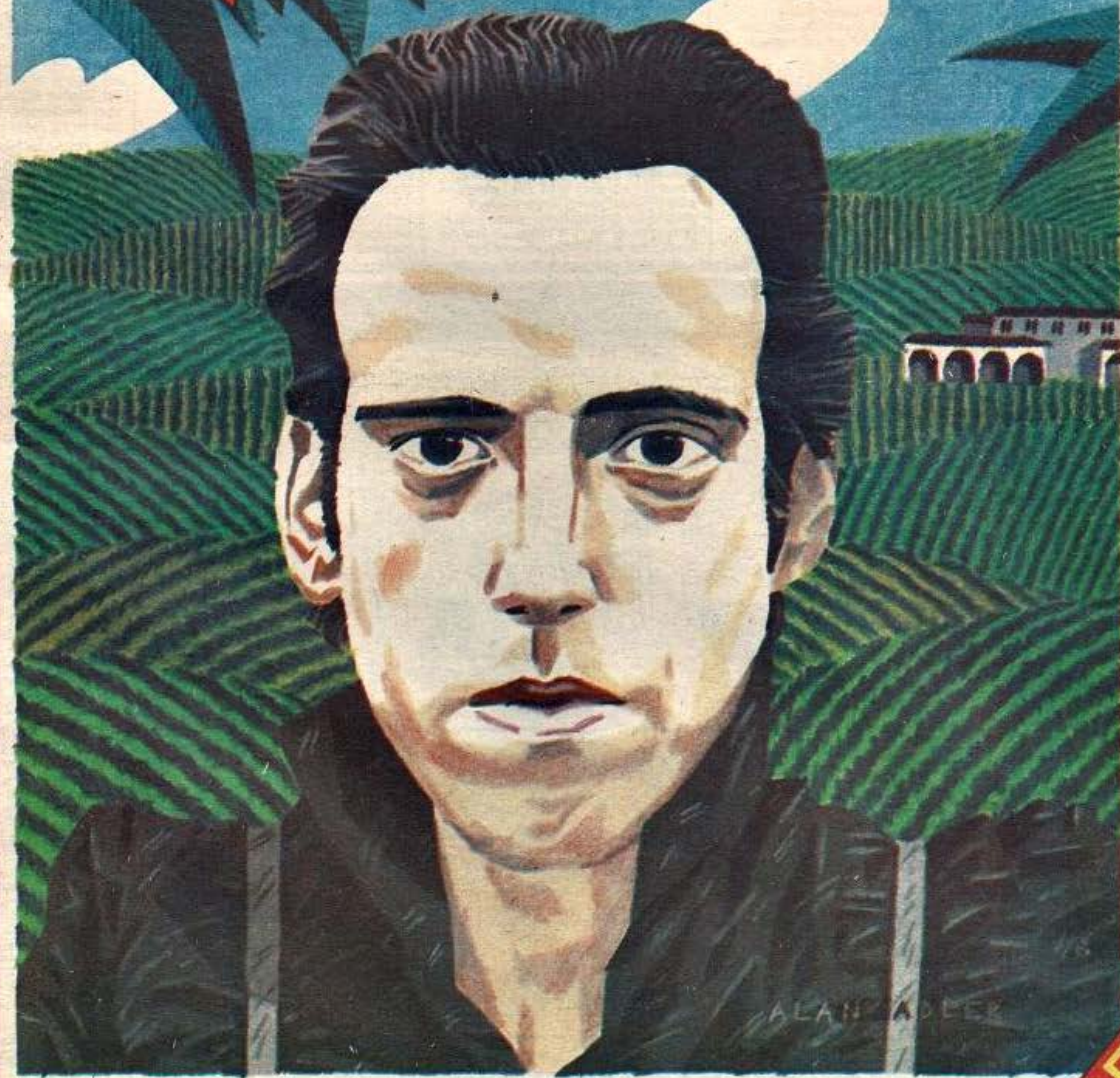


STRAY CATS · TENPOLE TUDOR

RECORD
MIRROR

CLASH
Basque in
the sun!



BRUCE SPRINGSTEEN
in colour

SPECIALS · ADAM ANT · EDDY GRANT
DYLAN 8 DATES INSIDE

EXPOSED!!



BOTTOMS
UP FOR BUCKS FIZZ

DYLAN YES, WONDER MAYBE



THE SUPERSTARS return to London this summer with Bob Dylan playing eight concerts — and Stevie Wonder looking likely to follow up his triumphant Wembley gigs last year.

Dylan plays six shows at London's Earls Court from the June 28 to July 1 inclusive with a further two shows at the Birmingham Exhibition Centre on July 4 and 5.

The concerts are the star's first since he played a series of shows at Earls Court back in 1978 and his highly successful Blackbushe Festival concert, when 300,000 fans managed to see the ageing star.

A brand new band is being recruited to support him, and like last year there will be no support act.

But there are few clues as to where he will draw his numbers. His last album 'Saved' had highly religious overtones and some titles will be played from it. Yet with no support act Dylan will have to draw on many of his hits if he is to play for four hours as he did on his last visit.

Tickets are all available by post only and are all priced at £5.50 and £7.50, with a 30p booking fee with each ticket.

The shows are being put on by Harvey Goldsmith in association with Barry Clayman.

Members of Goldsmith's Star Choice Club — announced last week — will be able to take advantage of the scheme where best tickets are reserved for members.

HOW TO BOOK: Applications should be sent to Bob Dylan, PO Box 47L, London W1A 4TL, along with a SAE. Postal orders only should be crossed and made to GP Productions and no cheques will be accepted. Bob Dylan should be

written on the back on the envelope, along with the night and venue required.

Despite confirmation of the tour, Dylan's record company CBS could not confirm if there is likely to be either an album or single to coincide with the dates.

STEVIE WONDER could well be doing some British dates in June, following his current European tour which ends on June 3 in Paris.

It is understood that Motown is keen for Wonder to return to this country following the phenomenal success of his last live dates and a

string of hit singles keeping him in the charts virtually every week since October last year.

And with 'Happy Birthday' from his album 'Hotter Than July' picking up a lot of airplay it is also likely that the company will try hard for that to be released as a single.

It would be logical for Wonder to come over to England for some live performances immediately after this European dates which finish in France, making it only a small trip. Whether they go ahead is now up to Wonder himself, and a decision should be made shortly.

RAINBOW TOUR

MONSTER HEAVY metal group Rainbow take to the road again with seven concerts in July — their first with new singer Joe Lynn Turner and drummer Bob Rondinelli, who replaced Graham Bonnet and Cozy Powell earlier this year.

The line up is the same as appears on their 'Difficult To Care' album and there will be no new LP to coincide with the dates. But fans should find a new single released at the same time, probably from the LP, and probably re-mixed.

Gigs kick off in Scotland with two dates at the Royal Highland Agricultural Hall in Inglestone, near Edinburgh on July 11 and 12. The band go on to play Leeds Queens Hall 14, Leicester Granby Hall 15 and 16, St Austell New Cornish Riviera Lido 20 and Manchester Belle Vue 22.

Tickets go on sale tomorrow (Friday) and are all priced at £4.50 available from theatre box offices.

No gigs have been announced for the London area, and it still remains unclear whether there will be any further dates added.

One of the reasons for there being no London date in the itinerary could be the incident at Wembley when fans wrecked seats after Blackmore refused to play an encore. It is unlikely that the venue would want to book the band again, and that would mean a limited choice of large venues available for the band to play.

Details of the tour were not meant to be released until all the dates were confirmed, so it is likely that these are the only places where fans will be able to see the group.

'LEGAL' UB40

REGGAE BAND UB40 are finally back with a new single — having gone through legal wrangles with their former record company Graduate.

The single is a double A-side entitled 'Don't Let It Pass You By' / 'Don't Slow Down'. Their 12-inch version includes longer versions of both tracks as well as dubs, but it will only be available in a limited edition.

A major tour of this country is expected to be announced soon from the band — who had hits with 'Food For Thought' and 'I Wish It Would Rain' — but first they begin an American tour this week.

A second album to follow up 'Signing Off' is also scheduled for release shortly on their own label called DEP International. The band's 'lay-off' has been over a dispute between them and Graduate where legal action was threatened. But they now say that the split was made 'amicably'.



COSTELLO, DURY TOP BENEFIT GIG

ELVIS COSTELLO and Ian Dury head a host of stars due to play a one off charity gig at London's Apollo Theatre on June 1.

They will be joined by Andy Summers of the Police, the Not The Nine O'Clock News team and Chas and Dave for the event — in aid of the National Society for Mentally Handicapped Children and Adults.

Both Costello and Dury are expected to come up with new material for the show, and there will also be new comedy routines. There are also likely to be some jam sessions on stage.

There may also be an album of the event recorded — although this has not been announced. But for most charity performances albums are recorded so that royalties can boost profits for the charity.

Tickets are priced from £5 to £20 and are on sale from the Apollo box office and the event is to be titled 'Fundamental Frolics'.

LIGHT OF THE WORLD TO SPLIT

DISCO COMBO Light Of The World are to split into three separate acts (including Beggar & Co. recently in the charts as a "sub-group") — but the whole band go on the road later this month for a lengthy tour.

The band, who recently were in the charts with 'I'm So Happy' will still record as a single unit, but all the new configurations will put out their own numbers.

Beggar & Co become a full-time act, while following their album 'Jazz Funk', incognito will comprise founder Jean Paul Monic and Tubbs and Pete. Congo player G Bellow and trombone player Matt Augustine are recording this week and all three new bands will have singles released during July and August.

Also coming out is an album of re-mixed tracks from Light Of The World's current material — and it should appear in time for the tour.

The dates are: Southend 06 May 22, Dunstable Queensway Hall 24, Ashford Stour Centre 25, Brighton Top Rank 27, Southampton Gaumont 28, Cardiff Top Rank 29, Bristol Colston Hall 31, Liverpool Royal Court June 1, Manchester Free Trade Hall 2, Edinburgh Odeon 3, Middlesbrough Gaskins 5, Birmingham Odeon 6 and London Hammersmith Odeon 7.

WHERE DO THEY FALL?

ACCORDING TO chart compilers BMRB and music industry association, the BPI, 'Slates', the new Fall release, which runs for 22 minutes and retails at £2 or less, is 'unclassifiable' with regard to its charts.

This is because, to be classed as a single, a record needs a maximum playing time of 20 minutes and must consist of four tracks or less.

But for 'Slates' to be classed as an album, it must be priced at £2.50 or more. The BPI do not include budget records sold in what they term 'non-traditional' outlets ie Woolworths, ice-cream vans or alternative record stores. Meanwhile in the Virgin Megastore (which is not a chart return shop), 'Slates' sold over 250 copies on Friday and Saturday. Enough to put it in the charts if repeated everywhere.

"This is a new prouit art threat," the Fall's Mark Smith told RECORD MIRROR. "If anyone wants 'Slates' to chart, they should offer an extra 50p for it — then maybe it'll be allowed to show up as a hit."

THE MEMBERS NEW SINGLE
"WORKING GIRL"
 c/w Holiday in Tanga-Nika
 Only On 12" Version "Everyday Is A Holiday"

TOUR DATES

16TH MAY LIVERPOOL BRADY'S
 21ST MAY HAMMERSMITH ODEON
 22ND MAY WEST RUNTON PAVILION
 23RD MAY RETFORD PORTERHOUSE
 24TH MAY BIRMINGHAM ODEON
 29TH MAY RICKMANSWORTH WATERSMEAT
 6TH JUNE WOLVERHAMPTON POLY
 7TH JUNE CANTERBURY KENT UNIVERSITY



STEVE CARROLL of Praying Mantis

PRAYING ANTICS

HEAVY METAL band Praying Mantis set out on their first headlining British tour later this month, following the chart success of their debut album 'Time Tells No Lies'.

Kicking off at Huddersfield's Eros Club on May 20 the band go on to play: Newcastle Mayfair 22, Barrow - in - Furness Civic Hall 23, Leeds Tiffany's 24, Hull Tiffany's 25, Colwyn Bay The Pier 26, Neath Talk Of The Abbey 27, Banbury Winter Gardens 28, Ebbwvale Leisure Centre 29, Glasgow Technical College June 6, Blackburn King Georges Hall 9, Manchester Fagins 1981 Club 10, Leamington Royal Spa Centre 11, West Runton Pavilion 12, Bedford College of Education 13 and Lincoln Drill Hall 16.



QUADS GET A GIG

THE ANTI-unemployment march from Liverpool to London this month is to be given entertainment by Birmingham band The Quads - whose single 'Gotta Getta Job' was released last month.

Dates along the route so far confirmed are for gigs in Manchester on May 6, Stockport 7, Congleton 9, Stoke On Trent 11, Telford 13, Wolverhampton 14, Walsall 15, West Bromwich 16, Birmingham 18, Nuneaton 19, Northampton 22, Bedford 23, London Wembley 26 and London Southall 29. Venues for the gigs will be announced in the local towns.

MEMBERS BLOW OUT

THE MEMBERS are returning complete with a horn section, single and tour - after over a year's lay-off having been sacked by Virgin.

A new 12-inch and seven-inch single is out this week, entitled 'Working Girl', with the 12-inch version featuring an extra six-minute disco track 'Everyday Is Just A Holiday'. It is produced by Steve (XTC and U2) Lillywhite.

Dates confirmed are: Liverpool Brady's May 16, London Hammersmith Odeon (with XTC) 21, West Runton Pavilion 22, Bedford Porterhouse 23, Birmingham Odeon (with XTC) 24, Rickmansworth Watersmeet 29, Wolverhampton Polytechnic June 6, Canterbury Kent University 7.

The new brass players are Steve Thompson and Adam Maitland while the band have also taken on a percussionist to enhance their so-called 'Dance And Be Damned' stance.

S'N'G BACK

CBS RECORDS denied this week that Simon and Garfunkel were settling their differences and recording a new album.

Despite several radio reports last week that said the top-selling duo were reforming, CBS said they knew nothing about it.

The folkrock duo who were responsible for such mega hits as 'Bridge Over Troubled Water' and 'Sounds Of Silence' went their separate ways in the early seventies, Simon continuing a singing career while Garfunkel branched out into acting.

"We haven't heard anything," a spokesman for CBS told Record Mirror this week. "The story appears to have been spread from New York but we honestly don't know anything about it."

NEWS EXTRA AND TURN ON! - YOUR FOUR PAGE GUIDE TO WHAT'S HAPPENING WITH GIGS, TOURS, RELEASES, FILMS, TV AND RADIO
SEE PAGE 26

THIS WEEK'S TOP NEWS STORIES... and Tom Johnston
8
NEWS BEAT: Make your mind up... the barest Buck's Fizz, stru... with the Stray Cats and tune into the yellow Magic Orchestra. Plus... all the latest gossip... and the return of the delightful Paula Yates!
12
HELP! Susanne Garrett answers your problems
14
TWO pages of singles, reviewed by Mike Gardner
16
Is 'Wha'ppen' the BEAT's best so far? And was the wait for the... UNDERTONES' newie worth it? Find out with best of the rest of the... week's albums
20
DID we really say BROOOOCE? Learn the 11 Commandments... Rock from the man himself - IN COLOUR!
22
ADAM ANT plays for charity and the SPECIALS play for... unemployed... plus Fad Gadget, the Freshies and Killing Joke
26
TURN ON! And tune in to four pages of News, gigs, tours, relea... films, TV and radio.
30
The mighty JAMES HAMILTON with all the disco news and the... tro - disco chart
34
MAILMAN: If you don't hate him you aren't human!
35
CHARTFILE: Our unique five - page guide to the top charts PLUS E... dy Grant and Tenpole Tudor Songwor... Laughan Toulouse's Star... Choice, a special double Link Profile and... chartfile
39
X - WORD AND POPAGRAM... and you... a to win an album

SONS AVAILABLE

JADE

SIAM RECORDS

DISTRIBUTED BY ROUGH TRADE



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

EDITOR
ALF MARTIN

DEPUTY EDITOR
JOHN SHEARLAW

FEATURES/REVIEWS
EDITOR
Mike Nicholls

NEWS EDITOR
Simon Hills

CHIEF SUB EDITOR
Simon Ludgate

ARTIST/SUB
GRAHAM STEVENS

EDITORIAL
Mark Cooper
Mike Gardner
Robin Smith
Daniela Soave

GROUP SERVICES EDITOR
Susanne Garrett

CONTRIBUTORS

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

FILMS

Jo Dietrich

PHOTOGRAPHERS

- Paul Cox
- Simon Fowler
- Andy Rosen

CARTOONISTS

- Tom Johnston
- Herdy

IN AMERICA

NEW YORK Ira Mayer

LOS ANGELES

Chris Marlowe

SAN FRANCISCO

Monica Gilham

MANAGING DIRECTOR

Jack Hutton

PUBLISHING DIRECTOR

Mike Sharman

ADVERTISEMENT MANAGER

Carole Read

ADVERTISEMENT REPRESENTATIVES

Geof Todd

Steve Nash

ADVERTISEMENT PRODUCTION

Ian Wood

TELEPHONE SALES MANAGER

Eddie Fitzgerald

PUBLICITY/PROMOTIONS DIRECTOR

Brian Batchelor

PROMOTIONS EXECUTIVE

Angela Fieldhouse

TELEX

299485

Music G

Distributed by

Spotlight Distribution Ltd

1 Benwell Road, London N7

TAX

01-607 6411 c1981

Morgan Gramplan Ltd

Calderwood St

London SE18 6QH

Registered as a newspaper at the Post Office.

Published by Spotlight Publications Ltd

40 Long Acre, London

WC2E 9JT

and printed by

South Eastern Newspapers Ltd

Larkfield, Maidstone,

Kent, ME20 6SG

SPANISH STRUMMERS

HASSLES SURROUND The Clash like over-sexed iron filings round an electromagnet. A band of extremes still obsessed with the romantic notion of the rock 'n' roll outlaw, their every action is garnished with a side-order of wind-ups.

Tour managers are driven to distraction, hotel managers to calling the police and their own managers are swapped almost annually. As for record companies, promoters and Press personnel — well, you choose your job, mate.

But occasionally the electromagnet is switched off and they become regular human beings. Joe Strummer, in particular, is more than human; he's one of the warmest, compassionate and genuinely concerned people I've ever met. To many the personification of The Clash, he sets increasingly high standards for himself and expects to see this attitude reflected in those around him.

It's this strong sense of moral purpose that caused him to complete the recent London Marathon without having gone into any prior training; to treat his own money with outright scorn; and to flog himself into the ground, relentlessly improving himself both mentally and physically. This may take the form of playing 'till he drops or immersing himself in the language, history and street culture of every country he visits.



PEARL HARBOUR snatches the vino from a desperate Paul Simonon.

Sure, he's no saint. Strummer womanises, gets wrecked and badmouths others like the best of us. But his huge capacity for living makes him a fascinating travelling partner. And as an extension of this, The Clash are probably the ultimate band to go on the road with.

Ironically, the interview was originally to take place in Ladbroke Grove on Saturday morning. But a unique combination of hassles and good timing conspire to find me muscling in on their debut tour of Spain. So exit the standard question and answer session... and into the front line.

I've known The Clash for some time now. My first dialogue with them was some time before I started writing for a music paper, at the French Mont De Marsan punk festival in 1977. After that I dropped in on them on every British tour and have had frequent conversations when running into each of them out and about London. Hitting Barcelona and Madrid with the band seems a just journalistic dessert for someone who has held the band in his highest musical affections these past four years.

A typical breakdown of communication between themselves and CBS means they aren't anticipating my arrival. This entails several hours of sleuth-work trying to track them down at hotel, gig and first Press conference, their disdain for schedules meaning missing them on each occasion. Getting into



Topper mixes a Molotov Cocktail while an apple explodes in his friends face.

The CLASH declare uncivil war in Spain. MIKE NICHOLLS gets caught in the crossfire, PETE VERNON turns war photographer

the hall — the Pavillion Juventual Barcelona, no less — proves an even bigger problem.

Next to the local bouncers the average English gorilla is but a mere boy scout and since I didn't know the Spanish for 'I'm part of the situation', it takes longer than usual to blag my way through.

Once inside, however, things start looking up. This is not entirely unconnected with the fact that quadruple tequilas are only half a quid a throw and there are some familiar fellow imbibers around. Like veteran roadie Jock who I've last seen passing out at Watford Gap Services after ordering 'pizza — deep fried'. He obligingly furnishes me with a backstage pass.

Then there's the famous PA supreme Roaldent. Ever-ready to trade some juicy gossip for a beer he claims that it is his pallid self who is the subject of The Passions' falsely-titled 'I'm In Love With A German Film Star'.

But to the gig. The Clash haven't played for ten months and it shows. Apart from the fact that you can barely hear him, Mick Jones looks well slovenly and it's left to the rampant Strummer to single-handedly fly the flag.

The following night is a different story altogether. In the same way as a good Paddy Crerand performance used to make Man. United in the Best. Law and Charlton European

Cup winning days, Mick needs to be on form if The Clash are to deliver. And in Madrid he enjoys his finest hour (and 40 minutes).

From the preliminary 'London's Calling' to the concluding 'London's Burning' he's at his most inspired, brilliant best, tossing out scintillating breaks and solos with effortless verve. His style embraces the best elements of HM as well as being particularly suited to the dub-orientated staff of the past two LPs.

The beautiful 'Someone Got Murdered' can raise tears at the best of times but at the Real Madrid (basket ball section) stadium it caught another universe. The 7000 capacity crowd — almost double the number they generally play to in Britain and this is only their second-ever date — were also treated to red hot renditions of 'Bank Robber', 'Hammersmith Palais', 'Clampdown', 'Armageddon Time', 'Junco Partner', 'Jimmy Jazz', 'Jamie Jones' and, of course, 'Spanish Bombs' and that's only the familiar stuff! Also up for grabs were about half a dozen newbies but they kind of got mislaid in the brain-damaging circumstances of the next 48 hours (which they didn't play).

These begin almost immediately after the Barcelona show where start of tour high jinx co-incide with a need to drown collective sorrows following the inauspicious opener. My unexpected appearance in the dressing room raises further mayhem. Whilst Joe introduces me

to the non-plussed security guy and pumps me for news about cartoonist Ray Lowry's latest exploits, Mick and I chortle about unpaid rates bills.

Topper's greeting is rather more unorthodox. Having collapsed (with shall we say, fatigue?) at the end of the concert, his first action on coming round is to playfully toss half a brick in my direction. Affecting a deft side-step, I manage to upset a trestle of (thankfully soft) drinks and from then on the lunacy never lets up. Frightened fans run for their lives as missiles strafe the air whilst back at the hotel room things are hardly a whole lot more civilised.

Bounteous supplies of duty free booze and other useful relaxants make for quite an unusual interview situation. This itself is punctuated by regular bathroom huddles comprising Mick, Joe and the ever-lurking Kosmo Vinyl, ostensibly the band's publicist but more essentially a major wind-up artist. For example, the following morning my enquiry about which flight to book to Madrid is met with the astonishing non-sequitur: 'You, know, I met the Harlem Globe Trotters in this airport.'

Constant jokes are cracked about him being the Information Dept., other departments such as Complaints and Insults being occupied by Mick and bassist Paul Simonon respectively. Head of the Ideas Department is



Joe Strummer earns extra cash as a travel courier.

Clash manager Bernie Rhodes whose re-appointment to his past position has been the most important development in the group's recent history. To recap a little, Rhodes took the group under his wing soon after his mate McLaren put together the Pistols and was responsible for The Clash's original urban guerrilla stance.

Two years later he was ousted by his fully-grown fledglings but since his successors lacked the creativity of his fertile mind he has been recalled. His first major idea has been to abandon Blighty for the next nine months. He sees the whole music scene here as having returned to its pre-punk jaded self and reckons there's more inspiration crackling in the atmosphere of the newly-emerging rock 'n' roll territories.

Spain, with its healthily-growing post-Franco economy is a classic example, as are Portugal, Poland and Yugoslavia, all of which the band intend to play during their self-imposed exile. London, on the other hand, is bereft of any worthwhile rock clubs and TV shows but by the beginning of next year the situation may change.

Bernie tells me all this the morning after the night before at Barcelona Airport. The band are being unusually guarded. This might have something to do with my having crashed out on them a few hours earlier. Then again this personal first (falling asleep at gigs was last year's thing, maan; Roky Eriksons in reverse are gonna be big in the summer of '81) did take place at 5am and the full effect of the previous evening's poor start to the tour is striking home.

The conservation with Rhodes, whose inter-Clash activities included 'discovering' The Specials and Dexys Midnight Runners, continues during the flight to Madrid.

On asking him whether the band's political stance hasn't always been somewhat naive, his reply is: 'It had to come — like Laker. Politics is something which concerns every individual and the band are encouraging, rather than preaching, arousing interest in the likes of, say, the Sandinista rebels, so that people can investigate for themselves.'

'An author of a history book doesn't necessarily agree with what he's writing about,' he continues, 'he's providing his interpretation of certain facts.'

On the other hand, Joe Strummer disagrees that the band are merely passive observers. With the rain beating down on our coach roof as we leave Madrid Airport, he tells me that by the same token the band have no concrete political ideology other than 'human rights'.

'That explains 'Sandinista'' he elucidates. 'We felt sympathy with what they were doing (overthrowing the ruling family oligarchy in Nicaragua) and there was a total of manual blanket at the time. So the title's useful. We're telling people about it. Yeah, I wouldn't say we preach but we are committed.'

We? Although Strummer and Jones are generally acknowledged to be the band's songwriters, the last couple of albums have given all four members equal credit and 'Guns Of Brixton' was written by Paul.

TURN OVER

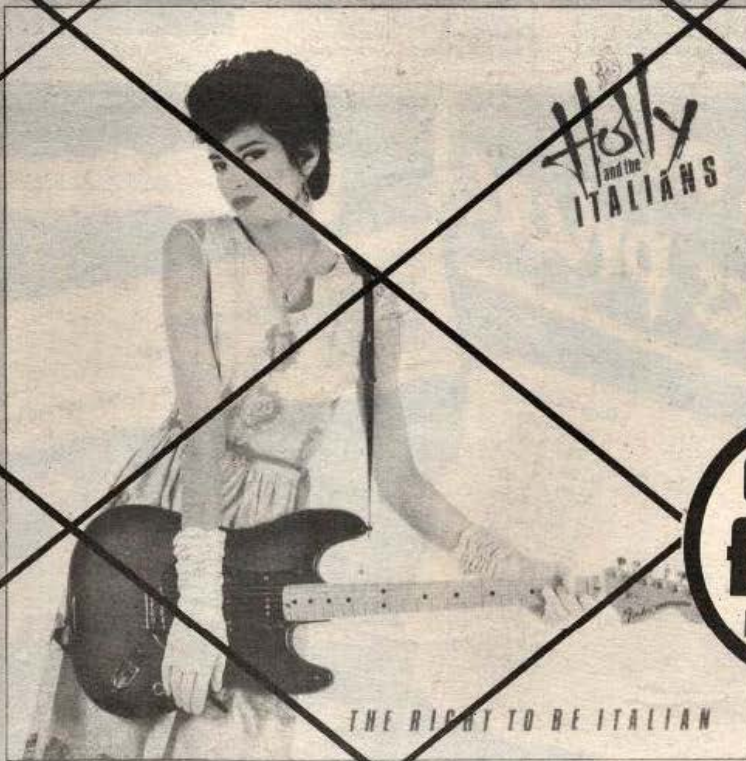
OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS



OUR PRICE

Records

HOLLY AND THE ITALIANS MUCHO LESS LIRA



THE RIGHT
TO BE ITALIAN

THE RIGHT TO BE ITALIAN

OUR PRICE
£3.29
LIMITED OFFER

EXTRA

★ VERY SPECIAL OFFER ★
ALBUMS & CASSETTES AT £2.99
GEORGE BENSON GIVE ME THE NIGHT
THE EAGLES HOTEL CALIFORNIA
BETTE MIDLER THE BEST OF BETTE
AND MANY OTHERS

PHONE 01 937 4174
FOR THE ADDRESS OF YOUR NEAREST OUR PRICE RECORD SHOP

CENTRAL LONDON: CANNON STREET EC4 · CHARING CROSS ROAD WC2 · CHEAPSIDE EC2
COVENTRY STREET W1 · EDGWARE ROAD W2 · FINCHLEY ROAD NW3
HIGH HOLBORN WC1 · KENSINGTON HIGH STREET W8 · LONDON WALL EC2 · LUDGATE
HILL EC2 · QUEENSWAY W2 · SHAFTESBURY AVENUE W1 · TOTTENHAM COURT ROAD W1
VICTORIA STREET SW1 · YORK ROAD WATERLOO SE1 · BISHOPSGATE EC2 · FLEET ST
KINGS ROAD CHELSEA

OUTER LONDON: AYLESBURY · BARNET · BRENT CROSS SHOPPING CENTRE · BROMLEY
CAMBERLEY · CAMBRIDGE · CANTERBURY · CHATHAM · CHELMSFORD · CROYDON · HARROW
HIGH WYCOMBE · HOUNSLOW · KINGSTON · LEWISHAM · LUTON · MAIDSTONE
NORTHAMPTON · OXFORD · PUTNEY · READING · RICHMOND · ROMFORD · SHEPHERDS BUSH
SLOUGH · SOUTHGATE · ST ALBANS · UPTON PARK · WATFORD · WEMBLEY · WIMBLEDON

JUST OPENED: Maidenhead 2, Nicholson's Walk, Berks. Tel: 0628 21892 Oxford Street, W1, Tel: 437 2476

EXTRA

OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST

OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST

OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST

FROM PAGE 4

Although in the light of recent events the song appears quite visionary, wasn't it somewhat provocative in 1979? "No," Simonon replies. "It was just about a situation where people could get pushed too far. And in the end they were — by the police."

Though rarely the most articulate member of The Clash, like Topper, he's certainly no fool, their "strong silent type" personalities admirably suiting them to their engine room role. Paul seems to come into his own at the stadium Press conference where a member of CBS Spain's International Department acts as interpreter.

When asked what he thinks of Mick Jagger's remark that the band "aren't even new for China," he jokes that the old Stone needs that kind of cheap publicity. Other ripostes show a similar degree of wit which is no less than the mainly banal questions deserve.

Although Joe's reply about the band touring Spain for "the sun the wine and the women" was not taken seriously by the assembled hacks, a later conversation with him reveals that it isn't far off the mark. Five years ago he hitch-hiked from Malaga to Madrid, having an enjoyable affair with a local senorita in the process.

It was his affection for the country that inspired the melody of 'Spanish Bombs', despite its stern political references. "It's a love song dedicated to myself and my father," he explains before going on to describe how one night, after a few drinks, his dad admitted to him that in the late thirties he'd had half a mind to fight for the Republican cause in the Spanish Civil War.

This return to politics and human rights leads me to ask where one draws the line in striving for freedom. Does he actually sympathise with the Red Brigade terrorists whose colours he's sported in the past?

"I don't want myself or anyone to go round killing people," he retorts bluntly. "I'd rather walk about in the sun with my hands in my pockets."

"That 'T'-shirt," he adds as an afterthought, "was only a reaction anyhow — to that whole Rock Against Racism hypocrisy. Playing



Mick Jones looks up the Spanish for shampoo.

with phonies like Tom Robinson in that park and arguing about who'd headline and use which dressing room. It was just a handy way of getting a big audience, with all the record company types getting in on the act."

Yet the band remain staunch propagandists, photographic images of assorted causes adorning their corrugated iron sheet stage backdrop. Projected slides show 'Right To Work' marchers in Detroit devastation in Cambodia, dole queues in the UK and so on.

Equally varied is each of the band's taste in music. Few minutes

of free time are spent not tuning into sounds blasting forth from portable tape machines they each carry everywhere. Whilst Joe and Topper listen to virtually everything, Mick specialises in reggae.

Paul is currently getting into rockabilly, compiling cassettes of all sorts of obscure stuff that few fans will be likely to identify if the odd riff finds its way on to the next Clash album!

We all catch a good earful of combos like the Shuffling Hungarians in Joe's room after the second gig but so, unfortunately, do our neighbours. Repeated rude

demands from the hotel manager to shut up receive the requisite response: A five star hotel with 10 star prices ought not to inconvenience its guests with no-star sound-proofing.

Following continual threats to call the police, the hapless manager finally keeps his promise and arrives at the door with two of the meanest suckers you ever saw. What they see is like something out of a surrealist movie. Lucky Luis Buneul is one of their countrymen.

Unconscious in one corner of the room is a fully-clothed Kosmo Vinyl who has at last succumbed to his most feared phenomenon — sleep. Sharing the ridiculous aluminium thermal bedspread we've draped over him like an Xmas turkey are a couple of, er, night birds (far more polite expression than groupie, eh Joe?) one of whom is staring blankly at the equally blank TV which no one bothered to turn off when reception ceases several hours earlier.

Not only all this but when Paul opens the door and the

Carabinieri appear, Joe is so taken aback that he trips over the coffee (ha!) table and sends a whole pile of empty bottles tumbling to the floor. The domino effect somehow spreads to a neatly-arranged row of tapes which one by one kamikaze dive off the sideboard into the waste paper bin.

Miraculously the uniformed ones leave without making any arrests. The consequent adrenalin flow induced by the previous proceedings puts fresh life into him and he insists that we both "hit the streets!"

"C'mon, man, let's go and find something to eat. I'm starving. Wow, the first pang of hunger!" he exclaims, holding his arms aloft.

In the half-light of that hotel room — dimmed by scarves draped over the soulless lamps — it was obvious that he considered this a triumph. A cosseted rock 'n' roll star with international fortune at his feet able to enjoy the easy temptation of Epicurean excess in favour of a fry up at some barrow boys' cafe.

I hope Joe Strummer stays hungry and proud. I hope the rest of The Clash do likewise. Inevitably they all will.



"You shouldn't have drunk the water," explains barman Nicholls to a billious Joe Strummer.

Albums at Stop-Press prices!

Top 30 singles still only 99p! (Standard 7")

New Releases:

- *Kraftwerk: Computer World Album Cassette 4.49 / 4.49
- *Classix Nouveau: Night People 4.49 / 4.49
- *Split Enz: Waiata 4.29 / 4.49
- *Undertones: Positive Touch 3.99 (limited period) 4.49

*From Release.

Album Cassette

Chart Albums

- Gillan: Future Shock 4.49 / 4.49
- Adam & The Ants: Kings of the Wild Frontier 4.29 / 4.49
- Santana: Zebo! 4.29 / 4.49
- Girlschool: Hit 'n' Run 4.29 / 4.49
- Spandau Ballet: Journey to Glory 4.29 / 4.49
- Landscaper: From The Tearooms of Mars 4.29 / 4.99
- The Cure: Faith 4.79 / 4.49
- Public Image Ltd: Flowers of Romance 4.29 / 4.49
- Whitesnake: Come an' Get It. 4.49 / 4.49
- Quincey Jones: The Dude 4.49 / 4.49
- Sky 3 4.29 / 4.49
- Christopher Cross: Christopher Cross 4.49 / 4.49
- Visage: Visage 4.29 / 4.49
- Phil Collins: Face Value 4.49 / 4.99
- R.E.O Speedwagon: Hi Infidelity 4.49 / 4.49

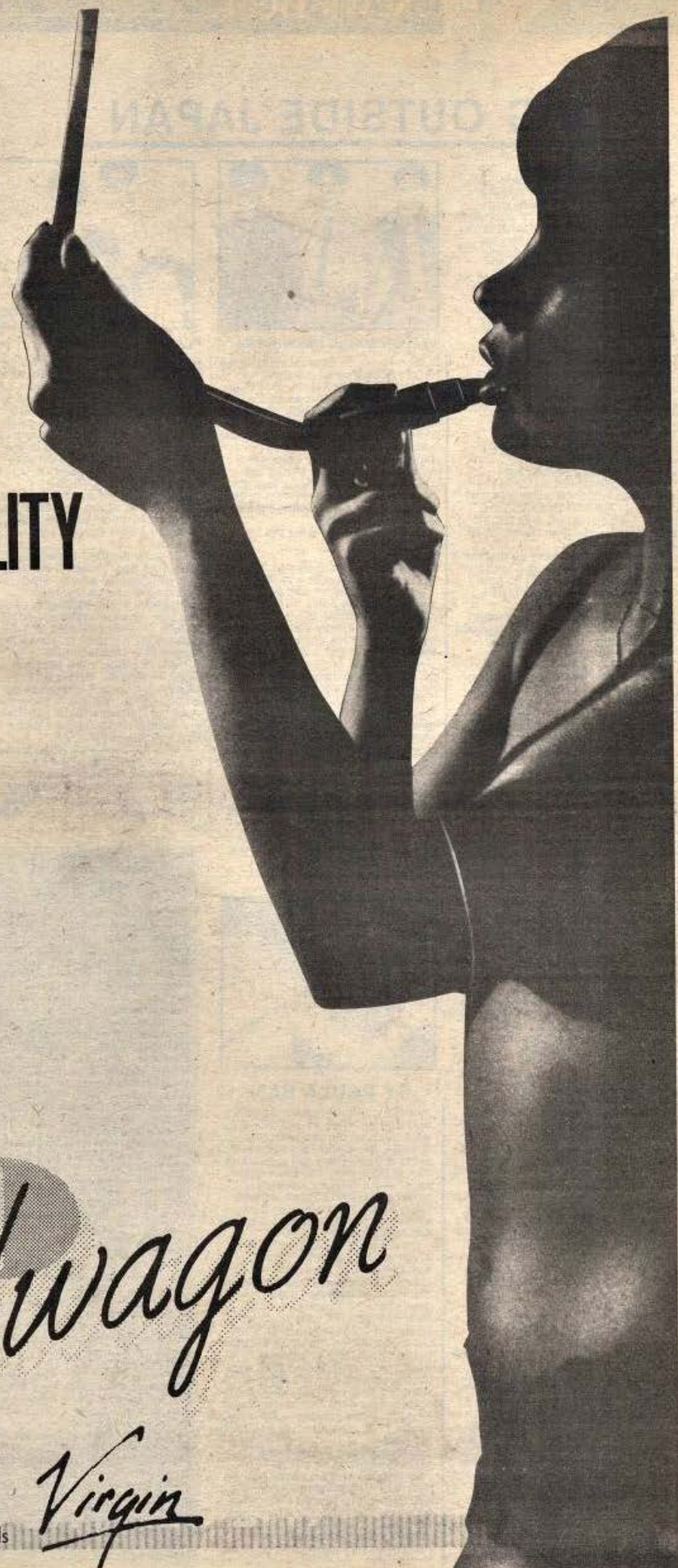
Prices correct at time of going to press.



WHITSMITH


THE CENTRE OF SOUNDS

OUTSIDE JAPAN



Get some **hi infidelity**

**FROM
REO SPEEDWAGON**
THEIR TOP 30
ALBUM FEATURING
THE HIT SINGLE
KEEP ON LOVING YOU!

30
'HI INFIDELITY'
EPC 84700  40-84700

REO *Speedwagon*

Virgin

Available from all branches of Virgin Records
at £3.99 album or cassette.

BIG OUTSIDE JAPAN 1

BACK IN the days when electronic pop music was just that, and not a shiny pseudo-cult called 'futurism', there was Yellow Magic Orchestra, a Japanese three-piece who played what they called Technopop. They released four LPs in Japan ('Yellow Magic Orchestra' and 'XOO Multiplied' available here on A&M), had a UK hit single with 'Theme From The Invaders', carried out a world tour and on their home turf became about the biggest thing since the Beatles.

Now, as their latest waxing 'BGM' is released over here, they find themselves on the crest of a double wave of hipness, they are regarded as trailblazers by the futurist set and are oriental (too fashionable, darling) to boot.

What's their reaction to the success of all these old musos in new jumpsuits, I ask Harry Hosono, YMO's leading light.

"We weren't even aware of the supposed influence we've had over these groups until this visit," he says. "We do identify with people like Visage and Duran Duran, of all Western groups."

YMO proclaimed early on that they were trying to make music to "thrill the brain and the heart." So how does Hosono counter the claims that electronic pop is cold, emotionless music - by - numbers?

"There are a lot of preconceptions about electro - pop," he replies carefully. "But the synthesiser doesn't have to be cold... if someone wants to make cold music, he can do it with any instrumental set - up."

YMO's next collective project will not take place until the autumn, and they have no tour plans for the rest of this year. Instead, founders Hosono, Takahashi and pin - up Ryuchi Sakamoto, plus their three back - up players, are all working on solo projects.

Their collective success in Japan,



YELLOW MAGIC ORCHESTRA

a country whose musical tastes have always been geared towards western acts, has been a shot in the arm for other homegrown bands, and has elevated the individual members of the group to true pop idol status. It must have been almost a double handicap to them, I suggest, to be neither European / American nor makers of trap pop. Yukihiro agrees: "I always thought that it would be harder for us to sell records in our own country than it would be in the west."

"He was wrong," adds the interpreter.

THE LATEST in Japanese imports to these shores is a package that contains five components and goes by the name of The Plastics. The music played by the product is eminently danceable - using the rhythms of Devo, Talking Heads and the B52's to construct a simple barrage of western ad motifs and corporate names with various notions of style and elegance.

The band, Toshi Nakanishi, Chica Sato on vocals, Hajime Tachibana on guitar, Takemi Shima and Ma-Chan Sakuma on bass and rhythm box respectively, have been together now for three years.

And while Japan (the country) has only been known in recent years for the tentative explorations of The Sadistic Mika Band, who supported



PLASTICS

Roxy a few years ago, and Yellow Magic Orchestra, the influences on their music have always been western.

"When we were younger we listened to The Tigers, who were like The Beatles, The Tempters, who were like the Rolling Stones, and The Jagers; who had a hit with Dave Dee's 'The Legend Of Xanaduu'," claims Toshi.

"Westernised means modernised. After the war Japan wanted to be more international and they copied everything from Europe and America."

The band decided to release 'Welcome Back Plastics' for their first international album, which is a re-arranged and re-recorded compilation of the highlights of their first two Japanese released albums. So why did they use Alex Sadkin, Bob Marley's producer, instead of a homegrown knobtwiddler?

Toshi explains: "We were not satisfied with the mixing on the albums and we got new ideas for arrangements. We didn't know him at all but Chris Blackwell and Tina of the Talking Heads said he was a nice guy so we tried him."

"With the Japanese producers we all speak Japanese and we talk and talk and talk so there was a communication breakdown. Alex couldn't speak Japanese so it was just work, work, work." **SUNIE**

BIG IN JAPAN 2

I THINK Orson Wells has a lot to answer for. In Japan everyone except my Granny appears to be in a commercial. I switched on the telly on Friday night to be greeted by the sight of a large Japanese lady wearing thigh length boots brandishing a whip. She was sitting on the back of a naked man who had a pair of stockings over his head for reasons best known to himself. It turned out this was a serious programme about sexual dysfunctions.

In between these truly fascinating revelations and high pitched squeals, Susan Anton danced around in a pink nightie advertising jewellery, while the Boomtown Rats, David Bowie, Rod Stewart and Tatum O'Neal also gave it their all at various times of the night, advertising things like rice, wine and musical stores.

In Canada there's a well known ad with a jingle which sounds exactly like Elvis Costello's 'I Don't Want To Go To Chelsea' except that the man is singing something like 'I Don't Want My Armpits Smelling'. In Japan the ads are worse than that!

While we were in Japan, ex Bay City Roller Les McKeown threw himself a party at a Tokyo disco called appropriately enough Lexington Queen. This disco was populated with highly suspect looking blokes in pink jeans, looking like half-squeezed tubes of Mattessons' liver sausage, several very odd types in hairpieces that closely resembled busbies and a splattering of models who were all at least six foot four and intent on kissing the air by each others' ears.

Les was full of the joys of spring and upon arrival in Tokyo had rung up his Japanese girlfriend in London and proposed. See what sixteen hours on the plane can do to a person. Wonder if he came via Moscow?

Clothes and the lack of them are serious topics in Japan. The young people over there not only have lots



BY PAULA SAN

of money, they also are mad about dressing up. They all look like they want to go on the razz with Steve Strange, the current big fashion is sailor suits - every girl appears to own at least four. The other hot seller is anything by a company called Lewis Carroll clothing who seem intent upon dressing every woman under 25 in smocks / aprons and ankle socks.

On the topic of clothing, how about the No - Pantista "No - Knicker" Coffee bars. The young ladies who work in these bars earn about £12 an hour and not without good reason if you ask me. They wear tiny little red mini skirts with bright red tights with a large hole cut in the behind that their backsides poke out of, and to top this interesting ensemble off they wear absolutely nothing. The sight of the wobbling backsides heaving against ripped red nylons is enough to put anyone off their coffee - so is the bill for £2.50 you get when you finish the cup!

The Japanese Government actually employs an official "Scratcher" who scratches out the dirty bits from magazines coming into Japan from abroad. This must be a very stressful job, when you think the poor bloke has to hand scratch literally thousands of Playboyboys every month and go home to his wife!

SIGHT FOR SORE EYES

TWENTY OF the most colourful new groups around and two, maybe three times as many experimental rock videos. That's what London's Institute of Contemporary Arts (otherwise known as the ICA) are offering between May 12 and May 17. Following the success of their last music venture - the Rock Week co-promoted with Capital Radio in October 1986, featuring the Passions, the Au Pairs, Toyah Wilcox and more - the ICA have commissioned historian, independent label pioneer and broadcaster Charlie Gillett to organise an exciting fusion of the musical and visual arts.

"We're presenting three bands a night for six nights and videoing everybody's set," said Charlie, who has been scouring South, East and West for new groups with real pizzazz, character and style. "The finished videos will then go to the ICA's Library where anybody who is a member can go and watch them."

The list of acts booked is impressive and adventurous. It includes the Belle Stars, Telisman, Kan Kan, Fad Gadget, Sunshine and Eddie, Tom Dolby, Matt Fretton, Altered Images, Manufactured Noise, Case, The Scars, Bim, OK Jive, Blurt, Birthday Party, The Ivory Coastars, Girls At Our Best, Bumble and the Bees, and Animal Answer (pew!) Each concert will also be recorded by Capital Radio for future broadcast.

The ICA's obvious interest lies in documenting rock as a performance art, but every effort is being made to turn each evening into an event. Said Charlie Gillett: "We'll be showing videos as well as making them. Some will be the expensive kind you see on Top Of The Pops."

The ICA is at Nash House, The Mall, London SW1.

ONE LINERS...

BACK we go in the one-liners time capsule to those halcyon days when record companies threw wild, lavish after-gig parties attended by shoals of Real Celebrities, fawning acolytes and inebriate hacks: after Teddy Pendergrass's sell-out show at Victoria's Apollo, a hectic bunch of partygoers at nouveau riche niterie Stringfellows included Pele, Smokey Robinson, Robert Plant, Jon Anderson, Pamela Stephenson, Phil Daniels, John Entwistle, Lenny Henry, Bill Oddie, Furs vocalist Butler Rep, Garth Crooks and inevitably, some Skids... chatty intellectual Kevin Rowland of Dexy's lined £250 and given 3 months' suspended for assaulting Malcolm Ball of Brum group The Troops with a five foot scaffolding pole. Why didn't he just write the guy an essay - he could have bored him to death... cult figure Genesis P. O'Ridge and living legend (respectful pause) Howard Devoto seen leaving the NFT after viewing S/M expose flick 'La Maitresse'... highly praised Londoners OK Jive, who play Congolese and Kwela rhythms and boast a couple of Kenyans in their ranks, are Very Annoyed at a Rock Garden ad proclaiming them as exponents of 'Jamaicans Ska'... hapless Hitmen ripped off in Noo Yoik by a dodgy promoter who paid them in forged bills... Jake Riviera and Squeeze less happy together than they were? Ah, well, every honeymoon has to end... the controversial sale of the original Goon scripts ended with Elton John as purchaser. News of the World (minorom of the millenium) being sued by Simon Napier Bell for alleging that a famous pornographer would direct his forthcoming movie blog of Kit Lambert, one-time Who manager... Blue Oyster Cult's next epée to feature a song called 'Joan Crawford Has Risen From The Dead'... another upcoming release is a cover of Everly's 'Dream' by Andy Gibb and Victoria (Pam Ewing) Principal: what can we say but 'blaaaauugh'... Virgin Records to release a compilation LP titled 'Methods of Dance' featuring their dandified acts (Japan, Skids, Human League, John Fox, etc) and known to its compilers as 'Methods of Nance'... Pete Townsend so intent on being seen Out and About that he even turned up at the Venue recently to see the Lightning Raiders (who?); those similarly desperate included Clem Burke of Blondie and Pete Farndon of the Pretenders... Phil Lynott to take his place in RTE's Hall of Fame, RTE being Eire's big TV station; he will, unfortunately, be allowed out to make records from time to time... Stray Cats LP No 1 in France: better than the usual droopy ballads, non?... daisy Julian Cope of the Teardrop Explodes to be seen leaping about outside the ICA recently clad in nothing but a loincloth, some body paint and his inimitable loopy grin... the Curse of the Android struck after Gary Numan's "farewell" gig party at costly nightclub Legends when guests complained of food poisoning; the same thing happened once before when Igor had a party at Witchity a couple of years back... townies gain a new venue tonight (Weds) as New Order inaugurate the Forum in Kenfish Town... please will the pop stars of this parish attempt to do something vaguely exciting within the next seven days so that next week's gossip column will be a little more titillating? Thank you and good night.



THE COMEDIANS? Pamela Stephenson and a bozo from Shock

that a famous pornographer would direct his forthcoming movie blog of Kit Lambert, one-time Who manager... Blue Oyster Cult's next epée to feature a song called 'Joan Crawford Has Risen From The Dead'... another upcoming release is a cover of Everly's 'Dream' by Andy Gibb and Victoria (Pam Ewing) Principal: what can we say but 'blaaaauugh'... Virgin Records to release a compilation LP titled 'Methods of Dance' featuring their dandified acts (Japan, Skids, Human League, John Fox, etc) and known to its compilers as 'Methods of Nance'... Pete Townsend so intent on being seen Out and About that he even turned up at the Venue recently to see the Lightning Raiders (who?); those similarly desperate included Clem Burke of Blondie and Pete Farndon of the Pretenders... Phil Lynott to take his place in RTE's Hall of Fame, RTE being Eire's big TV station; he will, unfortunately, be allowed out to make records from time to time... Stray Cats LP No 1 in France: better than the usual droopy ballads, non?... daisy Julian Cope of the Teardrop Explodes to be seen leaping about outside the ICA recently clad in nothing but a loincloth, some body paint and his inimitable loopy grin... the Curse of the Android struck after Gary Numan's "farewell" gig party at costly nightclub Legends when guests complained of food poisoning; the same thing happened once before when Igor had a party at Witchity a couple of years back... townies gain a new venue tonight (Weds) as New Order inaugurate the Forum in Kenfish Town... please will the pop stars of this parish attempt to do something vaguely exciting within the next seven days so that next week's gossip column will be a little more titillating? Thank you and good night.



THE FUTURISTS? Anthony Burgess and Billy Connolly

BEATLES VINYL SCORE

AT LAST! A piece of vinyl featuring the three remaining Beatles TOGETHER again! It comes in the shape of George Harrison's new single 'All Those Years Ago', out on May 15. It features Ringo Starr on drums, Paul and Linda McCartney on backing vocals and George of course on guitar and vocals. An album 'Somewhere In England' will be released in June.

● **TWO STUDENTS** arrested in the crowd of fans which gathered outside the registrar's at Ringo Starr's London wedding to Barbara Bach, were bailed for a month last week. They were charged under the Public Order Act with using abusive words and behaviour with intent to provoke a breach of the peace.

DENNY DIVES BACK

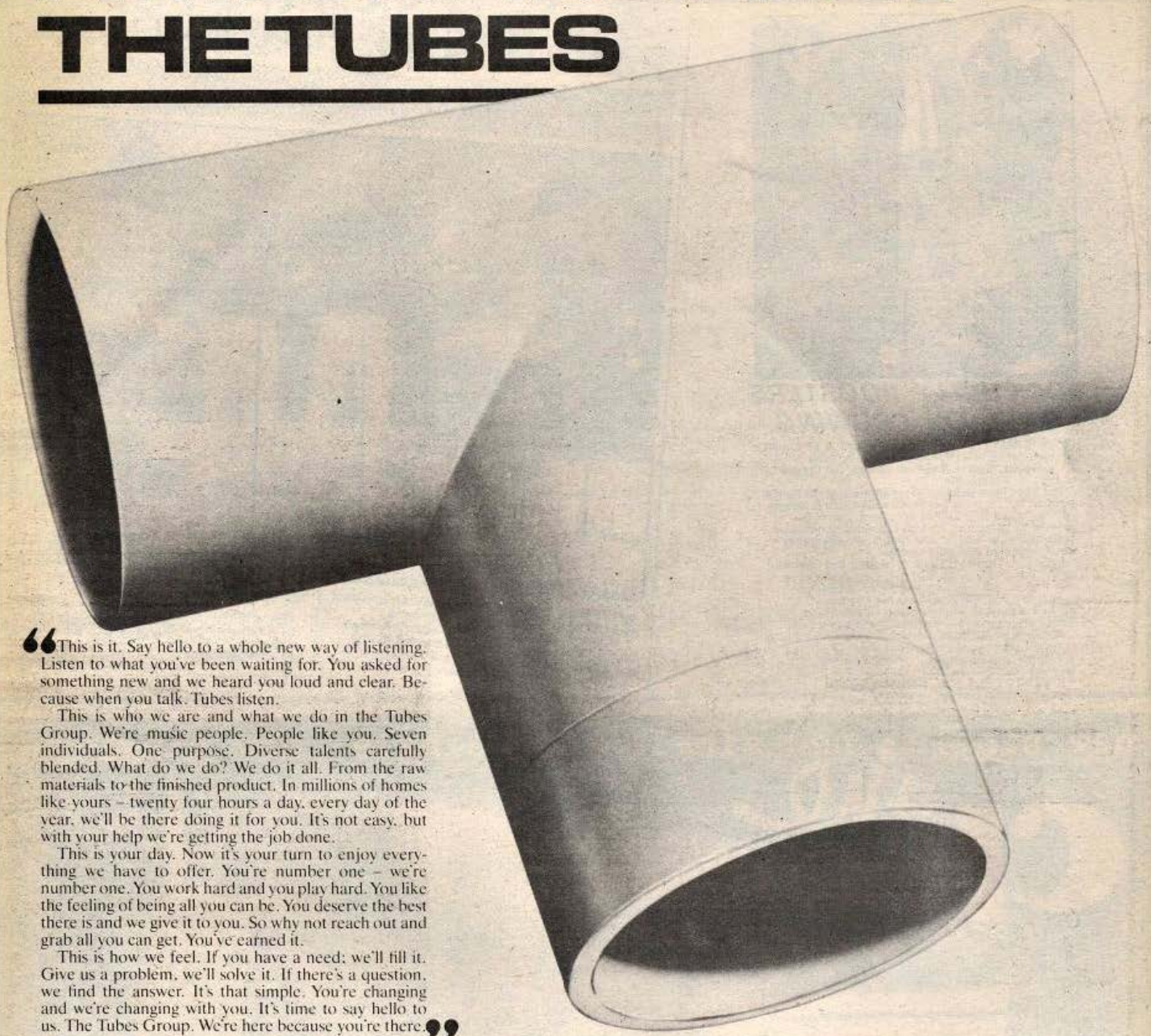
FORMER WINGS member Denny Laine is recording an album with a new band and he's lining up an autumn tour.

Following his departure from Wings announced in Record Mirror last week, Laine has confirmed that he'll be working with Phil Curtis on bass and John Hollywood on drums. Curtis has previously played with Kiki Dee and Elton John, while Hollywood has been concentrating on session work.

"The fact that the band is a three piece forces us to give everything we've got to produce an exciting sound," Laine said this week. "We will be recording an album in June for autumn release to tie in with a tour."

● Laine was banned from driving for three years and fined £175 for drunken driving when he appeared in court last week. Laine was charged after crashing his Ferrari into a fence.

A MESSAGE FROM THE TUBES



“This is it. Say hello to a whole new way of listening. Listen to what you've been waiting for. You asked for something new and we heard you loud and clear. Because when you talk, Tubes listen.

This is who we are and what we do in the Tubes Group. We're music people. People like you. Seven individuals. One purpose. Diverse talents carefully blended. What do we do? We do it all. From the raw materials to the finished product. In millions of homes like yours - twenty four hours a day, every day of the year, we'll be there doing it for you. It's not easy, but with your help we're getting the job done.

This is your day. Now it's your turn to enjoy everything we have to offer. You're number one - we're number one. You work hard and you play hard. You like the feeling of being all you can be. You deserve the best there is and we give it to you. So why not reach out and grab all you can get. You've earned it.

This is how we feel. If you have a need, we'll fill it. Give us a problem, we'll solve it. If there's a question, we find the answer. It's that simple. You're changing and we're changing with you. It's time to say hello to us. The Tubes Group. We're here because you're there.”

NEW RECORD AND CASSETTE

**THE
COMPLETION
BACKWARD
PRINCIPLE**

THE COMPLETION BACKWARD TOUR

JUNE 28 BRISTOL Colston Hall
27 ST. AUSTELL Coliseum
26 BIRMINGHAM Odeon
25 LEICESTER De Montfort Hall
22 LONDON Hammersmith Odeon
21 LONDON Hammersmith Odeon
20 LONDON Hammersmith Odeon
19 MANCHESTER Free Trade Hall
18 SHEFFIELD City Hall
17 NEWCASTLE City Hall
16 EDINBURGH Odeon

THE TUBES GROUP
CREDIBILITY · GROWTH · DIRECTION


TC/EST 26285



**ROCKABILLY ROOSTERS
KEEP ON CROWING**

THE STRAY Cats can certainly afford to strut with confidence now. Not only do they rule the rockabilly roost in these fair shores, but they're taking over Europe too.

The band have been on the road there since April 4 and from all accounts are being hailed as the second coming. When they arrived in Finland, they were greeted by screaming crowds in scenes reminiscent of Beatlemania. And, to add icing to the cake, they were presented with gold albums.

In Sweden, Norway, Finland, Holland and Germany, every concert has been sold out. They have yet to play France, but reactions should be favourable.

After the tour, the Stray Cats are heading off for the first major tour of their native United States, before playing dates in the land of the rising sun.

And then what? Brian Setzer has intimated a desire to record their second album in a small dingy studio in America's deep south... either Memphis or Alabama, so they can return to their grass roots. Keep on crowing boys. **DANIELA SOAVE**

IS SHE OR ISN'T SHE

(make your mind up!)



YES folks, there was more than the odd bum note at this year's Eurovision Song Contest. All seemed to be revealed when Bucks Fizzer Jay Aston was snapped during the famous 'dress tearing' routine. So, come on then, have a crack at making your mind up

whether she is or she isn't wearing any.

Many thanks to the very wonderful Tom Holton of Radio Teletis Eiream's 'Access' magazine in Dublin for capturing the moment for poster(iority).

new single new single new single new single ne

**the
Chords**



one more minute



COMIC CUTS TAKE TWO



IN BETWEEN recording a new single, shooting scenes for their forthcoming movie 'Take It Or Leave It' and preparing for a tour of Japan, Madness have found the time to produce issue number two of their 'Nutty Boys' comic.

It's free to all members of the Madness Information Service, but if you want to browse through the latest fun-filled issue of jokes, puzzles, pictures and the latest info, send a cheque or postal order for 50p to Madness Information Service, PO Box 75, London N1 3RA.



AND WHAT would Cup Final Week be without another muscly bunch of footballers with out-sized collars singing their hearts out (of tune)? This year's no exception, and the boys up at White Hart Lane (Spurs to you) have clubbed together with Cockney duo Chas and Dave (who used to support the Arsenal, if we remember) to record the truly awful 'Ossie's Dream (Spurs Are On Their Way To Wembley)' just in time for the game on Saturday. Never mind that the song's not a patch on West Ham's winning theme of last year — I'm Forever Blowing Bubbles — OR indeed that the Cockerels haven't a chance of beating John Bond's revitalised Manchester City (or so the bookies say) ... just sing along and cringe.

KEYS TO SUCCESS?

AFTER THE cult with no name, here comes the band with no cult. The Keys are the pure pop outfit currently ploughing a distinctive furrow in that unfashionable pasture.

The mainsprings of the band, bassist Drew Barfield and guitarist Steve Tatler, met through mutual acquaintance Gary Sanford, guitarist with the Joe Jackson Band, when the pair were invited to perform on the demos that eventually led to Jackson's signing with A&M.

Together they started a songwriting partnership that ended up in rock 'n' roll band Wild Angels and eventually supporting the late Bill Haley. They met up with drummer Geoff Britton whose illustrious past led him through the ranks of Curved Air, East Of Eden, Manfred Mann's Earthband and his famous stint with Wings before leaving the scene to join Britain's Karate team in the Montreal Olympics.

It was Geoff who galvanised the duo's sixties harmony pop and seventies energy and delivery into the unit now known as the Keys and added ex-Banned guitarist Ben Grove.

The band have been gathering a fair reputation on the circuit and remain undaunted by their non-fashionable status.

According to Steve, "It would be silly if we just follow fashion. We're not a revival band by any means".

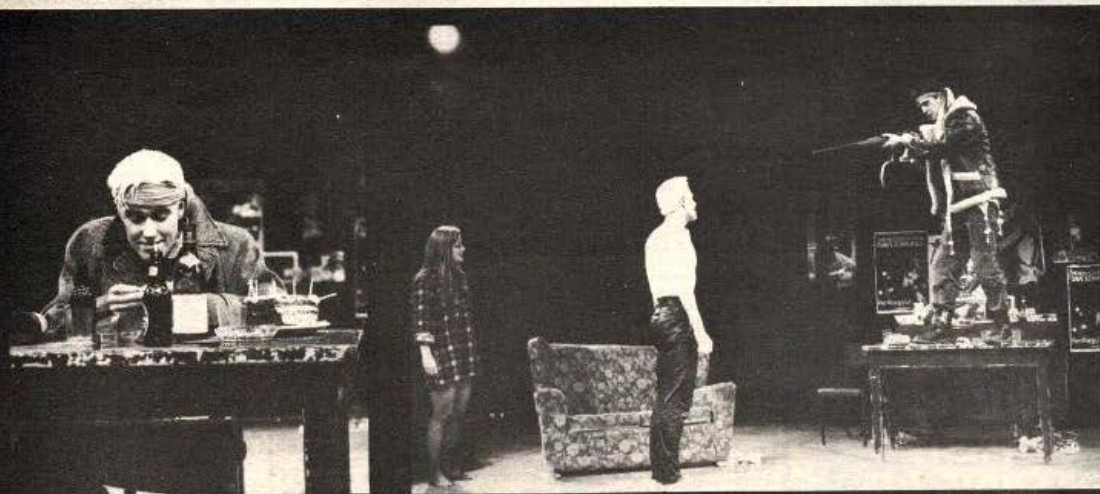
And he adds: "It's just that our influences are from the sixties but beefed up with the techniques of the eighties with the echo from the fifties and the punch of the seventies".

Can these be The Keys to success? **MIKE GARDNER**



THE KEYS: not a revival band

PLAYS FOR TODAY...PLAYS FOR TODAY...PLAYS FOR TODAY...PLAYS FOR TODAY...PLAYS FOR TODAY...PLAYS FOR TODAY



SHOW SOME AFFECTION

WHAT A goof. First time I go to the theatre in years and I, not the actors, mess it up.

Couldn't miss The Skids' Richard Jobson's acting debut in 'Demonstration Of Affection' at the Cockpit Theatre, London but I left thinking it was OK only it didn't get anywhere. No real ending. Berk that I am, I'd

walked out at the interval. It wasn't until later when I bumped into Jobson at the Teddy Pendergrass party that I realised I'd goofed when he asked me why I'd left early.

So off I trot to see the play again and sure enough it does have an ending. In fact, our Richard (playing, of all things,

someone called Tarquin) even gets himself killed for the finale.

How does Richard equip himself by adding acting as another string to his bow? Pretty good, even with a script that wanders into meaningless poetry a bit too often. At one point he got rather emotional after Veronica Quilligan (Eden)

wished him dead. He almost had me in tears with him. He cuts his wrists convincingly, swears a lot, goes to bed with Barbara Darnley (Cressida) and, overall, it's a fine debut for young Jobbo.

I wonder if any of the film companies have thoughts of signing him up? **ALF MARTIN**

INSIDE 'OUTSKIRTS'

'OUTSKIRTS' IS not a band but a play that has just opened at the Warehouse in London's Covent Garden. Written by Hanif Kureishi, the play centres around the lives of two white teenagers in working class South London.

Cutting between a night in 1969 and a reunion in '81, the play shows Bob growing deeper into desperation and joining the NF while Del moves out and up, becoming a teacher.

'Outskirts' centres around various incidents and confrontations, Bob's Maureen's abortion, a night at the disco to the strains of 'Nights In White Satin' (Bob, "I'm into Hendrix, not that shit..."), Bob's Mum giving him an electric guitar ("Give him a chance, I thought. He's useless at school"), the two boys beating up a Pakistani as young tearaways. As a study of men and boys meeting on the wasteland and their womenfolk attempting to put up with them, it's a major success, both in terms of its writing and acting. Kureishi has created a recognisably real world in which Del can accuse Bob of turning into Cliff Richard gradually and Bob, typically, given his dreams of absolute freedom, will answer: "Keith Richard, you mean."

This is England and London, now. Check it out.

MARK COOPER

HEADLINES

RE-RECORDED

HOUSES IN MOTION

LIMITED EDITION
3 TRACK 12" SINGLE
SIR 4050T

7" ALSO AVAILABLE SIR 4050



Distributed by MCA Records Ltd. © A Warner Communications Co.

Help

SUSANNE GARRETT
answers your problems

CRUSH

FOR SEVERAL months now, I've visited a local pub with my parents for a meal. I have a terrible crush on a barmaid who's often there. That's my problem. She's in her twenties which means the age gap is far too great as I'm four years younger.

I can't stop thinking about her, and every time she looks at me I nearly die. I know I should forget about her and concentrate on girls of my own age, but I've tried, and it's almost impossible. I'm mad about her. What can I do?
Marc, High Wycombe

● What you're experiencing is infatuation, pure and simple. You fancy this girl and, at the same time, are projecting all kinds of ideals, desires and ambitions from your own head onto her. You don't know much about her, and it's safe to create an idealised image of her in your mind because you know you'll never have to confront the reality. It happens to everyone at some time.

But this kind of emotion doesn't last forever. Without feedback to fuel the flames, your current feelings will soon die. In time, you'll be surprised they ever existed. It's almost impossible to concentrate on girls of a nearer age-group now. But you admit yourself that this isn't impossible, and you'll be amazed at how quickly you'll recover from this temporary idolisation.

SMALL ONE

I'M ASHAMED and depressed because my penis is so small. It's about two inches usually, and when I go into a public toilet I have to go into a cubicle. While I have been out with a couple of girls nothing has worked out so far and I'm wondering whether this has anything to do with my size. When erect, my penis measures only 5½ inches. Nowadays, I just masturbate and dream and feel really bad about it.
Tony, Gwent

● The interesting thing about human beings is that we're all unique individuals, our bodies are a one-off chromosome blueprint, and not standard conveyor-belt produced packages. There's no divinely ready-to-wear package for eyes, noses, arms or legs — or penises. Despite this fact, guys in our culture seem to have become obsessed with cock-size.

Like any other part of the human body, penises differ greatly in length, width and shape. Some are longer and larger when flaccid but don't grow much more size-wise when erect. Others, like yours, are considerably bigger with a hard-on. Some are straight when erect, others curve slightly. It's all natural and OK. Research undertaken by the American sex-researcher Dr. Kinsey indicates that the average size of the adult penis, (some 20 years ago), when erect, was six inches, but bear in mind that this is just a statistical average, allowing for any amount of difference.

Some guys worry because they think their penis is too small. Others have sleepless nights, (alone), because they're convinced they are too large. Both are myths and misconceptions. The vagina can accommodate any size of penis — it's not what you have, it's what you do with the resources available — not just your penis, but your whole tactile response — evoking and responsive body.

As far as sexual performance and enjoyment goes, slides, rules and statistics aren't relevant. Sex and any relationship are a two-way interaction. Learning about the likes and needs of your partner are what's important. Blaming your penis for relationships that haven't worked-out in the past just isn't logical, although many guys use the excuse that their penis isn't large enough, is too large, and so on, as a reason allowing them to ignore their fears, worries and insecurities. Rethink and stop it happening to you.

Maybe you didn't click with the girls you went out with before and they weren't right for you. Come out of your shell and start looking again.

NAVY LARK

I'M INTERESTED in joining the merchant navy and am wondering if there is any address I can write to for information on the job opportunities open. I'm still at school by the way.
Simon, Sunderland

● There are jobs in the merchant navy for seamen at every level, and that includes engineering officers, deck officers and radio officers (4 O levels including mathematics, English, a science subject, plus on-line training), and catering officers (who start at catering rating level). For full details write to The British Shipping Careers Service, 30/32 St Mary Axe, London EC1A 8ET, and talk to your careers teacher.

SONGWRITER

WRITE lyrics and want to send them to a recording company, and I've already been in touch with one firm who said they'd put my words to music for a fee and return the completed work in sheet music form. But I'm worried that I may not see my lyrics again if I send them away.

Am I protected in any way? Once the recording company has my lyrics do they still belong to me?
D. Dorset

● As an aspiring songwriter your best bet is to learn to read music and have a bash at writing it too — you'll find plenty of teachers in your area; or find yourself a co-composer, someone who makes-up the other half of your team. We don't advise anyone to hand over hard-earned cash to any company lurking in the small ad columns of the national or music press which offers music writing services at a price.

These firms tend to be sharks, preying on the dreams and ambitions of young writers. They'll churn out worthless tunes for a tenner or so a time and have little more to offer than a small hole in your bank account. If they could write potential hit tunes they'd be doing it and not reaping profits from the small fry.

In the past, 'Help', has sent a selection of illiterate gibberish to a number of such enterprises and received letters of praise and invitations to part with money in return! Some have been known to send the same melody to dozens of clients. Be especially wary of Hollywood USA based companies — they're protected by distance even if they send out nothing at all.

Once you've written your lyrics, they belong to you and no-one can publish or claim any rights to them without your permission. You're protected by the Copyright 1955, which says so. If you send them off, and we don't advise it, they still belong to you, unless you sign a contract stating otherwise. Copyright cover is yours, as soon as they're written and to put a definite



SUSANNE GARRETT
ANSWERS YOUR PROBLEMS

Need help or just a chat? Ring on 01-836 1147 during office hours for help and advice in strictest confidence. Or write to: Susanne Garrett, Help, Record Mirror, 40 Long Acre, London WC2. Enclose a stamped addressed envelope for a personal reply.

date on when they were created send a copy to yourself, recorded delivery. Leave the date - stamped envelope sealed, somewhere safe.

To check-out a co-composer, the Elton John to your Bernie Taupin, try making contact with local bands. Most groups write their own lyrics, but, if you're really good, you may be surprised at the reaction. Advertise in the small ad columns yourself. That's how Elton found Bernie. Stick a notice up on a musicians notice-board in a nearby shop. It could be a long hard search but if you use your initiative and put yourself about you may strike lucky.

You may also find a partner by advertising in the pages of the quarterly British Academy Of Songwriters Authors And Composers magazine. Anyone can join BASCA as an associate member, and once you've joined are entitled to any amount of free legal advice as well as fax on presenting and selling your songs. Information on membership from BASCA, 148, Charing Cross Road, London WC2. (Tel: 01 240 2823).

ISOLATED

I'M 19, gay and don't know where to start meeting people who feel the same way that I do. I know I'm gay as I've been through a couple of relationships with other girls, and have never been attracted to men, apart from having some good friends. I'm on the point of ending it all because I feel so isolated. Is there anyone I can contact, even just for a talk, so I don't feel so different, in my area? I can't talk to anyone I know about this.
Judy, Manchester

● You're the only person who can know where you stand on the emotional and sexual spectrum. Accepting that, there's no reason why you shouldn't talk it over and make social contacts through your nearest gay switchboard for gals, Lesbian Link, on the line, any evening, Monday to Friday, 7.00 pm-10.00 pm (061 236 8205).

Gay women can often find themselves extremely isolated, sometimes more so than men who may find it easier to walk into pubs and clubs or other points of contact, alone. To link-up contact Lesbian Line, LONDON, BM Box 1414, London WC1 V6 (Tel: 01 837 8602 — Monday-Friday, 2.00 pm-10.00 pm; Tuesday and Thursday 7.00 pm-10.00 pm); Friends NEWCASTLE UPON TYNE (Tel: Newcastle 737951, Tuesday, 7.00 pm-10.00 pm); Lesbian Line, NOTTINGHAM, Monday and Wednesday, 7.00pm-9.30 pm; OXFORD (Tel: Oxford 42333).

Monday to Friday, 8.00 pm-10.00; PRESTON (Tel: Preston 51122, Monday to Wednesday, 7.30 pm-9.30 pm); WEST MIDLANDS, Gay Switchboard, (Tel: 021 632 6826, Wednesday 7.00 pm-10.00 pm); WALES (Tel: Swansea 467965, Friday 7.00 pm-10.00 pm).

SPLIT ENZ



New Album
WAIATA

Say it: **WHY-ARTER**

On A&M Records & Cassettes



RICHARD STRANGE



INTERNATIONAL LANGUAGE

C/W GOD IS SCIENCE

SINGLE OUT NOW

EXTENDED VERSION OF BOTH SONGS AVAILABLE ON 12" AT THE SAME PRICE LIMITED PERIOD ONLY

RICHARD STRANGE WILL PLAY THE FOLLOWING DATES WITH CABARET FUTURA

MAY

15 NEWCASTLE
16 HUDDERSFIELD
17 NORWICH
19 MANCHESTER
20 BRADFORD
21 WARWICK
22 SHEFFIELD
23 STOKE
26 HULL
27 LEEDS
28 NOTTINGHAM
29 BIRMINGHAM

POLYTECHNIC
POLYTECHNIC
UNIVERSITY OF EAST ANGLIA
POLYTECHNIC
UNIVERSITY
UNIVERSITY
POLYTECHNIC
KEELE UNIVERSITY
TIFFANYS
WAREHOUSE
ROCK CITY
CEDAR BALLROOM

ARTISTS APPEARING WILL INCLUDE:
RICHARD STRANGE AND THE PARTY
THE EVENT GROUP
EDDIE MAELOV AND SUNSHINE PATTERSON
DEIDRE SIMPSON
RICHARD JOBSON
EVEREST THE HARD WAY
PLUS LOCAL PERFORMERS AND GUEST ARTISTS

THE PHENOMENAL RISE OF RICHARD STRANGE Album Coming Soon

Singles

IT'S ALL BALLS TO ME

SINGLE OF THE WEEK

TOTTENHAM HOTSPUR FA CUP FINAL SQUAD 1980/81 SEASON: 'Ossie' Dream . . . (Spurs Are On Their Way To Wembley) (Shell). It's Cup Final weekend and the masterful Gods of White Hart Lane strike the first blow by releasing this magnificent tribute to their brave endeavours this season. The song refers to Osvaldo Ardiles, the Argentinian purveyor of magic, and his dream of playing beneath those famous twin towers. While a medley of terrace hits like 'Arsenal, Arsenal, Can

You Hear Us On The Box?', 'Super Tottenham From The Lane', 'Now You're Gonna Believe Us, We're Gonna Win The Cup' and other less savoury titles would be more inspiring than those professional cockneys Chas and Dave's lines: 'Ossie's going to Wembley, his knees have gone all trembley . . . you can't knock the sentiment. A forecast: Spurs to win by two clear goals, Tony Galvin to get the winner and Mike Gardner to be unbearable for the next fortnight afterwards regardless of the result (what's new?). Altogether now . . . 'Come On You Spuurs!!!!'

OTHER SINGLE OF THE WEEK

KIM CARNES: 'Bette Davis Eyes' (EMI America). After a career that seemed destined to move from label to label and popping up in the wilderness of the bargain bins of your favourite record stores, comes a solid lump of inspiration. Her voice, both sweet and croaking, strong and delicate, performs brilliantly on a song that can't help but be a hit. A delight for the ears.

OTHER NOTABLES

THE FARAWAY STARS: 'Street Credibility' (Robo). A nice one that doesn't have many ideas but sure knows how to use them to good effect which is 90 per cent of the battle over and done with. A hauntingly simple melody is made more memorable but some wonderfully simple piano and great vocal harmonies make it worth a few moments of your time.

JOHN MILTON AND THE GLASS TORPEDOES: 'Unreal The Real' (Leo). A cute piece of whimsy from Merseyside that has a nice line in early Mop Top harmonies and a tinge of psychedelia to help the medicine go down.

TOM PETTY AND THE HEARTBREAKERS: 'The Waiting' (MCA). Petty shows his devotion to the jangling of The Byrds and the writing skills of Roger McGuinn in particular, and enjoyable it is too. It's a fine taster for the new 'Hard Promises' set.

KROKUS: 'Industrial Strength EP' (Ariola). Good old fashioned music for bruising foreheads from this more than competent bunch of Swiss rockers. The outfit contain the requisite high pitched warble, kerangs and wails to survive the fashionable new wave of Heavy Metal and this 'Best Of' compilation does little to change that opinion.

THE MEMBERS: 'Working Girl' (Albion). The sound of the suburbs and one of the pioneers of white reggae hit their groove with style with an addictive piece that should stir deserved attention in their direction.

MOBSTER: 'Perfect Man' (Ensign). Having suffered this band on at least two occasions and found them without interest, this small dose does enough to turn my opinion a full 180 degrees. A fine gentle reggae based tune that is catchy and spirited.

THE REST

HARDING AND BROWNE: 'Working In A Coalmine' (DJM). Since half the charm of the original was in the New Orleans shuffle that writer Allen Toussaint lent it, it seems to defeat the object to

give it a rather obvious up to date treatment and the song can't win under that burden.

SMALL TALK: 'Stop In The Name Of Love' (MCA). One day some band's going to click to the fact that to do cover versions you must add ideas and make it your own rather than tinker aimlessly with the workings.

BARBARA STREISAND: 'Promises' (CBS). That old 'Saturday Night Fever' Gibb shuffle is again decorated with the excellent voice of Ms Streisand but it's a pity the song isn't strong enough to do it justice.

WILLIE NELSON: 'Blue Skies' (CBS). You can't beat an Irving Berlin song especially when it's treated with such reverence by a quality artist.

HARRY CHAPIN: 'Remember When The Music' (Epic). Limp country nostalgia that is better than Horlicks for a decent kip.

HELEN CHAPPELLE: 'Video Love' (WEA). The theme to 'The Kenny Everett Video Cassette' is a fairly anonymous piece of fluff. No wonder it needs the 'naughty bits'.

ROSE TATTOO: 'Bad Boy For Love' (Carrere). If you add the boogie of Quo to the punch of AC/DC and then water the concoction down you'll get a fair idea and somehow it's not enough to keep you interested.

JO ANNE FORTE: 'One Of The Chosen Few' (Eagle). Sounds like someone's had a very close acquaintance with the Kate Bush songbook and has done their homework well and come up with a fair effort that won't rivet the attention.

JOHN HIATT: 'Back To Normal' (MCA). Hiatt has a reputation as a good tunesmith but this confused mess of ideas is too frantic to prove the case.

ROBERTA FLACK AND PEABO BRYSON: 'Love Is A Waiting Game' (Atlantic). Ms Flack and Mr Bryson coo devoted sweet nothings to each other with no style and no real song.

RUPERT HINE: 'Surface Tension' (A&M). The producer side of Rupert Hine seems to have had a lot of fun at the expense of Hine the songwriter (underemployed) and performer (uninspired).



JONA Lewie

* THE MAN WHO BROUGHT YOU "IN THE KITCHEN AT PARTIES"

* AND THE CHRISTMAS NO. 1 "STOP THE CAVALRY"

* NOW BRINGS YOU...



* HIS NEW SINGLE

Louise

(WE GET IT RIGHT)

7" BUY 110

* SPECIAL LIMITED 10" EXTENDED VERSION SBUY 110

STIFF RECORDS

JOE WALSH • A LIFE OF ILLUSION



LEO SAYER: 'Living In A Fantasy' (Chrysalis). This sadly starts and ends without making the slightest impression. What a waste of a good voice and a good producer.

JEFFERSON STARSHIP: 'Find Your Way Back' (Grunt). The Starship troopers have eased themselves into the West Coast pomp rock territory with considerable ease but I can't quite get used to them following rather than leading the pack.

ERIC HINE: 'Not Fade Away' (Radioactive). All the funky synth rhythms and flashy bleeps and zaps in the world can't invest anymore excitement than the original Buddy Holly derivative of the Bo Diddley patented riff.

BRYN HAWORTH: 'It Could Have Been Me' (?). A man who's living in the wrong country playing the sort of soft rock Christopher Cross has made a few bob from in the States. Go West Young Man!

JOHN COUGAR: 'Ain't Even Done With The Night' (Riva). Changing your name from Johnny to plain John still doesn't alter the fact that this fellow can't get the knack for writing hit tunes for this country right. This time it's a Springsteen styled thing that's as interesting as counting raindrops in a monsoon. Stay West Young Man!

PLANETS: 'Let Me Fall' (Rialto). The sort of chirpy white reggae formula that ex-Deaf School bassist Steve Lindsay has been working on for yonks and he's got it right enough to ensure saturation airplay.

JOHN O'BANNION: 'Love You Like I Never Loved Before' (Elektra). More American formula pop rock that is more predictable than Prince Charles falling off his horse.

TOM DICKIE AND THE DESIRES: 'Competition' (Mercury). A tepid piece of white New York reggae that can't be bothered to be interested.

MIDAS TOUCH: 'Too Much Too Soon' (Champagne). For a UK based track that features the likes of Ray Parker Jr of Raydio and The Earth, Wind and Fire horn section, this manages to be too forgettable to be true.

ONGO BOINGO: 'Only A Lad' (IRS). This frantic collision of duff ideas with incompetence of execution shouldn't waste as much of your time as it has mine.

LEGEND: 'Hideaway' (Legend). This flimsy excuse for a rock single somehow lacks the dynamics to cope with the trashing that this ordinary song receives.

DOGS: 'Missing On The Subway' (Eagle). A song heavy on atmospheric that seems to be about a missing runaway but the sketchy ideas need more flesh. Still, it's a good effort.

THE HUNT: 'It's All Too Much' (Passport). George Harrison's 'Yellow Submarine' contribution is given a very dull wash and brush up.

SHIRLEY JAMES AND DANNY RAY: 'Why Don't You Spend The Night?' (Black Jack). A simplistic reggae bubbler whose tale of an invitation to forbidden fruit isn't half as interesting as a steamy night of passion with Coronation Street's Mavis Riley.

TONY COOK AND PARTY PEOPLE: 'Party People' (Osceola). James Brown's ex drummer, he who hit the heavy snare and bouncy hi-hat on 'Get Up Offa That Thing' and 'Body Heat', manages an authentic slice of R'n'B, but somehow I don't think The Super Heavy Godfather Of Funk would forget to add urgency and pressure.

BOYS WILL BE BOYS: 'Etcetera Songs' (Records). Sounds like clumsy Hazel O'Connor as this warbler. Fanni Firmin, emotes over nothing much in particular.

POLLY BROWN: 'Precious To Me' (Witch). Despite staying in my mind for her creamy vocals on old Pickettywitch pop things, the public and papers will always know her as Jimmy Savile's ex. This is a chirpy Radio One type summer single that won't set the world alight.

ALTERED IMAGES: 'A Day's Wait' (Epic). Produced by Steve Severin and carrying quite a few Banshees motifs but really takes too long to warm up and by the end you wonder why it bothered.

KIKI DEE: 'Perfect Timing' (Ariola). It's really entertaining watching the tri-annual renaissance of Kiki Dee to see if she can do it again. While this is not as irresistible as 'Star' it does have an insistent feel.

THE QUICK: 'Zulu' (Epic). Not half as interesting as 'Young Men, Drive Fast' and a good production is no substitute for a good song.

RICHARD ASHWORTH AND WHITE DUB: 'M3 Revisited' (Overdrive).

RICHARD ASHWORTH AND WHITE DUB: 'Surrey Skyline' (Overdrive).

RICHARD ASHWORTH AND WHITE DUB: 'Babes In The Wood' (Overdrive). Three EP's full of Dylan songs and piss takes / influences / homages is no joke.

RIUCHI SAKAMOTO: 'Riot In Lagos' (Iceland). The synth play of the fabbo Yellow Magic Orchestra hits the solo trail from the album 'B-2 Unit' but synth doodles were never my cup of tea and the ideas don't seem to gell. But it does do silly things to the headphones.

TAN TAN: 'Theme From 'A Summer Place' (Rough Trade). You can't give a critical bashing to a good tune even if it is played with the enthusiasm of the Savoy dance band supporting the Angelic Upstarts.

JOE WALSH: 'A Life Of Illusion' (Asylum). It's a sad aspect of music that a talented guitarist and songwriter like Joe Walsh should be totally drained of all inspiration, energy and vitality by playing with the Eagles... or at least the evidence shows it to be true.

THE CHORDS: 'One More Minute' (Polydor). One of the better of those who rode the Mod revival wave still continues to produce material of a standard that seems just a short distance from making people really sit up.

SUZI QUATRO: 'Lipstick' (Dreamland). The twitchy Midas touch of Mike Chapman can only turn Suzi into a pouting version of Joan Jett without the raunch.

JAPAN: 'The Art Of Parties' (Virgin). Sounds like somebody who's been overdosed on funk and has decided to make us suffer his hangover. Imagine confusion filtered through Roxy Music.

LAURA RIGHT: 'The Teenage Confession' (Radialchoice). A sordid tale of guilt over heavy petting is given the appropriate humorous treatment. It tries to update the Shangri-las angst but hasn't quite got the impact. But the package comes with a neat offer whereby one pound and a blank video cassette will get you a video version of the song.

CLASSIX NOUVEAUX: 'Tokyo' (Liberty). The new breed of great white hopes seems very ordinary proving once again that style is no substitute for the goods.

KRAFTWERK: 'Pocket Calculator' (EMI). Who else could sing a love song to their electronic abacus? This artefact has the curious distinction of being infuriatingly addictive and will probably drive me around the twist before too long, but good it is.



THE BEAT GOES ON

THE BEAT: 'Wha'ppen?' (Go Feet Beat 3)

By Mark Cooper

IN WHICH the Beat define their sound over a whole album, realise their strengths (most notably the individuality of each performer) and, in general, settle down. 'I Just Can't Stop It' consisted, largely of singles, imaginative covers, odd bits. 'Wha'ppen?' is a settled Beat product with a consistent sound — lazy, sunny, sinuous, sexy. And still pushy.

And still behind this apparent laziness lies the Beat raunchiness, dancing semi-disco guitar pickings, toasting voices, a full landscape. The Beat are not afraid with Everett Morton's drums, holding things together while David Wakeling and Rankin's Roger trade voices. And when there's half a space there's Saxa on coasting through filling out the Beat's sound and defining its delicate atmosphere.

The Beat have kept their bass-chirpy, shuffling skank music and the consistent insinuating presence of Saxa — and allowed it to settle down as a full defined sound. Lyrics remain concerned ('Get-A-Job'), self-aware ('Drowning') but here they seem to be concerned with money, with the problems of easy success, with 'Wha'ppen?'. There's not quite the variety of the last album but there's a fuller sound, a sense of a band completed.

As a result there's something lost — the Beat's chancy incompleteness was one of its pleasures. Still their strengths are summery; the Beat are light and flicating and yet not afraid to get into an introspective skank like 'I Am Your Flirt' or a spot of toasting 'Doors Of Your Heart' (the next single, for sure). The roots of 'Wha'ppen?' are closer to calypso and carnival as a listen to 'French Toast (Soleil Trop Chand)' will inform you.

What's consistent about the Beat is their charm, their ability to capture and express a sense of drowning, or letting go, of surrendering to delight, while keeping their finger on the unpleasant pleasures of contemporary Britain. Who else but the Beat would put together as neurotic a lyric as 'Drowning' with as tempting a melody?

I'm not going to judge this record too early — the Beat don't grab, they suggest. But already I'm aware how well mixed the Beat are. The first Beat album depended on good songs and separate skills. Separate skills become unity rockers here. Whether the next record will suffer from such cohesion is an open question, but right now, the Beat goes on.

++++

THE KEYS: 'The Keys Album' (A&M AMLH 68526)

By Robin Smith

NEVER the victims of excessive marketing campaigns, the Keys are really going to have to struggle for their success brothers and sisters. A&M appear to be playing it a little cool with their latest signing and maybe they overspent on chirpy Jools Holland.

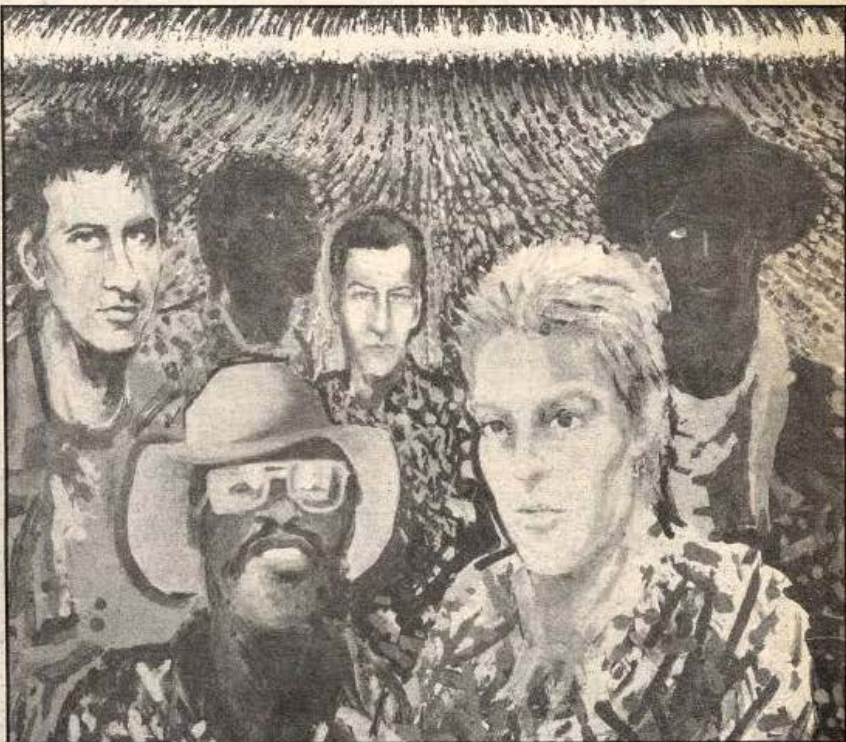
The facts are that the Keys were into baggy trousers and quilts before many people were out of bum flaps and chains. Nobody wanted to know them of course and because the Stray Cats are prettier they were destined to capture a bigger slice of the market.

I grudgingly must pay my respects to the production chores of Joe Jackson. Old Bald Head has honed this album into a collection of songs that tickle your tootsies quicker than

a bad case of athlete's foot. Opening tracks include the fun filled package of 'Hell's Hello' and the Jacksoneque 'It Ain't So'. Buried even before it had much time to breathe 'One Good Reason' will always be a classic of its time and worth a re-issue soon if only for the sake of Drew Barfield's vocals.

Surf's up with 'Listening In' and 'I Don't Wanna Cry', slipping down sweeter than an ice cream soda. 'Saturday To Sunday Night' would seem to owe a lot of its intro to the Monkees 'Last Train To Clarksville', but there's scarcely a hiccup on side two and included in the line-up is that enigmatic ballad 'Greasy Money' that made such an impression on me when they performed it live at Hammersmith a few weeks ago.

What a bunch. Let the keys unlock your heart and soul (aargh). + + + + +



THE BEAT: who know wha'ppen?

THE WHISPERS: 'Imagination' (Solar SOLA 7)

SHALAMAR: 'Three For Love' (Solar SOLA 8)

By Paul Sexton

WITH THE Brit-funk movement getting stronger by the hour, here are two American acts who are proving that things are still happening across the puddle. Patriotic as we're becoming, we're still finding room for the Whispers and Shalamar, from the top of the Solar tree.

Their new albums are pleasing because they are albums, not just the latest hit single, the next one and a collection of potboilers. Last year the Whispers were red hot with 'And The Beat Goes On', and although the temperature's inevitably decreased a bit since

then, they've continued to build and 'Imagination' neatly repeats the trick from last time. Most of all with the 'It's A Love Thing' smash, but with classy dancers like 'Continental Shuffle', 'I Can Make It Better' and 'Up On Soul Train' in close pursuit. They smooth with the best, too, and 'Fantasy' and 'Say You' are prettily styled after 1980's 'Lady'.

Most of those comments fit for Shalamar too — again they're smart enough not to change a winning formula and again their name can only get louder with 'Three For Love'. They've got an important bit more originality than other vocal groups like them, and the harmonies sound really strong as usual. 'Make That Move' is the mainline hit, 'Full Of Fire' sound like another, but they can go slightly off centre, as on 'Attention To My Baby' and 'Pop

Along Kid'. And they're more than just apprentice balladeers, as witnessed by 'Somewhere There's A Love'.

So you see... British and American soul can live together. Let's shake on it. Whispers + + + + +, Shalamar + + + + +.

DEUTSCH AMERICANISCHE FREUNDSCHAFT: 'Alles Ist Gut' (Virgin V 2202)

By Simon Tebbutt

WHEN COMPUTERS learn to write disco hits for android and robot bopping functions, they'll look to Robert Gort and Gabi Delgado-Lopez, collectively known as DAF, for inspiration. Yes folks, this is heavy and oppressive electronic music, a series of enigmatic variations on a overplayed theme.

The cold, calculated sound of DAF is the Germans' real forte. In fact, it's the sort of soulless offering that certain of the Nips are so against (see Newsbeat for details). Even the vocals sound impassioned in a quirky and contrived sort of way. Repetitious, boring and cerebral, this album is about as inspiring as a frontal lobotomy. +

COCKNEY REJECTS: 'Greatest Hits Vol 3 (Live & Loud)' (EMI ZEM 101)

By Malcolm Dome

AAAAARRRRHHH! OR put more succinctly, let the tanks roll across the turntables!

Now, I've never been especially partial to the Oi-depus complex. But, well, those Ruckability Rejects have certainly made me sit up and take notice this time around. 'Live & Loud' is punkoid metal. Seething guitars, booming rhythms and rasping riffs all add up to one thing — Geggus's gumbot gollers see themselves as natural successors to Motorhead. At the moment, though, the band are still in a transitional zone between their punk roots and the devil's brew of HM.

All of which makes this effort enjoyable, yet ultimately rather unsatisfactory. Showing a crowd of fans into the austere surrounds of Abbey Road and expecting to recreate the atmosphere of a live gig is asking just a mite too much. + + +

TOUCH TOO MUCH

THE UNDERTONES: 'Positive Touch' (EMI Ard 103B)

By Simon Tebbutt

THE LAST time I saw The Undertones they made a sound similar to a heavy and sustained explosion. So this series of subtle and contemplative ditties is some departure from their former rough and raw edged glory.

At times the album isn't the positive touch it promises, and only Billy Doherty's consistent percussive backdrop stops the bottom falling out of a few of the numbers. And Feargal's warbly vocals don't always match up to the evocative quality the band are trying to create. But for all that, this is a pretty intriguing album and you've got to respect the lads for breaking away from the sledgehammer of dynamics of hardline rock.

The first track, 'Fascination' really sets the tone for the duration, the pattering beat, the harmonies phasing in and out and a generally more interesting and complex structure than the three verse, three chorus model. 'Julie Ocean' is the most memorable track, a melodic and lilting song that reflects the 'Tones musical transitions. These include use of piano and horn sections, which are most prominent in 'Life's Too Easy' and 'It's Going To Happen'. In fact, a spectre of 'The Beatles' seems to haunt the album as it progresses and oceans are good images as it washes over you.

There are a couple of rapid beat numbers, like 'When Saturday Comes' but this ain't dancing music and it takes a couple of plays getting used to.

The Undertones are now more thoughtful and non controversial in the narrow sense. They reckon they've matured and the key to their new attitude can be found in the track 'Boy Wonder'. 'Boy Wonder' never wants to grow up/cause with some competition he wouldn't look so great/he's the biggest in the street, he knows to use his weight/but when it comes to realise, it'll be too late.' + + +



UNDERTONES: new departures



stiff little fingers

NEW SINGLE SILVERLINING

TAKEN FROM THE ALBUM
GO FOR IT



Chrysalis

A RIGID DISCS
PRODUCT

SPECIAL GUESTS
THE WALL

SIF Agency
Cowbell
01 262 7253

UK TOUR MAY 6 NORWICH University of East Anglia 7 IPSWICH Gaumont 8 CANTERBURY Odeon 9 BIRMINGHAM Odeon 10 LONDON Rainbow 11 LIVERPOOL Royal Court Theatre
12 MANCHESTER Apollo 13 DERBY Assembly Rooms 14 BRADFORD St. Georges Hall 15 SHEFFIELD Polytechnic 16 MIDDLESBROUGH Town Hall 17 CARLISLE Market Hall
18 NEWCASTLE City Hall 20 INVERNESS Ice-Bank 21 ABERDEEN Capitol 22 DUNDEE Caird Hall 23 EDINBURGH Odeon 24 GLASGOW Apollo

Dream machine



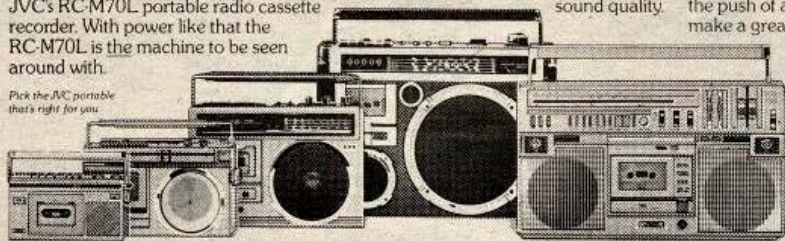
The JVC guide to the portable that's packed with power.

30 watts peak music power from a portable... it doesn't sound possible.

But that's what you can get from JVC's RC-M70L portable radio cassette recorder. With power like that the RC-M70L is the machine to be seen around with.

Pick the JVC portable that's right for you.

It has a metal tape compatible cassette deck that gives you more high notes, low notes and an astonishingly 'live' sound quality.



The tape transport system on the RC-M70L assures an extremely low wow and flutter of 0.065% (WRMS), 0-16% (DIN 45500). You don't have to understand the numbers to hear the difference.

To make life even easier the RC-M70L has a 16-programme Multi Music Scanner that lets you select any track from 16 at the push of a button. 30 watts of power make a great radio too.

The RC-M70L has 6 wavebands and special circuits to help lock onto the station, and fine tuning control for clear short wave reception.

And for when you don't want to play tapes or the radio you can plug your turntable into it directly.

Find out more about this dream of a machine - and the whole range of JVC portable radio cassette recorders - by dropping in at your local JVC dealer.

Or write, enclosing a large stamped addressed envelope, to JVC (UK) Ltd, Eldonwall Trading Estate, Staples Corner, 6-8 Priestley Way, London NW2 7AF.

JVC

your guide to the best in portables.

JVC is the trademark of the Victor Company of Japan.

WELL, I GOT THIS GUITAR

by Bruce Springsteen

One day my father said to me, Bruce, it's time to get serious with your life. This guitar thing is okay as a hobby, but you need something to fall back on. Music should be a career they run the world.

My mother, she's more sensitive. She thinks I should be an author. But I wanted to play guitar. So my mother, she's very bullish, she says, 'This is a big thing, you should go read the books.'

Hi, Father Ray. I'm Mr. Springsteen's son. I got this problem. My father thinks I should be a lawyer, and my mother, she wants me to be an author. But I got this guitar.

Well, I didn't know how to find God, so I went to Clarence's house.

Father Ray says, 'This is too big a deal for me. You gotta talk to God, who I didn't know too well at the time.' Tell him about the lawyer and the author, he says, but don't say nothing about that guitar.

So I went to the rectory and knocked on the door.

Are you sure you know where we're going? Sure, I just took a guy out the other day.

He says, 'No sweat. He's just outside of town.'

So we drive outside of town, way out on this little dark road.

And there's God behind drums. On the bass drum, it says: G-O-D.

I said, 'God, I got this problem. My father wants me to be a lawyer and my mother wants me to be an author. But I got this guitar.'

God says, 'What they don't understand is that there was supposed to be an Eleventh Commandment. Actually, it's Moses' fault. He was so scared after ten, he said this in enough and went back down the mountain. You shoulda seen it—most show the burning bush under lightning.'

LET IT ROCK!

...AND I LEARNED HOW TO MAKE IT TALK

ILLUSTRATIONS BY DAVID STREET

WELCOME BACK

PLASTICS



THEIR DEBUT ALBUM AVAILABLE NOW ON **1+1** CASSETTE
 ALSO AVAILABLE ON RECORD

LIMITED EDITION
 FREE FULL COLOUR
FLEXIDISC
 INCLUDED WITH ALBUM
 • PATE
 • LAST TRAIN TO CLARKSVILLE



PRODUCED BY ALEX SADKIN

1+1 THE CASSETTES THAT GIVE YOU THE BONUS OF A FREE SIDE OF BLANK CHROME TAPE



STUART HENRY'S MULTIPLE SCLEROSIS BENEFIT The Venue

By Daniela Soave

IT WAS another case of what do we watch, the stage or the stars? The Venue hosted a long list of luminaries which included members of Hot Gossip, Landscape, Sparks, Classix Nouveaux, The Tea Set, Bay City Rollers, BIM, Pete Townshend, Stewart Copeland, Clem Burke, B A Robertson and an Everyly Brother. Four bands gave their services to the evening, hosted by Scottish comedian Billy Connolly. First off was Dexy's Midnight Runners; suffice it to say my feet are still suffering from the cramp incurred by my toes curling in embarrassment. I would say this of any band — it's not simply another gig at Dexy's — but you just can't tell your audience when and where to clap. You've got to earn respect, not demand it as your right.

One of the main complaints of the evening was the long periods between acts. This was due to roadies removing one set of equipment from the stage and setting up the next through an extremely long corridor. It couldn't have been avoided but it was trying, nonetheless.

Next up was Lane Lovich, who proved to be the high spot of the evening. She and her band really enjoy being on stage, and that good humour is transmitted to the audience. She played a good, long set full of her hits, as well as a couple of songs I didn't recognise. One I did though were 'New Toy' (should have been a No 1), 'Lucky Number', 'Too Tender To Touch', 'Angels', 'Birdsong', 'Say When'. After the customary half hour, Rick Wakeman appeared. Time for a yawn. I thought to myself but actually I've totally reversed my opinion of him. A brave chap indeed. Because he couldn't get all his equipment on stage, he decided to play with only his bassist to avoid complications, and yet, as he launched into 'Catherine Of Aragon'

(I think) from his 'Six Wives' LP, problems were tenfold. Although the piano wasn't coming through the PA for over half the song, and once it did, it was drowned out by a dreadful hum, Rick carried on like a true trouper, deserving the warm applause he received at the end. The problems were rectified for the second number, and then he was off.

And so onto Adam And The Ants. Fresh back from America, I made allowances for the fact they were dreadfully jet-lagged, but really, I found them a great disappointment. They played all the singles including the new 'Stand And Deliver', but they were barely recognisable. "If there's any mistakes it's because we're jet lagged," Adam pouted, so how can you fault them? They flew all the way back to play a very worthwhile cause and they gave their best, so you can't really complain.

After they left the stage to thunderous applause, cabaret was supplied by dance troupe Shock. And a very jolly evening was had by all.

American film (circa early 1960's) about life in an American family. This preceded an equally bizarre live performance by Furious Pig. I consider this four-piece group who bang things and chant in superb arrangement to be very good, more for the way they do things rather than for the actual noise they produce. On record Furious Pig inspire intense irritation but live they inspire a sense of quaint amusement. Tonight was no exception.

Second on the bill, Depeche Mode were definitely the band that most people had come to see. However, their music was as superficial as their fans. Pretty synthesised minds that held little, if no substance, kept the assembled masses of Les Beaux Mondes happy and bobbing with potentious delight. In my opinion what they play sound more like synthesised folk music — its main characteristics being the whiny nasal vocals. Personally, I hope my path doesn't cross with Depeche Mode again.

Fad Gadget arrived on stage — this was the most original happening of the whole evening. An unknown minstrel wandered on stage and I had to ask myself who was this the mysterious minstrel decked out in a colourful jester's outfit and was masked to hide his identity? He romped around the stage beating pieces of equipment with a twizzle stick that gave off electric crashing noises. It was not until the rest of the band similarly dressed took out their instruments that I realised the mysterious dancer was none other than Frank Tovey (aka Fad Gadget).

Through the first number it looked as though the whole performance was going to be an anti-climax because it sounded just like a disorganised melee of noise (due largely to the mix); however as they launched into their single 'Back To Nature', I knew that tonight was going to be something special. Many of the futurists who were present took a lot of convincing by Fad's electronic parodies (he was obviously trying to send up people like Depeche Mode). But by the time

he reached the climax of his set, the electric doodler had won his battle. Fad Gadget with his variety, ingenuity, humour and style is now in the top rank of entertainers.

TYMON DOGG Hope & Anchor London By Viviane Horne

TYMON DOGG has no time for fashion. As he quotes: "Someone once said, fashion was invented for people with no taste." He is dressed in the baggiest of 'bags' and a green, high neck shirt which instantly conjures up visions of a religious association. He begins with a song called 'Hands Off Me Satan' and visions become reality. Tymon is a very good person. His lyrics are very important to him and every word is crystal clear. Every song tells a story or carries a message, the futility of war (common to most of his songs), vanity ('Mirror / Fire Game' — "We're all just mirror slaves"), innocence, stupidity and 'head in the sand' to name a few. 'Lose This Skin' is recognisable from the clash's 'Sandinista', now without the aid of the blockhead rhythm section.

His choice of instruments is strange but original. Harmonium keys are set for each song, and he pumps this with an attached pedal, his thumping foot creating a muffled bass drum sound, setting the beat. He alternates use of an electric violin and electric acoustic guitar. A harmonica hangs round his neck for intermittent use and a shaum at the end of a number called 'Indestructible' creates an Indian snake charmers pipe sound. Closing your eyes it's hard to imagine how one man can produce such a variety of noises without cheating.

He delivers with great emotion and determination that you should listen. He has a unique voice, almost like vocals on a record being played too fast. Classification or comparisons are impossible but there is a relation to Irish traditional folk music.



ADAM ANT: gave his best, even with jetlag

FAITH AND CHARITY

FAD GADGET / DEPECHE MODE / FURIOUS PIG

Lyceum, London
By Mark Total
ENTERTAINMENT LAST Sunday night at the Lyceum varied between the adventurous and stagnant — beginning well, sagging in the middle and erupting into a celebration at the end. I arrived in the middle of a bizarre

QUEENACRE LTD (DEPT: R.Q.7.) 15 THE MALL, SOUTHGATE, LONDON N14 6LR. (Ph. 01-882-3992)

T.179 ADAM & THE ANTS

T.2 REALITY

T.3 AC/DC

T.4 CHE

T.190 JOY DIVISION

T.77 THE POLICE

T.153 BEATLES

T.135 BOWIE

T.3 RUSH

T.10 TOOTHICK

T.188 B' ADAM & THE ANTS

Queenacre Ltd.

OFFERS YOU VALUE FOR MONEY.

T-SHIRT
£2.90 EACH OR £5.50 FOR 2

SWEAT-SHIRT
HEAVY COTTON FLEECE LINED
£5.40 EACH OR £10.80 FOR 2

Details as follows: — Colours: Red, Yellow, Blue, Black and White. Sizes: Sm, Med and Large. T-Shirts also available in child sizes: 26", 28", 30" and 32". When ordering state size, colour and one alternative colour. Postage and packing: Please add 25p Per Garment.

Abroad Orders Welcome. Please send double the stated P&P.

ORDER FORM: Dept (R.Q.7.), Queenacre Ltd.
15, The Mall, Southgate, London N14 6LR.
(FREE CATALOGUE SENT WITH EVERY ORDER)

NAME (Print Clearly)

ADDRESS

T-SHIRT (No's)

SWEAT SHIRT (No's)

SIZES/COLOURS

ENCLOSE £..... R.Q.7.

T.143 HAWKWIND

T.31 ELVIS

T.30 SAXON

T.180 AC/DC

T.111 THE BEAT

T.41 BON SCOTT

T.164 JOHN LENNON

T.43 FLOYD

T.114 MADNESS

T.132 JAM

Enc Before And After Science Gong You Cliff Richard 40 Golden Greats
 The Chieftains Boil The Breakfast Early XTC Black Sea Japan Adolescent Sex
 Robert Johnson King Of The Delta Blues Singers Hall & Oates Abandoned Luncheonette Wings Over America
 Roxy Music Manifesto Hawkwind Space Ritual Dr. Hook Greatest Hits
 Television Adventure Santana Abraxas Eric Clapton Just One Night
 (Left Back) Rough And Ready Adam & The Ants Dub (Wax) White Snake Fourway Highway (Right Back)

JUDIE TZUKE: I AM THE PHOENIX. GET IT BEFORE IT RISES. £3.99 AT VIRGIN.

Sirron & Gartunkel
 Derek & Clive
 Robert Calvert
 John Martyn
 Boston
 ABBA
 Todd Rundgren
 Traffic
 Magazine
 Little Feat
 Blondie
 Polce
 Performance
 The Shadows
 J.J. Cale
 Caravan
 Ultravox
 Dire Straits
 Cure
 Yes
 King Crimson
 Cleo Laine & John Williams
 Motorhead
 Slade
 Teardrop Explodes
 Bernard Szajner
 Stranglers
 Neil Dike
 Red Speedwagon
 Isley Brothers
 Marty Thau
 David Bowie
 Phil Collins
 Genesis
 Sheena Easton
 Chuck Berry
 Rainbow
 Nick Drake
 Peter Tosh
 Billy Joel
 Can

Sounds Of Silence
 Live
 Captain Lockheed
 London Conversation
 Boston
 Waterloo
 A Wizard A True Star
 Welcome To The Canteen
 Secondhand Daylight
 Last Record Album
 Eat To The Beat
 Zenyatta Mondatta
 Soundtrack
 Rockin' With Curly Leads
 Troubadour
 In The Land Of The Grey And Pink
 Vienna
 Makin' Movies
 Seventeen Seconds
 Yes
 Larks Tongues

Black Uhuru
 Live
 Captain Lockheed
 London Conversation
 Boston
 Waterloo
 A Wizard A True Star
 Welcome To The Canteen
 Secondhand Daylight
 Last Record Album
 Eat To The Beat
 Zenyatta Mondatta
 Soundtrack
 Rockin' With Curly Leads
 Troubadour
 In The Land Of The Grey And Pink
 Vienna
 Makin' Movies
 Seventeen Seconds
 Yes
 Larks Tongues



Oran Etkin
 Guilty
 Talking Book
 Travelogue
 Street Life
 Closer
 Movies
 Queen II
 Night
 Time
 Forces
 Defunkt
 12 Dreams Of Dr. Sardonicus
 Second Sitting
 Escape Artist
 Greatest Hits
 Snowflakes Are Dancing

Live Peace In Toronto
 Warread
 Children Of The Night
 Black Box
 Absolutely
 This Morning And Found Myself Dead
 From The Tea Rooms Of Mars...
 Kumpas
 Ring For The Young Soul Rebels
 Live 1969
 Signing Off
 Is Stranger Than Richard
 Yellow Brick Road
 Rotting Vegetables
 Hunky Dory
 Toyah Toyah Toyah
 Gyrate
 London Calling
 Diana
 Back In Black
 In The Flat Field
 Sin After Sin
 Modern Times
 Soundtrack
 Harvest
 Kings Of The Wild Frontier (Import)
 Imagination
 A Tribute To Bill Haley
 Cut
 Bat Out Of Hell
 Honky Tonk Masquerade
 Candles
 A Night On The Town
 There Must Be A Better Way
 Photographs As Memories
 Grotesque
 Instant Record Collection
 Journeys To Glory
 And Don't The Kids Just Love It!
 Thirst
 Rolling Stones
 Exile On Main Street
 Supertramp
 Crisis? What Crisis?
 Van Morrison
 It's Too Late To Stop Now
 Stiff Little Fingers
 Incapable Material
 Joy Division
 Unknown Pleasures
 Jimi Boyne
 The Harder They Fall
 Black
 Whitealdy
 Electric Storm
 amn...ynette
 Best Of
 atlie... And The North
 Alters
 evel...nder
 Anthology
 les Davis
 Agtarta
 Martha & M
 Metro Music
 Cheap Thrills
 Stations Of The Cross

ALBUMS
 Moody Blues
 Barbara Dickson
 Original Mirrors
 Art Objects
 Jim Steinman
 ex Meat Loaf
 Landscape
 Reo Speedwagon
 Bill Nelson
 The Undertones
 CASSETTES
 Ludus

Long Distance Voyager £4.99
 You Know Its Me £3.99
 Heart Twango £3.99
 Bagpipe Music £3.99
 Debut Album £3.99
 From Tea Rooms Of Mars £3.99
 High Infidelity £3.99
 Quit Dreaming £3.99
 Positive Touch £3.99
 Pickpocket £1.99

Moody Blues
 Barbara Dickson
 The Cure
 Gary Numan
 Reo Speedwagon
 The Undertones
 SINGLES
 The Poison Girls
 The Fall
 The Pretenders
 Material

Long Distance Voyager £4.59
 You Know Its Me £3.99
 Faith £3.79
 Live (72 & Live 80) Double Cassette £4.99
 High Infidelity £3.99
 Positive Touch £3.99
 Hex (12" Single) £2.00
 Slates (10" Single) £2.00
 Extended Play (12" Single) £2.99
 Temporary Music (12" Single) £1.99

Open Your Eyes
 Days In Europa

MEGA CHOICE MEGA DISCOUNT



ANOTHER chance to see one of those classic Boomtown Rats videos on MoonDogs Matinee, Tuesday afternoon on ITV.

THURSDAY May 7
BBC
1: 17.30 - 8.00 'Top Of The Pops' with Tommy Vance.
2: 7.40 - 8.30 'Jonathan Miller Directs'.
3: 8.30 - 9.55 'Batterfront'.
FRIDAY May 8
BBC
1: 7.30 - 8.00 'The Kenny Everett Video Cassette'.

SOUTHERN TV 2.25 - 4.00 'Danger In Paradise'.
11.35 - 1.00 'The Late, Late Premier'.
THAMES TV 2.45 - 4.15 Friday Matinee: 'Joe Dakota'.
YORKSHIRE TV 2.45 - 4.15 'The Constant Husband'.

SUNDAY May 10
BBC 1 3.20 - 4.45 'Tonight And Every Night'.



PETER TOSH appears live in the film REGGAE SUNSPASH (see below).

AMERICAN CHARTS YOU MISSED

US SINGLES
1 2 MORNING TRAIN, Sheena Easton, EMILY.
2 4 JUST THE TWO OF US, GUY.

W/ LOVE A RAINY NIGHT, Eddie Rabbitt, Elektra.
1 2 PARADISE THEATRE, Tom Petty.
1 2 PARADISE THEATRE, Tom Petty.

throughout the country. Not, as we said, because of another Bank Holiday. Here are the American charts you missed.
Stارشاپ, Grant. 50 52 THE TURN OF A FRIENDLY CARD.

AFTER LAST week's rather dull clutch of movies, May kicks off encouragingly with a wide variety of new releases, of which the best, and the heaviest, is Bob Rafelson's 'The Postman Always Rings Twice'.

Based on James M. Cain's novel and filmed previously with Lana Turner and John Garfield, the new 'Postman' is likely to be more controversial and less popular than the original because of the downbeat characterisation, the grimy sex and the sheer ghastliness of the environment in which it takes place.

ONE TO be seen when your stomach's feeling strong enough to take it is 'The Funhouse', the new horror movie from Tobe Hooper.

'REGGAE SUNSPASH' gets a belated release this week and the delay may affect its reception. Filmed during the Sunsplash festival held at Montego Bay in 1979, it features concert performances from Bob Marley, Third World, Peter Tosh and Burning Spear.

'CHANGE OF SEASONS' also hits the streets this week, and that's about the best piece for it. It gives the boys another opportunity to oggle Bo Derek's tits but what they see in the pneumatic 80s version of Raquel Welch is beyond me.

ODDS 'N' BODS

BENNY GOLSON 'New Killer Joe' (Rap) will be on 12in soon... Disco Mix 1981 has been picked up by Oreole...

please note I'm not mocking Rush Release's mailing list... DORC (Disco Featured Pop Hits) (11) Shakin' Stevens...

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 35) with increasing support are Aretha Franklin... Jim incidentally is an incredible vinyl junkie from way back...

ELECTRO-DISCO

PAUL MALLON, who lives in Bath but plays Friday and Saturday at Halifax 11... "I must express my worry about the future of futuristic music..."

DJ TOP TEN

JOHN MAYOH can now be found jockeying at Rochdale Tiffanys... UPTOWN FESTIVAL, Shalamar, Soul Train 12in promo...

group chanted 'Hold Tight' for UK dancers but the killer is the beautiful slow atmospheric 35-90bpm title track...

KID CREOLE & THE COCONUTS PRESENT COATI MUNCIE... PAULETTE MILLER: 'You Really Got A Hold On Me'...

DISCO DATES

FRIDAY (8) Chris Hill jazz-junks Stratham Fish & Duck near Ely... Saturday (9) Greg Edwards & Froggy jazz-funk Soulboatie Royale...

IMPORTS

GINO SOCCO: 'Closer LP (Canadian Celebration Set 2080)... GINO SOCCO: 'Closer LP (Canadian Celebration Set 2080)...

UK NEWIES

EVASIONS: 'Wikka Rap' (Groove Production GP 107)... KRAFTWERZ: 'Pocket Calculator' (EMI 12EM1 3175)...

RECORD SHACK OF LONDON TOWN... GOSSIP FROM THE SHACK... Well, after the riot caused by last week's Gossip and may I add, 95% do agree with me...

SHAKAPHONE... FLOOR FILLERS CHART... 1. Touchdown... 2. Impagination... 3. Harvey Mason...

STRIPES RECORDS... SPECIALISTS IN SOUL & JAZZ... 62 HARE STREET, WOOLWICH SE18... IAN HOOD from Tottenham finally won Dartford Flicks dancing competition...

HOOD WINKED... IAN HOOD from Tottenham finally won Dartford Flicks dancing competition and here waves his winnings flanked by Flicks owner Mike Keam...

Profile



FULL NAME: Preliminary Aloysius Drawing
DATE OF BIRTH: 29/6/54
EDUCATED: Same place as David
FIRST LOVE: Being spanked at birth
FIRST DISAPPOINTMENT: The wretch only hit me once
FIRST PERFORMANCE IN PUBLIC: Still to come you set 'em up, we'll pull 'em out
MUSICAL INFLUENCES: The Wombles, Shoshk, Shust, Shoshkato, Some Russian geezer (How do you spell Shostakovich?)
HERO / HEROINES: Marquis De Sade / Secretaries at Chrysalis (Our record company)
VICES: Two Black and Decker 14 inch power trips, one Workmate contraption
HOBBIES: Part time mechanic at Matchbox Cars Ltd, see Hero / Heroines
MOST FRIGHTENING EXPERIENCE: Seeing the amount of food David eats
FUNNIEST EXPERIENCE: Seeing the effect of above
WORST EXPERIENCE: Finding good answers to stereotyped questions
IDEAL HOME: Probably in Olympia
IDEAL CAR: Anything that Burt Kwouk advertises
IDEAL HOLIDAY: None, no time
FAVE FOOD: None, no time
FAVE CLOTHES: Corset, suspenders, stockings (Please note these are not mine, they're my masters)
FAVE DRINK: Castor and / or Cod Liver Oil
MOST HATED CHORE: Seeing Sketch
AMBITION: To fulfil all my ambitions

BOOKS

- 1 CHARLES IN HIS OWN WORDS (York), £2.95
- 2 ADAM & THE ANTS (Vermorel), £1.95
- 3 TWO TONE BOOK (Miles), £2.95
- 4 DAVID BOWIE (Chisel), £2.95
- 5 ENCYCLOPAEDIA METALLICA (Harrigan/Domes), £2.95
- 6 BORN TO RUN-BRUCE SPRINGSTEEN (Marsh), £1.95
- 7 THE CLASH (Miles), £1.95
- 8 TALKING HEADS (Miles), £1.95
- 9 HUMAN BY COMPUTER (Vermorel), £2.95
- 10 THE JAM (Miles), £1.95
- 11 ADAM & THE ANTS-ANTWARRIORS, £1.95
- 12 LENNON IN HIS OWN WORDS (Miles), £2.95
- 13 ELVIS IN HIS OWN WORDS (Farren/Marchbank), £2.95
- 14 RAMONES (Miles), £1.95
- 15 THE PRETENDERS (Miles), £1.95
- 16 66'S ENCYCLOPEDIA (Cross/Farren/Kendal), £2.95
- 17 SEX PISTOLS FILE (Stevenson), £2.95
- 18 BOWIE IN HIS OWN WORDS (Miles), £2.95
- 19 PINK FLOYD DISCOGRAPHY (Miles), £1.95
- 20 JOHN LENNON-A LEGEND, 95p

Compiled By Lee Jacobs. MUSIC SALES LIMITED, 78 Newman Street, London W1P 3JA.



VAUGHAN TOULOUSE of Department 5

STAR CHOICE

1. FLOWERS OF ROMANCE — PIL. Some are leaders, some are followers. PIL are definitely the former
2. FACIST GROOVE THANG — Heaven 17. Just love them, heavy political dance vibes baby!
3. ONLY FOR SHEEP — The Bureau. Sound your funky horn white boys
4. BIG GREEN CAR — The Poicats. I'd rather dance to this side John
5. W.O.R.K — Bow Wow Wow. What can I say — Flash, pop, zap and ting
6. GOOD THING GOING — Sugar Minott. Lovers rock & go go
7. SING ME A SONG — Marc Bolan. The original is always the best
8. REBEL WITHOUT A BRAIN — Theatre Of Hate. Tie that drummer down man!
9. WHAT YOUR MAMA DON'T SEE — Gary Glitter. I wonder if he'll ever release a single I don't like
10. RAPP PLAYBACK — James Brown. See write up to number seven

FILMS

- LONDON'S TOP TEN**
- 1 (D) SUPERMAN II (Col-EMI-War) Classic. Haymarket, Warner West End 2, ABC 1 Shaftesbury Avenue, ABC 2 Baywater, ABC Edgware Road, ABC 1 Fulham Road, Studio 4
 - 2 (D) TESS (Col-EMI-War) Empire, Road, Studio 4
 - 3 (D) SCANNERS (New World) Classic 2, Chelsea, ABC 2
 - 4 (D) HULLO, CHASIS 2 Chelsea, ABC 2
 - 5 (D) OXFORD STREET, ABC 2
 - 6 (D) BAYWATER, ABC 2 Edgware Road, ABC 1
 - 7 (D) ORDINARY PEOPLE (ICI) Classic 1, Ov
 - 8 (D) CLASSIC, ABC 3 Baywater, Plaza 1, Classic, ABC 3
 - 9 (D) ROAD STREET, ABC 3
 - 10 (D) FULHAM ROAD, ABC 4
- UK PROVINCIAL TOP FIVE**
- 1 SUPERMAN II (Col-EMI-War) Classic
 - 2 KENTUCKY FRIED MOVIE (Alpha)
 - 3 POPEYE (Walt Disney)
 - 4 PENITENTIARY (Eagle)
 - 5 CALIGULA (GTO)
- Compiled By: SCREEN INTERNATIONAL

DURAN/DURAN

CARELESS MEMORIES

SINGLE - 7" C/W KHÂNĀDĀ - 12" C/W KHÂNĀDĀ + FAME

EMI 5168



ALBION RECORDS

AS8502

999

THE SOUND OF CONCRETE

ALBION RECORDS

AS8502

999

ON VINYL-NEW ALBUM OUT NOW



ALBUM: TS8989 CASSETTE: CITS999

FREE POSTER INSIDE



SEW ON PATCH WITH FIRST 10,000

10NT011

CASSETTE VERSION INCLUDES XTRA 6 LIVE TRACKS