Paisley Technical College 5, Glenrothes Rothas Arms 7, Manchester Lamplite 8, Worcester College of Higher Education 12, Derby Lonsdale College 13.

● **CLASSIX NOUVEAUX** have confirmed that their Bradford gig will be at St George's Hall June 2. The band have also been forced to cancel their gigs at Aberdeen and Edinburgh but they've added a new date at Doncaster Rotlers on June

● **JIM CAPALDI** who recently released his album 'Let The Thunder Cry' has been added to the free concert for the unemployed at Brixton Brockwell Park on May 30.

● **MORE AN** emerging heavy metal band will be supporting Ted Nugent at Hammersmith Odeon on June 1 and they'll also be heading the Marquee on June 16.

● **THE FLYING** Padovanis featuring ex-Police guitarist Henri Padovani will be playing the following London dates: Moonlight Club June 2, Hope And Anchor 5, Embassy 9, Rock Garden 10.

● **UB40** have made a few changes to their British tour announced last week. The Norwich open air gig has been cancelled and they'll be playing Scarborough Floral Hall on June 8. They'll also be playing Brighton Conference Centre on June 20 not Birmingham as was previously announced.

● **SPIRIT**, THAT die-hard bunch of old hippies from the West Coast, will be playing a short string of British dates next month: London Hammersmith Odeon June 17, Birmingham Odeon 19, Manchester Free Trade Hall 20, Lancaster University 21, Bristol Colston Hall 22. Tickets are on sale now and the band will be releasing a new single 'Turn To The Right' coinciding with the tour. A new single 'Turn To The Right' will also be released next month.



A MICHAEL and TONY KLINGER PRODUCTION

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RADIO

THURSDAY
PICCADILLY RADIO 251m 97 VHF
 8.00 - 11.00 The Thursday Rock Show: Heavy Metal with John Evedon
RADIO TRENT 251m 98.2 VHF
 8.30 - 8.00 Castle Rock: Graham Neale talks to Bill Nelson and plays more from local favourites Vibebe Targets
RTE RADIO 2 (Ever) 235 / 253 / 490m 94.8 / 90.3 VHF
 12.00 - 2.00am The Dave Fanning Rock Show.

FRIDAY
BBC RADIO ONE 275 / 750m
 5.45 - 7.30 Roundtable, Mike Read and Jake Burns from Sill Little Fingers listen to the latest single releases
 7.30 - 10.00 Anne Nightingale
 10.00 - 12.00 The Friday Rock Show: Tommy Vance plays the latest session by Vardie and archive material from Gary Powell
CAPITAL RADIO 154m 95.8 VHF
 4.00 - 7.00 Cruising: With Roger Scott's choice of drivetime nostalgia
 6.30 - 10.30 Nicky Horse
RADIO CLYDE 251m 95.1 VHF
 12.00 - 2.00am Midnight Rock: Classic album cuts chosen by Jeff Topper

RADIO DEVONAIR 154m 95.8 VHF
 6.30 - 9.00 No Nonsense: John Peers lamps his hard rock with some heavy funk sounds
RADIO FORTH 154m 95.8 VHF
 12.00 - 2.00am Coasting: Ladbroke West Coast rock courtesy of Chris Easton
BBC RADIO LEICESTER 151m 95.1 VHF
 5.30 - 7.00 Live From The Wyrern
RADIO LUXEMBOURG 205m
 8.00 - 9.00 Shaun Henry's Rockshow
BBC RADIO MERSEYSIDE 127m 95.8 VHF
 6.30 - 8.00 Rock Around: Phil Rocks clears his backlog of local tapes from bands like Modern Era, The Nice Men, Dead Or Alive and Wish Heat

BBC RADIO OXFORD 297m 95.2 VHF
 8.00 - 7.00 Rock Plus: With Mike Ribbans
RADIO THE WAVE 251m 95.8 VHF
 8.30 - 8.00 Castle Rock: Graham Neale drools over Falah Charm and plays the last from Purple Targets
RADIO VICTORY 251m 95.8 VHF
 10.15 - 10.00am Pumping Iron: Heavy rock with Bill Phillips
RTE RADIO 2 (Ever) 235 / 253 / 490m 94.8 / 90.3 VHF
 12.00 - 2.00am The Dave Fanning Rock Show.

SATURDAY
BBC RADIO ONE 275 / 750m
 1.00 - 2.00pm Roundtable: Mike Read and Jake Burns from Sill Little Fingers listen to the latest single releases
 4.00 - 5.00 Saturdays: Weekly
 5.00 - 8.30 Rock On: Tommy Vance's magazine show
 6.30 - 7.30 In Concert: With Deez's Midnight Runners and Outer Limits
BEACON RADIO 205m 95.8 VHF
 8.00 - 10.00 Rock Hard: Mike Davies and Mick Wright talk to Canadian superstars Bruce Cockburn and Billy Squier
BRMB RADIO 251m 95.8 VHF
 10.00 - 2.00am Heart Of Rock: Heavy rock sounds with Roger Vee

DOWNTOWN RADIO 251m 95.8 VHF
 8.30 - 7.00 Rock Me: With Louis Edmondson
BBC RADIO LEICESTER 151m 95.1 VHF
 12.00 noon - 1.00 The Rocking Ringers: Brian Shuttlewood's choice of Fifteen singles
BBC RADIO LONDON 251m 95.8 VHF
 10.00 - 11.30 Echoes with Stuart Coogan
 7.00 - 4.00 Breakthrough: Mike Sparrow's guests are Geth Truwood and Paul Carrack of Squeeze
RADIO LUXEMBOURG 205m
 7.00 - 8.00 Good Rock: A Reggae With Stuart Henry

MASTRO RADIO 251m 97 VHF
 10.00 - 12.00 Rock Show: Great Goddard blows your ear drums out
 2.00 - 2.00am Hot and Heavy: Heavy Metal requests played at Malcolm Middleton
BBC RADIO NOTTINGHAM 187m 95.4 VHF
 12.00 - 1.00am John Peel's Sunday Rock: Pre-1984 top, downpop and rarities
PICCADILLY RADIO 251m 97 VHF
 8.00 - 7.00 Transvision: Marc Racine plays some experimental sounds including the French 15.00 single
BEVERLY SOUND 251m 95.8 VHF
 7.00 - 8.00 'Rock and a Cast of Thousands': With Alan Roberts

BBC RADIO SOLENT 771 / 300m 95.1 VHF
 6.45 - 7.30 Solent Rock: With Gethyn Jones
RADIO TEES 251m 95.8 VHF
 6.00 - 10.30 Natural News: Brian Anderson's definition of rock
 12.00 - 2.00am Rock Me Gently: Mushrooms after midnight! Paul Robinson goes psychedelic
SUNDAY
BBC RADIO ONE 275 / 750m
 5.00 - 7.00 Top 30: With Tony Blackburn
BRMB RADIO 251m 95.8 VHF
 3.00 - 4.00 Rockola: Modern and local rock with Robin York
CAPITAL RADIO 154m 95.8 VHF
 4.00 - 5.00 Undercurrents: Charlie Gillett examines the state of underground upper rock
CARDIFF BROADCASTING COMPANY 221m 95.8 VHF
 6.00 - 12.00 The Tiger Bay Rock Show: Ralph Evans and Dai Shier ask for details of all local rock bands and play a session by local popsters Glespop

DOWNTOWN RADIO 251m 95.8 VHF
 8.00 - 7.00 Words and Music: Patrick Coyne talks to Paul Brady
BBC RADIO MEDWAY 251m 95.2 VHF
 5.30 - 7.10 Recorded Delivery: Mike Brill's rundown on the current scene
METRO RADIO 251m 97 VHF
 11.00 - 1.00am Bridges: John Coulson plays some eclectic and heavy rock sounds
BBC RADIO NEWCASTLE 705m 95.1 VHF
 3.15 - 4.00 Bedford: Tom Nettle and Phil Watson play more from Richard Starkey's Cabinet Future

BBC RADIO NOTTINGHAM 187m 95.4 VHF
 8.00 - 5.00 Rock Cafe: Experimental and jazz rock chosen by Jane 68
PLYMOUTH SOUND 251m 94 VHF
 10.00 - 12.00 Rock 91: The engineers' rock show
BBC RADIO STOKES ON TRENT 205m 95.1 VHF
 7.30 - 4.00 The Express: With Bruno
RADIO TRENT 251m 98.2 VHF
 2.00 - 5.00 Graham Hoole's Music: Reviews with Chuck Wolfe
RADIO VICTORY 251m 95.8 VHF
 7.00 - 10.00 Gallery: Man Hooper's Arts Programme

MONDAY
BBC RADIO ONE 275 / 750m
 4.10 - 10.00 Richard Skinner
 10.00 - 12.00 John Peel
CAPITAL RADIO 154m 95.8 VHF
 4.30 - 10.30 Alan Freeman: Phil's favourite Heavy Rock tracks
RADIO CITY 154m 95.2 VHF
 6.30 - 9.00 The Great Eastern Express: With Phil Easton
RADIO DEVONAIR 154m 95.8 VHF
 6.30 - 9.00 No Nonsense: John Peers plays Heavy Metal
RADIO FORTH 154m 95.8 VHF
 0.00 - 11.30 Making Tracks: Ben Martin reflects on his own Wave scene
RADIO FORTH 154m 95.8 VHF
 10.00 - 12.00 Forth Bridges: Chris John plays listener's rock requests
BBC RADIO BLACKBURN 251m 95.2 VHF
 8.00 - 10.00 Hartam Rock: With Colin Studd
NEWBARD RADIO 225m 95.1 VHF
 6.30 - 10.00 Hartam Rock: With John Bradley
RADIO TRENT 251m 98.2 VHF
 6.30 - 8.00 Castle Rock: Graham Neale talks to Bill Nelson and plays more from local favourites Vibebe Targets
RTE RADIO 2 (Ever) 235 / 253 / 490m 94.8 / 90.3 VHF
 12.00 - 2.00am The Dave Fanning Rock Show.

TUESDAY
BBC RADIO ONE 275 / 750m
 8.00 - 10.00 Richard Skinner
 10.00 - 12.00 John Peel
BBC RADIO BLACKBURN 251m 95.2 VHF
 6.30 - 8.30 Spin On: Steve Barker releases the latest singles
BBC RADIO BRIGHTON 205m 95.8 VHF
 7.21 - 7.32 The Tuesday Show: Vince Geddes and Stuart Jones play the best South Coast music
CAPITAL RADIO 154m 95.8 VHF
 8.30 - 10.30 Nicky Horse
RADIO CITY 154m 95.2 VHF
 6.30 - 10.00 The Great Eastern Express: With Phil Easton
RADIO CLYDE 251m 95.1 VHF
 6.30 - 10.00 Stick It In Your Ear: Rennie Griffiths introduces Jude Tzuke, Tom Polo Tudor and Gar: Gillette
RADIO DEVONAIR 154m 95.8 VHF
 6.30 - 9.00 No Nonsense: John Peers plays Album Orientated Rock
RADIO FORTH 154m 95.8 VHF
 8.00 - 10.00 Edinburgh Rock: Jay Crawford gets the word
 10.00 - 12.00 Hot Tracks: Chris John spins more requests and reads some in-vite letters

BBC RADIO HUMBERSIDE 205m 95.8 VHF
 7.30 - 10.00 Paul Hurstley's Electric Wirekess Show: Tim Johnson's guests are Shakin' Stevens and his producer Stuart Coogan
RADIO MERCA 225m 95.8 VHF
 7.00 - 9.00 Shock Waves: Andy Lloyd's New Wave Rock show
BBC RADIO NOTTINGHAM 187m 95.4 VHF
 6.00 - 7.30 John Peel's Rock Review
RADIO OXFORD 297m 95.2 VHF
 8.00 - 10.00 Rocket: With Patrick Eade and the Mouthpiece Musicians Co. Op'n dig guide
BBC RADIO LEICESTER 151m 95.1 VHF
 8.30 - 9.00 Castle Rock: With Graham Neale
RTE RADIO 2 (Ever) 235 / 253 / 490m 94.8 / 90.3 VHF
 12.00 - 2.00am The Dave Fanning Rock Show.

WEDNESDAY
BBC RADIO ONE 275 / 750m
 8.00 - 10.00 Richard Skinner
 10.00 - 12.00 John Peel
CAPITAL RADIO 154m 95.8 VHF
 8.30 - 10.30 Nicky Horse Show
RADIO CITY 154m 95.2 VHF
 6.30 - 10.00 The Great Eastern Express: With Phil Easton
RADIO CLYDE 251m 95.1 VHF
 8.00 - 10.00 Street Sounds: Brian Ford plays party
BBC RADIO DEVONAIR 154m 95.8 VHF
 6.30 - 9.00 No Nonsense: John Peers' New Wave night
RADIO FORTH 154m 95.8 VHF
 8.00 - 10.00 Rock Report: Chris John and Colin Somerville interview the Psychedelic Furs and Waiters Youth
BBC RADIO LEEDS 187m 95.4 VHF
 8.30 - 7.15 MetroGnome: Clara Hansborough and Mark Jones feature Teardrop Explodes, Shaka Apple, and Fassbender Russell as well as all the local rock scene
BBC RADIO NOTTINGHAM 187m 95.4 VHF
 7.00 - 9.00 The Rock Show: With Andy Lloyd
BBC RADIO NOTTINGHAM 187m 95.4 VHF
 7.00 - 11.00 Pennine Rock: With Bob Preedy
PICCADILLY RADIO 251m 97 VHF
 8.00 - 11.00 Rock Relay: Heavy Metal with John Ewington
SWINSEA SOUND 225m 95.1 VHF
 8.00 - 10.00 Steve Mitchell's Music: "The world is a swirling and you're invited to join the guests: Friendly, Sadness, The Lost Birds, The Vipers, The Dodos and the DC10s. Andy Ward will be present too. In spirit at least."

6.30 - 8.00 Castle Rock: With Graham Neale
RTE RADIO 2 (Ever) 235 / 253 / 490m 94.8 / 90.3 VHF
 12.00 - 2.00am The Dave Fanning Rock Show.

THURSDAY
BBC RADIO ONE 275 / 750m
 8.00 - 10.00 Richard Skinner
 10.00 - 12.00 John Peel
CAPITAL RADIO 154m 95.8 VHF
 8.30 - 10.30 Nicky Horse Show
RADIO CITY 154m 95.2 VHF
 6.30 - 10.00 The Great Eastern Express: With Phil Easton
RADIO CLYDE 251m 95.1 VHF
 8.00 - 10.00 Street Sounds: Brian Ford plays party
BBC RADIO DEVONAIR 154m 95.8 VHF
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6.30 - 8.00 Castle Rock: With Graham Neale
RTE RADIO 2 (Ever) 235 / 253 / 490m 94.8 / 90.3 VHF
 12.00 - 2.00am The Dave Fanning Rock Show.

FRIDAY
BBC RADIO ONE 275 / 750m
 8.00 - 10.00 Richard Skinner
 10.00 - 12.00 John Peel
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6.30 - 8.00 Castle Rock: With Graham Neale
RTE RADIO 2 (Ever) 235 / 253 / 490m 94.8 / 90.3 VHF
 12.00 - 2.00am The Dave Fanning Rock Show.

SATURDAY
BBC RADIO ONE 275 / 750m
 8.00 - 10.00 Richard Skinner
 10.00 - 12.00 John Peel
CAPITAL RADIO 154m 95.8 VHF
 8.30 - 10.30 Nicky Horse Show
RADIO CITY 154m 95.2 VHF
 6.30 - 10.00 The Great Eastern Express: With Phil Easton
RADIO CLYDE 251m 95.1 VHF
 8.00 - 10.00 Street Sounds: Brian Ford plays party
BBC RADIO DEVONAIR 154m 95.8 VHF
 6.30 - 9.00 No Nonsense: John Peers' New Wave night
RADIO FORTH 154m 95.8 VHF
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 12.00 - 2.00am The Dave Fanning Rock Show.

MOVIES

WHAT A BORE! While everyone else has buggered off to Cannes for a couple of weeks to laze about on the beach and drink themselves into a coma (you didn't really, think they go to watch films, didja?), here am I stuck in the tropical climate of London town dutifully attending screenings with the other poor souls left behind in the wake of beach bags, sunglasses and Ambre Solairé.

As a film festival, Cannes is becoming increasingly redundant anyway with fewer films of any importance being premiered there, especially since the advent of alternative festivals across the world. Of the British entries, perhaps the most interesting is John Boorman's long-awaited Arthurian epic, EXCALIBUR, which is due for release here in July.



Peter O'Toole and Anthony Quayle investigate the joys of Lego in "The Antagonists".

A highly-personalised adaption of Malory's 'Le Morte D'Arthur', it seems so far to have pleased, none, except yours truly, being too eclectic for the Malory purists and too spectacular for the would-be realists. While I will be dealing with it in full on its release, I'll just say that I found it a highly imaginative and thoughtful recreation of the legend of Camelot with a revolutionary insight into the Arthurian myth and brilliantly acrobatic performances from all concerned (please-Ed), especially Nicol Williamson as Merlin. Definitely one for the (film) history books.

Back to reality, and pretty appalling it is too this week, with one new film, THE ANTAGONISTS, opening which ain't nothing to write home about; a gasty bore of an "epic" about Jews and Romans which singularly fails to be either exciting or epic. Peter O'Toole is mixed up in it somewhere, but don't let that fool you. Come back Charlton Heston, all is forgiven!

While we're on the subject of epics, George Romero's latest effort ought to hit the screens soon and is definitely one to watch out for. Called KNIGHTRIDERS, it lifts the concept of chivalry and trial by combat from the Dark Ages and plonks it right down in the present. Armoured Hell's Angels do battle with sword and lance from the backs of mechanical steeds - stripped down, dressed-up Harley's and the like - while their fair damsels await the victors in the bridal bow dressed in leather and chains. Romero has already proven himself an influential and powerful director with NIGHT OF THE LIVING DEAD, THE GRAYES, MARTIN and ZOMBIES, and KNIGHTRIDERS looks like becoming another cult classic which future directors will doubtless be plundering for years to come.



Peter O'Toole and David Warner in a tense darts match from "The Antagonists".

Just received some interesting news from the enterprising Chrysalis Records, whose film credits to date include the magnificent BABYLON and the not-so-magnificent DANEGORRAZE. They are intending to make a film of the life story of the late Joe Orton, enfant terrible of the British theatre in the Sixties. Orton, whose plays "Entertaining Mr Sloane" and "Loot" are already regarded as subversive classics of English drama, was beaten to death with a hammer by his lover Kenneth Halliwell in 1967 who subsequently took 22 Nambuthal tablets to join the playwright in the Big Sleep. Orton's life had been almost as bizarre as his death and it is a relief to discover that the script has been left in the capable hands of playwright Alan Bennett.

Casting has yet to be decided on but the director will be Stephen Frears who has been working in television since his last film, the underrated GUMSHOE, made in 1970. Orton, by the way, was commissioned and completed a script for The Beatles entitled UP AGAINST IT which was never used. The following quote from Orton's diary may help to explain why: "The boys, in my script, have been caught in FLAGRANTIA become involved in dubious political activity, dressed as women, committed murder, been put in prison and committed adultery. And the script isn't finished yet!" It's a shame the Fab Four weren't brave enough to do it: it would have been a bit like seeing Shena Easton in a blue movie. Now there's a thought! JO DIETRICH.

TV

FRIDAY
BBC 1 11.30 - 1.00am "Late Film, Brute Force"
 Starring Burt Lancaster, Charles Bronson, Yvonne De Carlo and Murre Cronyn
BBC 2 1.30 - 1.45 "Dave Jones": A rare special from this dyslexic Irish comedian
BBC 2 11.30 - 11.55 "A World Of Jazz": With Mollie O'Sullivan, Bill Evans Trio and Betty Carter
BBC 2 11.55 - 12.10 "The Outer Limits"
ITV Network 8 8.30 - 8.45 "Get It Together": With The Expressions, Shavian Stevens and Showed Owyeddy
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PEACE WARRIOR

THE PEACE WARRIOR
You tried to bring peace
To the world outside yours
An army of love
Marching to foreign shores
With slow reggae rhythms
You fought the peace war

But while you did this
And fought with all your
You were battling just as
In a deep personal fight
But the world knows you
Are one

And entered the eternal night
And now you've found peace
Away from wars and pain
To the land where reggae
Play again and again
You hope that out
You brought
Some peace to the world



Grovelling today

THANKS FOR the excellent picture of the beautiful and talented Sheena Easton, it's about time you had something in your paper to make it worthwhile buying, after all you hardly ever print anything about Sheena except when you're slagging her great records off. You probably jump at the chance to review them because it's a chance to have a moan about her. You have quite a lot about people like Hazel O'Connor, Toyah Wilcox or the terrible Debbie Harry so why not have a bit more on Sheena? After all she is the best female singer going Tony (a Sheena Easton fan), Aveley, Essex.

● I agree Sheena is the best female singer going... hopefully on a one-way trip to meet the Jodie Foster fan club.

Head McBanger

I WOULD like to complain about something you wrote in your 'Next Week' trailer, 'Whitesnake — bo there for the opening of their massive tour in Deeside? Since when was a poxy 15 concerts a "massive" tour? That is nothing short of a slap in the face to Whitesnake fans. There's hundreds of thousands all over the UK who would love to see Coverdale and co in action, but can't because of the lazy, greedy attitude of these so called "superstars" Here in Scotland those bozos are

doing a whole two gigs in Glasgow. wow! Big deal — it's tough shit if you happen to live in Dundee, Edinburgh or Aberdeen, innit! Many thousands of fans buy HM albums there, and in smaller towns, yet very rarely do any bands bother to play for us, unless they happen to be on the way up the ladder of success — once at the top it doesn't seem to matter any more. That Thin Lizzy and Genesis played further north than Glasgow last year is nothing short of a miracle! All those NWOBHM turkeys like Iron Maiden and Girlschool have played the north, but not now that they've had some success. The 40 date tours are now down to 25 date tours, soon it will be one-offs at Wembley Arena, or worse still, at Festivals, like AC/DC are doing one European show this year.

Thanks lads, it's nice to know you care — for money that is, not your fans — the sooner all these lazy, money hungry parasites like Whitesnake AC/DC, Rainbow and the like piss off, the better. Wally McHeadband, Scotland.

● Moan, moan, winge, winge. If it's not about being banned from Wembley or the English stealing "our" oil then it's about the fact that Hadrian's Wall is too big to lug 100,000 walls of Marshall stacks over. I don't know. What do you want, fair play or something?

Bottom watchers

WE'RE WRITING to you with reference to the picture of the

singer(?) Sheena Easton in the middle pages of last week's RECORD MIRROR, in glamorous technicolour. Did anyone else notice the strategically placed split in her wonderful silver jeans? Most unfortunate. Try again Sheena, if it's worth it. Yours bitchingly, Two worms from the bottom of Fleet Pond.

● You shouldn't have been looking, it's a bit of a cheeky observation.

Uniformed

WHAT KIND of a group do the Undertones think they are? They advertise their new product on TOTP, (among many others, where they're hardly noticed) rather than play an already scheduled date for fans who've paid to see them in concert. I arrived at Brum Odeon last Thursday only to find the concert was cancelled at the last minute and no warning was given at all. They said in an interview in RM last week that they were keeping Wednesdays free so they could do TOTP. Didn't anybody tell them TOTP is on Thursdays? If this is how they treat their fans don't expect them to turn up for re-scheduled date. I won't. Hopo, Stourbridge.

● TOTP is usually recorded on a Wednesday but the Aytollahs at the Beeb decided to do a live version of their dinosaur. And isn't it a pity Brooooco can't even get a hit to qualify for a toothy intro from Peter Powell?

Body talk (Part 1)

HERE FELLAS just a little word in the ear of those people who insist on bickering about whether David Coverdale is the twentieth century's answer to the medusa, or whether he is beautiful, gorgeous, sexy, etc etc.

Who really gives a damn what David, and the rest of the band look like, as far as I (and most other Heavy Metal fans no doubt) am concerned, it's the music that the band makes that counts. Whitesnake are probably one of the greatest Heavy Metal bands this world has, or is likely to see! The music the band produces is fantastic, and David Coverdale has an excellent

voice. Shut up with your bickering and concentrate on the music, Melanie, Near Watford.

● Who said it ain't the meat it's the motion?

Body talk (Part 2)

IN REPLY to last week's letter by Trudy Hylton of Littlehampton, concerning the incredibly delicious David Coverdale, I'd just like to say I'm glad someone else thinks so. What's even more amazing is that it's someone who lives in the next town to mine! (Yes, dreary old Rustington, Trudy).

People give me very funny looks when I go into raptures about his hair, his face, his body etc, and half the people I talk to about him, have never even heard of Whitesnake! Anyway, I think he's lovely but Phil Lynott must be 10 times better at least, and then there's Michael Schenker, Paul Dianno — a girl just can't cope.

● A girl with incredibly good taste (name and address supplied).

● Didn't I just say it ain't the meat it's the motion?

Old bore

IS HAZEL O'Connor any relation to Des? It's too much of a coincidence that they are both boring and ugly, and neither of them can sing. G Woods, Leicester.

● Ah! The first slag off revival letter of the year, is this a record? The way they both sing, who can tell? (But no, she isn't!).

Deluded fool

LAST THURSDAY I saw Springsteen or was it God?

Lexi, Manchester

● Divine revelations are next year's thing, sonny!

Sky is white

DOES SIMON Tebbutt think he's God or something? There are actually some people who like and enjoy Gary Numan and his music. There's no need to call him "The Great White Wimp" or "Old Pastry Podge". I hope he reads this paper and smashes your tiny, immature brain out of its dumb surroundings! One annoyed, devoted Numan fan, Eastbourne.

● Our 'Sky At Night' thinks he is an "or something" actually. But I hardly think that "Old Pastry Podge" will make much of an impression on our handsome punk of manhood.

Serious Scot

I FIND it disgusting to see groups like New Order, Modern English and

Theatre Of Hate gigging under the notorious Final Solution headline. Do these promoters not realise what Final Sc.ution meant to the millions of Jews, Slavs, Gypsies etc, that were murdered by Nazis not too long ago?

● Glorifying Nazism in its most revolting form isn't hip or chic, it stinks. If New Order (another Nazi inspired name) had oven a slightest taste of the Nazi horror, they would have shit themselves silly and maybe realised what is good pun and what ain't. I'm not saying that those promoters or groups are consciously trying to instill a Nazi image, but their names are full of Nazi-Holocaust imagery which is what a lot of our lesser human inhabitants latch onto.

● Ifinal solution called themselves, "Ways And Means Of Killing Entire Species Of People" would that be allowed? Those names aren't illegal, they certainly ain't decent and I don't give a cuss if they are honest or truthful.

● An irate anti-racist, anti-fascist Scot. PS Your paper should ban these promoters from using such offensive names.

● You can make what you like out of anything but you don't have to make a complete berk of yourself.

Final note

SOME FRIENDS and I are planning to start a band, for our own pleasure and spare time. Could you please advise us on which two synthesizers to buy to start with? SE Glasgow.

● One's with a volume control that's set permanently on off. Thank you!

PR's dream

I AM a bearded, 25 year old second generation hippie who still believes that money should never have been invented and that any form of work is out of order. I eat only when Social Security money allows, meditate for hours and burn incense in my bedsitter in Fulham Road.

● The most important thing to me is why I have not read much about the AK Band, who I and others I suppose, think are the New Who. They sing with feeling, telling us what they like and dislike, about this crummy country about things like more dole money and free cocaine.

● I would be grateful if you would please publish a picture of them — that is if you can afford the space? I know a lot of 1981 hippies will be very happy. How about letting us know what their new 'Manhole Kids' LP sounds like?

● Gotta go now — 'cos there's a police Panda car pulling up outside the soul. Love and peace. Hamish O'Mahoney, Redcliffe Villas, Fulham SW10.

● Good morning Rip Van Winkle. The New Who happened the years ago but if you can find the new Quicksilver Messenger Service don't call us...



David Coverdale: hunk of beef.



"When I told my Dad I wanted to learn guitar, he gave me this."

UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	1	(3)	STAND AND DELIVER	Adam & The Ants, CBS
2	2	(4)	YOU DRIVE ME CRAZY	Shakin' Stevens, Epic
3	3	(2)	STARS ON 45	Star Sound, CBS
4	4	(2)	CHEQUERED LOVE	Kim Wilde, RCA
5	5	(2)	OSSIE'S DREAM (WAY TO WEBBLEY)	Spurs FA Cup Final Squad, Shell
6	6	(2)	SWORDS OF A THOUSAND BLES	Tempto Tudor, BHM
7	7	(2)	KEEP ON LOVING YOU	Red Spedwagon, Epic
8	8	(2)	GREY DAY	Madness, SMI
9	9	(2)	CHI MAI THEME TUNE LIFE 8 TIMES	LLOYD GEORGE, Ennio Morricone, BBC
10	29	(3)	BETTE DAVIS EYES	Kim Carnes, EMI America
11	14	(5)	STRAY CAT STRUT	Stray Cats, Arista
12	23	(4)	WHEN HE SHINES	Shoena Easton, EMI
13	37	(1)	I WANT TO BE FREE	Toyah, Saseti
14	16	(7)	I NO CORRIDA	Quincy Jones, A&M
15	27	(4)	THE SOUND OF THE CROWD	Human League, Virgin
16	8	(4)	MAKING YOUR MIND UP	Bucks Fizz, RCA
17	13	(2)	ONLY CRYING	Robin Marshall, Arista
18	25	(4)	TRÉASON (IT'S JUST A STORY)	Teardrop Explodes, Mercury
19	24	(4)	KILLERS LIVE EP	Thin Lizzy, Vertigo
20	12	(11)	ATTENTION TO ME	Notans, Epic
21	16	(4)	IT'S GOING TO HAPPEN	The Undertones, Arcech
22	10	(2)	MUSCLE BOUND/GLOW	Spandau Ballet, Reformation/Chrysalis
23	30	(2)	BEING WITH YOU	Smoky Robinson, Motown
24	10	(2)	CAN'T GET ENOUGH OF YOU	Eddy Grant, Ice/Ensign
25	28	(2)	GROWNING - ALL OUT TO GET YOU	The Beat, Go Feet
26	22	(2)	IS VIC THERE	Department 8, Demon
27	19	(12)	CAN YOU FEEL IT	Jacksons, Epic
28	42	(2)	HOW 'BOUT US	Champaign, CBS
29	13	(2)	GOOD THING GING	Suggs Minkoff, RCA
30	18	(1)	SERBUDA TRIANGLE	Berry Manlow, Arista
31	21	(7)	DON'T BREAK MY HEART AGAIN	WHNeenake, Liberty
32	—	(1)	AIN'T NO STOPPING	Enigma, Greole
33	31	(11)	NIGHT GAMES	Graham Bonello, Vertigo
34	44	(2)	CHARIOTS OF FIRE	(Main Theme), Vangelis, Polydor
35	—	(1)	DON'T LET IT PASS YOU BY/DON'T SLOW DOWN	UB40, Cap Int.
36	59	(1)	HIDE-HI	Paul Shane, EMI
37	36	(1)	CARELESS MEMORIES	Duran Duran, EMI
38	71	(1)	ROCKABILLY GUY	Polecats, Mercury
39	43	(2)	POCKET CALCULATOR	Kraftwerk, EMI
40	56	(1)	IS THAT LOVE	Squeeze, A&M
41	28	(2)	THIS OLD HOUSE	Shakin' Stevens, Epic
42	—	(1)	ONE DAY IN YOUR LIFE	Michael Jackson, Motown
43	46	(1)	ANGEL OF THE MORNING	Juice Newton, Capitol
44	32	(8)	JUST A FEELING	Bad Manners, Magnet
45	33	(18)	NEW ORLEANS	Gilan, Virgin
46	74	(1)	JUST THE TWO OF US	Grover Washington Jr, Elektra
47	36	(12)	IT'S A LOVE THING	Whispers, Solar
48	34	(2)	EINSTEIN A GO GO	Landscape, RCA
49	48	(2)	THE ART OF PARTIES	Japan, Virgin
50	53	(2)	SING ME A SONG	Marc Bolan, Narn
51	—	(1)	WILL YOU	Mazel O'Connor, A&M
52	30	(7)	AND THE BANDS PLAYED ON	Saxon, Carrere
53	41	(4)	THE THIRD MAN	Shadows, Polydor
54	61	(1)	BODY TALK	Imagination, RSB
55	—	(1)	FOLLOW THE LEADER	Killing Joke, Malicious Damage/Polydor
56	79	(1)	MARVIN THE PARANOID ANDROID	Marvin, Polydor
57	—	(1)	NOBODY WINS	Eton John, Rocket
58	—	(1)	ALL THOSE YEARS AGO	George Harrison, Dark Horse
59	35	(12)	LATELY	Sylvie Wonder, Motown
60	30	(2)	HOUSES IN MOTION	Talking Heads, Sire
61	45	(2)	MAKE THAT MOVE	Shalamar, Solar
62	43	(2)	INDUSTRIAL STRENGTH EP	Robus, Arista
63	—	(1)	HISTORY NEVER REPEATS	Split Enz, A&M
64	47	(2)	DON'T LET GO THE COAT	The Who, Capitol
65	54	(2)	LET'S JUMP THE BROOMSTICK	Coast to Coast, Polydor
66	76	(1)	LOWING ARMS	Elvis Presley, RCA
67	73	(1)	TOKYO	Civada Nouvass, Liberty
68	51	(2)	LOVE GAMES	Level 42, Polydor
69	51	(2)	THE MAGNIFICENT SEVEN	Claash, CBS
70	56	(2)	DON'T SAY THAT'S JUST FOR WHITE BOYS	Way O! The West, Mercury
71	53	(2)	HALEY'S GOLDEN MEDLEY	Bill Haley, MCA
72	—	(1)	NORMAN BATES	Landscape, RCA
73	—	(1)	TWO HEARTS	Stephanie Mills/Teddy Pendergrass, 20th Century
74	—	(1)	PERFECT TIMING	Kiki Ooo, Arista
75	—	(1)	THE AMERICAN	Simple Minds, Virgin



Due to (yet another) Bank Holiday we can't bring you this week's UK Albums and Singles charts - we'll print them in full next week.



KILLING JOKE make their singles mark with a new entry at 55.



THE PSYCHEDELIC FURS. All talk and plenty of action with an album at 30.

FAST MOVERS

Platinum (One million sales)

GOLD (500,000 sales)

SILVER (250,000 sales)

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

UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	1	(17)	STARS ON 45	Star Sound, CBS
2	2	(27)	KINGS OF THE WILD FRONTIER	Adam & The Ants, CBS
3	3	(1)	WHAPPEN	The Beat, Go Feet
4	4	(2)	THIS OLD HOUSE	Shakin' Stevens, Epic
5	5	(28)	HOTTER THAN JULY	Sylvie Wonder, Motown
6	6	(2)	THE ADVENTURES OF THIN LIZZY	Thin Lizzy, Vertigo
7	7	(2)	OUT ORAMING & GET ON THE BEAM	Red Nelson, Mercury
8	8	(2)	ROLL ON	Various, Star
9	9	(5)	CHARIOTS OF FIRE	Vangelis, Polydor
10	10	(5)	NI FIDELITY	Red Spedwagon, Epic
11	11	(2)	SAO FOR GOOD	Jim Steinman, CBS
12	12	(10)	MARIN MOVIES	Dino Straits, Vertigo
13	13	(28)	JAZZ SINGER	Nell Diamond, Capitol
14	14	(2)	DISCO DAZE & DISCO NITES	Various, Reace
15	15	(2)	COMPUTER WORLD	Kraftwerk, EMI
16	16	(2)	LONG DISTANCE VOYAGER	Moody Blues, Threshold
17	17	(13)	STRAY CATS	Stray Cats, Arista
18	18	(1)	I AM PROMISE	Judie Tynan, Rocket
19	19	(2)	COME AND GET IT	Whitneste, Liberty
20	20	(2)	PUNK'S NOT DEAD	Exploided, Sociat
21	21	(2)	THE DUDE	Quincy Jones, A&M
22	22	(2)	POSITIVE TOUCH	The Undertones, Arcech
23	23	(2)	CHART BLASTERS '81	Various, K Tel
24	24	(2)	JOURNEY TO GLORY	Spandau Ballet, Reformation/Chrysalis
25	25	(2)	MANILOW MAGIC	Berry Manlow, Arista
26	26	(14)	CHRISTOPHER CROSS	Christopher Cross, Warner Bros
27	27	(2)	THIS IS...	Ennio Morricone, EMI
28	28	(2)	NOW	Vic Danoma, RCA
29	29	(2)	MARKING WAVES	Notans, Epic
30	30	(2)	TALK TALK TALK	Psychedelic Furs, CBS
31	31	(2)	SKY'S SKY	Arista
32	32	(14)	FACE VALUE	Phil Collins, Virgin
33	33	(2)	CHI MAL	Ennio Morricone, BBC
34	34	(2)	WINE LIGHT	Grover Washington Jr, Elektra
35	35	(2)	THE RIVER	Bruce Springsteen, CBS
36	36	(114)	BAT OUT OF HELL	Meat Loaf, Epic/Cleveland
37	37	(2)	FUTURE SHOCK	Glen, Virgin
38	38	(2)	TAKE MY TIME	Shoena Easton, EMI
39	39	(1)	SECRET COMBINATION	Randy Crawford, Warner Bros
40	40	(1)	LIVING ORNAMENTS 1878-1888	Gary Numan, Beggars Banquet
41	41	(2)	TO LOVE AGAIN	Diana Ross, Motown
42	42	(2)	HIT 'N' RUN	G&Schubert, Bronze
43	43	(12)	DINK WEARS WHITE SOX	Adam & The Ants, De H
44	44	(2)	GO FOR IT	Sini Little Fingers, Chrysalis
45	45	(2)	BEATLES 1961-1968	Beatles, Parlophone
46	46	(2)	GUILTY	Barbra Streisand, CBS
47	47	(2)	FAITH	The Cure, Fiction
48	48	(2)	DOUBLE FANTASY	John Lennon, Gotta
49	49	(2)	EAST SIDE STORY	Squeeze, A&M
50	50	(2)	VIENNA	Ultravox, Chrysalis
51	51	(13)	FLESH AND BLOOD	Rory Muak, Polydor
52	52	(2)	HARD PROMISES	Tom Petty & The Heartbreakers, Bobcatroot
53	53	(2)	FAIR WARNING	Van Halen, Warner Brothers
54	54	(2)	EODIE OLD BOB DICK'S GARRY	Tenson, Incor, SMI
55	55	(2)	THE LITTLE TOWN REBELLION	Frag Zapca, CBS
56	56	(2)	YOU KNOW IT'S ME	Barbra Dickson, Epic
57	57	(2)	BARRY	Berry Manlow, Epic
58	58	(2)	THEMES	Various, K Tel Arista
59	59	(2)	JAZZ FUNK	Incognita, Ensign
60	60	(2)	VISAGE	Visage, Polydor
61	61	(2)	DANCE CRAZE	Soundtrack, Z-Tone
62	62	(2)	FROM THE TEARDOMS	Landscape, RCA
63	63	(2)	NIGHTCLUBBING	Grace Jones, Island
64	64	(2)	FACE DANCES	The Who, Polydor
65	65	(2)	THIS IS ELVIS PRESLEY	Elvis Presley, RCA
66	66	(2)	SIGNING OFF	UB40, Grouse
67	67	(2)	TRUMPH	Jacksons, Epic
68	68	(2)	ABSOLUTELY	Madness, SMI
69	69	(2)	RILIMANJARO	Teardrop Explodes, Mercury
70	70	(14)	ACE OF SPADES	Motorhead
71	71	(2)	TURN OF THE TIDE	Berley James Mar-45L, Polydor
72	72	(2)	OFF THE WALL	Michael Jackson, Epic
73	73	(2)	ARC OF A DIVER	Steve Winwood, Island
74	74	(2)	ARE ATTACK & Various	K Tel
75	75	(2)	NEVER TOO LATE	Status Quo, Vertigo

THE LAST TIME ANYBODY TALKED TO THE PINK FLOYD THEY LOOKED LIKE THIS...



SO WHAT'S CHANGED?

FIND out in the Floyd's first interview for three decades (well it seems like it anyway) - IN COLOUR - only in next week's RECORD MIRROR

PLUS! ALL THE NEWS... GOSSIP REVIEWS... AND THE TOP CHARTS

INDEPENDENT

SINGLES

- 1 4 DON'T BLOW DOWN/DON'T LET IT PASS YOU BY, UB40, D+P International
- 2 1 I WANT TO BE FREE, Toyah, Safari
- 3 3 SLATES (EP), Fall, Rough Trade
- 4 39 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
- 5 2 WHY, Discharge, Clay
- 6 — OO FOR GOLD, Girls At Our Best, Happy Birthday
- 7 3 SING ME A SONG, Barc Spain, Rern
- 8 4 OBSESSED, 19A, Albon
- 9 7 CANDYSKIM, Fire Engines, Pop Aural
- 10 — TOO DRUNK TO FUCK, Dead Kennedys, Cherry Red
- 11 10 REBEL WITHOUT A CAUSE, Theatre Of Hate, Burning Roma
- 12 12 CHANCE MEETING, Josef K, Postcard
- 13 11 NAGASAKI NIGHTMARE, Cross, Cross
- 14 8 DOGS OF WAR, Exploited, Secret
- 15 13 DREAMING OF ME, Depeche Mode, Mute
- 16 17 FOUR SORE POINTS (EP), Anti-Past, Ronজেট
- 17 9 ONLY CRYING, Keith Warshoff, Arrival
- 18 15 'ALL SYSTEMS GO', Poison Girls, Cross
- 19 25 ORIGINAL SIN, Theatre Of Hate, SS
- 20 — CHARM/... AND YET AGAIN, Positive Noise, Static
- 21 20 CARTROUBLE, Adam & The Ants, Do II
- 22 — THE RESURRECTION EP, Vice Squad, Riot City
- 23 20 YOU'RE NO GOOD, E.B.O., Factory
- 24 18 LET THEM FREE, Anti-Past, Ronজেট
- 25 14 CEREMONY, New Order, Factory
- 26 — REBECCA'S ROOM, Wasted Youth, Bridge House/Fresh
- 27 16 FOUR FROM TOYAH (EP), Toyah, Safari
- 28 8 CHILDREN OF THE SUN, Misunderstood, Cherry Red
- 29 21 JUST LIKE GOLD, Aztec Camera, Postcard

- 30 24 UNEXPECTED QUEST, UK Decay, Fresh
- 31 10 LOVE WILL TEAR US APART, Joy Division, Factory
- 32 22 BELA LUGOSI'S DEAD, Bruhaus, Small Wonder
- 33 23 POOR OLD SOUL, Orange Juice, Postcard
- 34 25 ZEROX, Adam & The Ants, Do II
- 35 48 COMPLETE DISORDER EP, Disorder, Disorder
- 36 27 DECONTROL, Discharge, Clay
- 37 49 24 HOURS, Chiefs, Atlas
- 38 21 BULLSHIT DETECTOR, Various, Cross
- 39 28 TESTCARD (EP), Young Marble Giants, Rough Trade
- 40 — NEX, Poison Girls, Cross
- 41 37 I'LL KEEP ON HOLDING ON, Action, Essal
- 42 42 WIKKA RAP, Evadonna, Groove Productions
- 43 — DON'T CRY YOUR TEARS, DeMonte, Rational
- 44 43 WORKING GIRLS, Members, Albon
- 45 — YOU, Am Pairs, 021
- 46 — STEP OUT, Dangerous Gals, Human
- 47 34 ATMOSPHERE, Joy Division, Factory
- 48 32 TRANSMISSION, Joy Division, Factory
- 49 42 BLOODY REVOLUTIONS/PERSONS UNKNOWN, Cross/Poison Girls, Cross
- 50 — IT'S OBVIOUS/DIET, Am Pairs, Human

ALBUMS

- 1 — PLAYING WITH A DIFFERENT SEX, Am Pairs, Human
- 2 1 PUNKS NOT DEAD, Exploited, Secret
- 3 2 TO EACH... A Certain Ratio, Factory
- 4 3 HE WHO DARES WINS, Theatre Of Hate, SSSSS
- 5 4 CONCRETE, 99A, Albon
- 6 1 DIRK WEARS THE SOX, Adam & The Ants, Do II

- 7 7 CLOSER, Joy Division, Factory
- 8 8 SIGNING OFF, UB40, Graduate
- 9 14 STATIONS OF THE CROSS, Cross, Cross
- 10 11 PRAYERS DN FIRE, Birthday Party, IAD
- 11 10 UNKNOWN PLEASURES, Joy Division, Factory
- 12 6 TOTAH! TOTAH! TOTAH!, Toyah, Safari
- 13 9 MESH AND LACE, Modern English, IAD
- 14 12 LUBRICATE YOUR LIVING ROOM, Fire Engines, Accessory
- 15 19 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
- 16 17 LIVE AT THE COUNTER EUROVISION 79, Misty In Roots, People Unite
- 17 — HEART OF DARKNESS, Positive Noise, Static
- 18 95 IN THE FLAT FIELD, Bauhaus, AAD
- 19 20 THE ULTIMATE ACTION, Action, Edel
- 20 13 90 DEGREES OF SIMULATED STEREO — UBU LIVE, Para Ubu, Rough Trade
- 21 18 GROTESQUE (AFTER THE GRAMME), Fall, Rough Trade
- 22 10 CHAPPAQUIDICK BRIDGE, Poison Girls, Cross
- 23 24 THE BLUE MEANING, Toyah, Safari
- 24 — ANTHEM, Toyah, Safari
- 25 — HOW THE WEST WAS WON, Ranking Toyah, Greenpeace
- 26 25 WHATEVER HAPPENS NEXT, Small Mags, Rough Trade
- 27 31 SCIENTIST MEETS THE SPACE INVADERS, Scientist, Greenpeace
- 28 21 THRIST, Clock DVA, Fetish
- 29 27 SHEEP FARMING IN BARNET, Toyah, Safari
- 30 — HOW THE WEST WAS WON/NEW OPIUM, Kevin Armstrong/Local Heroes SW9, Ozar

COMPILED BY ALAN JONES FOR RB RESEARCH FROM A NATIONWIDE PANEL OF 50 SPECIALIST SHOPS. ONLY INDEPENDENTLY DISTRIBUTED RECORDS ARE ELIGIBLE.

ROCK 'N' ROLL

SINGLES

- 1 — LEROY, Jack Scott, Carlton
- 2 1 JUNGLE ROCK, Shakin' Stevens, Battle of the Bands
- 3 — NIGHT OF THE WEREWOLF, Lee Kristoferson, Thrust
- 4 — TOO SMART, Chuck Higgins, Rolling Rock
- 5 — ABC BOOGIE, BM Haley, MCA
- 6 3 YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
- 7 9 THE BIG BOUNCE, Shirley Gadden, Lashley
- 8 7 HENRIETTA OAKLAND, Marvin Rainwater, Sonet
- 9 — WHY DO I CRY OVER YOU, BM Haley, Claire
- 10 — STRAY CAT STRUT, Stray Cats, Arista

ALBUMS

- 1 1 SHAKIN' STEVENS AT THE ROCKHOUSE, Megamun
 - 2 — ROCKABILLY WITH BENNY JOY, White Label
 - 3 — SWING TO THE JITTERBUG BALL, Various, MCA
 - 4 — GENE VINCENT FOREVER, Rolling Rock
 - 5 — THE BEST OF CHESS, RHYTHM & ROCK, Various, Chess
 - 6 — STOCKADE, Csa, Billyspool
 - 7 7 SHAKIN' STEVENS, Track
 - 8 — YAREY, Shakin' Stevens, Epic
 - 9 — ROCKING BREW, Elton John, Ember
 - 10 — MERCURY ROCKABILLY, VARIOUS, Mercury
- PICK OF THE CLICK: GENE VINCENT SINGLE ALBUM, Capitol
Compiled by: SMOKEY JOE'S RECORDS, 41 Elm Road, New Malden, Surrey KT3 3HD, Telephone No. 81-842 7235

HEAVY METAL

- 1 THE WORLD'S INSANE, Vardis from 'The World's Insane', Logo
- 2 IT'S ALL TOO MUCH, The Munt, 45, Logo
- 3 CURSE THE ODDS, Vardis from 'The World's Insane', Logo
- 4 ROUTINE, The Byron Band, 45, Creole
- 5 ROCKBRINGER, Dark Star, from 'Dark Star' LP, Demo
- 6 FEEL GOOD, Sledgehammer, 45, Vellant
- 7 LOOKING AT YOU, Billiard St/Daz, 8-side, Jai
- 8 I'M A REBEL AGAIN, 45, Logo
- 9 EVERY INCH OF THE WAY, The Byron Band, 45, Creole
- 10 WILD SIDE OF LIFE, Status Duo, 45, Phonogram
- 11 SPEEDY'S COMING, The Scorpions, 12" 45, RCA
- 12 THE KID, Wild Horses, 45, EMI
- 13 ON A SATURDAY NIGHT (Live), Wild Horses, 45, EMI
- 14 KAPITAN AMERIKA, Dark Star, from 'Dark Star' LP, Demo
- 15 25 YEARS ON, The Hawkwoods, 45, Demo
- 16 ALL NIGHT LONG, The Scorpions, 12" 45, RCA
- 17 SMYRID, Kobalt, 12" EP, Arista
- 18 GREEN PEACE, Dark Star, from 'Dark Star' LP, Demo
- 19 DECEIVER, Judas Priest, from 'Sad Wings' LP, Gull
- 20 SWEET LAF, Black Sabbath, from 'Master of Reality', Vertigo

Compiled by: Mick & Geoff, The Synsior, Monday Rock Club, Saltire Road, Gateshead, Tyne & Wear.

READER'S CHART

WE ASKED for your chart suggestions and, since we've had a barrel of mail about foreign charts, here's a unusual one to keep you happy.

THE SPANISH TOP TEN (WEEK ENDING 23/8/81)

- 1 EVERYBODY'S GOT TO LEARN SOME TIME, The Korgis
- 2 TE QUIERO TANTO, Iva
- 3 TE QUIERO, Jose Luis Perales
- 4 LORADO, Goonsday Dance Band
- 5 JOHNNY AND MARY, Robert Palmer
- 6 DA DOO DOO DOO DA DAM GAN DAN, Police
- 7 ANOTHER ONE BITES THE DUST, Queen
- 8 SUPERTROOPER, Abba
- 9 NO ME HABLES, Juan Tardo
- 10 WOMAN, John Lennon

And there's 9 few surprises there, so you can read Chart suggested by Nancy Corbett, Chesham, Avon and a 45 record taken goes to her. Send your chart suggestions to: 'Reader's Charts', Record Mirror, 46 Long Acre, London, WC2 (Postcards only please).

VIDEO

- 1 (1) THE ROSE, Magnetic Video
 - 2 (2) BREAKING GLASS, VCL
 - 3 (3) CAN'T STOP THE MUSIC, EMI
 - 4 (4) BLONDIE: EAT TO THE BEAT, Brent Walker
 - 5 (5) ROD STEWART LIVE IN L.A., Warner Bros
 - 6 (6) SATURDAY NIGHT FEVER, CIC
 - 7 (7) ABBA: VOLUME 2, Intervention
 - 8 (8) SYMPATHY FOR THE DEVIL (Rolling Stones), Icar
 - 9 (9) ABBA: VOLUME 1, Intervention
 - 10 (10) WOODSTOCK, Warner Bros
 - 11 (11) ELVIS PRESLEY IN HAWAII, Mountain Video
 - 12 (12) THE YOUNG ONES, EMI
 - 13 (13) GARY NUMAN: THE TOURING PRINCIPLE '76, Warner Bros
 - 14 (14) THE SECRET POLICEMAN'S BALL, Holushan
 - 15 (15) TO RUSSIA WITH ELTON, Precision
 - 16 (16) CARLOS SANTANA/TAJ MAHAL, VCL
 - 17 (17) AMANDA LEAR LIVE IN HAMBURG, VCL
 - 18 (18) LIVE AT THE FILLMORE EAST (Various Artists)
 - 19 (19) GREASE, CIC
 - 20 (20) STAMPING GROUND (PINK FLOYD/VARIOUS ARTISTS), Intervention
- Compiled by: NBEV, Oxford Street, London W1.

FUTURIST

- 1 DRAC'S BACK, Bollock Bros 12", White Label, Lydon / McDonald
 - 2 U-BOAT, Woody Woodmansey (All Records By), Bronze
 - 3 THE MODEL, Hixxus, LP, M1 Eastwood
 - 4 BANG BANG, Iggy Pop 7", Arista
 - 5 LADY SHAVE, Fad Gadget 7", Mute
 - 6 LIVE AT LONDON'S VO CLINIC (Strange, Dick, George, Selam) produced by Marilyn
 - 7 NUMBERS (from Computer World) Kraftwerk LP, EMI
 - 8 THE JEZEBEL SPIRIT (from My Life in The Bush Of Ghosts), Brian Eno / David Byrne LP, Polydor
 - 9 MACHINE GUN, The Commodores 7", Vania Motown
 - 10 THE LAST SUPPER, 8" Be 7" (forthcoming) Lydon / McDonald
 - 11 R.E.L.B., Shock, 12" RCA
 - 12 LINES, Eddie Maceo and Sunshine Paterson 7", Human
 - 13 SPELL BOUND, Sizzurde and the Bushes 12", Polydor
 - 14 THE AMERICAN, Simple Minds, 12", Virgin
 - 15 IF YOU WANT ME TO STAY, Ronny, 12", Polydor
- Compiled by: DAVE ARCHER Studio 21 (temporarily closed) operating from Charlottes, 74 Charlotte Street, London W1 (Saturday).

REGGAE

- 1 2 ANOTHER ONE BITES THE DUST, Clint Eastwood & General Saint, Greensleeves
- 2 5 HOPELESSLY, Carol Thompson, SNG Records
- 3 1 HAPPINESS WILL GET, Errol Dunkley, Ratty Congo
- 4 8 LET ME GO, Norman Star Goline, Venture
- 5 7 WHY DON'T YOU SPEND A NIGHT, Shirley Jones & Danny Ray, Black Jack
- 6 18 WIDE AWAKE IN A DREAM, Barry Biggs, Dynamic
- 7 4 LOVE IS WHAT YOU MAKE IT, Inseparables, Inner-City
- 8 6 NATURAL HIGH, Al Campbell, Greensleeves
- 9 3 CAN'T GET ENOUGH, Johnny Clark, Art & Craft
- 10 — I WILL ALWAYS LOVE YOU, Heather, Muzik Music

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

YESTERYEAR

- | | | | | | |
|---|--|--|---|---|--|
| <ul style="list-style-type: none"> ONE YEAR AGO (May 28, 1981) 1 WHAT'S ANOTHER YEAR, Johnny Logan, Epic 2 NO DOUBT ABOUT IT, Hot Chocolate 3 SHE'S OUT OF MY LIFE, Michael Jackson 4 N.I.R.O.R. IN THE GATHROOM, The Beat 5 GEND, Deaf's Midnight Runners 6 THERE FROM MASH, The Waitresses 7 OVER YOU, Rosy Music 8 HOLD ON TO MY LOVE, Jimmy Ruffin 9 SHOULD A LOVED YA, Herbie Hancock 10 WE ARE GLASS, Gaty Human | <ul style="list-style-type: none"> FIVE YEARS AGO (May 24, 1976) 1 FERNANDO, Abba 2 NO CHARGE, J.J. Barrie 3 COMBINE HARVESTER (Brand New Key) The Waitresses 4 MY RESISTANCE IS LOW, Robin Sarsford 5 MORE MORE MORE, Andrea True Connection 6 ARMS OF MARY, The Sutherland Brothers and Quiver 7 SILLY LOVE SONGS, Wings 8 FOOT TO CRY, The Rolling Stones 9 LET YOUR LOVE FLOW, The Salsbury Brothers 10 LOVE HANGOVER, Diane Ross | <ul style="list-style-type: none"> TEN YEARS AGO (May 29, 1971) 1 ROCK THREE TIMES, Dawn 2 BROWN SUGAR, The Rolling Stones 3 INDIANA WANTS ME, R. Dean Taylor 4 MY BROTHER JAKE, Free 5 MALT AND BARLEY BLUES, McGuinness Flint 6 HEAVEN MUST HAVE BEEN YOU, The Eagles 7 JIG A JIG, East of Eden 8 IT DON'T COME EASY, Ringo Starr 9 UN BANC, UN ABRE, UNE RUE, Saverline 10 DOUBLE BARREL, Dave and Anni-Claire | <ul style="list-style-type: none"> FIFTEEN YEARS AGO (May 28, 1966) 1 PAINT IT BLACK, The Rolling Stones 2 WILD THING, The Troggs 3 STRANGERS IN THE NIGHT, Frank Sinatra 4 PRETTY FLAMINGO, Manfred Mann 5 SORROW, The Merseys 6 SLOOP JOHN B, The Beach Boys 7 SNOG GUN WEDDING, Roy C 8 MONDAY, MONDAY, The Mamas and Papas 9 RAINY DAY WOMAN, Bob Dylan 10 HEY GYRL, The Small Faces | <ul style="list-style-type: none"> TWENTY YEARS AGO (May 27, 1961) 1 RUNAWAY, Del Shannon 2 SURRENDER, Elvis Presley 3 BLUE MOON, The Marcels 4 THE FRIGHTENED CITY, The Shouters 5 ON THE REBOUND, Floyd Cramer 6 MORE THAN I CAN SAY, Bobby Vee 7 DON'T TREAT ME LIKE A CHILD, Helen Shapiro 8 YOU'RE DRIVING ME CRAZY, The Temptations 9 Green 10 YOU'LL NEVER KNOW, Shirley Bassey 11 BUT I DO, Clarence Carter | <ul style="list-style-type: none"> TWENTY FIVE YEARS AGO (May 26, 1956) 1 NO OTHER LOVE, Ronnie Hilton 2 A TEAR FELL, Teresa Brewer 3 I'LL BE HOME, Pat Boone 4 MY SEPTEMBER LOVE, David Whitlock 5 POOR PEOPLE OF PARIS, Wladimir Attal 6 IOST JOHN, Lonnie Donegan 7 ROCK AND ROLL WALTZ, Kay Starr 8 THE HAPPY WHISTLER, Don Robertson 9 MAIN TITLE, Billie May 10 ONLY YOU, The Hilltoppers |
|---|--|--|---|---|--|

ENTERTAINMENT

FILMS

LONDON'S TOP TEN

- 1 (1) THE POSTMAN ALWAYS RINGS TWICE (TC) Odeon Leicester Squares
- 2 (2) CHARLOTTE OF FIRE (WH Foa)
- 3 (3) SUPERMAN II (Col. EMI. War)
- 4 (4) THE LONG GOOD FRIDAY (EMI-War)
- 5 (5) THE CHANGE OF SEASONS (Col. EMI-War)
- 6 (6) THE PROVINCIAL (Top Five)
- 7 (7) IT'S BY YOUR SIDE (Col. EMI-War)
- 8 (8) THE LONG GOOD FRIDAY (EMI-War)
- 9 (9) THE CHANGE OF SEASONS (Col. EMI-War)
- 10 (10) SUPERMAN II (Col. EMI-War)



Eddie Tenpole of Tenpole Tudor

STAR CHOICE

TALK OF THE TOWN. Pretenders. I never tire of it.

IT'S ALL OVER NOW. Rolling Stones. Emotional rescue. Rolling Stones. I'd stay loyal to this group even if their next 10 records are rubbish.

TRACKS OF MY TEARS. Smokey Robinson. No comment.

STAND BY YOUR MAN. Tammy Wynette. What every girl should do. I abhor faithlessness.

MEMPHIS TENNESSEE. Chuck Berry. Makes me cry.

LOSING TO YOU. Pearl Harbour. Great song should be the next single.

I FLIPPED. Gene Vincent. I went to the butchers the other day.

IT'S NOW OR NEVER. Elvis Presley. I used to sing this to my girl on the end of the pier.

WILD IS THE WIND. David Bowie. Emotion, feeling.

BOOKS

- 1 (2) CHARLES IN HIS OWN WORDS. £2.95
- 2 (3) ADAM AND THE ANTS. £1.95
- 3 (11) THE CLASH (Musa). £1.95
- 4 (1) THE BEATLES - A DAY IN THE LIFE. £1.95
- 5 (4) ADAM AND THE ANTS SPECIAL. 75p
- 6 (8) THE JAM (Musa). £1.95
- 7 (5) HUMAN BY COMPUTER. £2.95
- 8 (10) ENCYCLOPAEDIA METALLICA. £2.95
- 9 (7) BORN TO RUN. Bruce Springsteen Story. £6.50
- 10 (10) LED ZEPPELIN (Howard Myers). £1.95
- 11 (12) TALKING HEADS (Musa). £1.95
- 12 (11) THE PRETENDERS (Musa). £1.95
- 13 (12) ADAM AND THE ANTS. Antihardcore. £1.50
- 14 (13) THE RAMONES (Musa). £1.95
- 15 (11) THE TWO-TONE BOOK. £2.95
- 16 (9) DAVID BOWIE IN HIS OWN WORDS. £2.95
- 17 (9) ENCYCLOPAEDIA OF BRITISH BEAT GROUPS. £2.95
- 18 (New) THE POLICE RELEASED. £3.95
- 19 (17) JOHN LENNON IN HIS OWN WORDS. £2.95

Compiled by: LEE JACOBS.
MUSIC SALES LTD, 73 Newman Street, London W1P 3JA.

Profile

KIM WILD

FULL NAME: Kim Smith
DATE OF BIRTH: 18/11/60
EDUCATED: Yes
FIRST LOVE: Tiny Tears
FIRST DISAPPOINTMENT: Losing a raffle
FIRST PERFORMANCE: A cat in Hansel and Gretel
MUSICAL INFLUENCES: Elvis Costello, early Presley, early Aretha Franklin
HERO: Don't believe in making people heroes
VICES: That would be telling!
HOBBIES: Listening to records and making them. Drawing.
MOST FRIGHTENING EXPERIENCE: Doing a French comedy show with 'Kids In America'
WORST EXPERIENCE: Watching it
IDEAL HOME: Somewhere quiet
IDEAL CAR: One that works all the time
IDEAL HOLIDAY: Skiing in St Moritz
FAVOURITE FOOD: Japanese



FAVOURITE CLOTHES: Ones that people give me
FAVOURITE DRINK: Rose, orange and lemonade
MOST HATED CHORE: Filling in profiles
AMBITION: It changes weekly

SEANTYLA'S

Just Popped Out

AT YOUR JOW



HIS NEW ALBUM

UK DISCO

CHART FILE

- 1 IT'S A LOVE THING, Whispers, Solar 12in
- 2 CAN YOU FEEL IT, Jackson, Epic 12in
- 3 GOOD THING GOING, Sugar Minott, RCA 12in
- 4 STARS ON 45, Star Sound, CBS 12in/LP
- 5 MAKE THAT MOVE, Shalamar, Solar 12in
- 6 AI NO CORRIDA, Quincy Jones, A&M 12in
- 7 GIVE IT TO ME BABY, Rick James, Motown/US 12in (promo remix)
- 8 INTUITION, Linx, Chrysalis 12in
- 9 FLYING HIGH/REMIX, Freeze, Beggars Banquet 12in
- 10 WITH MY LOVE, Carol Jinn, Champagne 12in
- 11 CAN'T GET ENOUGH OF YOU, Eddy Grant, Ensign 12in
- 12 IF YOU FEEL IT/HOLLYWOOD, Thelma Houston, RCA 12in
- 13 LOVE GAMES/FORTY TWO, Level 42, Polydor 12in
- 14 TIME (REMIX)/I'M SO HAPPY, Light Of The World, Mercury 12in
- 15 THE MAGNIFICENT SEVEN/THE MAGNIFICENT DANCE, The Clash, CBS 12in
- 16 ZULU, The Quicks, Epic 12in
- 17 HUMPIN', Gap Band, Mercury 12in
- 18 BODY MUSIC, Barbara, Epic 12in/Dutch Rams Horn 12in (remix)
- 19 TRY IT OUT/HOLD TIGHT/STREET TALK/CLOSER, Gino Soccio, Canadian Celebration LP
- 20 RAZZAMATAZZ/WE DUDE/BETCHA WOULDN'T HURT ME, Quincy Jones, A&M
- 21 SPUR OF THE MOMENT/MONSTER MAN/MAGIC LADY, Jeff Lorber Fusion, Arista 12in
- 22 AM I STOPPING - DISCO MIX 1981, Enigma, Creole 12in
- 23 HOW 'BOUT US, Champagne, CBS 12in
- 24 BODY TALK, Imagination, R&B 12in
- 25 HOW'S IT FEEL, Harvey Mason, Arista 12in
- 26 REVEREND LIBRA/SAB PABLO, Jay Noggard, US Contemporary LP
- 27 GLOW/MISLE BOUND, Spandau Ballet, Reformation 12in
- 28 WIKKA RAP, Excessions, Groove Production 12in
- 29 TURNED ON TO YOU, Egress Ladies, US Use Melodic 12in
- 30 ARE YOU BRICK/ARE YOU DISPOSITION, Aury, Salsoul 12in
- 31 LET ME BE THE ONE/EL BOBO/YOU ARE MY LIFE/REMIX/KIMO/BOUNCE THE LOVE/FLYING HIGH, Webster Lewis, US Epic LP
- 32 SEARCHING TO FIND THE ONE, Unlimited Touch, US Prelude LP/remix
- 33 I'LL BE YOUR PLEASURE, Esther Williams, RCA 12in
- 34 GET ON UP NOW/LET YOUR BOOT GO!, Playars Association, US Vanguard 12in
- 35 BY ALL MEANS, Alphonso Mouron, Escalator 12in
- 36 BITS & PIECES III (STARS ON 45), Original Artists, Canadian Special Discs 12in
- 37 45 THRILLS A MINUTE, Myrtle Warren, Capitol 12in
- 38 DREAMIN'/USE IT (DON'T ABUSE IT), Heath Area, US Columbia LP
- 39 LET SOMEBODY LOVE YOU, Keel Burke, US RCA 12in
- 40 BEING WITH YOU, Smokey Robinson, Motown/12in promo
- 41 EINSTEIN A GO-GO, Landscape, RCA 12in
- 42 JITTERBUGGIN', Heatwave, GTO 12in
- 43 SHINE ON/SUNBURN/CHASE THE CLOUDS AWAY/MCOONITO, Incognito, Ensign LP
- 44 GOING BACK TO MY ROOTS, Ojays, RCA 12in
- 45 I REALLY LOVE YOU/WE DON'T REALLY LOVE YOU/YOU'RE A BLESSING/RICK IT OUT, Heaven & Earth, US WMDT LP
- 46 DOWNSIDE UP, Rah Band, DJM 12in
- 47 SWAN LANE, The Pibs, US Muse LP
- 48 POSSESSED (REMIX), L.A.I., US Prelude 12in
- 49 VERY LAST DROP/IS SOMETHING WRONG WITH YOU/MAIN ATTRACTION/KEEP IT GOING/I KNOW YOU FEEL LIKE I FEEL, Bobby Thurston, US Prelude LP
- 50 OHHETTO LIFE/FIRE AND DESIRE/MR. POLICEMAN, Rick James, Motown LP
- 51 QUE PASA - ME NO POP & Costi Mundi, Ze 12in
- 52 TWO HEARTS, Stephanie Mills/Teddy Pendergrass, 20th Century-Fox 12in
- 53 I CAN MAKE IT BETTER, Whispers, Solar 12in
- 54 LOVE YOUR NEIGHBOUR, Tena Vega, Motown 12in
- 55 FRIENDS AGAIN (RE-RELEASE), Mot James, Polygram, Ultimate 12in
- 56 IF YOU WANT ME, Barbara Ray/Ecstasy Passion & Pain, US Roy B, 12in
- 57 FEEL IT, Revelation, Handshake 12in
- 58 LOC-IT-UP, Leprechaun, Escalator 12in
- 59 (GET) YOUR FINGER OUT/PINPOINT THE FEELING, Second Image, Polydor 12in
- 60 JUST DEMIX (FEEL THE REAL AGAIN), David Byrd/et al, Ensign 12in
- 61 YOU'RE SO RIGHT FOR ME/LET ME BE YOUR FANTASY, Espalado Connection/Love Symphony Orchestra, Escalator 12in
- 62 TAKE IT TO THE TOP/CELEBRATION, Kool & The Gang, De-Lite 12in
- 63 THE WHOLE TOWN'S LAUGHING AT ME/LOVE T.K.O., Teddy Pendergrass, PHX Int'l/12in promo
- 64 HAPPY BIRTHDAY, Stevie Wonder, Motown LP/12in promo
- 65 PULL UP TO THE BUMPER/I'VE SEEN THAT FACE BEFORE (LIBERTANGO)/USE ME/NIGHTCLUBBING/WALKING IN THE RAIN, Greco Jones, Island LP
- 66 LOVE MONEY/DOUBLE JOURNEY/MR NACK/SIDE (REMIXES), TW Funk Masters/Powerbase/Inversions/Rah Band, Champagne LP
- 67 PERFECT FIT, Jerry Knight, A&M/LP
- 68 YOU'RE HOT, Times Square, US New York City Records 12in
- 69 STILL IN THE GROOVE/A WOMAN NEEDS LOVE/YOU CAN'T FIGHT WHAT YOU FEEL, Raydio, Arista LP
- 70 SHE'S A LADY/DANCE TO THE BEAT/MUSIC TAKES ME HIGHER, Freddie James, Canadian Black Sea LP
- 71 GROOVE CONTROL, Dynasty, Solar 12in
- 72 INTERPLAY/FREE TONIGHT/INVASION, Atmosphere, MCA LP
- 73 THE SOUND OF THE CROWD, Human League, Virgin 12in
- 74 MEMORABILIA, Soft Cell, Soma Bizzaro 12in
- 75 WORKING IN A COALMINE, Harding & Browne, DJM 12in
- 76 JANICE (DON'T BE SO BLIND TO LOVE), Slip Mahoney, Underworld 12in
- 77 HILLS OF KATHMANDU, Tents, US Imports/12 LP/12in remix
- 78 CAN I TALK YOUR HOME, Bob Sheppard, US TSOB 12in
- 79 EASE YOUR MIND, Touchdown, Record Shack 12in
- 80 GRAND PRIZ, Fusa, GFI 12in
- 81 TAKE ME TO THE BRIDGE, Vava, Canadian Rio 12in
- 82 HAVE YOU SEEN MERY, CH-Labs, 20th Century-Fox 12in
- 83 GOING BACK TO MY ROOTS, Lamont Dozier, Warner Bros 12in/LP
- 84 (TELL ME) WHAT'S GOING ON IN YOUR MIND, Reality, MCA 12in
- 85 WHY DON'T YOU SPEND THE NIGHT, Shirley James/Danny Ray, Black Jack 12in
- 86 DANCING ON THE FLOOR (HOOKED ON LOVE), Third World, CBS 12in
- 87 THE NEW KILLER JOB, Benny Golson, CBS 12in
- 88 LAY ALL YOUR LOVE ON ME, Alca, Epic LP/US Disconal 12in remix
- 89 TOO MUCH TOO SOON, Micaela Touch, Arava 12in
- 90 TONIGHT IS THE NIGHT, Huey Brothers, Epic LP

SUCCESSFUL British lady songwriters are a very rare breed. In the 29-year history of the UK charts few have managed to build significant careers. Surprisingly, Jackie Trent with a haul of seven Top 20 credits leads the way, though the still active Lynsey De Paul, writer of five Top 20 and several lesser hits may eventually overhaul her.

But # Britain is a tough nut to crack for our female tunesmiths. America is almost impossible. Nevertheless, two British women have been songs they have written go all the way to number one in 1976. Ilford-born Pam Sawyer, a US resident of long-standing, co-wrote Diana Ross's chart-topping 'Love Hangover' with American Marilyn McCleod. And just a couple of weeks ago 33-year-old Ham-based Florrie Palmer's '9 To 5' was hoisted to the top by Sheena Easton.

From childhood Florrie has written songs and six years ago gave up her own '9 To 5' job as a typographic artist to concentrate full-time on songwriting. The first couple of years were tough going, but in 1977 Florrie came under the wing of her present publishers Pendulum.

The following year Florrie — who possesses a clear, strong, jazz-tinged voice — cut a self-penned single for Phonogram. It wasn't a hit, and after an abortive album attempt Florrie's partnership with Phonogram lapsed.

Florrie carried on writing and last summer Noosha Fox became the first artist to recognise Florrie's potential, covering 'The Heat Is On'. The resultant single was a turntable hit which caught the attention of Manfred Mann who later recorded it in a substantially different form under the title 'On The Run'.

Meanwhile, Sheena Easton's producer Chris Neil discovered '9 To 5' and decided it was just the right sort of up-tempo tune to follow 'Modest Girl'. Florrie refers to '9 To 5', tongue firmly in cheek, as "the battle hymn of the happy housewife" and recalls

that when she wrote it in 1979 she was married and, yes, her baby DID take the morning train!

Now divorced, Florrie resumed her career as a recording artist earlier this year with the release of a single entitled 'Hi-Fi Love' on Mansa. Reaction to the disc was somewhat disappointing but Mansa have confirmed their belief in Florrie with the offer of an album, to be recorded shortly.

In the meantime, Florrie is building her reputation as a writer, though ironically in view of the worldwide success of '9 To 5' she believes her real forte is ballads, such as the current Sheena Easton hit 'When He Shines' on which she collaborated for the first time with Dominic Bugatti. Several artists have expressed an interest in recording Palmer originals since '9 To 5' broke, notably Maxine Nightingale. And with getting on for 200 songs already stockpiled Florrie is well placed to exploit this interest!

The Shadows' latest hit 'The Third Man' was a minor US hit for Herb Alpert in 1965.

Medleys such as 'Stars on 45' are fine from record companies' point of view but dilute songwriters' royalties to an alarming rate. If (heaven forbid) Enigma's 'Ain't No Stopping' — Disco Mix 1981 — sold a million copies in the UK, Eddie Holland, Lamont Dozier and Brian Holland would receive just £400 each for the destruction of their masterpiece 'Baby Love'.

Five years after it was a US hit and a year after Capital Radio listeners voted it the world's second worst record the late Ed Sorene's 'puke-inducing 'Teddy Bear' is to be released here via Spartan — avoid it like the plague.

Kool & The Gang's 'Celebration' is the only record to sell over 2 million copies in the USA in the last 18 months.

Visage's 'Fade To Grey' an enduring success in Germany where it's just returned to No 1 after four weeks in the runners-up position, and the group's first album has been in the top five since release... ALAN JONES.

Songwords

HUMAN LEAGUE

On Virgin

Sound Of The Crowd

Words and music by Phil Oakey / Burden

Put your hand in a party wave, pass around
 Make a shroud pulling combs through a backwash frame.
 Find the copies in a carbon mount, pass around.
 Stroke a pocket with the print of a laughing sound.

Chorus
 Get around town,
 Get around town,
 Where the people look good,
 Where the music is loud,
 Get around town,
 No need to stand proud,
 No need to stand proud,
 Add your voice to the sound of the crowd.

Shades from a pencil peer, pass around
 A fold in an eyelid brushed with fear.
 The lines on a compact guide, pass around
 A hat with alignment worn inside.

Chorus
 Get in line now,
 Get in line now
 Stay in time with the rhythm and rhyme.
 Get around town,
 Get around town,
 Where the people look good,
 Where the music is loud,
 Get around town,
 No need to stand proud,
 Add your voice to the sound of the crowd.

Repeat 2nd Chorus



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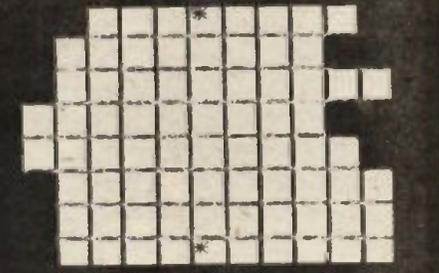
X-WORD AND POPAGRAM... and your chance to win an album
POP-A-GRAM

US ALBUMS

US SINGLES

- 1 HI INFIDELITY, Roxy Music, Epic
2 PARADISE THEATRE, Styx, A&M
3 DIRTY DEEDS DONE DIRTY CHEAP, AC/DC, Atlantic
4 ARC OF A DIVER, Steve Winwood, Island
5 MOVING PICTURES, Rush, Mercury
6 WHELPLEIGHT, Grover Washington Jr., Elektra
7 WHISTAKEN INTENTY, Kim Carnes, EMI-America
8 FACE DANCES, The Who, Warner Bros
9 FACE VALUE, Phil Collins, Atlantic
10 HARD PROMISES, Tom Petty And The Heartbreakers, Geffen
11 BEING WITH YOU, Smokey Robinson, Tamla
12 ZEROP, Santana, Columbia
13 LOVERBOY, Loverboy, Columbia
14 THE DUDE, Quincy Jones, A&M
15 NIGHTWALKER, Glen Vannelli, Arista
16 GREATEST HITS, Kenny Rogers, Liberty
17 A WOMAN NEEDS LOVE, Ray Parker Jr & Raydio, Arista
18 WILD EYE SOUTHERN BOYS, 20 Special, A&M
19 VOICES, Daryl Hall & John Oates, RCA
20 DOUBLE FANTASY, John Lennon/Yoko Ono, Geffen
21 WHAT CHA' GONNA DO FOR ME, Chaka Khan, Warner Bros
22 ANOTHER TICKET, Eric Clapton, RCA
23 THE JAZZ SINGER, Neil Diamond, Capitol
24 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
25 DAD LOVES HIS WORK, James Taylor, Columbia
26 FAIR WARNING, Van Halen, Warner Bros
27 SHEENA EASTON, Sheena Easton, EMI-America
28 BACK IN BLACK, AC/DC, Atlantic
29 JUICE, Juice Newton, Capitol
30 DEDICATION, Gary US Bonds, EMI-America
31 FEELS SO RIGHT, Alabama, RCA
32 MODERN TIMES, Jefferson Starship, Grunt
33 BL, The Gap Band, Mercury
34 BLIZZARD OF OZZ, Ozzy Osbourne, J&J
35 ZENYATTA MONDATTI, The Police, A&M
36 TWICE AS SWEET, A Taste Of Honey, Capitol
37 NOTHIN' MATTERS AND WHAT IF IT DID, John Cougar, Riva
38 FRANKIE & THE KNOCKOUTS, Frankie & Knockouts, Milennium
39 POINT OF ENTRY, Judas Priest, Columbia
40 STREET SONGS, Rick James, Gordy
41 SEVEN YEAR ACHE, Rosanne Cash, Columbia
42 QUILTY, Barbra Streisand, Columbia
43 THE CLARKE/DUKE PROJECT, Stanley Clarke/George Duke, Epic
44 STEPHANIE, Stephanie Mills, 20th Century
45 VOTEUR, David Sanborn, Warner Bros
46 THREE FOR LOVE, Shalamar, Solar
47 MIRACLES, Change, Atlantic
48 THE NATURE OF THE BEAST, Agnetha Fältskog, Capitol
49 KINGS OF THE WILD FRONTIER, Adam And The Ants, Epic
50 HOTTER THAN JULY, Stevie Wonder, Tamla
51 ROCK AWAY, Phoebe Snow, Mirage
52 THERE GOES THE NEIGHBORHOOD, Joe Walsh, Asylum
53 STARS ON LONG PLAY, Stars On Long Play, Radio Records
54 EXTENDED PLAY, Pretenders, Sire
55 WHERE DO YOU GO WHEN YOU DREAM, Anna Murray, Capitol
56 CRIMES OF PASSION, Pat Benatar, Chrysalis
57 RECKONING, Orchestral Manoeuvres In The Sky, A&M
58 CELEBRATE, Kool & The Gang, De-Lite
59 ESCAPE ARTIST, Oakland Jefferson, Epic
60 DEDICATED, The Marshall Tucker Band, Warner Bros
61 TARANTELLA, Chuck Mangione, A&M
62 SOMEWHERE OVER THE RAINBOW, Willie Nelson, Columbia
63 RADIANT, Atlantic Starr, A&M
64 SUPER TROUPER, ABBA, Atlantic
65 RIT, Lee Ritenour, Elektra
66 NOW 'BOUT US, Champlin, Columbia
67 UNSUNG HEROES, The Ojays, Arista
68 WAIATA, Spill Enz, A&M
69 AUTOAMERICAN, Blondie, Chrysalis
70 CHAIN LIGHTNING, Don McLean, Milennium
71 MAGIC MAN, Robert Winters And Fall, Buddha
72 WORKING CLASS DOG, Rich Springfield, RCA
73 TWANGIN', Dave Edmunds, Swan Song
74 SOMETHING IN THE NIGHT, Pure Prairie League, Casablanca
75 DON'T SAY NO, Billy Squier, Capitol

- 1 BETTE DAVIS EYES, Kim Carnes, EMI
2 BEING WITH YOU, Smokey Robinson, Tamla
3 43, Stars on 43, Radio Records
4 SUKIYAKI, A Taste Of Honey, Capitol
5 TAKE IT ON THE RUN, Roxy Music, Epic
6 LIVING INSIDE MYSELF, Glen Vannelli, Arista
7 JUST THE TWO OF US, Grover Washington Jr./SUI Withers, Elektra
8 A WOMAN NEEDS LOVE, Ray Parker Jr & Raydio, Arista
9 TOO MUCH TIME ON MY HANDS, Styx, A&M
10 WATCHING THE WHEELS, John Lennon, Geffen
11 SWEETHEART, Franks & The Knockouts, Milennium
12 AMERICA, Neil Diamond, Capitol
13 NOW 'BOUT US, Champlin, Columbia
14 ANGEL OF THE MORNING, Juice Newton, Capitol
15 I LOVE YOU, Chimes Blues Band, Warner Bros
16 ALL THOSE YEARS AGO, George Harrison, Dark Horse
17 THIS LITTLE GIRL, Gary US Bonds, EMI
18 WHAT ARE WE DOIN' IN LOVE, Dottie West, Liberty
19 I MISSED AGAIN, Phil Collins, Atlantic
20 SAY YOU'LL BE MINE, Christopher Cross, Warner Bros
21 MORNING TRAIN, Sheena Easton, EMI
22 YOU MAKE MY DREAMS, Daryl Hall & John Oates, RCA
23 SINCE I DON'T HAVE YOU, Don McLean, Milennium
24 JESSIE'S GIRL, Rick Springfield, RCA
25 THE WAITING, Tom Petty & The Heartbreakers, Geffen
26 KISS ON MY LIST, Daryl Hall & John Oates, RCA
27 IS IT YOU, Lee Ritenour, Elektra
28 AI NO CORRIDO, Quincy Jones, A&M
29 FIND YOUR WAY BACK, Jefferson Starship, Grant
30 THE ONE THAT YOU LOVE, Air Supply, Arista
31 YOU BETTER YOU BET, The Who, Warner Bros
32 WINNING, Seals, Columbia
33 I CAN'T STAND IT, Eric Clapton and Mi Band, RSO
34 LOVE YOU LIKE I NEVER LOVED BEFORE, John O'Banion, Elektra
35 STELL RIGHT HERE IN MY HEART, Pure Prairie League, Casablanca
36 AIN'T EVEN DONE WITH THE NIGHT, John Cougar, Riva
37 SAY WHAT, Jesse Winchester, Bearsville
38 I FOOL IN LOVE WITH YOU, Jim Phelous, 7th Century
39 JUST SO LOVELY, Get Wet, Boardwalk
40 NOBODY WINS, Elton John, Geffen
41 HOLD ON LOOSELY, M Special, A&M
42 TIME, The Alan Parsons Project, Arista
43 I CAN TAKE CARE OF MYSELF, Styx & The Besters, A&M
44 GIVE A LITTLE BIT MORE, Cliff Richard, Columbia
45 SEVEN YEAR ACHE, Rosanne Cash, EMI
46 MODERN GIRL, Sheena Easton, EMI
47 BLESSED ARE THE BELIEVERS, Anna Murray, Capitol
48 ELVIRA, The Oak Ridge Boys, MCA
49 THE MEADOW "GREATEST AMERICAN HERO", Joey Scarbury, Elektra
50 YOU LIKE ME DON'T YOU, Jarmaine Jackson, Motown
51 SWEET BABY, Stanley Clarke & George Duke, Epic
52 MERCY MERCY, MERCY, Phoebe Snow, Mirage
53 I LOVED ME EVERY ONE, T D Sheppard, Warner/Curb
54 ARC OF A DIVER, Steve Winwood, Island
55 SOMEBODY'S KNOCKIN', Tami Gibbe, MCA
56 SUPER TROUPER, ABBA, Atlantic
57 BOY FROM NEW YORK CITY, Manhattan Transfer, Atlantic
58 YOU'RE EASY TO LOVE, Tommy James, Milennium
59 I'VE BEEN WAITING FOR YOU ALL OF MY LIFE, Paul Anka, RCA
60 MAKE THAT MOVE, Shalamar, Solar
61 LOWN' THE NIGHT AWAY, The Ohlman Band, RCA
62 HEARTS, Marty Bam, EMI
63 STRONGER THAN BEFORE, Carole Bayer Sager, Boardwalk
64 ALMOST SATURDAY NIGHT, Dave Edmunds, Swan Song
65 SHADUP YOUR FACE, Joe Osce, MCA
66 DOUBLE DUTCH BUS, Frankie Smith, WMOI
67 JONES VS. JONES, Kool & The Gang, De-Lite
68 THE STROKE, Bill Squier, Capitol
69 TWO HEARTS, Stephanie Mills, 20th Century
70 WHAT CHA' GONNA DO FOR ME, Chaka Khan, Warner Bros
71 A LIFE OF ILLUSION, Joe Walsh, Asylum
72 NEW TOWN TOO, James Taylor & JG Soufior, Columbia
73 PROMISES, Barbra Streisand, Columbia
74 RAIN IN MAY, Max Warner, Radio Records
75 RAPTURE, Blondie, Chrysalis
76 PARADISE, Change, RFC/Atlantic
77 PULL UP TO THE SUPER, Grace Jones, Island
78 TRY IT OUT, Goo Goo Dollz, RFC/Atlantic
79 HIT 'N' LOVER, Carol Jam, Arista
80 DON'T STOP/DO IT AGAIN, E.L.O., S&W
81 LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON, ABBA, Atlantic
82 AI NO CORRIDO/RAZZABATZ/BETCHA' WOULDN'T HURT ME, Quincy Jones, A&M
83 NIGHT FEEL LIKE GETTING DOWN/STAY THE NIGHT, Billy Ocean, Epic
84 OWM TO BE DANCIN', Empower, Prelude
85 FEELS LIKE I'M IN LOVE, Kelly Marie, Coast to Coast/CBS
86 BODY MUSIC, The Bitters, Prelude
87 IF YOU FEEL IT, Thelma Houston, RCA
88 HEARTBREAK, Yvonne Dornner, West End
89 GIVE IT TO ME BABY, Rick James, Gordy
90 FUNKY SONG/YOU CAN'T LOSE.../TOO MUCH TOO SOON, Fantasy, Pavilion
91 LOVE IS GONNA BE ON YOUR SIDE, Firefly, Emergency
92 YOUR LOVE, Lims, Phon
93 GOOSEBUMPS, Debra Dejean, Handshake
94 NEW TOY, Lane Lovich, S&W
95 GET UP (ROCK YOUR BODY), 202 Machine, F&B Sign

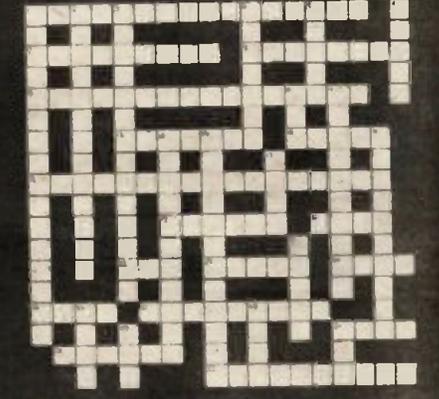


Some of the eight cryptic clues and with the answers across the puzzle so that the started down column spells out the name of a band who can lead it. Remember the clues aren't in the correct order. You have to decide what the right order is.

Faces in pun produce Roger's LP (1, 2, 3)
A. Marshall might make that more (4)
But R. Marshall's doing this (5, 6)
Consult Or Madnose, she'll help you handle it (8, 9)
Joe Meigs could do your mum's face... it's not uncool (3, 3)
A. A. Looking produced a classic... his too late baby (1, 4)
Hear string solo for this newly aced who had a mop top (3, 3)
Gill Scott's a crazy hit and run expert... but did she go to St Trinians? (1, 1)

SOLUTION TO LAST WEEK'S POPAGRAM (in order of puzzle)
Scorpions, Rob Marlow, Ten Gillan, Van Halen, Spinalbound, Motorhead, Hanky Panky, Down Rambo.

X-WORD



- ACROSS
1 Europe's No. 1 (4, 6, 2)
7 Ex-Zimmer who can hold his head up (1, 6)
10 One hit, this one from '72 (4, 4)
11 Matt's brothers from on Queen LP (1, 2, 3, 5)
12 They told us that Sheena was a pure rocker (7)
13 A punk mop-top for the troops (4)
14 1975 'Bad Company hit (4, 4, 4)
15 M. Greenbaum whose spirit was in the city (1)
16 Times three for Mollie's hit (4)
17 It turns on the water for CCS (3)
18 The Beatles followed this greeting with goodbye (3)
19 Mr. Gallagher (1)
20 Veteran reggae artist (1, 1)
21 The B's Gee's takes that name from him (1, 4)
22 What did Oldfield speak through (4)
23 They wanted to Forget About You (1)
24 1981 Stones single (4, 2, 4)

- DOWN
1 She could be found at Mick Jagger's side for most of the Whites (1, 1)
2 Kim's friends (4, 2, 2)
3 R.M. Renaissance hit (4)
4 Group you could find at A Chetano-Reg Club (7)
5 Daisy's former fiance (5)
6 The former lead of Generation X (1)
7 The Beach Boys' sounds of the states (3)
8 One of the Fab Four (3, 3)
9 What we were doing for Nigel (1, 4)
10 Strangers LP (1, 4)
11 They were recorded Live At The Budokan (5, 5)
12 Kate's breast (1)
13 Yee or Oaim (5)
14 Instrumental (3)
15 Graeme's partner (4)
16 Scags of Birch (3)
17 Rainier for Mick Fleetwood (3)

SOLUTION TO LAST WEEK'S X-WORD
ACROSS
1 Journey To Glory 5 Miles, Than July 2 I Feet Five, 3 Dean 9 Owe 11 Marshall 13 Look Near 14 XTC 15 Ashes 16 Imagine 19 Them 21 Space 23 Ram
DOWN
1 John's Only Dancing 2 Up The Hill Backbeats 3 Come 6 Roll Away The Stone 8 Triumph 9 Doll 10 Another Time 13 Another Day 16 Stevies 27 Selector 29 Man

Remember, you have to complete both the X-word and Popagram to qualify to win an album. Send your completed entry to:
Word & Popagram, Record Mirror, 40 Long Acre, London, WC2 9JT.
Name
Address

US SOUL

US DISCO

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

- 1 PARADISE, Change, RFC/Atlantic
2 PULL UP TO THE SUPER, Grace Jones, Island
3 TRY IT OUT, Goo Goo Dollz, RFC/Atlantic
4 HIT 'N' LOVER, Carol Jam, Arista
5 DON'T STOP/DO IT AGAIN, E.L.O., S&W
6 LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON, ABBA, Atlantic
7 AI NO CORRIDO/RAZZABATZ/BETCHA' WOULDN'T HURT ME, Quincy Jones, A&M
8 NIGHT FEEL LIKE GETTING DOWN/STAY THE NIGHT, Billy Ocean, Epic
9 OWM TO BE DANCIN', Empower, Prelude
10 FEELS LIKE I'M IN LOVE, Kelly Marie, Coast to Coast/CBS
11 BODY MUSIC, The Bitters, Prelude
12 IF YOU FEEL IT, Thelma Houston, RCA
13 HEARTBREAK, Yvonne Dornner, West End
14 GIVE IT TO ME BABY, Rick James, Gordy
15 FUNKY SONG/YOU CAN'T LOSE.../TOO MUCH TOO SOON, Fantasy, Pavilion
16 LOVE IS GONNA BE ON YOUR SIDE, Firefly, Emergency
17 YOUR LOVE, Lims, Phon
18 GOOSEBUMPS, Debra Dejean, Handshake
19 NEW TOY, Lane Lovich, S&W
20 GET UP (ROCK YOUR BODY), 202 Machine, F&B Sign

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The Jam/Funeral Pyre

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