

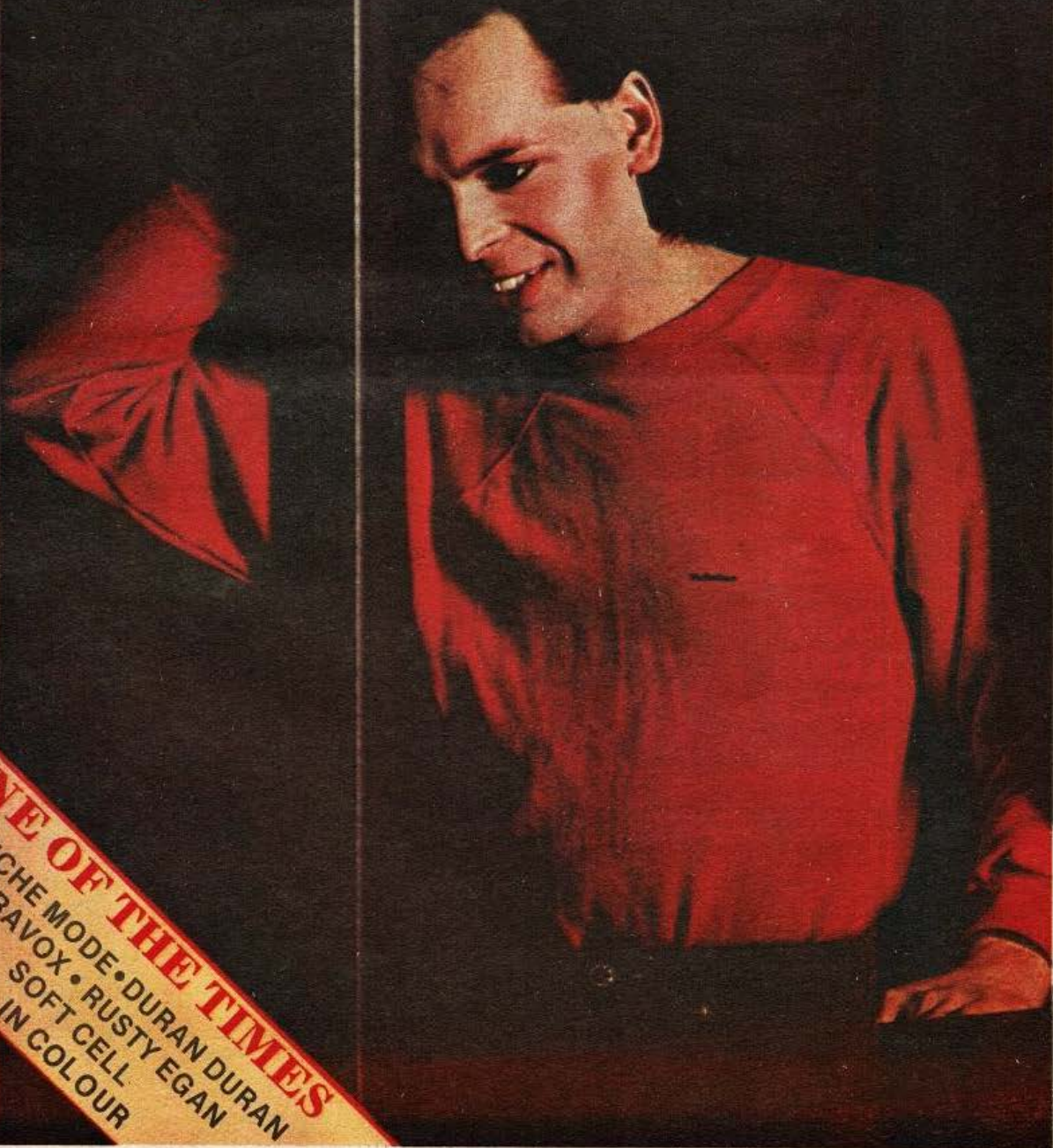
SIOUXSIE AND THE BANSHEES

RECORD MIRROR

GARY NUMAN

Will you still love me tomorrow?

HIS FRANKEST INTERVIEW YET



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SOFT CELL
ALL IN COLOUR

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Pic of GARY NUMAN by FIN COSTELLO

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299485
Music G
Distributed by
Spotlight Distribution Ltd
1 Benwell Road, London N7
7AX
01-807 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

OUT OF THE ASHES...

CONFIRMATION CAME this week that Yes have definitely split up and former members will be forming 'splinter' groups.

After RECORD MIRROR revealed the initial story some weeks ago, former Yes manager Brian Lane announced that Steve Howe and Geoff Downes have teamed up with ex UK and King Crimson bassist John Wetton and ex ELP drummer Carl Palmer, to form a new band called Asia.

They've been rehearsing solidly behind closed doors for three months and they're currently recording their debut album, which should be released in November. The band also say they want to make their live debut in Britain some time in December, but a venue or date has not yet been confirmed. No details of the stage show or the type of material they will be playing are forthcoming at present.

"It's all very secret at the moment and I think everyone will get a few surprises," said a spokesman.

An official announcement is also expected shortly about the band which Chris Squire and Alan White are putting together with ex Led Zeppelin guitarist Jimmy Page. Again they've been rehearsing solidly and writing material at a studio in Berkshire, but sources close to the band now say that it's unlikely that Robert Plant will be joining them on vocals or former Yes vocalist Trevor Horn. As we went to press the future of both Horn and Plant remain unknown.

Wakeman also says that he was all set to join forces with Palmer and Wetton and that David Geffen, boss of Geffen Records, was set to sign them to his label for a "telephone number" sum. But Wakeman backed out — because they would have been signed when they hadn't even played a note together.

But this week Wakeman releases his debut album for Charisma, '1984'. Based on the book of the same name by George Orwell it's his first album for two and a half years and guest vocalists include Jon Anderson and Chaka Khan. Backing musicians include Wakeman's regular touring band and members of the New World Symphony Orchestra. Lyrics on the album were written by Tim Rice.

Wakeman is currently preparing for a world tour on which he wants to slot in some British dates. He says that he'd like to play Hammersmith Odeon type venues and then possibly mount three huge spectacular shows at various large scale venues in England, Scotland and Wales.

Wakeman also hopes that his world tour will include four dates in China.



Main pic Rick Wakeman. Inset Asia

THE AVATAR HEAVIES

The Album: THE TAKER... AUG 1981

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The Single: THE TAKER... AUG 1981

The Album: DARK STAR... JULY 1982

DARK STAR

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UNDERTONES ROW

TV SMITH and the Explorers say that they have been unfairly kicked off the Undertones tour — after only two dates with the band.

They allege that no explanation was given — just that they were told their services would no longer be required and that they would have to pack their bags.

A spokesman for TV Smith's record company told RECORD MIRROR this week, "It seems to go against the image of the Undertones being a fair band. The fact is that a lot of TV Smith's fans are going to be disappointed."

But a spokesman for the Undertones told us, "They certainly weren't booked for the whole tour. They were provisionally booked for two dates only and then the Undertones decided that they didn't want them supporting them. There's absolutely no trickery in it at all."

The Explorers have now lined up some more tour dates in their own right and these are Wolverhampton Lafayette June 19, Dudley JB's 20, Middlesbrough Rock Garden 26, Sheffield Limit 30, Birmingham Cedar Ballroom July 3, Liverpool Bradsy's 4, Manchester DeVillie 10.

GENESIS IN ACTION

GENESIS WILL be back in action during the late summer. Although it's still being officially denied by the band's record company and publicist, sources close to Genesis say that there's a good possibility that they will be performing at Milton Keynes for three days in August — and the most likely date is August Bank Holiday.

During an interview at the 'Top Of The Pops' studio, Phil Collins revealed that the band would be playing Milton Keynes but as yet nobody has been able to confirm any dates. Genesis will also be bringing out a new album — possibly a double — around then and because of their schedule it now seems unlikely that Collins will be able to play some dates in his own right because of pressure of work with Genesis.

The Genesis dates will be part of a major European tour and it's expected that the band will be playing American dates afterwards.

Former Genesis vocalist, Peter Gabriel, is also planning some dates for the Autumn. Gabriel, who is currently working on a new album, will be taking some video screens on the road with him and he'll be playing a nationwide tour at Hammersmith Odeon type 3,000 seaters.

... and Tom Johnston



THE SPRING COLLECTION COMPETITION

WELL, THE entries flooded in in their hundreds for our Spring Collection fashion competition, and we were astounded (to put it mildly) by the high quality they attained.

Surprisingly there were as many entries from you males as from the female element, and it's obvious that you all put a great deal of time and thought into your designs.

Bridget Woods of Strawberry Studio, the dapper Richard Jobson and two members of the RECORD MIRROR staff had a very difficult choice in finding just one winner and the 20 runners up. But eventually we chose one, and Bridget is making up the winning costume at the moment.

Over the next few weeks we'll be revealing the lucky winner wearing the design that won our vote, as well as some of the best runners-up.

Don't miss it — your design could be in there!



HAZEL O'CONNOR: a cop or a robber?

WELL COVERED

HAZEL O'CONNOR is being considered for the star role in a new comedy film but nothing has been confirmed as yet.

The film is called 'Cops And Robbers' and concerns a young couple who get married but no one turns up for the ceremony. If she lands the role, Hazel will be playing alongside up and coming alternative comedy star Rik Mayall.

'Cops And Robbers' will be made by Claire Peplone, the wife of Bernardo Bertolucci of 'Last Tango In Paris' fame, and will be backed by Alan Ladd Junior.

Other projects lined up include a musical science fiction video which she is writing with Muppets scriptwriter, Chris Langham. This will feature Hazel alongside Richard Jobson and Phil Daniels, her co-star in 'Breaking Glass'. Meanwhile the serial rights of her book, 'Undercover Plus', which is to be published in the Autumn, have been sold to a leading Sunday newspaper for a six figure sum.

The album 'Cover Plus', is almost completed and will feature a cover of the Stranglers 'Hangin' Around' and a reworking of Hazel's first single 'Eye-Ae-Addio'. Its release in August will be followed by a major 20 date UK tour.

Hazel O'Connor will be appearing in Coventry this weekend at the 'Peaceful Protest Against Racism' gig where she will be joined by the Specials.

YOKO O-NO

YOKO ONO is being sued for more than £300,000 on royalties she allegedly owes to the producer of the 'Double Fantasy' album.

Jack Douglas is taking Yoko to Manhattan's Supreme Court in New York claiming he has not received a penny of the royalties owed to him, despite the record selling eight million copies worldwide. Douglas says that he signed a contract with Yoko guaranteeing four per cent of the royalties but all he ever received was a £37,500 sum for turning out the record. Douglas is also claiming more than £40,000 in damages.

Yoko says that her contract with Douglas was full of fraud and misrepresentations and she herself is demanding the return of the £37,500 she paid to Douglas plus damages of £50,000. Results of the case should be known within the next few months.

TRIUMPH ADDED

TWO MORE bands have been added to the Port Vale bill topped by Motorhead and Vardis on August 1.

Canadian rock giants Triumph were confirmed this week along with Yorkshire band Vardis who have been building up a respectable following during the past few months. One more band has still to be confirmed and the organisers say that they are currently negotiating with a top line American act.

FOREIGNER SET

LEADING AMERICAN heavy metal band, Foreigner, look set to play their first British major tour in August. The band, who have previously only played festivals here and a one off date at the Rainbow, will be bringing out their new album, '4', in early July.

Only one appearance has so far been confirmed and that's at Edinburgh Playhouse, August 31. Tickets priced £5, £4 and £3 will be available from the box office shortly and this will be Foreigner's only Scottish date.



"I know what I'm going to be doing when I'm 30. I even knew what I was going to be doing today when I was about 15. I worked out an image, what I would talk about... based on what I wanted to do and what was needed. By the time I'm 25 I will have done everything I ever wanted to do." That's Gary Numan, talking frankly and openly to his fans for the first time. It's his most honest interview ever, and the first part of it starts this week on page 4.

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Turn to page 16 for 'Sine Of The Times', our guide to all that's new and best on the electro-rock scene, featuring Ultravox, Rusty Egan, Depeche Mode, Duran Duran and Soft Cell — IN COLOUR

PLUS!

NEWS BEAT with all the gossip, Debbie Harry's new look, the Tubes' new image, Bill Nelson's new career... and the posthumous success of good ol' Red Sovine with 'Teddy Bear'.

PLUS!

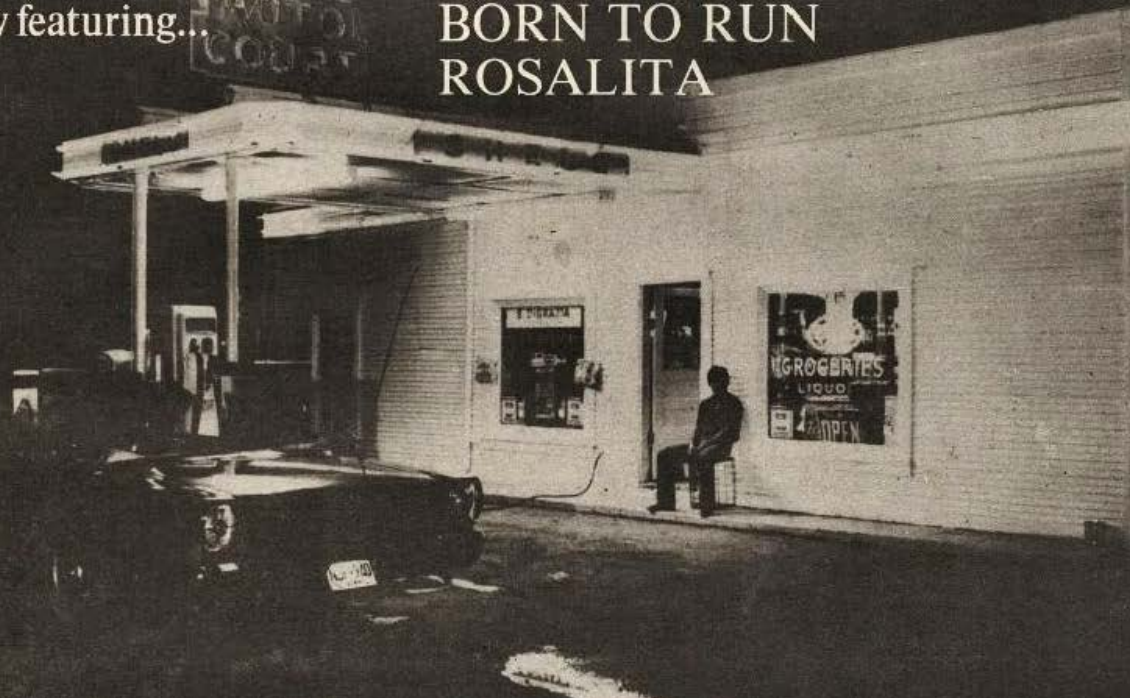
The best and the rest of our regular features with: Singles reviewed by John Shearlaw, page 10. Susanne Garrett answers your problems in HELP! page 12. All the week's top albums, page 14. Crystal Palace and the rest of the live action, page 18. TURN ON! to what's happening with News Extra, gigs, tours, releases, TV, radio and films, page 19. James Hamilton's world of disco, page 23. CHARTFILE with all the top charts, Odyssey Songwords, Kirsty MacColl Star Choice, Hazel O'Connor Profile and Chartfile, page 27. And, last but not least, Mailman, page 31.

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HUMAN IN HUMAN

Gary Numan opens his new album, 'The Schizoid Man'

THE RECORDING OF 'The Schizoid Man' was a long and arduous process. Gary Numan spent months in the studio, working with producer Steve Nouri. The album is a collection of songs that explore themes of isolation, mental health, and the human condition. Numan's performance is raw and emotional, capturing the essence of his inner world. The album is a testament to his artistic vision and his ability to connect with his audience through his music.

WOULD you mind if I asked you a few questions about your new album, 'The Schizoid Man'?

Yes, of course.

How long did it take to make?

It took about a year and a half. I was in the studio for most of that time.

Did you have any difficulties?

Well, I had some difficulties with the lyrics. I wanted to write something that was really meaningful, but it was hard to find the right words.

Did you have any help with that?

Yes, I had some help from my friends and family. They helped me to think of some ideas that I could use.

Did you have any other difficulties?

Well, I had some difficulties with the music. I wanted to create a sound that was really unique, but it was hard to find the right instruments and sounds.

Did you have any other difficulties?

Well, I had some difficulties with the production. I wanted to create a sound that was really unique, but it was hard to find the right producers and engineers.



Did you have any other difficulties?

Well, I had some difficulties with the marketing. I wanted to create a sound that was really unique, but it was hard to find the right marketing strategy.

Did you have any other difficulties?

Well, I had some difficulties with the timing. I wanted to release the album at a time when it would be most successful, but it was hard to find the right time.

Did you have any other difficulties?

Well, I had some difficulties with the critics. I wanted to create a sound that was really unique, but it was hard to find the right critics.

Did you have any other difficulties?

Well, I had some difficulties with the fans. I wanted to create a sound that was really unique, but it was hard to find the right fans.

HUMAN NUMAN

FROM PAGE 1

perfect manipulation over their function. I was trying to explain that that was image used to its full advantage and why it's important for me to do the same thing.

FANS

'Are you trying to widen the field of entertainment?'

No, I'm not doing this for anybody, anything I do, I do for me. What I'm trying to do is something else because I'm getting fed up with music, that's all, I'm not trying to widen it for anybody else. I'm very selfish.

'What about the videos, are you doing that just for yourself?'

Yeah! Who else am I doing it for? The fans?

The fans is me, we're all one and the same really.

'But if you get bored with the music then you're going to have to find some other way to keep your fans and you've picked video. Is that right?'

No, that's not true, you see the fans are fans of that (holds up a copy of 'The Pleasure Principle') now there's nothing to say that they're going to be fans of the next one or that they should be a fan of the one before that. The fans will only be fans so long as they like what they're getting and I am only prepared to do what I like doing and if they like it, all well and good, but if they don't, too bad, I don't owe them anything, because they're fans and they don't owe me anything.

'Don't you find that at all selfish?'

No, not at all. What came first, the chicken or the egg? What came first, the popstar or the fan? Who made the record that they bought that made them a fan? I'm not saying that I don't appreciate them, I'm saying I don't owe them anything, and I don't love them because I don't know them. You can't love something you've never seen or someone you've never spoken to. My opinion of the fans is one of great affection without love. I don't think by buying anything it gives them the right to ask for anything more. They paid for what they got at the time and that's all that they're entitled to as far as that particular purchase goes. They buy a ticket, they buy a record, a poster, a T-shirt, they pay for what they get. By being a fan they get something out of it. It won't last forever because we die, if you take it to the extreme. It won't last forever because there are very few 40 year old rock stars. They just don't last that long.

'Maybe they just want to carry on as long as possible?'

Yeah? Until when? Until they get married, until they find someone else to be their favourite. Then they're gonna drop me like a sack of hot potatoes and they wouldn't give an absolute shit about me. As soon as they find someone else they won't give two sods about me. They might get married, they may have kids, they might not be able to afford records anymore. They are

going to grow up and find a new favourite.

'Is 'Remember I Was Vapour' a way of saying goodbye?'

Yes, so is 'This Wreckage', so is 'Please Push No More' and 'The Joy Circuit'. The whole album's got that little hint of goodbye in it. In 'This Wreckage' the Japanese writing says 'I leave you'.

'Do you think that the fans, to quote 'Remember I Was Vapour' are forgetting that you're only human and that you need oxygen?'

Yes, you become a goldfish. If you can imagine a monkey at a zoo, or a goldfish in a bowl, where people come up to you and stare without any embarrassment. They do that, they walk right up to about six foot away and stare at you like that. You get really nervous and wonder what are they gonna do? So you end up with things like this (indicates the



doesn't know me at all. It's always empty. I go in there and chat to her and she doesn't know who the hell I am. For that reason, fame isn't what it's cracked up to be. You become a product without a doubt. You just have not to let that affect you too much and take advantage of it, to use your status as a product to better yourself — which is what I'm doing.

'So you won't worry if the next record isn't a hit?'

I don't care. If I wasn't famous this time next year or even this time next month, I wouldn't care. There's other things I want to do anyway. 'As long as you've got the money

As long as I've got the money, and I've got the money... If you ever mention things about money when you're famous people say that you're 'only in it for the money.'

But then you say to them, 'I've just lost £100,000 — more than you'll probably earn in a lifetime, on a show, just to give the fans something better to look at than anybody else is going to give them. They ignore that and think I'm a money-grabber, which I probably am, but still I am prepared to spend a fortune on the show. Some of the fans' attitude is a little odd at times. It's like you give them an inch and they want a mile. Because you make a show that is a spectacle then automatically they start

staggering the show as well. I've never known why the English have such a thing against enjoying themselves. If you do a concert in Japan...

Japan is the only country where the people seem intent on enjoying themselves no matter what. Even if the show's lousy they still enjoy themselves because they go out to enjoy themselves.

where there's an old lady who

Samurai sword, one of his many souvenirs which include a life-sized wolf, stuffed. They totally forget that you're standing there as another person and you become something that is prodded and pulled and looked at and made to do things. You're told to smile, to sign this. So I don't go to high streets anymore. There's one shop in London I go to and one down here where there's an old lady who

NEXT WEEK: In part two of 'Gary Numan — The Fan's Man' Numan talks about life after touring, his rivals (including David Bowie), money, flying and marriage. Don't miss it!

● Taken from an interview by Derek Fischer, Michael Traszko and Lucy Hill. The whole interview, plus features on Ultravox, Nash The Slash, Visage and Berlin Blondes, appears in issue one of SYN-ROCK, available by sending a 95p postal order only to Michael Traszko, 64 Weymouth Avenue, Ealing, London, W5 4SB.

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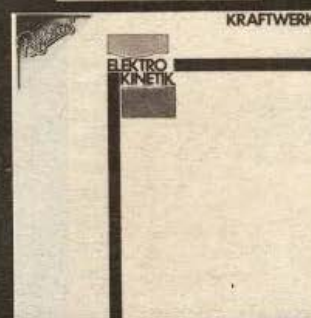
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VERTIGO

ONE LINERS...

NO DOUBT about the Event of last week, folks: U2 played Hammersmith Palais and the stars were out to see 'em — we spotted an incognito Pete Townshend, an undisguised Bruce Springsteen, Wahl Heat's Pete Wyllie, the irrepressible Spizz, Members Nicky and Nigel, Russell Skid and cuddly Glenn Tilbrook of Squeeze... on Saturday, we observed Steve Strange, Bette Bright, Hazel O'Connor, Phil Lynott and Kirsty MacColl logging about at Ultravox's Crystal Palace bash and saw Tenpole Tudor get splattered all over in glorious mud... on the same night (all RM writers have astral bodies and are thus able to be in two places at once) we thrilled to Stevie Wonder jamming with George Benson at Wembley; Stevie also joined Teddy Pendergrass when Ted played over here and is in danger of becoming the Mick Jones of the soul set... record shops in Bristol and Manchester have been raided by the police and had their stocks of Dead Kennedys records and T-shirts confiscated because of That Obscene title ('Too Inebriated To Fornicate')... Rick Wakeman held a party at Aldwych tube station to get people interested in '1984', his new album; Steve Harley hung about, but Scars singer Bobby King didn't — he was chucked out for instigating a brawl

the Cure have three LPs & 'Faith', '17 Seconds' and 'Boys Don't Cry' — in the New Zealand charts at the moment; this of course has nothing to do with the fact that their manager comes from New Zealand and has an awful lot of relatives; one of our astral bodies descended upon Walsall for UB40's outdoor beano at the weekend, to find John Cooper Clarke propping up the bar, "Aren't you going outside, John?" "Naah, I might get a surfer, death to a man in my profession"... Echo & Co played the Smogrock (!) festival in Norway recently and found themselves billed as Rebecca and the Funny-men, or so they'd have us believe... the Beat's venerable Saxa has been telling us that he'll probably die on stage one day, so it's not surprising that Dave Wakeling nearly fainted when he saw the old chap collapse beside him at a recent gig; Saxa was just kidding, however — praise Jah and pass the Phyllosan... RCA are to release the German movie 'Christiane F. — Wir Kinder Von Bahnhof Zoo', a sordid tale of teenage heroin addiction for which David Bowie provides the soundtrack... Samson played Manchester club Henry's at the weekend, having been driven out of two proposed college gigs in the area by protesting feminists... we bumped into Sting the other day, out shopping near Carnaby Street, but of course were too polite to ask if he really likes doing it on the dining room table, as reported in Ritz magazine... Andy Warhol seen popping away to Delta 5 when they played the interferon club in New York... the Barracudas busked outside sixties-style clothing emporium Regal last week; oh well, s'pose it keeps tour costs down... 39 Lyon Street, the Associates-offshoot group whose current single is a fab cover of the old Simon Dupree hit 'Kites', have been invited to do a guest spot at some of the dates on Siouxsie's forthcoming UK tour... the Saints would like to hear from Charlie, the crazy fan who sang onstage with them for four numbers when they played the Marquee; ring 01 328 8826, Charlie... Keith Richards and reggae star Gregory Isaacs have been palling out together in NY... now you'll never believe this, but when the Fall and Fad Gadget played New York's Underground Club the other week, Mick Jagger, Grace Jones and Diana Ross all checked them out! Wonder what they made of it... Swedish singer Vrina Lindt, who's been doing



Here's mud in your eye! Tenpole Tudor enjoy the stew at Crystal Palace

backing vocals for Bowie, arrived in London and popped down to the Venue, where she got lost, ended up in Defunkt's dressing room, and emerged with an offer of production for her solo LP from those gents; their audience that night, incidentally, included some Spandau, Light Of The World, John Martyn and Banshee John McGeoch... Top Of The Picts Josef K are about to release their first album — it's the second version of it they've recorded and the third sleeve the fussy little devils... and that's all for now, back next week with more dirt



Bruce Springsteen turned up at U2's Hammersmith Palais gig on Tuesday

backing vocals for Bowie, arrived in London and popped down to the Venue, where she got lost, ended up in Defunkt's dressing room, and emerged with an offer of production for her solo LP from those gents; their audience that night, incidentally, included some Spandau, Light Of The World, John Martyn and Banshee John McGeoch... Top Of The Picts Josef K are about to release their first album — it's the second version of it they've recorded and the third sleeve the fussy little devils... and that's all for now, back next week with more dirt

PASTER BLASTER

STAR SOUND have put the Beatles back where they belong — at the top of the charts, of course — with the 'Stars On 45' single and album smash.

Star Sound was, and is, the brainchild of 34-year-old Dutch producer Jaap Eggermont, Golden Earring's ex-drummer, who left before their worldwide hit 'Radar Love' when he discovered that producing bands was more rewarding. But it took many years of trail blazing before he was ready for his master stroke.

Music samplers made up of song segments have long been used by music publishers to promote their products. The radio boom of the early seventies in America led to dextrous DJ's melting the likes of Elvis Presley and Linda Ronstadt together singing the same song. In fact, it was one such coupling, between Neil Diamond and Barbara Streisand that led to the hit single 'You Don't Send Me Flowers'.

DJs accelerated the idea by cramming tracks together to a disco backing track but since the

songs were from different sources they couldn't release them legally due to the need to pay royalties. So illegal bootlegs, incorporating hits from the past circulated around both sides of the Atlantic.

It was only when a Canadian bootleg called 'Bits And Pieces' was played by a Dutch radio station, that the seeds of Star Sound were planted in the mind of Eggermont, who decided to create a medley and a group to record it.

Thanks to his familiarity with the Dutch scene he was able to persuade Bas Nuys (the voice of Lennon), Okki Huysdens (McCartney) and Hans Vermeulen (George Harrison) to accurately recreate the glories of the Fab Four from Liverpool.

"Lots of people have taken old songs and made them new but the idea is to get the feeling of the original people," explains Eggermont. "A lot of people thought they were really Beatles tapes, remixed with a disco sound. But that would be illegal."

He has been accused of cashing in on the death of John Lennon with his disco tribute to the mop tops but he says the single was



Jaap Eggermont

Pic by Terry Lott

recorded, though unmixed, at the time of the tragedy last December. And according to Eggermont this is just the beginning of an avalanche. "Bringing nostalgia in to the discos is a new thing and I'm certainly going to do it again."

MIKE GARDNER



Elvis Presley

ELVIS — BEHIND THE SCENES

GARY NUMAN requested a private showing. So did the Who's Pete Townshend. And if Bruce Springsteen hadn't flown home already I daresay he would have looked in to pay homage too. 'This is Elvis' (which opens officially on July 9) is that kind of film. A movie in a million about a man in a million: Elvis Aaron Presley, the undisputed king of rock 'n' roll.

No ordinary biopic, it uses film clips, TV recordings, home movies and contemporary newsreels. The story could so easily take on all the trappings of a fairytale were it not for the disarmingly honest way in which it is told. Producer David Wolper has gathered together classic footage of Presley on Ed Sullivan and Frank Sinatra TV shows, on guard duty in Germany and in concert in Las Vegas.

And, with the apparent approval of his manager Colonel Tom Parker and his family and friends, he has unearthed candid sequences to suggest that beneath the image there was a red-blooded boy all too ready to succumb to the pleasures of the flesh; wine, women, song... and drugs.

Association with marijuana even in the titles is implied on more than one occasion. While no secret is made of the serious Demerol addiction that precipitated Presley's death in August 1977 —

hideously overweight at the age of 42.

In one painful extract, shot in concert six weeks before he died, Presley stands babbling incoherently at his audience while behind him his band play on in a vain attempt to paper over the cracks. It's a

sad moment which, like everything else in this fine film, is treated in a matter-of-fact manner. 'This is Elvis' is more of an historical document than a fawning film biography

of a superstar. And as such it should be seen by everybody with the slightest interest in rock. CHAS DE WHALLEY

HONEY BANE:

NEW SINGLE



JIMMY... (listen to me)

ZONOPHONE Z23

BED NOISE

THE STORY behind the success of Bill Nelson's 'Quit Dreaming And Get On The Beam' LP is a fraught but finally heart-warming one of artistic endeavour triumphing over music-biz narrow-mindedness. Tell it, Bill:

"Quit Dreaming" was recorded as a follow-up to the 'Sound On Sound' Red Noise album; it was completed by about June of 1979. Then I went off to produce the Skids' 'Days In Europa' album, and towards the end of that I heard that EMI had decided not to put 'Dreaming' out, because it was 'uncommercial'. My management at the time said they'd place it elsewhere, but they did a lousy job of it — no one took it. Then EMI deleted all the Red Noise and Bebop Deluxe records... at the end of last year I found myself without a record company, a management company of any income!

"I had to second mortgage the house to keep alive and keep my family together. I had to start selling things. But then I got myself a new manager, and since he's been involved, the deal with Phonogram came through pretty quickly.

Phonogram released the 'uncommercial' LP and it entered the charts at number seven; gratifying for Mr Nelson and, one assumes, more than slightly embarrassing for his old label.

"I was very pleased, because it was one in the eye for everyone who'd said the record wasn't

commercial. But I don't put any credibility on being in the charts — if you appeal to that many people, you must be appealing to a sort of bland, middle section of the public."

Do you really think so?
"Well, I suppose the free album had something to do with it," he admits. That item, a collection of home-recorded instrumental pieces titled 'Sounding The Ritual Echo', is much more than the usual throwaway freebie, however. The individual tracks, few of them more than a couple of minutes long, are connected by a common mood, a dream-like quality. They are mysterious, almost feminine, and frequently redolent of the East. They may well point towards the musical direction of Nelson's next LP, which, if it lives up to the outline he described to me, should be stunning.

"The Ideas I have for the next record are totally fresh, a long way from 'Quit Dreaming'. There'll be a drummer, a percussionist, an orthodox bass player, a six-string lead bass player, me on acoustic guitars, and the decorative instruments will be violin and marimbas, a sort of wooden xylophone. What I want to do is pull together all the sort of Japanese threads in things I've done before. Also, now that I've got more mature and more used to words, I think I could do something lyrically that would be very subtle but very erotic — not sexy in a Rod Stewart way, not chauvinistic or explicit. It would



Bill Nelson quits dreaming and comes downstairs

be very tender; the sexual sentiment would be a very generous one. Hopefully, the whole thing should turn out as something you could listen to on the dancefloor and in the bedroom."

Although Bebop Deluxe were extremely popular, they were never much admired by the press, who pilloried Red Noise. Has critical taste caught up with Nelson's work, or is the acclaim he's now enjoying due to some fundamental change in the music?

"Well, I don't think it's fundamentally changed. There are changes in the form the music takes, but I'm still searching for some kind of ultimate personal statement, whatever that might be. And as I'm still learning and growing as a person, that goal is always moving away from me." SUNIE

BEAR FACTS

WELL BUDDIES, I tell ya everything was just 10:4. I was cruisin' the main freeway through Hazard County (Clapham Common) and playin' the radio to relieve the boredom of the long haul. Suddenly this song came floatin' out across the airwaves and hit me straight in the eye. And I guess that song kinda changed my life.

I'd never heard anythin' quite like it before. It was a country singer called Red Sovine an' a number about a truck driver with a CB radio who glimpses true happiness when he picks up a poor little crippled kid on his receivin' set and ends up takin' him a 'Teddy Bear'.

I tell ya folks, ma face went red, ma hands were tremblin', ma eyes bulged, and welled up and there was a lump in my throat as, with a terrible crashin' of gears and a crunchin' of passing cyclists, I pulled into the gutter and puked over a nearby smokey bear (officer of this constabulary).

Well, that got me to thinkin' that I'd look up this here singer and find out what I could. Old timer Sovine is a country singer from Virginia who formed his own band way back in 1947. He's done lots since then, what with radio and everythin', and even worked with Hank Williams. 'Teddy Bear' — his biggest singles success — first came out in the States in 1976 when it shot straight to No. 1.

Followin' a chance spin on Britain's Radio Two, the record stores were flooded (literally) with weeping housewives who, such was their emotion on hearing the song, had shoved the kids in the oven and the dinner in the garden and stamped right on down to Main Street.

And me? Well I was gonna catch up with ol' Red and ram his teeth down the back of his red neck for gettin' me this dangerous drivin' rap. But someone just told me the old Buzzard got wiped out in a road smash six months back. Shucks. Over and out. RUBBER DUCK (aka BD to Z VICTOR ONE).

Pic by Paul Sittroy



EDDY GRANT, Real Thing and Mistle in Roots are three of the acts featured in 'Let The Music Talk' — a BBC 2 Special on June 24.

The programme shows what black artists think about living in Britain and how their lives are reflected in their music. The presenter is Alex Pascall who hosts the nightly show 'Black Londoners' on Radio London and the programme will include shots of Eddy Grant putting the finishing touches to his recent hit 'Can You Feel My Love'.

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NEW SINGLE DON'T LOOK BACK



Resulted Tubes taking life seriously at last

DOING IT BACKWARDS

THE TUBES reach British shores this week after a two year absence and as the culmination of a long tour of Europe. Onstage, they remain visual anarchists, committed to mocking and echoing the excesses of their compatriots.

But who are these men in grey suits? And what's this completion backward principle?

"We're adults now, grown men, so why not look like it?" explains Mike Cotten, synth player and collaborative mastermind. Is there a glint in his eye? Is he joking? "We'd reached an impasse in the dichotomy between stage and music. We created monsters like Quay Lewd and they became clichés. And it became a cliché about us. They've got a great show but where's the great music? It's taken us years and years to find the balance and even get near it."

Later Fee Waybill, conductor, explains the tribulations of the

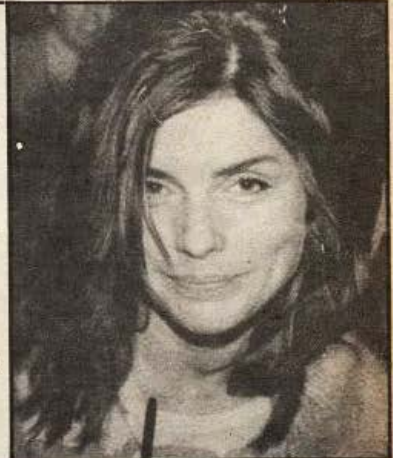
Tubes: "When we left A&M we owed them a million and three quarter dollars. We'd arrive in town and there wouldn't be any of our albums in the shops.

"We've been in this business for eight years and we've always been broke, losing money, though everyone loved the shows. Never selling any records. Now we're changing all that."

First the Tubes signed to Capitol. "We've been an industry pet for a long time and they saw it in a fairly unshamed bid to attract American airplay." It's 'roll music, not rock. We call it the Steely - Toobie brothers," says Cotten. "David Foster, our producer, took the raw material and worked on the choruses so that it would sound smooth on the radio."

"It's sterile and deliberately smarmy but it's honest smarm. And it isn't cynical... it's understanding the situation and laughing with it."

THEY SAY gentlemen prefer blondes and, judging by the new 'au naturel' look old Debs is adopting (pictured right), I'll certainly go along with that. I mean, would you give her a second look on the street? Whatever charisma Ms Harry had before has disappeared down the plug-hole with her blonde rinse. Still, bet Kim Wilde is rubbing her hands with glee...



The Tubes' current bid for stardom and megabucks is aided by the hardest - working stage show I've ever seen and one of the most theatrical. And they have a new working principle. "We're not capitalists, we'd just like to be," explains Fee on stage.

Instead they're "selling out" by doing a parody of selling out. Cotten explains the Completion Backward Principle: "It's a summation of all those 'Me' Generation success philosophies. You imagine the thing you want, work towards it and you get it."

I looked through all those advertising manuals to find out how people who do know how to sell products go about it."

The centre piece of the new show is a speech from the Tubes group: "I took the speech from ads from McDonalds, Bell Telephone, companies like that. Now Fee makes this wonderful speech that says absolutely

nothing but that convinces because it has that magic. We give value for money."

At this point it becomes clear that Mike at least has become something of a convert to a philosophy the band began by satirising: "Since we started using this concept everything just seems to be falling into place for us, everything we've planned has come to pass!"

And there's that gleam in his eye again. The Tubes are not the anarchists they once were and they've been forced to accept the terms of the business in which they're working to an extent that corrupts their music — though not their show.

At the same time, they've stayed on top of the business, satirising their own strategies ingeniously, as on the new stage song, 'Mr Businessman'. And in doing so, they've stayed close to the bone, funny bone as well. Long live excess.

MARK COOPER

“WORDY RAPPINGHOOD”

What are words worth
 What are words worth
 Words
 Words in Papers
 Words in Books
 Words on TV
 Words for crooks
 Words of comfort
 Words of peace
 Words to make the fighting cease
 Words to tell you what to do
 Words are working hard for you
 Eat your words
 But don't go hungry
 Words have always nearly hung me
 Ram sam sam a ram sam sam
 Kuni Kuni Kuni Kuni ram sam sam
 Ayka ye yoo! Ayka ye
 Aroo Aroo a ni ki chi
 What are words worth
 What are words worth
 Words
 Words of nuance
 Words of skill
 And words of romance
 Are a thrill
 Words are stupid
 Words are fun
 Words can put you on the run
 Mots presses
 Mots senses
 Mots qui disent la verité
 Mots mots dit
 Mots mentis
 Mots qui manque le fruit d'esprit
 Ram sam sam a ram sam sam
 Kuni Kuni Kuni Kuni ram sam sam
 Ayka ye yoo! Ayka ye
 Aroo Aroo a ni ki chi
 What are words worth
 What are words worth
 Words
 Ram sam sam a ram sam sam
 Kuni Kuni Kuni Kuni ram sam sam
 Ayka ye yoo! Ayka ye
 Aroo Aroo a ni ki chi
 What are words worth
 What are words worth
 Words
 Words can make you pay and pay
 Four letter words I cannot say
 Panty toilet dirty devil
 Words are trouble
 Words are subtle
 Words of anger
 Words of hate
 Words over there
 Words out there
 In the air and everywhere
 Words of wisdom
 Words of strife
 Words that write the book I like
 Words won't find the right solution
 To the planet earths' pollution
 Say the right word
 Make a million
 Words are like a certain person
 Who can't say what they mean
 Don't mean what they say
 With a rap rap here
 And a rap rap there
 Here a rap
 There a rap
 Everywhere a rap rap
 Wrap it up for the common good
 Let us enlist the neighbourhood
 It's okay
 I've overstood
 This is the wordy rappinghood
 Okay
 Ram sam sam a ram sam sam
 Kuni Kuni Kuni Kuni ram sam sam
 Ayka ye yoo! Ayka ye
 Aroo Aroo a ni ki chi
 What are words worth
 What are words worth
 Words

Repeat Fade

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WEDDING SINGLE?

SINGLE OF THE WEEK —
THAT WEDDING



NICK JONES AND IAN MACRAE: 'The Ballad Of Lady D' (Stiff). A wonderful piece of rollicking Australiana, courtesy of two Sydney DJs, which shot to the top down under only days after "the couple" announced "their engagement". The best wedding single by a street, even if some of the Aussie jokes it contains will be incomprehensible to the staunch monarchists they're obviously aimed at.

SINGLE OF THE WEEK

TOM GRIBBIN: 'Guns Of Brixton' (Country Roads). Well nigh irresistible — a slice of modern country that proves that the Clash are worth covering, as well as making 'the valid point that not all country is as mawkish as it's often cracked up to be. A fiddle straight out of 'The Devil Went Down To Georgia' almost steals the limelight from Tom himself, but in the end it's the Clash song itself that's the winner. Hear it with new ears, and rest assured that Joe and the boys won't be at all unhappy with this kind of "version".

SELLING THEMSELVES

BAD MANNERS: 'Can Can' (Magnet). You wouldn't believe that Buster Bloodvessel could keep his (enormous) mouth shut for the length of a single, but that's exactly what he does on this delightful work-out of the theme that launched a thousand Westers; and one that's a guaranteed hit. Dizzy production, instant appeal and a truly breathtaking piece of opportunism. Lift those legs!

IRON MAIDEN: 'Purgatory' (EMI). The Maiden rush off at breakneck pace, but fail to disguise an album track (from 'Killers') that should never have been a single. And no, it's not even a "stage favourite"! With the current rash of HM hits they can't afford this sort of slip up.

QUINCY JONES: 'Razzamatazz' (A&M). An edited single version of a potential killer that's got everything checked in to help it along. A fine mesh (yes, mesh), and a hit.

JOE JACKSON'S JUMPIN' JIVE: 'Jumpin' Jive' (A&M). A lamentably transparent cross between Louis Jordan and Manhattan Transfer, and a sound which is meant to be keeping the man happy until he's ready to go back to being Joe Jackson. Firmly pre-rock 'n' roll, but this sort of "swing" needs to be done much better than it is here to gain any sort of credence. OK, Joe?

DEPARTMENT S: 'Going Left Right' (Stiff). Predictable and enjoyable military urgency, and firmly a case of heavy rock meeting the modern dance. A strong follow up. A big, big sound. A hit.

MARTHA LADLY: 'Finlandia' (Dindisc). Well-dressed, opulent rock from a Muffin now on her own. Yet all the striving for the full (and even the epic) can't disguise the little-girl-lost-in-big-idea sound that is 'Finlandia's' only real appeal.

DISCO DAZE (AND GET DISCO NIGHTS FREE!)

UK PLAYERS: 'Midnight' (A&M). The time when you feel "alright", 'cos that's the way the rhyme goes. More finicky than funky.

PRECIOUS WILSON: 'Cry To Me' (Epic). Is Frank Farian losing his touch now that Boney M seem to have disappeared forever? Precious Wilson has the misfortune to be the face in front of a no-hope Eurothumper... masterminded by Uncle Frank.



NIGEL MARTINEZ: 'Behind My Back' (Pinnacle). Sub-Motown crooning, and deadly dull.

LEON BRYANT: 'Just The Way You Like It' (De-Lite). Thoroughbred and unashamedly black and dirty stuff from a stable that doesn't produce many losers. Worth going back for more, which is exactly what the song's all about.

MORE BY LUCK . . .

HOLLY AND THE ITALIANS: 'Just For Tonight' (Virgin). One of these days perseverance will out and Holly and the Mediterranean minority will have a hit; in fact this could even be it. Rather like a multi-tracked Phil Spector number it builds into something like a slow 'n' heavy pre-Blondie epic. A sixties sound with a modern beat which might just win.

THOMPSON TWINS: 'Animal Laugh' (Teel). Full marks for trying, and yes! West African music will be the sound of the eighties, but the adventurous Thompson Twins don't quite get the cultural mixture right on a cover of 'Oumma Aulressa' all the way from Sierra Leone. Sloppy but inspired I'd call it.

NEIL, PAUL, PHILIP: 'Everyday, Everyway' (Really 3rds). And I hope that is what they're called, for this is fun-time. Updated sixties pop, borrowin' from the Tones, the Moondogs and even Television Personalities. Real brill stuff, and here today . . .

EDDIE KIDD: 'Heavy Metal' (EMI). In which the term is most definitely re-defined. Taken from the film, Eddie sings all about a choppe-between-his-legs, and gets the best of backings for his entry into the world of pop. A hit, I hope, for that's some monster he's got there.

REALITY: 'Tell Me What's Going On In Your Mind' (MCA). Very tasteful, very lover's rock, very reggae . . . and almost a carbon copy of what the young Matumbi used to sound like. I hope that stands them in good stead, for airplay chances are (sadly) nil.

. . . THAN JUDGEMENT

NINE BELOW ZERO: 'Helen' (A&M). Pub rock lives! Nine Below Zero burble along with a lazy blues, letting the harp do the talking. Strictly amateur hour.

JOHNNY WARMAN: 'Screaming Jets' (Rocket). A case of cleverness destroying the atmosphere . . . and that does irritate.

WALKER BROTHERS: 'Shutout' (GTO). Yes, it's really them. Four (almost) concept tracks that strive for magnificence in a 45 rpm format, and only end up sounding strained and desperate. Sad, I'm telling you it's sad!

10CC: 'Les Nouveaux Riches' (Mercury). Aaaaargh! Another flight on Coconut Airways; another taste of that typically tropical cleverness, another . . . stop! All sugar and no substance, and surely their weakest ever. Is this all they can come up with after . . . (cont'd Mailman).

SECTOR 27: 'Martin's Gone' (Ranle). And the bounce is meant to be back behind Tom Robinson. Don't believe it. A Richard Strange production, an up tempo attacking rock song, telling lyrics — they're all there — but nothing can disguise inspiration run dry. For novelty value only, which brings us to . . .

LOVELY PREVIN: 'From A To B' (Secret). Oh yes, the daughter of the man on TV, and what a promisingly raucous voice she's got. Success can wait until she finds a song (or a band, or a producer).

THE MECHANICS: 'The Power Of Love' (Bronze). Not an old song, though you'd expect it from three hoary pub rockers who seem determined not to let the spirit of r'n'b die. Two, three, four, mine's a pint of best.

WILD HORSES: 'Everlasting Love' (EMI). And this is where the road runs out. Jimmy Bain and Co reach the final sunset with an appallingly clumsy cover of the song that was once a hit for Love Affair, but was actually played by a bunch of session men (it was later admitted). Where are those guys now when the (almost defunct) Wild Horses need them most?

THE WALL: 'Hobby For A Day' (Fresh). A brilliant giant lung sound effect start, a thrash of HM guitars, a battery of intoned lyrics . . . yes, it's heavy rock with an eye to the future! This may be the Wall, but not so 'you'd notice.

IAN GOM: 'I Like You, I Don't Love You' (Ablon). Another valiant failure. Watch those pub rock heroes go back to being petrol pump attendants!

MIKE HOLLOWAY: 'Overnight' (Bell). Just what the world needs; pretty boy pop from a teenager weaned on Cliff Richard.

WIRE: 'Our Swimmer' (Rough Trade). An odd dose of 1979 Wire. Released? Re-released? Provoking, if not enlightening.

MARTIAN SCHOOLGIRLS: 'Motion' (Ablon). Urgent, loud and challenging, but ultimately all rock and no roll.

ESSENTIAL LOGIC: 'Fantare In The Garden' (Rough Trade). Another dredge up (discovery?), this time from the summer of 1980. A cheerful sound, if nothing else.





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DON'T PUSH

RECENTLY I left home to go on a two day trip to Brighton without telling my mother. She was furious when I got back. I admit that it was a crazy thing to do, but I was on holiday from school and just felt like it. When she said she had a good mind to spank me, I just laughed it off. But next thing I knew she had me across her knee and I was given a sound thrashing which made me feel about five years old. This was a big surprise as, apart from a couple of slaps when I was younger, she's never punished me this way before. It was the most embarrassing moment of my life. Do you think she was right to do it, or am I being selfish? I can't bring myself to talk to her. I like to think I'm growing up and want to be treated as an adult, but how can I when my own mother takes her hand to me? I know my parents love me, but the last few days have been agony as I can't get over what she did. I'm 14.

Jim, Ayr

TURNED DOWN TWICE

AT 14 I've only asked out two girls in my life, but both of them turned me down. Most of my friends are fixed-up, good looking or hot. Will I ever find a girlfriend? James, Durham.

● Where there's a will there's a way. Don't let these refusals get you down. Even if you don't believe it happened to your friends when they first started, betcha it did.

When you're with girls, just be yourself. If you don't feel so cool inside, try to project a touch more self-confidence. It can be done. As you've noticed, looks aren't so important. Personality and having a lot in common counts. Keep on trying and eventually you'll find someone who likes you for yourself and who's right for you. There's plenty of time ahead, after all.



TED'S TOGS

I WAS unable to buy a coveted 'Intensities' T-shirt at Ted Nugent's Hammersmith Queen gig and wondered if there's any way I can buy Nugent gear now? I'd be willing to arrange a swap for a shirt if necessary.

Larry, Kent

● As far as Epic, Ted's record company is concerned, there's only one source of the axeman's regalia and that's in the States. Information, for the price of an international Reply Coupon from Ted Nugent Merchandise, PO Box 77565, San Francisco, California, 94107, USA. Meanwhile if anyone out there has an unwanted 'Intensities' torso warmer we'll put you in touch.

● You've done it now. How can you expect your mother to treat you as an adult when you behaved just like a five year old, happily and recklessly dashing-off to explore the big wide world, for the first time, without a passing thought

about how worried anyone else was likely to be?

The embarrassment and anger you felt at being belted probably equals the fear and concern of your parents when you vanished for a couple of days, seemingly without trace.

The trip is over. You've proved you can stand on your own two feet a little more than before, tasted a couple of days of freedom, learned a lot and are back home safe and sound. And, if you want your folks to credit you with a touch more maturity than your present zero rating, your best bet is to stop sulking and apologise. The grouse about the house will lighten automatically.

Growing-up is a time of testing your own resources, possibilities and potential, gradually becoming more self-reliant and responsible and less dependant on your

parents. Conflict with the older generation is natural during this time of change and high-activity. That's how you can cut the apron strings.

TRAPPED

I'VE BEEN engaged to my girlfriend for two years, and we had been planning to marry in September. In fact, some of the arrangements have already been made, the problem is, I've decided I don't want to go through with it and feel as if I'm living a lie. I feel trapped. I haven't said anything to anyone yet but I know I'm no longer in love with her and marriage would be a waste of time. How do I break the news? I feel so bad.

Derek, Guildford

● Open your mouth and tell her, as gently as possible. Allowing wedding plans to continue just because you don't have the courage to be honest, and blurring it out nearer the date would be even more hurtful than a discussion now.

Going through with a marriage which you don't want could wreck two lives. That would be even more disastrous. Accept that if you can't be honest with your girlfriend, without any effort now, you may not be ideally suited for a lifelong partnership together.

If there's any way your feelings could be a reflection of pre-nuptial panic or temporary cold feet, give yourself a few days to think. Suggest a break from each other to give you both a chance to reflect. But if you really do want out, you must swallow your sheer cowardice and speak for yourself.

DOCTORS

WOULD like to change my doctor, but am unsure of how to go about this. What do I have to do?

Neil, Birmingham

● As long as you're 16 or over you



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Albums



Pic. by Justin Thomas

Simon Le Bon and his haircut

I've gotta leave ole Duran town

DURAN DURAN: 'Duran Duran' (EMI EMC 3372)

By Simon Tebbutt

TWELVE MONTHS of Duran Duran and here's the product you've been waiting for: stylish and sophisticated dance beats with just enough in the way of youthful edge and ideas to make it interesting. These new sound waves are light and poppy without being superficial and worthy of serious consideration without overblown pretension.

Duran Duran take their roots from the sounds of the seventies — particularly disco — and mould them into their vision of the eighties. This mercifully doesn't include anything from the "Get up and boogie" school and is a damn sight more subtle than the rockist accusations currently being flung at their doorstep.

Although it's the second track on the album, your point of departure has got to be the familiar territory of 'Planet Earth', with the beat picked up by the synthesiser, guitar and bass and carried through into the melody of the vocals.

The best song is the first, 'Girls On Film' (a 12 inch remix is on the way folks), which not only proves that their musical star is shining but shows that they aren't afraid of writing lyrics to enhance the meaning and feeling of the songs. The nearest they get to the dinky and plinky disco toe tap is on 'Sound of Thunder' but, like with the other songs, there's a lot more going on.

A couple of numbers I wasn't so keen on. 'To The Shore' is down tempo and full of synthesiser seashore images that come over as moody and muddy despite the lyrics, "Wash away the rusty disease / Of your brown town days in our silver sea." And the strings based instrumental, 'Tel Aviv', sounds a little too much like an arty tarty experiment in shades and angles.

+++

THE VILLAGE PEOPLE:
'Renaissance' (Mercury 6399
204)

By Nick Kemp

I'VE ALWAYS had a sneaking admiration for the Village People, or to be more exact, their creator and spiritual advisor Jacques Morali. Who else could get away with looking as they do ... did.

Although they may seem to have lost their marbles, let me tell you that the music is as good, even better than before. Mellow, but with a new-found edge.

The next single 'Do You Wanna Spend The Night', opens the proceedings, slower, just as tuneful but acceptable to the more hardened connoisseurs of the disco scene. Not my choice of single but commercial nevertheless. The real hit of the album follows: 'Five O'clock In The Morning', singalong style verse and a truly memorable chorus. The backing vocals have a class that was never a parent before, unlike the earlier singles, the number is properly thought out, with an arrangement that puts the VP in another ball game.

It's already apparent that the songs are sounding more powerful in the musical sense, relying on a lead plus back up rather than the initial collective effort! 'Fireman' is back to familiar territory, an ode to the working man — perhaps a macho glitter clad gentleman of the Fire Brigade. Weakest so far but still an interesting workout and a neat guitar break in the middle just saves the day. The closer 'Jungle City' is pretty excellent, branching almost into the mainstream rock market, this one'll turn a few heads — the guitar sounds almost like Peter Townshend! (?) An indication of the potential direction

first realised on 'Live 'n' Sleazy'.

Side two takes off in another direction entirely, yet still progressive enough to warrant the title 'Renaissance'. 'Action Man' has a hook and verse melody ripped straight off 'Hello I Love You', the make up being the more familiar vocal duet between lead and back-up, not so strong on record but great potential live. 'Food Fight' and the Village People go punk. In the Plastic Bertrand vein rather than the Pistols, a 1-2-3-4 intro and a Dead Kennedy's style vocal. Trouble is the keyboards owe more to the Stranglers and the drummer still thinks he's playing 'Can't Stop The Music'. Still the total absurdity demands your ears.

+++

YESTERDAY AND TODAY:
'Yesterday And Today' (A&M
Advance Tape)

By Malcolm Dome

SO, what do you get down the grooves? Well, for a kick-start there's the stonewall anthem 'Hungry', a suitably sonic reducer. 'Dirty Girl' makes a quick and surprisingly classy grope into, er, sleaze-time territory, whilst 'Rescue Me' builds nicely from an acoustic axe intro towards a manically melodramatic climax.

And that's not all. 'Hurricane' kicks out the blams with all the gonzoed sensibility of England's soccer hooligans tearing Zurich apart at the seams. 'Let Me Go' treads across metal/pop borders and ... well, isn't this little lot enough to convince you that Y&T are truly torrid tanked-up tearaways?

I kid you not when I say that Y&T is more blockbustin' than a battalion of karate choppers, more bracing (cont. 'Drooler's Monthly'). +++++

JOKERS GO WILD

KILLING JOKE: 'what's THIS for . . .' (EGMD 5.50)
By Mark Cooper

WELL, what is it for? Provocative titles deserve provocative answers but it's too easy here and too cheap. I don't want to confirm Killing Joke in their already terminal cynicism (or, more blandly, world view) and anyway, I rather like this platter. It's unhealthy, unpleasantly self-satisfied and incidentally designed to impress on the apocalypse-meter. You know the type who brags of his pessimism. "I'm not being heavy, man, or even exaggerating, the world's doomed so don't babble to me about fair play or any of that passe garbage, we're not one-sided or black-sided, we've just seen the light!"

Fact is, Killing Joke wallow in their darkness, take pride in their priesthood as leaders of the doomed and damned. They are unhealthily preoccupied with a single vision but they do find diamond dogs wherever they look and the benefit of fanaticism is the conviction that zealotry brings. And this record shines with zeal. Gone is the muddy, sludgy quality that made their debut so powerfully turgid. While the surge was in the surge on that occasion, this is a production that is sharp and crisp and relentless, relentlessly obsessive.

The rhythm section dominate the album which is built around criss-cross tribal drum patterns that manage to be rigorously tribal in a way that Adam Ant might have managed if he hadn't cleaned up his act and headed for the Royal Variety Performance. The dose is undiluted and mixed with crashing guitars and chantlike vocals as on 'Tension' ("And the tension builds") or, the single 'Follow The Leaders'. Hell, gang, Killing Joke actually succeed in bringing something new to heavy metal without even joining the pack proper. Gone is the requiem or the dirge to be replaced by the relentless razor approach.

Killing Joke aren't for faint hearts. They are possibly more scary than the world they depict, entranced with glamour of doom. They've followed a form of logic (they'd probably say it's beyond logic judging from the opening track, 'The Fall Of Because') to a corner and there they prowl, glittering and dangerous. Do not play if you want soothing or reassuring but there's strength in the single diet. Welcome to the world of the unspeakable, beyond the pleasure principle. + + + +

IGGY POP: 'Party' (Arista Spart 1158)
By Sunie

I HEAR AMERICA singing . . . That noble savage Iggy Pop has always been a uniquely American character. Whereas the English have produced the best pop in the world, from the Beatles to the Undertones, rock and roll is American through and through.

Without wishing to dwell too much on his notorious and over-described past, it's fair to say that Iggy has been the embodiment of rock and roll — a skinny good looking punk who moves good, shoots his mouth off a lot, screws around a lot too. His legend is one of power, glass, blood, leather, liquor and drugs and more of same.

But the 1980's don't look good for rock and roll. In Britain it is derided by the fashionable and has mutated into such unlovely phenomena as heavy metal and "true" punk; in America it is bland, stagnant and overblown. 'Party' sees Iggy Pop still rocking and rolling, but just who will want to cheer him for it is open to question.

I won't. There's nothing new or fresh about this record; indeed, the only thing that kept me listening all the way through was his voice, which is as dark and compelling as ever. Other than that, it's just a rock and roll LP, and who needs another one of those? + +

KIKI DEE: 'Perfect Timing' (Ariola ARL 5050)
By Malcolm Dome

AFTER nearly two decades in the biz, Kiki Dee has finally achieved something approaching excellence.

'Star', one of '81's finest singles, opens the proceedings, followed by 'Loving You Is Sweeter Than Ever', a surprise number, in that it features Elton John duetting with the little lady from Bradford on a sophisticated ballad. But in no way does this sound like 'Don't Go Breaking My Heart' re-visited. 'Wild Eyes' is an uptempo rock 'n' roller, whilst 'Midnight Flyer' steps lightly through discoid / pop territory.

For those with a taste in the individual there's the title track and 'Another Break', a pair of cuts with Pretenders nuances and, for me the outstanding song, 'There's A Need'. With it's stylish accessibility and hard-edged pace, this latter is only a swashbuckling guitar riff and 'pumping-iron' Jon Lord - influenced organ sound away from being a masterpiece worthy of REO Speedwagon. + + + +

SIOUXSIE AND THE BANSHEES: 'Juju' (Polydor POLS 1034).
By Sunie

PRIOR to the magical singles double of the psychedelic 'Christine' and the awesome 'Israel', I hadn't been a particular fan of the banshees, finding their brand of power-driven gloom somewhat less than palatable. That brace of gems altered my ideas about them, however, and I approached this record with a good deal of curiosity. I was looking for a lighter touch than they'd shown on their previous LPs; my hopes were partly fulfilled but partly disappointed.

Side one begins with 'Spellbound', which has improved with further listening but still sounds, as it first did, rather like a poor cousin of 'Israel'. Still, this is the Banshees sound that I find most appealing; drums at a steady gallop, acoustic guitars and a few catchy phrases.

'Into The Light' gets bogged down in its nagging, repetitive rhythm. I hate to labour the point, but a lighter, defter touch would have redeemed it. It could have been insistent, but it becomes simply boring. 'Arabian Knights' and 'Hallows'en' are more successful, although both suffer from lyrics which descend into the realms of fifth-form poetry.

'Monitor' is the side's most successful track; on it, an intriguing set of lyrics combine with John McGeoch's guitar work (excellent throughout) to create a genuinely menacing effect.

Side two, however, degenerates into the sort of stuff you either adore the Banshees for or find nigh-on unlistenable; Siouxsie's unvarying wail reduces even the best musical moments provided by her undeniably talented cohorts to a painful dirge.

The closing song is 'Voodoo Dolly', obviously intended as the Big Number. Yet again, the music is effective, although goodness knows it should be, since they never seem to stray from the sinister in their choice of subject matter. What about joy, passion, tenderness? This obsession with the dark begins to seem immature, like a schoolgirl's fascination with the occult. And however well executed the music, the voice drags it down to one dimension. There's a stylised sort of emotion in that voice, but no humanity.

Closing comment? "A must for Siouxsie fans." I suppose. + + + ½

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PINK FLOYD Earls Court, London By Mark Cooper

PINK FLOYD'S 'The Wall' is the ultimate rock concert, more a funeral than a celebration. 'The Wall' will not end because it is already dead. So are huge rock concerts and 'The Wall' knows this fact, takes it as one of its subjects. 'The Wall' takes place in Roger Water's brain. Inside Earls Court, you are inside his skull with its traditional English images of the enemy, schoolteachers, wives, mothers and the British Pig, straight from 1984. So take your seat, sit back and be entertained, it's all theatre.

'The Wall' is the culmination of the massive rock concert and it shows in what direction it's been trending. The crowd watch the Pink Floyd with mouths open, lost in awe like tourists in Disneyland. Every 10 minutes another spectacular effect is produced — a puppet to the side of the stage, an aeroplane whizzing over head. Jaws remain loose, we're immobilised in our seats. The Floyd are the passive side of rock, quite knowingly so, and the large concert is the type of this passivity. They wallow in their ever so English fatalism and we wallow too. 'The Wall' offers an analysis of the trauma that has rendered post-war Britain, rock and roll and the Pink Floyd's generation into a state of catatonia. Unfortunately, there's little difference between the analysis and the disease.

Rock concerts of this size are no longer tribal celebrations but affairs of order, events in which a parable of social control is enacted. Signs decorate Earls Court showing the consumer where to drink, where to piss, where to sit. Water's imagination is so knowing, so passively cynical, that all these criticisms and reservations of the rock concert as show are included and articulated in 'The Wall' itself. The despairing and alienated rock star retires into the wall of his own head and, lo and behold, his inner cranium becomes Earls Court. The crowd willingly enjoy his story for, as Waters claims, it is their own.

As a result, 'The Wall' paralyses, leaving no room for a reaction that hasn't been bespoken. This is a rock concert about rock concerts, but its critique only reproduces the disease it describes. As John Rotten once said, "Have you ever felt cheated then? Goodnight." But he destroyed the rock concert while 'The Wall' wallows in its corpse.

DEFUNKT Venue, London By Mike Gardner

THERE'S a new Bowie on the scene and he's just as stylish and equally as innovative. His name is Joe and his surname is pronounced "Boo-wee" but he's just as compelling.

Flanked by his white-clad band he stands on stage in a black suit, a cigarette constantly burning in his right hand and his Panama hat tipped just so and he blows trombone. Blows is not strong enough to do justice to the urgency he engenders in the full-throated steamy cauldron of dance music that his outfit create.

The funk is hard. Hard as in strenuous, demanding, merciless, vigorous, firm and vital. The floor was packed with boppers prepared to gyrate to the razor edged R'n'B variety of swing jazz - funk.

Particularly outstanding was the superb digital gymnastics of bassist Kim Clark, the majesty of saxophonist Byron Bowie and the chunky riffing of Keyes Beebe. But the spotlight belonged to Joe Bowie, who played his trombone sweet and spiky and urged the dancers on with his perky 'Strangling Me With Your Love', 'Thermonuclear Sweet' and his downbeat version of Chic's 'Good Times' filled with images of junkies and pushers.

Defunkt are a treat for the feet and good for the soul.



Midgie Ure of Ultravox joins in yawning and stretching exercises designed to keep punters awake during their set.

CRYSTAL BALLS UP

CRYSTAL PALACE GARDEN PARTY Crystal Palace Concert Bowl, London By Mike Gardner

THE ex-Tottenham captain and sportswriter Danny Blanchflower once observed that the Cup Final was a magnificent event and it's a pity the teams have to come out and spoil it. The same could be said of the dismal fare on offer at the 1981 Crystal Palace Garden Party.

The sun duly put its hat on and made its traditional brilliant appearance at the picturesque location. The heat was hot, the day lazy but the musical menu was too lightweight even for this salad day.

I missed Our Daughters Wedding due to the inadequacies of the Southern Region but a quick poll from punters and jiggers showed that I hadn't missed much. The Polecats confirmed my worst suspicions by making absolutely no impact either visually, by being seemingly swallowed up by the vast stage, or musically with their featherweight evocation of rockability. In the cramped confines of the telly or the Marquee it probably works well but with a wacking great lake between them and the scattered audience it passed like wisps of cigarette smoke, complete with a sickly aftertaste.

Next up was the wild and wacky world of Tenpole Tudor whose musical dexterity seemed to be based on the principle of the battering ram. The relentless sledgehammer tactics seemed to win converts as the hardy swam out to the front of the stage. They were dredged up the foul black muck that had stagnated at the bottom of the pool.

Obviously 'Swords Of A Thousand Men' went down a bundle but Tenpole got a little dirty and tacky as the fanlovers pelted our manic hero with all the festering contents of the lake.

By now it had been announced that Teardrop Explodes weren't going to appear as they hadn't signed on the dotted line when the bill was announced and the rumoured Hazel O'Connor appearance wasn't going to happen either, so it was left to the nutty boys Madness to provide a musical highlight, the first of the day.

To say they failed to call Pete a good footballer. The sound was a treble barrage that made the much-vaunted acoustics of the Bowl seem like Waterloo Station.

Their famous sparkle fizzled with the enthusiasm of the Harlem Globetrotters at a Ku Klux Klan rally. They started with the bland tones of 'Return Of The Los Palmas 7' and surprisingly kept that tepid energy level throughout the rest of the set. 'ERNIE', 'Disappear', 'Take It Or Leave It' and even favourites like 'Baggy Trousers' seemed a grind.

Suggs sang 'An earthquake is erupting, but not in Orange Street' in 'The Prince' and it was certainly not true in Crystal Palace. But 'Grey Day' was superb for all that and it was a sour epitaph for a lacklustre set. The day was settling into languid mediocrity and judging by the green spaces in the arena most people had predicted it. I was almost praying for rain on the principle that adversity would shake up the conveyor belt of tedium.

Dance troupe Sponooch fared worst in the harsh glare of the afternoon sun. Without the impact of stage lighting the dancing looked sloppy. A Can-Can to PIL and pillow talk to James Chance's 'Stained Sheets' didn't grasp the attention and even the sole water baby at the front of the stage went for a swim. It was a sad display.

By now I was desperate for a good time and the gentle waft of a synth on a warm summers evening seemed perfect but by the time Ultravox had got to 'New Europeans' it was obvious it was not to be. As dirge followed dirge many wags were musing on how they seemed like Pink Floyd without the flying pig or a new wave Moody Blues or Barclay James Harvest.

Attention wandered to the arena where neanderthal skinheads were dragging New Romantic pretty boys into the muck of the lake. One particularly bruising looking cro-magnon stood by menacing any who tried to get out.

All was not totally yawn-inducing as 'Mr X' sounded fine but the majestic 'Vienna' proved to be the real highlight of the set but by then it meant nothing to me either.

DOLL BY DOLL Venue, London By Robin Smith

I FEEL like a kid who's been promised a pound of wine gums but was only given eight ounces.

This really should have been Doll By Doll's big gig. After so long underground they should have come up fighting and determined at last to start hitting mass appeal. I expected an earthquake, but all I got were a few tremors. Leven appeared to be in a petulant mood; anxious to play the bashful musician and sensitive artist.

Largely gone was that old manic style that could have you gripping the edge of your seat with your eyeballs bulging. A few old numbers like 'Palace Of Love' wouldn't have gone amiss, but instead the gig seemed to be a showcase for the

new Magnet album.

D By D performed all the songs competently and Jackie's vocal range seems to be increasing year by year, but the masterpiece of 'Main Travelled Roads' was savagely cut short. Adequate but not inspired, Leven and his lads should really pull their fingers out because 1981 and the new deal is going to be make or break time for the band.

PIGBAG Moonlight Club, London By Jim Reid

IT'S HOT, uncomfortable: stale cheap perfume, sweaty dirty bodies, beer breath. Enter Pigbag. (Need you say more — impressed Ed). They are not comforting. With the current vogue for tribal

rhythms, all things Funky; and yes, even jazz, here is a group combining all three elements in a dance that is often exhilarating, sometimes confusing.

Based in Bristol and Cheltenham, and out of the same stable as the innovative Pop Group, Pigbag are six young musicians with the ability and intelligence, to assimilate their influences, experiment, improvise, and turn the result into a music that can be unique, free-flowing and joyous.

Concentrating strictly on their fast and frantic rhythms, Pigbag use vocals sparingly, most songs being accompanied by "animal" shrieks and growls. A pity, that is in truth, more annoying than atmospheric, still...

At their best, watch Pigbag dancing the stage, working on a riff, hammering on a note, hitting that beat just right and pulling together a sound that excites the feet and moves the heart.

Yet their approach because of its very looseness and spontaneity can sometimes fall apart, the rhythm and purpose fading into a wild cacophony, irritating rather than irresistible.

Because their quest is both great and bold, Pigbag are bound to irritate and annoy. They will make plenty of mistakes, because they don't play safe. Check out their first single 'Pappa's Got A Brand New Pigbag', and go and see them if you have an open mind.

THE ORIGINAL MIRRORS Edinburgh Nite Club By Bob Flynn

FILE under 'No Justice'. I was convinced last year that the Original

Mirrors would make it with ease and would soon be hanging elegantly around the charts and the concert halls. Wrong. Chronic mishandling and luck leaves them back at square one, decorating the club walls. I took another look in the glass and hoped it wasn't tarnished.

Jumping on stage, they jolt the audience out of their poses with 'Heart Twango And Raw Beat', the title of the new album, a strutting, yelping, Bo Diddley-style start that immediately warmed the place with stage-front fire. Then a flick of the eye to 'Boys Cry', steaming along and knocking all of yer new rockabilly boys into a trashed Cadillac. The gears change from neutral to top as they play, the picture from monochrome to technicolour, the accent on the positive. Style is not confined to the appearance, but contained in their music and that essential quality sets them apart.

All loose ends are tied up into a chunky block of sound as they chop hard into the forthcoming single, '20,000 Dreamers!' The Brylcreem bounce of singer Steve Allen disintegrates under the heat but his mighty, expressive voice remains intact, fronting the band with infectious joy. The roof is slowly coming off as they re-work and revitalise the classic Motown, 'Reflections', giving a depth and feel out of talented strength, echoes up to high heaven then smashing down to a glorious finish. "Good number in it?" asks Steve in ecstatic understatement.

Stop looking at your own reflection and frame these Mirrors in gold, for if this band is ignored then you can file that under Bloody Tragedy.



Adam takes Gilbert and Sullivan one step beyond.

Best fun with clothes on

ADAM AND THE ANTS Cornwall Coliseum, St Austell By Nikki Slight

THE GIRLS screamed, the mums smiled, and the Ants delivered.

Britain's favourite pirate couldn't have chosen a more appropriate venue than Cornwall Coliseum, the West Country's wild frontier which literally stands on a beach like an overblown smuggler's cave.

Despite the eyepatch — donned for medical reasons — the Ant king was in a bold, mutineering mood. He opened with a wardance, 'Human Beings', and then went straight into battle.

The Ants' daring set could never have been attempted by a band with lesser confidence. 'Stand And Deliver' was the second number and most of the singles like 'Kings' and 'Antmusic' followed early on.

Adam sends himself up with all the camp cheek of his glam-rock godfather Gary Glitter. But unlike Gary, Adam will never get complacent.

The Ants didn't need to pull any punches and Adam was wearing the only frills in the show. By the first encore they had already pulled out vintage material like 'Press Darlings', 'Cartrouble' and 'Zerox' — but despite their recent return from a long European tour everything was played with astounding verve and freshness.

By the end of the night the dashing Gary Tibbs was becoming more and more animated although all eyes were on Adam who said his farewell with 'You're So Physical' — the third encore.

The Ants are ripe and ready for a backlash. Perhaps it's already started and we're all wondering whether they can maintain their current pitch. For now, have faith and ignore all the ultra-hips preparing to jump ship. This man is a professional. His infectious pride is bolstered by an excellent band who are spot-on with the 'Big Man', Marco, an ideal foil for the washbuckling beguiler.

Adam makes no promises. It's just antmusic for sex people — the best fun you can have with your clothes on.

The band left a sparkling legacy in this, their last UK appearance before Christmas. The Ant Invasion will hit Australia and America in August. If the Yanks aren't turned on they haven't got any switches.

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



BARRIE MASTERS former lead singer with Eddie and the Hot Rods has formed a new band called The Snake Masters...

NIK TURNER'S Inner City Unit will be guesting on the Spirit tour. The band have also been taken under the protective wing of Motorhead...

DOLL BY DOLL will be playing a special gig at the London Polytechnic on June 19. Support bands will be Manufacture Romance and Zeit Gist...

GYPIE MAYO has left Dr Feelgood and his replacement is a young man called Johnny Guitar who comes from Washington DC...

DENNY LAINE, who recently left Wings, is working on material for a new solo album and Norman 'Hurricane' Smith will be producing the record...

LONDON TWO piece band the Lemon Kittens have decided to split with the United Dairies label and are now searching for a new deal...

KEONBE RECORDS, a new Midlands based independent jazz funk label, has just started and they're looking for hot new talent...

POSITIVE SIGNALS will support the Jam in Skegness on June 20.

PRAYING MANTIS has just added a new lead vocalist, Tom Jackson, to their line up and they've re-scheduled their tour...

A TRIBUTE to Bob Marley night will be held at Pagnall Street Youth Centre, New Cross, London SE 14 on June 20 at 8pm...

THE JAN Hunter band featuring Mick Ronson, will be supporting The Lizzys at Milton Keynes on 27 August.

SPIRIT have been forced to move their date at Lancaster University from June 21 to June 24.

LINTON KWESI Johnson has been confirmed as special guest composer for the anti-racist concert on Saturday at the Coventry Butts Athletic Stadium...

TIME FLIES, The Lonora, The Ark and the Yes Men, have been added to the bill at the Young Variety Club of Great Britain sponsored skating marathon at Battersea Park on June 21.

BIRMINGHAM, Fighting Cocks, Moseley (021 449 2554), Realty

BIRMINGHAM, The Railway, Curzon Street (021-253 2491), The Last Detail

BRIGHTON, Compass Club (Milton Keynes 7000), Whips

BOLTON, The Galey, TV Dinners

BOLTON, St Augustine's, Thicketford Road, Stormchild

BOLTON, Swan Hotel (27021), Mikko Bradford, Penicilline (078540), JG Spotts / Sheder

BRIGHTON, Alhambra (27874), Ego And His Own

BRIGHTON, Concorde, Val Sea

BRISTOL, Club 78, Paul Maine Band

CAMBRIDGE, Great Northern (03340), Spider

CANTERBURY, Abbey's Wine Bar (02378), Naughty Thoughts

CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01-599 1533), T Boys / Tangeant

COLWYN BAY, Pier Pavilion, Samson

CONVENTRY, General Wolfe (08402), Quads

DONCASTER, Outlook (04344), Lionheart

DUNSTABLE, Queerway Hall (063326), The Palace

EASTCOE, Clay Pigeon Hotel, Field End Road (01-869 5358), Play

EGHAM, Redhouse (06327), The Stars

ELLESMERE PORT, Bulls Head (021-339 5836), Zorkie Twins

ETON, The Christopher (Windsor 65949), Lee Maltrix

GUILDFORD, Civil Hall (67914), The Teardrop

KINGSTON, The Swans (01-546 3970), The Cardiacs

LAKINGTON SPA, Crown Hotel (26421), Dark Star

LEEDS, Florida Green (409984), More Leeds, Redhouse (06327), The Stars

LIVERPOOL, Brady's, Mathew Street (051-236 0851), Grenade

LIVERPOOL, The Dolphin, Scope

LIVERPOOL, The Landfill, Body

LIVERPOOL, Royal Court Theatre (051-708 7411), Saus

LIVERPOOL, Warehouse, Fleet Street (051-709 5250), Taxi Annie

LIVERPOOL, Apollo Victoria (01-828 9491), Marvin Gaye / UK Players

LONDON, Barons Court Tavern, Barons Court, The 45

LONDON, Bull and Gate, Kentish Town (01-485 5251), Brian Knight

ONCE AGAIN it's all happening within the amplified sound of Bow Bells this week. The UK SUBS play a date at the Lyceum on June 18 along with THE WANDERERS, BRIAN BRIAN and CROWN OF THORNS...

If you've bought the single 'Funeral Pyre', then get THE JAM on it when the band play London Rainbow June 17, Skegness Festival Pavilion 20, Leicester Granby Hall 22 and Portsmouth Guildhall 23.

Midweek events of the week is the anti-racist benefit at Coventry Butts Athletic Stadium featuring HAZEL O'CONNOR, THE SPECIALS, THE BUREAU, RELUCTANT STEREOTYPES, THE PEOPLE and ALVIN'S MESSENGER SOUND SYSTEM.

Mr Smooth himself, the sultry ROBERT PALMER finally puts it about this week with gigs at the Edinburgh Playhouse, June 21, Manchester Apollo 22, Leicester de Montfort Hall 23 and Birmingham Odeon 24.

HAZEL O'CONNOR: Coventry Butts Athletic Stadium on Saturday with The Specials, Bureau, Reluctant Stereotypes, etc.

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



ABERYSTWYTH, University (14242), Joe Jackson's Jumpsie Jive

ASHTON UNDER LYME, Spread Eagle (061 330 5732), Sheder

BARNLEY, Cliff Hall (202323), Seventeen Sun

BATH, University (85322), The Dance Band

BEDFORD, Southwell College, Old Warden, Transista / Rank Amateurs

BEXLEY, The Mill Cottage, The Step

BICESTER, Nowhere Club (3841), Whips

BIRMINGHAM, Fighting Cocks (021 449 449), Knifeworld

BIRMINGHAM, Odeon (021 843 0101), Spirit

BIRMINGHAM, Polytechnic (021 238 3968), The Polcasts

BIRMINGHAM, Solihull Technical College, The 4's

BOLTON, Swan Hotel (27021), Cliver Trevor

BRIGHTON, The Northern (02029), Meastreak

BROADSTAIRS, St Peter's Rock Club, Spider

CAMBRIDGE, Ida Darwin College, The Chasers

CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01-599 1533), AIZ / Brunel

CHELLENHAM, Town Hall (23890), Q Tice

LONDON, Avery Hill College, Beley Road, E16 (01 859 8438), The Step 113

LONDON, Clarendon Hotel, Hammermith Broadway (01 748 1454), TF Much / Alan Goff (Heavy Metal Sounds)

LONDON, Dingwells, Camden Lock (01 267 4967), Root Jackson And The GB Blues Company / The Stars

LONDON, Greyhound, Folham Palace Road, Hammersmith (01 385 0526), The Famous

LONDON, Hope And Anchor, Islington (01 839 4510), Paul Kennerley Band

LONDON, 101 Club, St John's Hill, Clapham (01 352 8306), The Gatecrashers / Nettie Blue

LONDON, Marquee, Wardour Street (01 437 8603), Fraying Manils

LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7811), Blurt / Birds With Ears

LONDON, New Golden Lion, Fulham Road (01 385 5732), The Saints

LONDON, New Merins Cave, Kings Cross (01 857 2070), Brian Knight

LONDON, Old Queens Head, Stockwell (01 274 2829), The Bees

LONDON, Pitts, Green Man, Euston Road (01 387 6977), The Spectres / Europe Lala

LONDON, Prince Rupert, Plumstead (01 854 0673), Avenue

LONDON, Riverside Hall, Lewisham, Rye And The Quarterboys

LONDON, Rock Garden, Covent Garden (01 240 3905), Remiged

LONDON, Spencer Arms, Lower Richmond Road, Putney (01 780 0450), The Flood

LONDON, Star And Garter, Putney (01 788 0345), Jazz Sluts

LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7811), Animal Magnet / The Whizz Kids

LONDON, Talk Of The East (4793), Caroline

LONDON, Fairs, Donatella Place (23353), Picturogag Swing

MANCHESTER, DeVillies, The French

RELEASES

THE MO-DETTES release their third Ocean single 'Tonight' on June 26. The single is produced by Chris Neil and will be available in what the band have described as a 'super special package'.

LONDON BASED reggae artist Delroy Washington, releases his first solo single 'For Your Love' this week and it's out on the Pinnacle label. Delroy was previously with Virgin and prior to recording two albums for that label he also worked extensively with Bob Marley.

NOT SENSIBLE release a double A-sided single this week. The single comprises 'I Am The Bishop' and 'The Telephone Rings Again' and it's out on the Snooty Snooty label which is distributed by Rough Trade and other independent outlets.

RANDOM HOLE who are back with a new line up release a new single 'Walking On The Edge' on June 19. The band also say that they're lining up some dates.

BLURTS NEW single 'The Fish Needs A Bike' is released by Armageddon Records this week and the band will be playing some selected British dates during August.

GRIMSBY BASED band Riot Rockers will be releasing a four track EP on June 30. Tracks on the EP are 'Brand New Cadillac', 'Please Mr Mayor', 'Goodnight Tronery' and 'Beate Pop' - all reworks of 50's classics.

THE SOME BIZARRE label has signed The Who who will be releasing their single 'Cold Spell Ahead' shortly. The band used to be with A&A.

MANCHESTER BASED band Future Primitives release their debut single 'Running Away' on June 19. The band was recently formed by ex-Fall drummer Karl Brown.

WHAM RECORDS will be releasing singles by The Gifted Children and The Times this week. The Gifted Children are bringing out 'Painting By Numbers' and The Times are releasing 'Red With Purple Flashes'. The singles will be available through Rough Trade.

SPARGO, reputed to be the 'most talented' about town since Abba on the continent, re-release their single 'You And Me' in England this week. The single went gold in Holland last year, only five weeks after it was released.

THE BUSH TETRAS release their new single 'Boon' on Fetish Records this week. The single will be distributed by Pinnacle Rough Trade and Spartan.

JOHN TOWNLEY releases his new single 'Slipping Away' this week. It's taken from his forthcoming album 'More Than A Dream' recorded in Montreal.

FORMER GENESIS guitarist Anthony Phillips releases his third solo album '1984' this week. Recorded at Phillips' own studio in Surrey, '1984' follows on from his past successes with 'The Gaze And The Ghost' and 'Wise After The Event'.

CABARET VOLTAIRE release a 'Live At The Lyceum' cassette on the new Rough Trade label. The concert was recorded on a Sony Walkman on February 8.

SOLAR RECORDS rush release 'Midnight Star's 'I've Been Watching You' this week. The single will be available in both inch and three inch versions.

SPARGO, a five-piece London-based band, who will be supporting the Tubes on their forthcoming tour, release their second single for RCA, 'Who Invited You Anyway' on June 15.

CITY RECORDS, the London based label that nurtured Girlschool's early career, releases two singles by heavy metal bands this month. Spider's single 'All The Time' and Silverwing's single 'Rock 'n' Roll Mayhem' will both be issued in full colour picture sleeves on June 26. The label will also be re-issuing an early Girlschool single 'Take It All Away' sometime in July.

CONTINUED ON PAGE 20

GIG GUIDE: compiled by SUSANNE GARRETT. Tours and Releases: ROBIN SMITH. Movies: JO DIETRICH. TV and Radio: CHAS DE WHALLEY.

Turn On

FROM PAGE 19

SOUTHAMPTON, Joiners Arms, St Mary's Street (25612), *The Atraks / The Young Solicitors / Fragments Of Fear / The Following / Dream Sequence*

SOUTH HUNSLT, Youth Centre, Head Hunter

STOCKPORT, Bridgell Social Club, Permanent Wave / Helen Watson

STOCKPORT, Cobden's Place, Roaring Jelly

STOCKPORT, Smugglers, Salford Jets

SWINDON, Brunel Rooms (31384), Shock

WALSALL, Town Hall (21244), Head

WORTHING, The Anchor (36427), Joy

YORK, St John's College, Johnny Storm

YORK, Derwent College (41225), Misty In Roots

GRAVESEND, Red Lion (56127), Spider

GREENOCK, Victoria Carriage (25495), Heroes (Lynchtime)

HAILSHAM, The Crown, High Street (54041), *The Solo Destroyer*

HEREFORD, Crystal Rooms (67376), Darts

HIGH WYCOMBE, Nags Head (21768), Long Tall Shorty

Huddersfield, Lindley Liberal Club, Rockability Rebs

IKELLY, Candy Rooms, Lister Arms, Surlin Dave

ISLE OF SHEPPEY, New Island Hotel, Leydown (551496), Fruit Eating Bears

KINGSLAND, Coronation Hall, Bill And The Toys

LEEDS, Haddon Hall (75115), Whippets

LEICESTER, Polytechnic (555576), Casbia

LETCHEWORTH, Leys Hall, Misty In Roots

LIVERPOOL, Brady's, Mathew Street (051-236 7891), *Anti-Past/Blitzkrieg*

LIVERPOOL, Royal Court Theatre (051-708 7411), Kraftwerk

LIVERPOOL, The Warehouse, Fleet Street (051-709 1530), Body

LONDON, Borough Community Centre, Southwark Bridge Road (01-733 4968), *The Papers (Southwark CND Benefit)*

LONDON, Dingwals, Camden Lock (01-267 4967), Geno Washington

NEWCASTLE UPON TYNE, City Hall (20007), Judie Tzuke/Maestros

OLDSHAZE, Lancashire Vaults (0624 9782), Shadr

OXFORD, Pannyforthing, Westgate Centre

OXFORD, Arrogant

OXFORD, Trinity College, Q Tips

PRESTON, Warehouse (53216), Body

RAWTENSTALL, Rosendale College, Samson

READING, University (800222), *Between Pictures*

SHEPTON MALLETT, Worthy Farm, Piton, Hawkwind And Friends, Glastonbury/CND Festival

SLEDGEMOOR, Festival Pavilion (236), The Jam

SLOUGH, Fulcrum (35668), Sledgehammer

STOCKPORT, Cobdens Place, Jimmy Witherspoon

STOCKPORT, Warren Bulkeley Club (061-450 3614), Stress/CC Crim

STRAFORD, Green Dragon, Ace Victim

WARRINGTON, Lion Hotel (3204), Kraken

WEST RUNTON, Pavilion (203), Diamond Head

WEYMOUTH, Dorset Institute, The Quads

WOKING, Cricketers (61408), The Sleep

LONDON, Clarendon, Hammersmith Broadway (01-748 1454), *The Bailey Bros (Heavy Metal Sounds)*

LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-385 9528), Tymon Dogg/The Amazing Louvain

LONDON, Hall Moon, Herne Hill (01-737 4580), Total Recall/Edukators

LONDON, Hammersmith Odeon (01-745 4081), *The Tubes / The Spangs*

LONDON, Hope And Anchor, Islington (01-359 4510), *Ricky Cool And The Raitos*

LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), *Release De Beal/Prime Suspect*

LONDON, Lyceum, The Strand (01-536 3715), *Shock/Torso/Ronny*

LONDON, Marquee, Wardour Street (01-437 8603), *Thompson Twins*

LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), *Purple Hearts/Jane Aire And The Belvedere*

LONDON, New Golden Lion, Fulham Road (01-385 3842), *Geno Washington*

LONDON, Rock Garden, Covent Garden (01-240 3861), *Mark Ryder Band/GGatershars/Red Kite*

LONDON, Royal Albert, New Cross Road, Deptford, *A Bigger Splash*

LONDON, Starlight, Railway Hotel, West Hampstead (01-624 7611), *Down Beats/Fat 19*

LONDON, Torrington, Lodge Lane, North Finchley (01-445 4710), *Root Jackson And The GB Blues Company*

MAIDSTONE, Hazlitt Theatre, Jimmy Witherspoon

MAIDSTONE, Medway Inn (578010), Stark

NEWCASTLE-UNDER-LYME, Bridge Arts Centre, *Walter Mitty's Little White Lies*

PETERBOROUGH, Gladstone Arms (4438), *Axe Band/Fallen Angel*

POOLE, Chequers, Out To Lunch

REDHILL, Lakers Hotel (61542), *Out On Blue Six / Roy And The Rovers*

SHEPTON MALLETT, Worthy Farm, Piton, *Judie Tzuke/Assed/Talkman And Friends (Glastonbury/CND Festival)*

SOUTHAMPTON, Gaumont (29772), *The Teardrop Explodes*

STOKE POGES, Stoke Palace Hotel, Dave Ellis Band

WAKEFIELD, Cotwells, Sans Culottes



AYLESBURY, Friars (89445), *Bauhaus/Sunday Sact/The Birthday Party*

BATH, Moles, Trimmer And Jenkins

BIRMINGHAM, Fighting Cocks, Moseley (021-449 2551), *Esch*

BIRMINGHAM, University (021-472 1241), *The Freshies*

BRADFORD, University (53499), *The Polecats/The Cheesers*

BRIGHTON, Basement Club (681288), *Redbeat*

BRIGHTON, Conference Centre (203131), *UB40/Black Music Co-op*

BRISTOL, Colston Hall (291788), *The Teardrop Explodes*

BRISTOL, Granary (28277), *Verdis*

CAMBRIDGE, Corn Exchange (53395), *Classica Nouveaux*

CAMBRIDGE, Great Northern (80348), *Ace Band*

CARSHALTON, St Helier (01-948 3286), *Freddie Fingers Lee*

CHADWELL HEATH, Electric Stadium, *The Greyhounds*, High Road (01-599 1533), *Ian Mitchell Band*

CHESTERFIELD, Brimington Tavern (31649), *Saracen*

CHRISTCHURCH, Jumpers Tavern (5819), *The Lens*

COVENTRY, Butts Athletic Stadium, *Hazel O'Connor/The Specials/The Bureau/Reluctant Stereotypes/The People/Alvin's Messenger Sound System (Anti-Racial Benefit)*

COVENTRY, General Wolfe (38402), *Modern English*



AYLESBURY, Friars (89445), *Bauhaus/Sunday Sact/The Birthday Party*

BATH, Moles, Trimmer And Jenkins

BIRMINGHAM, Fighting Cocks, Moseley (021-449 2551), *Esch*

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CHRISTCHURCH, Jumpers Tavern (5819), *The Lens*

COVENTRY, Butts Athletic Stadium, *Hazel O'Connor/The Specials/The Bureau/Reluctant Stereotypes/The People/Alvin's Messenger Sound System (Anti-Racial Benefit)*

COVENTRY, General Wolfe (38402), *Modern English*

CRAWLEY, Leisure Centre, *Roaring Jelly*

CROWTHORNE, Prince Alfred, *The Surfing Lungs*

DUBLIN, Magner Bar, *Shakin' Pyramids*

EASTBOURNE, Kings Country Club (71466), *Jeep Edgware*, *The Sparrowhawk*, *The Shots (Friends Of The Earth Benefit)*

ETON, The Christopher, (Windsor 65949), *Joe Average*

GLASGOW, Burns Howff (041-332 1513), *The Strang*

GLASGOW, Strathclyde University (041-552 4400), *Modern Eon*

LONDON, Rock Garden, Covent Garden (01-240 3861), *Mark Ryder Band/GGatershars/Red Kite*

LONDON, Royal Albert, New Cross Road, Deptford, *A Bigger Splash*

LONDON, Starlight, Railway Hotel, West Hampstead (01-624 7611), *Down Beats/Fat 19*

LONDON, Torrington, Lodge Lane, North Finchley (01-445 4710), *Root Jackson And The GB Blues Company*

MAIDSTONE, Hazlitt Theatre, Jimmy Witherspoon

MAIDSTONE, Medway Inn (578010), Stark

NEWCASTLE-UNDER-LYME, Bridge Arts Centre, *Walter Mitty's Little White Lies*

PETERBOROUGH, Gladstone Arms (4438), *Axe Band/Fallen Angel*

POOLE, Chequers, Out To Lunch

REDHILL, Lakers Hotel (61542), *Out On Blue Six / Roy And The Rovers*

SHEPTON MALLETT, Worthy Farm, Piton, *Judie Tzuke/Assed/Talkman And Friends (Glastonbury/CND Festival)*

SOUTHAMPTON, Gaumont (29772), *The Teardrop Explodes*



LIVERPOOL, Warehouse (051-709 1530), *Readshaw*

MANCHESTER, Free Trade Hall (061-834 0943), *Spirit*

MANCHESTER, Polytechnic, Cavendish House (061-273 1162), *Killing Joke*

MANCHESTER, Portland Bars (061-238 8414), *Brian Knight*

MANFIELD, Masons Arms, *Breakdown*

MIDDLESBROUGH, Rock Garden (241955), *The Sads*

MORETON IN THE MARSH, Football Club, Chevrolet



UB40: Apollo, Victoria on Friday

AYLESBURY, Britannia (25048), *Metros*

BARROW IN FURNESS, Civic Hall (25500), *Praying Mania*

BIRMINGHAM, Odeon (021-643 6101), *The Teardrop Explodes*

BURLEY, White Hart, C-Salm

BRADFORD, St George's Hall (32513), *Diamond Head*

BRIGHTON, Richmond (21713), *Vol Sac / Empty Vessels*

BRISTOL, Colston Hall (291788), *Spirit*

CHADWELL HEATH, Electric Stadium, *The Greyhound*, High Road (01-599 1533), *Fifties Flash Rock 'N' Roll Show*

CHELTENHAM, Eyes (41182), *Nine Below Zero*

CLEETHORPES, Peppers (87128), *Verdis*

COLWYN BAY, Duaisland Showbar (2964), *More*

DURHAM, The Castle, Great Hall (53887), *The Dance Band*

DURHAM, University (64466), *Any Trouble*

ETON, The Christopher (Windsor 65949), *The Kicks*

GLASGOW, Burns Howff (041-332 1513), *The Strang*

GLASGOW, Maestros, *The Scars*

GREAT YARMOUTH, Tiffany's (57018), *Spidgenessabounds*

HULL, Oriental Hotel, Hedon Road (24927), *The Afrodyzyska / East Side*

HULL, University (2431), *Darts / Reality*

KEIGHLEY, Funhouse Bar, *Nottingham*

LEEDS, Haddon Hall (75115), *Sans Culottes*

LEICESTER, De Montfort Hall, *Kraftwerk*

LEICESTER, Grandby Hall (27832), *The Jam*

LIVERPOOL, Kirklands Wine Bar (051-708 8303), *Scope*

LONDON, Apples And Pears, Rotherhithe New Road, *A Bigger Splash*

LONDON, Dingwals, Camden Lock (01-267 4967), *Roadman Dopain And His Cajun Twisters*

LONDON, Dominion Theatre, Tottenham Court Road (01-280 9562), *Judie Tzuke / Maestros*

LONDON, Gossips, Dean Street, *Liquidizer*

LONDON, Hammersmith Odeon (01-745 4081), *The Tubes / The Spangs*

LONDON, Hammersmith Palais (01-748 2512), *The Cramps / The Meteors / Screamin Lord Sutch / Redbeat*

LONDON, Heaven, Under The Arches, Off Villiers Street, *Charted Cross*, *Sector 27 Gay Pride Week Benefit*

LONDON, Hogs Grunt, Cricklewood (01-450 8989), *City Gents*

LONDON, Hope And Anchor, Islington (01-359 4510), *The Penguins*

LONDON, 101 Club, St John's Hill, Clapham (01-636 0933), *Bruised Lips / The Line*

LONDON, Kensington, Russell Gardens (01-403 3245), *Kyle*

LONDON, Marquee, Wardour Street (01-437 8603), *Thompson Twins*

LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), *The Remipeds / The Creamies*

THE PSYCHEDELIC FURS new single



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

PSYCHEDELIC FURS 'PRETTY IN PINK' * 12" 13 A1327 with T-Shirt 7" A1327 in picture bag * From the album 'Talk, Talk, Talk'

PRETTY IN PINK

LONDON, New Golden Lion, Fulham Road (01-385 3842), Bob Kerr's Whoopie Band
 LONDON, Pits, Green Man, Euston Road (01-387 6777), The Outpatients / Eat At Joe's
 LONDON, Rock Garden, Covent Garden (01-240 3861), Strangers In The Night / Flying Club / Suggestion
 LONDON, Star And Garter, Putney (01-788 0345), Jo-Anne Kelly's Second Line
 LONDON, Starlight, Railway Hotel, West Hampstead (01-624 7611), The Wiry / Roulette
 LONDON, Two Brewers, Clapham (01-522 5621), Killer Whales
 MANCHESTER, Apollo, Ardwick (061-273 1112), Robert Palmer / Weapon Of Peace
 MANCHESTER, Raffles (061-235 9786), Modern English
 PLYMOUTH, Polytechnic (21312), Trimmer And Jenkins
 PORTSMOUTH, South Parade Pier, Southsea, High Risk
 ST ALBANS, City Hall (84511), Praying Mantis / Export
 SLOUGH, Fulcrum Centre (38689), Paul Kennerley Band
 SOUTHEND, Zero 6 (546344), Spider
 STAFFORD, Riverside Leisure Centre, Kraken
 STONE ON TRENT, The Vine, Vine Street, Hanley, Blue Fied Boys
 THETFORD, Carnegie Room, Cage Lane (63110), Vitac Disorder
 WATFORD, Balleys (39848), Jimmy Jones



BATH, Pavilion (26628), Nine Below Zero
 BIRMINGHAM, Odeon, (021 543 6151), Kraftwerk
 BLACKBURN, Bay Horse New Inn, (87711), Dennis Delight
 BRISTOL, Granary, (26272), Praying Mantis
 BURNLEY, The Angels, (26222), Essential Pop
 BURY, Derby Hall, Market Street, (061 761 7107), Any Trouble / Old Nick
 CAMBRIDGE, Great Northern, (65340), English Rogues
 CARDIFF, Top Rank, (26536), O Tis
 CHADWELL, Heath, Electric Stadium, The Greyhound, High Road (01 599 1533), PK And The Product / The Crack
 ETON, The Christopher, (Windsor 6549), Graeme Humphrey's Band
 EXETER, University, (77911), Trimmer And Jenkins
 GLASGOW, Doune Castle, (041 649 2745), Plastic Fles
 GRAVESEND, Central Avenue Hotel, Naughty Thoughts
 HELENSBURGH, Trident Club, Dark Star
 HITCHIN, Relections, Spoonooh
 HUDDERSFIELD, Eros Club, Eros Centre, Shader
 LEAMINGTON SPA, The Crown, (06421), Delours
 LEEDS, Tiffany's, (31448), Bauhaus
 LEICESTER, De Montfort Hall, (27532) Robert Palmer / Weapon Of Peace
 LINCOLN, Drill Hall, (24383), Samson
 LIVERPOOL, Masonic, Walker Mitty's Little White Lies



POLECATS: Brad Pitt University on Saturday

LONDON, Dingwells, Camden Lock (01 267 4967), Rockin Doppie And His Cajun Twisters
 LONDON, Dominion, Tottenham Court Road (01-500 9562), Judie Tzuke / Maestro
 LONDON, Downstairs At The Plaza Hotel, Princess Square, Liquidiser
 LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), The Fla / The Edukators
 LONDON, Hogs Grunt, Cricklewood (01 450 8969), Salamander
 LONDON, Hope And Anchor, Islington (01 359 4510), The Outpatients
 LONDON, 101 Club, St John's Hill, Clapham (01 223 5369), Jump Squad
 LONDON, Marquee, Wardour Street, (01 437 6603), Modern Kon
 LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Red Crayola
 LONDON, New Golden Lion, Fulham Road (01 385 3842), Tech Turners Escalator
 LONDON, Piest Bull, Islington (01 837 3216), Grand Union
 LONDON, Pits, Green Man, Euston Road (01 387 6977), Kim Beacon / Karl Wallinger
 LONDON, Star And Garter, Putney Pier, (01 786 0250), The 45's
 LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), The Stoop / Shadowfax
 LONDON, Two Brewers, Clapham (01 622 3621), True Life Confessions
 LONDON, Windsor Castle, Harrow Road (01 286 8403), A Singer Sings!
 MANCHESTER, Lamplight, Chorlton, (061 811 8558), The Freshies
 MANCHESTER, Silecroftground, More
 NORTHAMPTON, Old Five Bells, Kingshorpe, Chas And Dave
 NORWICH, Jacquard, Magdalen Street, (22331), The Christopher
 OXFORD, Scamps, Westgate Centre, (45138), Just Elegance
 PORTSMOUTH, Guildhall, (24355) The Jam
 READING, University, (860222), Alberto Y Los Trips Paranoias / Thompson / Twins / Vis
 SHEFFIELD, Limit, (730940), The Scars
 SOUTHALL, Caverns, Hambrough Tavern, Uxbridge Road, (01 897 878), Only After Dark
 SOUTHAMPTON, Gibbies, The Secret
 SWINDON, Brunel Rooms, (31384 / 5), Reluctant Straycats
 TAUNTON, Deane Festival, Robin Williamson



AYLESBURY, Britannia (24659), C-Slim
 BIRKENHEAD, Hamilton Club (051 - 847 8093), MONDOPIER Moultache
 BIRKENHEAD, Sir James Club, Spider
 BIRMINGHAM, Odeon (021 - 643 6101), Robert Palmer / Weapon Of Peace
 BIRMINGHAM, Opposite Lock Club, More
 BOLTON, Buslin, Sens Cottages
 BRIGHTON, New Regent (27200), Meanstreak
 CHADWELL, Heath, Electric Stadium, The Greyhound, High Road (01 - 599 1533), Small World / Downbeats / Fiat 18
 CHIPPENHAM, Alexandra's Bath Road, Nashville
 TOONS / Talkman
 ETON, The Christopher (65949), Chain Reaction
 GLASGOW, Doune Castle (041 - 649 2745), The Strings
 GUILDFORD, Wooden Bridge (27208), Future Daze / The Silence
 HUDDERSFIELD, Eros Club, Eros Centre, Vards
 LEEDS, Warehouse (468287), Johnny Storm
 LIVERPOOL, Mayflower, Scope
 LONDON, Dingwells, Camden Lock (01 - 267 4967), Rockin Doppie And His Cajun Twisters
 LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 - 385 0526), Dolly Mixture / The US's
 LONDON, Hogs Grunt, Cricklewood (01 - 450 8969), Rush Hour
 LONDON, Hope And Anchor, Islington (01 - 359 4510), Pop Niche
 LONDON, 101 Club, St John's Hill, Clapham (01 - 223 5369), Miscellaneous Deeds / The Empire
 LONDON, Kensington, Russell Gardens (01 - 663 2345), Rise And The Robots
 LONDON, Marquee, Wardour Street (01 - 437 6603), Reluctant Stereotypes
 LONDON, 101 Club, Railway Hotel, West Hampstead (01 - 624 7611), Haircut 100 / The Laughing Apple
 LONDON, New Golden Lion, Fulham Road (01 - 385 3842), Mark Ryder And The Heroes
 LONDON, Pits, Green Man, Euston Road (01 - 387 6977), Jane Aire And The Believers / Dummies Don't Talk
 LONDON, Rock Garden, Covent Garden (01 - 240 3861), Everall The Hard Way
 LONDON, Starlight, Railway Hotel, West Hampstead (01 - 624 7611), The Mode / The News
 LONDON, Thomas A Beckett, Old Kent Road, The Bad Actors
 LONDON, White Hart, Acton High Street, Zip Code
 LUTON, Sands, Gordon Street (32483), Stop Band
 NEWCASTLE UPON TYNE, City Hall (20007), Sky
 NEWCASTLE UPON TYNE, Coopers (28286), Breathe
 NOTTINGHAM, Rock City (412544), Kraftwerk
 OXFORD, St John's College, Darts
 OXFORD, Worcester College, Spoonoo / Reality
 PAISLEY, Bangulow Bar (041 - 689 9687), Dark Star
 POOLE, Arts Centre (70521), Joe Jackson's Jam
 THE READING, Top Rank (57262), Bauhaus
 WIGAN, Wigan Pier, Praying Mantis
 WINCHESTER, Railway Inn (57671), The Secret
 YORK, Goodrich College, The Cheaters

RADIO / TV

ONCE AGAIN TURN ON is hampered by a lack of space. So if you want to know absolutely everything that's going over the air this week you'd be best advised to check your local paper. Nevertheless our normal thorough investigation of the regional stations has unearthed a few nuggets that you might find valuable.

Like on THURSDAY you can see both the Vapors and the Inmates on TV's 'Get It Together' while Tyne Tees TV viewers have the opportunity to see Stockton's The Sines live on Check It Out at 11.00pm. Peter Powell presents the normal chart material on Top Of The Pops. Radio-wise the star attraction must be U84 appearing with Richard Skinner at Nottingham University (Radio One) although those who prefer more off-the-wall sounds will find Radio Clyde's Billy Sloan reviewing both Orange Juice and Kraftwerk in concert in Glasgow. He's also going bananas about Edith Piaf at the moment, so if you like a bit of French.

As usual FRIDAY is a desert as far as TV rock is concerned but Radio One should stake most thrills in the evening. Rick Wakeman and Linx's David Grant (on Mike Read on the Roundtable) and for the Rock Show Tommy Vance delves into the archives for an old Radio One session by The Who as well as playing a brand new tape by Black Country boogie band Spider. Chris Sleavey of the Freshies reviews the week's singles on Radio Beacon's 'Newsprint' while Radio Trent's excellent 'Castle Rock' continues to air recordings of last year's Son Of Sulf Tour with a set by Tom Mex punks Joe 'King' Carrasco.

War Fever hits the screens on SATURDAY with one of the best WWII movies ever. The Longest Day (BBC 1, 7.05). Whether it will be louder than Wild Horses and Export, who are featured in Radio One's 'In Concert', is debatable but it certainly has more stars in it than any supergroup you want to mention. I don't think Toyah Wilcox approves of those kind of films though — and she may say so if Andy Finney manages to get her into BBC Radio London's studios for the afternoon's 'Breakthrough' programme.

Rhythm and Boogie fans should make sure they're back from the pub early enough to catch TV's The South Bank Show on SUNDAY evening. This presents a rare bonanza of film clips of The Stones, The Spencer Davis Group, Muddy Waters, Sonny Boy Williamson and others followed by live appearances by The Blues Band, Dr Feelgood and 9 Below Zero.

MONDAY, of course, sees the start of Wimbledon fortnight and, as we all know, the first shows to get sacrificed to sport on TV are the rock shows. So this week, and probably next week too, both Chiggers Plays Pop and Tuesday's 'Old Grey Whistle Test' have to sit on the sidelines.

Radio Four (yes, you read right) is the place to be on TUESDAY at 4.15 Ian Dury and classical violinist Itzhak Perlman discuss the problems they encountered as pop victims trying to follow grinding careers at two extremes of the music business. Whether Linda Nolan will claim life with the Sisters is as hard when she appears on TV's 'Razmatrazz' with Chas and Dave and Suzi Quatro, is anyone's guess. But she'll be talking to presenters Lyn Spencer and Malcolm Gerrie.

Finally, listeners in Leeds will mourn the passing of MetroGnome, which ticks its last on WEDNESDAY night before the summer break. The best Yorkshire bands of the last year will be at the wake — Freastie, Century, Shake Appeal, Duddy Tactics and The Volunteer. Elsewhere Stevi Mitchell presents more music for Snivelling Shits fans on Swansea Sound while, with luck, Radio Trent's 'Castle Rock' should have an interview with veteran Futurists Kraftwerk for those who can understand German. Which just wraps it up for this week. Auf Wiedersehen.



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Turn On

MOVIES

WHAT do Bill Wyman, Keith Emerson, Vangelis, Mike Oldfield and Henry Mancini have in common? Dead giveaway isn't? They have all written music for movies (and some of them have made a lot of money out of it).

Movie scores and soundtracks are becoming an increasingly popular alternative for rock writers and musicians as they allow them to stretch their imaginations to the limit and to operate under different pressures than those normally associated with rock and roll.

Bill Wyman's soundtrack for GREEN ICE, for example, was his first venture into film scoring and he found it rewarding enough to want to do more despite the responsibility of the work. His interest in film music (he has an extensive collection of soundtrack LPs) first began, as it did for many recent soundtrack buffs including yours truly, after watching Sergio Leone's Italian westerns with the charismatic figure of Clint Eastwood.

Apart from cigars, flies and blood these movies featured the extraordinarily graphic music of composer Ennio Morricone. It is by no means an exaggeration to say that Morricone singlehandedly revolutionised film music with his unprecedented use of weird sounds and recurring motifs — bells, whistles, gunshots, whipcracks and screams — besides bringing guitars and harmonicas into play as no other western composer had done before.

Oddly enough, it wasn't until I had sat through A FISTFUL OF DOLLARS for the first time that I realised just how important music is as part of the film-making process. Whether it is the soaring orchestration of John Williams' SF themes (STAR WARS, SUPERMEN, etc) or the malignant shuddering violins of Bernard Herrmann (PSYCHO, to name but a few), the music is essential to the overall effect of the movie. With increasingly sophisticated technology at their disposal the movie-music makers can organise their material much more precisely than the days before the computerised electronic metronome and similar artefacts.

Gone, too, are the days when soundtrack LPs were a commodity solely designed for the bespectacled, dandruff-ridden movie nutter. And popularity doesn't necessarily breed contempt. There are three magazines currently

available catering for the soundtrack market alone and at least two specialist shops in London worth checking out. But be warned; because much of the stuff gets deleted fast you may find some of the prices not a million miles from the loss of a few arms and legs. Depends how well endowed you are, I guess.

In case any of you are interested in my own collection includes lots of Morricone, the late Jerry Fielding's score for THE WILD BUNCH, music from A TOUCH OF EVIL by Henry Mancini (great stuff, this — all steazy trumpets and hip bongos), Herrmann's PSYCHO soundtrack, the APOCALYPSE NOW double LP, which features an amazing amount of dialogue and effects and is almost as good as seeing the film itself, and last but not least some early horror film scores by Hans J. Salter. But there's a wealth of stuff out there just waiting to be discovered from EL CID to EL TOPO and apart from the shops listed below, you might well get lucky in the second-hand and bargain bins of your local store.

Pass! You wanna score? 38 DEAN STREET, LONDON W1 — that's the actual name of the shop and is by far the best. Lots of good stuff including rarities deletions and a good selection of stills. Nice staff, too. Send SAE for wants and enquiries.

THAT'S ENTERTAINMENT, 43 The Market, Covent Garden, London WC2 — flashier and more expensive than above, but specialises in Jap imports which are difficult to obtain elsewhere. SAE for wants. They also buy and part exchange.

THE VIRGIN MEGASTORE in Oxford St has a very comprehensive soundtrack section for a general record store and it's often worth checking there first as their prices tend to be lower than either of the above.

INTERNATIONAL FILMUSIC JOURNAL, 75p. The most professional of the mags, if a little academic.

SOUNDTRACK, 70p. An anonymous little rag from Belgium which has been superceded by 'FISTFUL OF SOUNDTRACKS', 75p. The newest and, for my money, the brightest. Good, short informative articles, mainly by the editor who really knows what he's talking about. Big on enthusiasm, low on academic indulgence.

TOURS

● **THE SHADOWS**, recently in the charts with their single 'The Third Man', undertake one of their biggest-ever British concert tours this September, including two major London dates.

The 33-concert itinerary coincides with the autumn release of a new 16-track Shadows album — currently being recorded — with a new single, as yet untitled, scheduled to coincide with the tour.

The group, who are in their 22nd year in the rock business, will highlight material from the new album on the tour which runs: Coventry Theatre September 18, Coventry Theatre 19, Colston Hall, Bristol 20, Colston Hall, Bristol 21, Coliseum Theatre, St Austell 23, Southport Theatre 25, Southport Theatre 26, Assembly Rooms, Derby 27, De Montfort Hall, Leicester 28, Gaumont Theatre, Ipswich 30, Civic Theatre, Halifax October 2, Sunderland Empire 3, Usher Hall, Edinburgh 4, Usher Hall, Edinburgh 5, City Hall, Newcastle 6, City Hall, Hull 7, Odeon Theatre, Birmingham 9, Apollo Theatre, Manchester 10, Opera House, Blackpool 11, New Theatre, Oxford 13, New Theatre, Oxford 14, Winter Gardens, Bournemouth 16, Winter Gardens, Bournemouth 17, The Guildhall, Portsmouth 18, The Guildhall, Portsmouth 19, Cliffs Pavilion, Southend 21, The Dome, Brighton 23, The Dome, Brighton 24, Congress Theatre, Eastbourne 25, Fairfield Hall, Croydon 26, Kelsey Kerridge Centre, Cambridge 28, Dominion Theatre, London 30, Dominion Theatre, London 31.

● **MODERN ENGLISH** who have just returned from a sell out tour of Belgium, play an English tour this month. The band release their third single for the 4AD label, 'Smiles And Laughter' in early July and will be appearing at Coventry General, Wolfe June 20, Manchester Raffles 22, London 100 Club 23, Wolverhampton Lafayette 25, Cardiff Neros 27, London Marquee 28, Brighton Richmond Club 29.

● **THE THOMPSON TWINS** have changed and added some dates to their current tour. The Liverpool Brady's date has been switched to the Glastonbury Festival and additionally the band will be playing London Marquee June 20, 21, 22, Reading University 23, Sheffield University 27, Durham University 30.

● **THE CHORDS** play three dates this month following their recent change in personnel. They'll be gigging at London 100 Club June 30, Chadwell Heath Electric Stadium July 1, Gillingham, Central Hotel 2.

● **SPIRIT** have added an extra date to their tour and they'll also be playing the London Venue June 23.

● **FLYING CLUB** who have already built up a fine reputation on the small circuit will be playing London Moonlight Club June 26.

● **STRANGERS IN THE NIGHT**, a south London-based band with a brass section, will be playing the London Rock Garden June 22.

● **RAY SHELL** and his band make their London debut when they play five nights at Gullivers Club from June 22 — June 27 inclusive.

● **TEMPER** will be playing three London dates this month: Rock Garden June 18, Clarendon Hotel 26, Hope 'n' Anchor 30.

● **KILLING JOKE** confirmed the first set of dates for their tour this week and they'll be playing Northampton Road Menders Club June 15, Manchester Polytechnic 20, Stroud Leisure Centre 26, Brighton Jenkinsons 27, St Albans Leisure Centre July 3.

● **DARK STAR** whose new album, Dark Star is in the lower reaches of the charts, have lined up a tour and they'll be playing Grangemouth Interation Hotel June 21, Greenock Victoria and Carriage 22, Helensburgh Trident Club 23, Paisley Bungalow 24, Kinghorn Quince Hawk Hotel 25, Glenrothes Rothies Arms 26, Edinburgh Astoria 27, Irvine Argyle Lounge 28.

● **MIDDLESBOROUGH**-based band Taurus are playing a string of dates for June and so far confirmed are Halesham Crown June 19, Newcastle Mayfair 20.

● **THE TELEGENTS**, a new band from Bromley in South London, play the following dates: Upstairs, Ronnie Scott's, June 22nd, The Pitts, Green Man, Euston Road, London, June 29th, the Rock Garden, July 16th. Their debut single 'Get Out' is released on June 20th and is available through Stage One.

● **66 ROCKERS** play two London gigs this month: Rock Garden June 24, Greyhound July 4.

● **BAUHAUS** supported by the Birthday Party and Vic Goddard and Subway Sect will be playing the following dates: Newcastle University June 17, Liverpool Royal Court 18, Nottingham Rock City 19, Aylesbury Friars 20, Brighton Jenkinsons 21, Leeds Tilfany 23, Reading Top Rank 24, London Lyceum 25, Cambridge Corn Exchange 27.

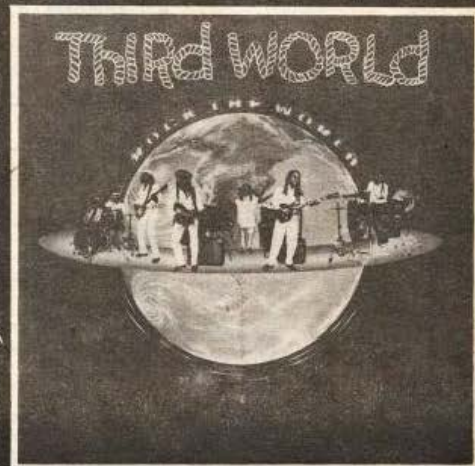


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Record Mirror 25

UK SINGLES

Table with 3 columns: THIS WEEK, LAST WEEK, CHART. Lists singles such as 'BEING WITH YOU' by Smokey Robinson, 'ONE DAY IN YOUR LIFE' by Michael Jackson, etc.

RECORD MIRROR



SPECIALS: No 'Ghost Town' for them, they've jumped straight into the singles chart at No 21



KIM CARNES: in at No 26 in the album chart with 'Mistaken Identity'

FAST MOVES

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GOLD (500,000 sales)

SILVER (250,000 sales)

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

UK ALBUMS

Table with 3 columns: THIS WEEK, LAST WEEK, CHART. Lists albums such as 'STARS ON 45', 'DISCO DAZE & DISCO NITES', etc.

STAR CHOICE



KIRSTY MacCOLL

BEAT MY GUEST - Adam & The Ants. Great guitar riff and jolly yodelling etc. Proof that B-sides can be arousing too! LET'S STAY TOGETHER - AI Green. He's so cool - best phrasing any singer ever had. I WANNA BE SEDATED - The Ramones. I'm a sucker for concise lyrics and great guitar solos. Favourite band of the 70's. JAM HARVEY LOAD - I Jahman. This man's got a great voice and the backing arrangements are superb. FRIDAY NIGHT, SATURDAY MORNING - The Specials. Rilly triff, knockout. STAND DOWN MARGARET - The Beat. This says it all but more enjoyably than bands that rely on all message and no music. I WISH - Tenpole Tudor. What can I say except so do I. SURE'S UP - Beach Boys. Difficult to limit myself to one track of their's but this will always be magic. WALK AWAY RENEE - The Four Tops. I'd rather die hearing this than Leonard Cohen any day! HYPNOTISED - The Undertones. Has the same effect as any of the Stones great rockers. Pass the adrenalin.

FULL NAME: Hazel Theresa O'Connor DATE OF BIRTH: 16/5/55 EDUCATED: Not Very FIRST LOVE: Boy next door of course! FIRST DISAPPOINTMENT: Santa Claus's false beard coming away in my hand FIRST PERFORMANCE IN PUBLIC: My christening MUSICAL INFLUENCES: Small Faces, Velvet Underground, George Gershwin HERO/HEROINES: Kurt Vonnegut Jr., Robert De Niro, Paula Yates, Judy Garland VICES: Affairs of the heart HOBBIES: Cinema, Table Football, Dancing, Romancing and being silly MOST FRIGHTENING EXPERIENCE: Having to grow up

Profile HAZEL O'CONNOR

FUNNIEST EXPERIENCE: People getting upset about my bikini top on Top Of The Pops - (you see loads on holiday beaches) WORST EXPERIENCE: Cannes Film Festival - (they don't wear anything on their beaches) IDEAL HOME: Don't care IDEAL CAR: 1962, Red Porsche IDEAL HOLIDAY: Scotland, Ireland, somewhere sunny FAVE FOOD: Viennese Fingers, Icecream, Chateaubriand FAVE CLOTHES: Raincoats, Chinese style clothes FAVE DRINK: Chocolate Milkshake, Champagne



MOST HATED CHORE: Washing Dishes AMBITION: Make my mum's life better, and to live in a place that doesn't want any of this Nuclear Arms Nonsense

POPAGRAM

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

US ALBUMS

- 1 HI INFIDELITY, Rco Speedwagon, Epic
- 2 MISTAKEN IDENTITY, Kim Carnes, EMI-America
- 3 DIRTY DEEDS DONE DIRT CHEAP, AC/DC, Atlantic
- 4 PARADISE THEATRE, Styx, A&M
- 5 FAIR WARNING, Van Halen, Warner Bros.
- 6 HARD PROMISES, Tom Petty and the Heartbreakers, Backstreet
- 7 ARC OF A DIVER, Steve Winwood, Island
- 8 FACE VALUE, Phil Collins, Atlantic
- 9 ZEBOP, Santana, Columbia
- 10 MOVING PICTURES, Rush, Mercury
- 11 BEING WITH YOU, Smokey Robinson, Tamla
- 12 WINDLIGHT, Grover Washington Jr., Elektra
- 13 A WOMAN NEEDS LOVE, Ray Parker Jr. & Raydio, Arista
- 14 FACE DANCES, The Who, Warner Bros.
- 15 NIGHTWALKER, Gino Vannelli, Arista
- 16 LONG DISTANCE VOYAGER, Moody Blues, Threshold
- 17 WHAT CHA' GONNA DO FOR ME, Chaka Khan, Warner Bros.
- 18 CHRISTOPHER CROSS, Christopher Cross, Warner Bros.
- 19 THE DUDE, Quincy Jones, A&M
- 20 WILD EYED SOUTHERN BOYS, J&B Special, A&M

- 21 LOVERBOY, Loverboy, Columbia
- 22 THE JAZZ SINGER, Neil Diamond, Capitol
- 23 THE FOX, Elton John, Geffen
- 24 STREET SONGS, Rick James, Gordy
- 25 STARS ON LONG PLAY, Stars On Long Play, Radio Records
- 26 MODERN TIMES, Jefferson Starship, Grunt
- 27 DEDICATION, Gary U.S. Bonds, EMI-America
- 28 BLIZZARD OF OZZ, Ozzy Osbourne, Jet
- 29 THERE GOES THE NEIGHBOURHOOD, Joe Walsh, Asylum
- 30 RIT, Lee Ritenour, Elektra
- 31 FRANKIE & THE KNOCKOUTS, Frankie & The Knockouts, Millennium
- 32 STEPHANIE, Stephanie Mills, 20th Century
- 33 SOMEWHERE IN ENGLAND, George Harrison, Dark Horse
- 34 FEELS SO RIGHT, Alabama, RCA
- 35 SEVEN YEAR ACHE, Rosanna Cash, Columbia
- 36 THE CLARKE/DUKE PROJECT, Stanley Clarke/George Duke, Epic
- 37 DON'T SAY NO, Billy Squier, Capitol
- 38 VOICES, Daryl Hall & John Oates, RCA
- 39 GREATEST HITS, Kenny Rogers, Liberty
- 40 SHEENA EASTON, Sheena Easton, EMI-America

- 41 BACK IN BLACK, AC/DC, Atlantic
- 42 DOUBLE FANTASY, John Lennon/Yoko Ono, Geffen
- 43 JUICE, Juice Newton, Capitol
- 44 KINGS OF THE WILD FRONTIER, Adam And The Ants, Epic
- 45 WAIATA, Split Enz, A&M
- 46 WORKING CLASS DOG, Rick Springfield, RCA
- 47 THE NATURE OF THE BEAST, April Wine, Capitol
- 48 TWANGIN', Dave Edmunds, Swan Song
- 49 VOYEUR, David Sanborn, Warner Bros.
- 50 TWICE AS SWEET, A Taste Of Honey, Capitol
- 51 POINT OF ENTRY, Judas Priest, Columbia
- 52 THE ONE THAT YOU LOVE, Air Supply, Arista
- 53 ANOTHER TICKET, Eric Clapton, RSO
- 54 NIGHTCLUBBING, Grace Jones, Island
- 55 WHERE DO YOU GO WHEN YOU DREAM, Anne Murray, Capitol
- 56 DAD LOVES HIS WORK, James Taylor, Columbia
- 57 THE COMPLETION BACKWARD PRINCIPLE, The Tubes, Capitol
- 58 Ill, The Gap Band, Mercury
- 59 FANCY FREE, Oak Ridge Boys, MCA
- 60 KNIGHTS OF THE SOUND TABLE, Cameo, Chocolate City

- 61 THREE FOR LOVE, Shalamar, Solar
- 62 ROCKNROLL, Greg Kinnear, Berkeley
- 63 NOTHIN' MATTERS AND WHAT IF IT DID, John Cougar, Riva
- 64 MIRACLES, Change, Atlantic/RFC
- 65 CELEBRATE, Kool & The Gang, De-Lite
- 66 BAD FOR GOOD, Jim Steinman, Epic/Cleveland International
- 67 DANCERSIZE, Carol Hensel, Vintage
- 68 RADIANT, Atlantic Starr, A&M
- 69 BREAKING ALL THE RULES, Peter Frampton, A&M
- 70 HOW 'BOUT US, Champaign, Columbia
- 71 SUE, Barbra Streisand, Columbia
- 72 SUPER TROUPER, Abba, Atlantic
- 73 ZENYATTA MONDATTI, The Police, A&M
- 74 SOMETIMES LATE AT NIGHT, Carole Bayer Sager, Boardwalk
- 75 THE TURN OF A FRIENDLY CARD, The Alan Parsons Project, Arista

US SINGLES

- 1 STARS ON 45, Stars On 45, Radio Records
- 1 BETTE DAVIS EYES, Kim Carnes, EMI-America
- 3 SUKIYAKI, A Taste Of Honey, Capitol
- 4 A WOMAN NEEDS LOVE, Ray Parker Jr. & Raydio, Arista
- 5 ALL THOSE YEARS AGO, George Harrison, Dark Horse
- 6 BEING WITH YOU, Smokey Robinson, Tamla
- 14 THE ONE THAT YOU LOVE, Air Supply, Arista
- 8 AMERICA, Neil Diamond, Capitol
- 9 YOU MAKE MY DREAMS, Daryl Hall & John Oates, RCA
- 10 JESSIE'S GIRL, Rick Springfield, RCA
- 11 THIS LITTLE GIRL, Gary U.S. Bonds, EMI-America
- 12 I LOVE YOU, Climax Blues Band, Warner Bros
- 13 LIVING INSIDE MYSELF, Gino Vannelli, Arista
- 14 TAKE IT ON THE RUN, Rco Speedwagon, Epic
- 15 WHAT ARE WE DOIN' IN LOVE, Dottie West, Liberty
- 16 SWEETHEART, Frankie & The Knockouts, Millennium
- 21 IS IT YOU, Lee Ritenour, Elektra
- 24 HEARTS, Marly Bain, EMI-America
- 19 THE WAITING, Tom Petty & The Heartbreakers, Backstreet
- 27 THE THEME FROM THE "GREATEST AMERICAN HERO", Jody Seabury, Elektra

- 21 NOBODY WINS, Elton John, Geffen
- 22 I DON'T NEED YOU, Kenny Rogers, Liberty
- 23 ELVIRA, The Oak Ridge Boys, MCA
- 24 WINNING, Santana, Columbia
- 25 MODERN GIRL, Sheena Easton, EMI-America
- 26 GEMINI DREAM, The Moody Blues, Threshold
- 27 BOY FROM NEW YORK CITY, Manhattan Transfer, Atlantic
- 28 STILL RIGHT HERE IN MY HEART, Pure Prairie League, Casablanca
- 29 FOOT IN LOVE WITH YOU, Jim Photogto, 20th Century
- 30 TIME, The Alan Parsons Project, Arista
- 31 SEVEN YEAR ACHE, Rosanna Cash, Columbia
- 32 SAY WHAT, Jesse Winchester, Bearsville
- 33 QUEEN OF HEARTS, Juice Newton, Capitol
- 34 SWEET BABY, Stanley Clarke & George Duke, Epic
- 35 JUST THE TWO OF US, Grover Washington Jr./Bill Withers, Elektra
- 36 STRONGER THAN BEFORE, Carole Bayer Sager, Boardwalk
- 37 TOO MUCH ON MY HANDS, Styx, A&M
- 38 ANGEL OF THE MORNING, Juice Newton, Capitol
- 39 HOW 'BOUT US, Champaign, Columbia
- 40 THE STROKE, Billy Squier, Capitol
- 41 WATCHING THE WHEELS, John Lennon, Geffen
- 42 A LIFE OF ILLUSION, Joe Walsh, Asylum
- 43 JONES VS. JONES, Kool & The Gang, De-Lite
- 44 SLOW HAND, Peabo Bryson, Planet
- 45 LOVIN' THE NIGHT AWAY, The Dillman Band, RCA
- 46 TWO HEARTS, Stephanie Mills, 20th Century
- 47 DOUBLE DUTCH BUS, Frankie Smith, WMOT
- 48 PROMISES, Barbra Streisand, Columbia
- 49 I CAN TAKE CARE OF MYSELF, Billy & The Beaters, Alfa
- 50 SINCE I DON'T HAVE YOU, Don McLean, Millennium
- 51 DON'T LET HIM GO, Rco Speedwagon, Epic
- 52 THE BREAKUP SONG, Greg Kinn Band, Basenley
- 53 WHAT CHA' GONNA DO FOR ME, Chaka Khan, Warner Bros
- 54 BROOKLYN GIRLS, Robbie Dupree, Elektra
- 55 IT'S NOW OR NEVER, John Schneider, Scotti Bros
- 56 ROCK 'N ROLL DREAMS COME THROUGH, Jim Steinman, Epic/Cleveland International

- 57 SHADUP YOUR FACE, Jon DeLoe, MCA
- 58 GIVE IT TO ME BABY, Rick James, Gordy
- 59 SIGN OF THE GYPSY QUEEN, April Wine, Capitol
- 60 YEARNING FOR YOUR LOVE, Gap Band, Mercury
- 61 IN THE AIR TONIGHT, Phil Collins, Atlantic
- 62 IT DIDN'T TAKE LONG, Spider, Dreamland/RSO
- 63 FANTASY GIRL, J&B Special, A&M
- 64 I GIVE A LITTLE BIT MORE, Cliff Richard, EMI-America
- 65 MORNING TRAIN, Sheena Easton, EMI-America
- 66 ARC OF A DIVER, Steve Winwood, Island
- 67 FEELS SO RIGHT, Alabama, RCA
- 68 I MISSED AGAIN, Phil Collins, Atlantic
- 69 ALMOST SATURDAY NIGHT, Dave Edmunds, Swan Song
- 70 TOM SAWYER, Rush, Mercury
- 71 SHE DID IT, Michael Damian, Leg
- 72 HARD TIMES, James Taylor, Columbia
- 73 AI NO CORRIDO, Quincy Jones, A&M
- 74 SAY YOU'LL BE MINE, Christopher Cross, Warner Bros
- 75 WHAT SHE DOES TO ME, The Producers, Portrait

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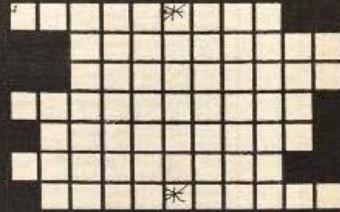
US SOUL

- 1 GIVE IT TO ME BABY, Rick James, Gordy
- 2 WHAT CHA' GONNA DO FOR ME, Chaka Khan, Warner Bros
- 3 TWO HEARTS, Stephanie Mills, 20th Century
- 4 A WOMAN NEEDS LOVE, Ray Parker Jr. & Raydio, Arista
- 5 DOUBLE DUTCH BUS, Frankie Smith, WMOT
- 6 MAKE THAT MOVE, Shalamar/Solar
- 7 PARADISE, Change, Atlantic
- 8 FREAKY DANCIN', Cameo, Chocolate City
- 9 SWEET BABY, Stanley Clarke/George Duke, Epic
- 10 RUNNING AWAY, Maze Featuring Frankie Beverly, Capitol
- 11 PULL UP TO THE BUMPER, Grace Jones, Island
- 12 YEARNING FOR YOUR LOVE, Gap Band, Mercury
- 13 SUKIYAKI, Taste of Honey, Capitol
- 14 HEARBEAT, Taana Gardner, West End
- 15 HOW 'BOUT US, Champaign, Columbia
- 16 NIGHT, Billy Ocean, Epic
- 17 WHEN LOVE CALLS, Atlantic Starr, A&M
- 18 PUSH, One Way, MCA
- 19 BEING WITH YOU, Smokey Robinson, Tamla
- 20 LOVE ON A TWO WAY STREET, Stacy Latiasaw, Cotillion

US DISCO

- 1 TRY IT OUT, Gino Soccio, RFC/Atlantic
- 2 PARADISE, Change, RFC/Atlantic
- 3 PULL UP TO THE BUMPER, Grace Jones, Island
- 4 NIGHT (FEEL LIKE GETTING DOWN)/STAY THE NIGHT, Billy Ocean, Epic
- 5 HIT 'N' RUN LOVER, Carol Jani, Ariola
- 6 IF YOU FEEL IT, Thelma Houston, RCA
- 7 GIVE IT TO ME BABY, Rick James, Gordy
- 8 REMEMBER ME, Boystown Gang, Moby Dick Records
- 9 FUNKY SONG, Fantasy, Pavilion
- 10 DON'T STOP/DO IT AGAIN, K.I.D., Sam
- 11 FEELS LIKE I'M IN LOVE, Kelly Marie, Coast to Coast/CBS
- 12 LAY ALL YOUR LOVE ON ME, Abba, Atlantic
- 13 AI NO CORRIDO, Quincy Jones, A&M
- 14 SEARCHING TO FIND THE ONE, Unlimited Touch, Prelude
- 15 SET ME FREE/LOVE ME TONIGHT, Karen Silver, RFC/Quality
- 16 DYIN' TO BE DANCIN', Empress, Prelude
- 17 BODY MUSIC, The Strikers, Prelude
- 18 STARS ON 45, Stars on 45, Radio Records/Atlantic
- 19 HEARTBEAT, Taana Gardner, West End
- 20 GOOSEBUMPS, Debra Dejean, Handshake

POP-A-GRAM



This week's POPAGRAM is a BEATLES special. Solve the seven cryptic clues, which are all connected with the Fab Four. Then write the answers across the puzzle so that the starred down columns tell us why they were so talented. Remember the clues aren't in the correct order. You have to decide what the right order is.
A tired boy produced a classic LP (5,4)
What Fab 4's writer wrote (3)
Part of a Raymond Burr blouse could find you with a great album (5,4)
Nanny Pank, when re-built became a massive hit (5,4)
"Steady Rey, don't get confused you may not remember this" (4)
Parr Taped had a famous excursion into the charts (3,7)
Losing the smog, but found a best seller (5)

X-WORD



- ACROSS
- 1 Goes with hair of Marlowe gold (5,5,4)
 - 2 Guy of The Grammys (6)
 - 3 Black expanse of water for XTC (3)
 - 4 Path Smith LP (4)
 - 5 Magazine's first publication (4,4)
 - 6 What you might find in Christie's pocket (6)
 - 7 JMI'D hit (8)
 - 8 Bowie's paying guest (5)
 - 9 Not before the fire (5)
 - 10 Dave Stewart's broken hearted partner (5,9)
- DOWN
- 1 The Rats septic isle (5,8)
 - 2 Elvis LP (4,5,5)
 - 3 I means Pate wants another drink (5,5)
 - 4 Black Slavic hit (5)
 - 5 Blondie's girl (6)
 - 6 Recorded in 1964, it wasn't a hit single until 1976 (9)
 - 7 Terry Dactyl and the Dinosaurs hit (7,7)
 - 8 Fox had a single one (3)
 - 9 Paul, Bruce and Rick (3)
 - 10 Double Fantasy label (6)
 - 11 ELP for example (4)

SOLUTION TO LAST WEEK'S XWORD
ACROSS
1 Jim Steinman 7 Sgt Rock 8 Sao Cafe 9 I Am The Beat 11 Sham 13 Hot Legs 15 Eric Von 16 Can You Feel It 18 Attractions 21 Arc 22 Deep 23 I Feel Love 26 Shakin' 28 Fender 30 Don 31 Stevens
DOWN
1 Justin Hayward 2 Matematic 3 Message Of Love 4 Nods 5 Peaches 6 Cream 10 Bus 12 Peter Sellers 14 Guy 17 Out Of Time 18 Three 20 Treason 24 Video 25 Jags 26 Fry 27 Fad

SOLUTION TO LAST WEEK'S POPAGRAM (in order of puzzle)
Vagelles Grey Day Best For Good Quincy Jones Thin Lizzie How 'Bout Us Kim Wilde Sheena Easton John Lydon
DOWN COLUMN Gary Numan

LAST WEEK'S WINNER:

Dave Parsons, 36 Berkeley Avenue, Reading, Berks RG1 5JE

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

Name

Address

UK DISCO

- 1 2 IF YOU FEEL IT, Thelma Houston, RCA 12in
- 2 3 GOING BACK TO MY ROOTS, Odyssey, RCA 12in
- 3 1 GIVE IT TO ME BABY/GHETTO LIFE/FIRE AND DESIRE/MR POLICEMAN, Rick James, Motown LP/US 12in promo remix
- 4 9 BEING WITH YOU, Smokey Robinson, Motown/12in promo
- 5 4 WIKKA WRAP, Evasions, Groove Production 12in
- 6 7 STARS ON 45, Star Sound, CBS 12in/LP
- 7 6 AIN'T NO STOPPING — DISCO MIX 1981, Enigma, Creole 12in
- 8 5 AI NO CORRIDA, Quincy Jones, A&M 12in
- 9 10 BODY MUSIC, Strikers, Epic 12in/Dutch Rams Horn 12in remix
- 10 8 TRY IT OUT/CLOSER, Gino Soccio, Atlantic 12in
- 11 11 NASTY DISPOSITION/ARE YOU SINGLE, Aurra, Salsoul 12in
- 12 19 QUE PASA — ME NO POP I, Coati Mundi, Ze 12in
- 13 17 HOW 'BOUT US, Champagn, CBS 12in
- 14 15 MAKE THAT MOVE, Shelamar, Solar 12in
- 15 21 I CAN MAKE IT BETTER, Whispers, Solar 12in
- 16 13 IT'S A LOVE THING, Whispers, Solar 12in
- 17 14 CAN YOU FEEL IT, Jacksons, Epic 12in
- 18 12 BODY TALK, Imagination, R&B 12in
- 19 20 I'LL BE YOUR PLEASURE, Esther Williams, RCA 12in
- 20 16 HIT'N RUN LOVER, Carol Jilen, Champagne 12in
- 21 33 THE SOUND OF THE CROWD, Human League, Virgin 12in
- 22 24 LET SOMEBODY LOVE YOU, Keni Burke, RCA 12in
- 23 25 TAKE IT TO THE TOP/CELEBREMO, Kool & The Gang, De-Lite 12in
- 24 45 DANCING ON THE FLOOR, Third World, CBS 12in
- 25 18 ZULU, The Quick, Epic 12in
- 26 23 CAN'T GET ENOUGH OF YOU, Eddy Grant, Ensign 12in
- 27 — LOVE FANTASY/LOVE FUZZ/SWEET FIRE/ONE GOOD LOVE IS WORTH TWO IN THE BUSH/LOVE ATTACK, Mighty Fire, US Elektra LP
- 28 22 GOOD THING GOING, Sugar Minott, RCA 12in
- 29 29 PULL UP TO THE BUMPER, Grace Jones, Island 12in
- 30 32 TWO HEARTS, Mills/Pendergrass, 20th Century-Fox 12in
- 31 31 INTUITION, Linx, Chrysalis 12in
- 32 — ON MY OWN, Debra Laws, Elektra 12in
- 33 30 HOW'S IT FEEL, Harvey Mason, Arista 12in
- 34 34 THROW AWAY THE KEY/TOGETHER WE CAN SHINE, Linx, Chrysalis 12in
- 35 — RAZZAMATAZZ, Quincy Jones, A&M 12in
- 36 35 PINPOINT THE FEELING, Second Image, Polydor 12in
- 37 25 THE MAGNIFICENT SEVEN/DANCE, The Clash, CBS 12in
- 38 56 INVASION/INTERPLAY/RETURN OF LB, Atmosfear, MCA LP/12in promo
- 39 27 GET ON UP NOW/LET YOUR BODY GO, Players Association, Vanguard 12in
- 40 28 TURNED ON TO YOU, Eighties Ladies, US Uno Malodio 12in
- 41 — DON'T YOU WANT MY LOVIN', Wanda Walden, Elektra 12in
- 42 30 BITS & PIECES III, Canadian Special Disco Mixer 12in
- 43 — JUST THE TWO OF US, Grover Washington Jr, Elektra 12in
- 44 45 IF YOU WANT ME, Barbara Roy, US Roy B 12in
- 45 80 ONE DAY IN YOUR LIFE, Michael Jackson, Motown
- 46 49 GLOW/MUSCLE BOUND, Spandau Ballet, Reformation 12in
- 47 56 GOING BACK TO MY ROOTS, Lamont Dozier, Warner Bros LP/12in
- 48 38 LOVE GAMES, Level 42, Polydor 12in
- 49 36 88 THRILLS A MINUTE, Mystic Merlin, Capitol 12in
- 50 53 SHE'S A LADY/MUSIC TAKES ME HIGHER/DANCE TO THE BEAT, Freddie James, Canadian Black Sun LP
- 51 31 JUST DEMIX/MAKE IT POP, David Bendeth, Ensign 12in
- 52 48 WIDE AWAKE IN A DREAM, Barry Biggs, Dynamic 12in
- 53 44 DREAMIN'/USE IT (DON'T ABUSE IT), Heath Bros, US Columbia LP
- 54 8 HOLD TIGHT, Gino Soccio, Atlantic LP
- 55 37 POSSESSED (REMIX), L.A.K., US Prelude 12in
- 56 — DANCING SHOES/WALK THE PROUD LAND, Bunny Waller, Island 12in
- 57 83 YOU'LL NEVER KNOW/I'M TOTALLY YOURS/I WANT YOUR LOVE TO LAST/ALL DAY ALL NIGHT/IT'S UP TO YOU, Hi-Gloss, US Prelude LP
- 58 82 VERY LAST DROP, Bobby Thurston, Epic 12in
- 59 — I'M IN LOVE, Evelyn King, RCA 12in
- 60 72 WHY DON'T YOU SPEND THE NIGHT, Shirley James/Danny Ray, Black Jack/Arista 12in
- 61 — NATURAL HIGH, Claudia Fontaine, Decca 12in
- 62 64 FREAKY DANCIN'/DON'T BE SO COOL/THE SOUND TABLE, Carmen, US Chocolate City LP/12in promo
- 63 — CALIFORNIA STYLE/LOVE YOU YES I LOVE YOU/GIVE YOURSELF TO ME, Eddy Grant, Ice LP
- 64 — ON THE BEAT, S.B. & D. Band, Capitol 12in white label
- 65 60 DANCIN' THE NIGHT AWAY, Vogque, Canadian Celsius 12in
- 66 — RAINY NIGHT IN GEORGIA/YOU BRING THE SUN OUT/RIO DE JANEIRO BLUE, Randy Crawford, Warner Bros LP
- 67 66 SHINE ON/INTERFERENCE/SUNBURN, Incognito, Ensign LP
- 68 55 YOU'RE SO RIGHT FOR ME/LET ME BE YOUR FANTASY, Eastside Connection/Love Symphony Orchestra, Excaliber 12in
- 69 90 NICE AND SOFT, Wish, US Perspective 12in
- 70 — IT'S GOT TO BE LOVE/DO IT/MAKE YOU MINE, Side Effect, US Elektra LP
- 71 89 IT MUST BE MAGIC/SQUARE BIZ, Teena Marie, US Gordy LP
- 72 34 BETCHA WOULDN'T HURT ME/THE DUDE/JUST ONCE, Quincy Jones, A&M LP
- 73 — I JUST WANT TO BE YOUR LOVER, Starpoint, Casablanca 12in
- 74 88 IT'S WINNING TIME/I THINK YOU KNOW/LOVE'S DANCE, Kilque, US MCA
- 75 — LET'S JUST SAY GOODBYE/WAKE ME WHEN IT'S OVER, David Sanborn, Warner Bros LP
- 76 — HUMMINGBIRD BAY/HUSH/LET'S MAKE LOVE, John Klemmer, Elektra LP
- 77 77 LOVE IS GONNA GET YA, Sharon Redd, Epic 12in
- 78 65 DOWNSIDE UP, Rah Band, DJM 12in
- 79 — INCOGNITO (REMIX)/SHINE ON (LIVE), Incognito, Ensign 12in
- 80 61 MEMORABILIA, Soft Cell, Some Bizzare 12in
- 81 — IF YOU REALLY WANT ME, Sister Sledge, Atlantic 12in
- 82 79 WHEEL ME OUT, Was (Not Was), Ze LP/US Antilles 12in
- 83 73 JUST THE WAY YOU LIKE IT/SOMETHING MORE, Leon Bryant, De-Lite 12in
- 84 — YOU'RE THE BEST/NIGHT RIDERS, Keni Burke, US RCA LP
- 85 — PARADISE, Change, WEA 12in
- 86 81 'EASE YOUR MIND, Touchdown, Record Shack 12in
- 87 48 SEARCHING TO FIND THE ONE, Unlimited Touch, US Prelude LP
- 88 83 HEAVY LOVE AFFAIR, Marvin Gaye, Motown 12in
- 89 — BUSTIN' OUT/OVER AND OVER, Material, Ze 12in
- 90 — POSIN' 'TIL CLOSIN', Heatwave, GTO 12in

INDEPENDENT

SINGLES

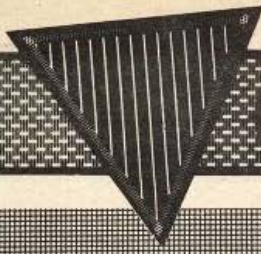
- 1 1 TOO DRUNK TO F---, Daad Kennedys, Cherry Red
- 2 2 DON'T SLOW DOWN/DON'T LET IT PASS YOU BY, UB40, Graduate
- 3 3 I WANT TO BE FREE, Toyah, Safari
- 4 7 NEW LIFE, Depeche Mode, Mute
- 5 4 THE RESURRECTION EP, Vice Squad, Riot City
- 6 5 GO FOR GOLD, Girls At Our Best!, Happy Birthday
- 7 5 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
- 8 10 CHARM/...AND YET AGAIN, Positive Noise, Statik
- 8 8 WHY, Discharge, Clay
- 10 12 TEDDY BEAR, Red Savine, Starday
- 11 11 WIKKA WRAP, Evasions, Groove Production
- 12 9 SLATES (EP), Fall, Rough Trade
- 13 16 OUR SWIMMER, Wire, Rough Trade
- 14 15 DOGS OF WAR, Discharge, Clay
- 15 28 REBECCA'S ROOM, Wasted Youth, Bridge House/Fresh
- 16 13 NAGASAKI NIGHTMARE, Crass, Crass
- 17 17 REBEL WITHOUT A BRAIN, Theatre of Hate, Burning Rome
- 18 14 FOUR SORE POINTS (EP), Anti-Pasti, Rondelet
- 19 22 FOUR FROM TOYAH (AP), Toyah, Safari
- 20 21 CEREMONY, NEW ORDER, Factory
- 21 18 LET THEM FREE (EP), Anti-Pasti, Rondelet
- 22 20 SING ME A SONG, Marc Bolan, Ram
- 23 25 CHANCE MEETING, Josef K, Postcard
- 24 19 CANDYSKIN, Fire Engines, Pop: Aural
- 25 24 'ALL SYSTEMS GO', Poison Girls, Crass
- 26 25 CHILDREN OF THE SUN, Misunderstood, Cherry Red
- 27 33 DREAMING OF ME, Depeche Mode, Mute
- 28 23 ORIGINAL SIN, Theatre Of Hate, SS
- 29 26 LOVE WILL TEAR US APART, Joy Division, Factory
- 30 29 CARTROUBLE, Adam & The Ants, Do It LP
- 31 27 OBSESSED, 999, Albion
- 32 — FORGET THE DOWN, Wahl, Eternal
- 33 80 DOLE AGE/FREE SPEECH, Talsman, Recreational
- 34 28 YOU, Au Pairs, 021
- 35 31 ZEROX, Adam & The Ants, Do It
- 37 37 BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls, Crass
- 37 32 DECONTROL, Discharge, Clay
- 38 — HURRY ON SUNDOWN, Hawkwind Zoo, Filcknife
- 39 34 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder
- 40 41 4 HOURS, Clock DVA, Fetish
- 41 40 POOR OLD SOUL, Orange Juice, Postcard
- 42 — HOBBY FOR A DAY, Wall, Fresh
- 43 38 JUST LIKE GOLD, Aztec Camera, Postcard
- 44 39 YOU'RE NO GOOD, E.S.G., Factory

- 45 — I GOT A NEW CAR (I WAS FRAMED), Troyce Key — J. J. Malone, Pinnacle
- 46 45 BRISTOL ROCK, Black Roots, Nubian
- 47 — TALKING, A Flock Of Seagulls, Cocleau
- 48 47 ATMOSPHERE, Joy Division, Factory
- 49 38 COMPLETE DISORDER (EP), Disorder, Disorder
- 50 48 TRANSMISSION, Joy Division, Factory

ALBUMS

- 1 1 PRESENT ARMS, UB40, DEP International
- 2 2 ANTHEM, Toyah, Safari
- 3 3 PLAYING WITH A DIFFERENT SEX, Au Pairs, Human
- 4 5 HEART OF DARKNESS, Positive Noise, Statik
- 5 6 HE WHO DARES WINS, Theatre of Hate, SSSSS
- 6 4 PUNKS NOT DEAD, Exploited, Secret
- 7 8 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
- 8 8 DIRK WEARS WHITE SOX, Adam & The Ants, Do It
- 8 7 TO EACH... A Certain Ratio, Factory
- 10 10 SIGNING OFF, UB40, Graduate
- 11 16 STATIONS OF THE CRASS, Crass, Crass
- 12 11 TOYAH! TOYAH! TOYAH!, Toyah, Safari
- 13 12 COYER, Joy Division, Factory
- 14 14 LUBRICATE YOUR LIVING ROOM, Fire Engines, Accessory
- 15 13 UNKNOWN PLEASURES, Joy Division, Factory
- 16 19 HOW THE WEST WAS WON, Toyah, Greensteaves
- 17 15 CONCRETE, 999, Albion
- 18 17 MESH AND LACE, Modern English, 4AD
- 19 — ME NO YOU, Twinkie Brothers, Twinkie
- 20 18 PRAYERS ON FIRE, Birthday Party, 4AD
- 21 21 LIVE AT THE COUNTER EUROVISION 78, Misty In Roots, People Unite
- 22 — KANGAROO?, Red Crayola with Art & Language, Rough Trade
- 23 20 THE BLUE MEANING, Toyah, Safari
- 24 24 THIRST, Clock DVA, Fetish
- 25 23 IN THE FLAT FIELD, Bauhaus, 4AD
- 26 22 SHEEP FARMING IN BARNET, Toyah, Safari
- 27 — AT THE ROCKHOUSE, Shakin' Stevens, Magnum Force
- 28 26 SONS AND LOVERS, Hazel O'Connor, Albion
- 29 25 CHAPPAQUIDICK BRIDGE, Poison Girls, Crass
- 30 — PROVISIONALLY ENTITLED THE SINGING FISH, Colin Newman, 4AD

COMPILED BY ALAN JONES FOR RB RESEARCH FROM A NATIONWIDE PANEL OF 48 SPECIALIST SHOPS. ONLY INDEPENDENTLY DISTRIBUTED RECORDS ARE ELIGIBLE.



CHARTS

ROCK 'N' ROLL

- 1 2 THE BIG BOUNCE, Shirley Caddell, Lesley
 - 2 8 GONE, GONE, GONE, Carl Perkins, Sun
 - 3 5 NEVER, Shakin' Stevens, Track
 - 4 4 IN THE MOOD, Bettye Midler, Atlantic
 - 5 1 ROCK ROCK, Johnny Powers, Olympic
 - 6 6 CAT ALL NIGHT, Lee Finn, Rolling Rock
 - 7 3 CATERPILLAR, Ray Campi, Spade
 - 8 — JUNGLE ROCK, Shakin' Stevens, Mooncrest
 - 9 — MESS AROUND, Ray Charles, Atlantic
 - 10 — 'I'S DON'T WANT NO OTHER BABY, Shakin' Stevens, Epic
- PICK TO CLICK: DOIN' THE BOOGIE, Ray Neale and the All Stars
- ALBUMS
- 1 3 GENE VINCENT'S SINGLES ALBUM, Capitol
 - 2 4 CLIFF RICHARD, Columbia
 - 3 5 THE DAY THE WORLD TURNED BLUE, Gene Vincent, Karma Sutra
 - 4 6 ROCKIN' ROLLIN', Bill Haley, Bare Family
 - 5 — ROCKIN' WITH RED, Piano Red, RCA
 - 6 — LOUISIANA MAN, Rusty and Doug Kershall, DJM
 - 7 — LOVING YOU, Elvis Presley, RCA
 - 8 — WESTERN & BOP, Buddy Holly — Bob Montgomery, Coral
 - 9 2 ROCKIN' ROLIN', Johnny Horton, Bare Family
 - 10 7 SHAKIN' STEVENS AT THE ROCKHOUSE, Magnum
- PICK TO CLICK: RIDE THE WILD SURF, Jan and Dean, Green Light
- Compiled by: SMOKEY JOE'S RECORDS, 41 Elm Road, New Malden, Surrey KT3 2HD. Telephone 01-442 7235.

HEAVY METAL

- 1 NEW ORLEANS, Gillen, 45, Virgin
 - 2 I'LL GIVE YOU LOVE, Wild Horses, 45, EMI
 - 3 THE TAKER, Chevy, 45, Avator
 - 4 STREET FIGHTER, Blackfoot, 12"-45, Alco
 - 5 SOLD MY SOUL, Nazareth, from 'Razamataz', Mooncrest
 - 6 OUTTA LOVE AGAIN, Van Halen, 45, Warner Bros.
 - 7 BROKEN DOWN ANGEL, Nazareth, 45, Mooncrest
 - 8 STREET FIGHTING GANG, Saxon, from 'Wheels of Steel', Carrere
 - 9 STRANGE PLACE TO BE, Heritage, Demo Tape
 - 10 TOO LATE, TOO LATE, Motorhead, 12"-45, Bronze
 - 11 SPEED OF SOUND, Seracen, Demo Tape
 - 12 LET'S GO, Montrose, from 'Jump On It', Warner Bros.
 - 13 LADY OF MARS, Dark Star, 45, Demo
 - 14 WHEN THE LEVEE BREAKS, Led Zeppelin, from 'The Hermit', Atlantic
 - 15 OUT OF CONTROL, Rage, from 'Out Of Control', Carrere
 - 16 YOU BETTER YOU BET, The Who, 45, Polydor
 - 17 TEENAGE LOVE AFFAIR, Silver Wing, Demo
 - 18 THINK IT OVER, Uriah Heep, 45, Bronze
 - 19 HIGH VOLTAGE, AC/DC, from 'High Voltage' LP, Atlantic
 - 20 LET IT ROCK, The Rolling Stones, 45, Rolling Stone Records
- Compiled by: Mick and Geoff, The Tynesider Rock Club, Saltwell Road, Gateshead, Tyne & Wear.

CHART FILE

IN 1975, Laurel and Hardy posthumously made their chart debut with 'The Trail Of The Lonesome Pine'. Never before or since has a first-time chartmaker been so ill-equipped to make PA's — until now.

Because the success of Red Sovine's sickly 'Teddy Bear' saga comes almost six months after the country star lost his life in a road accident, Born Woodrow Wilson Sovine in Charleston, West Virginia in 1918, Red became a popular country entertainer in the thirties. His star continued to rise throughout the next 30 years and reached a peak in 1955 when the self-composed 'Giddyup, Go' — one of the earliest trucker songs — spent 22 weeks atop the country singles chart.

In 1976 Sovine wrote 'Teddy Bear' with producer Tommy Hill and a couple of friends. In a matter of weeks it was top of the US country singles chart. It also made an impact on Billboard's pop chart, reaching No. 40.

Sovine's unusual brand of country fare had its fans here too and Sovine made several appearances at the Wembley country festival, on one occasion completely forgetting the words of one of his songs.

Credit or blame for re-discovering 'Teddy Bear' must be given to Kenny Everett. Listeners to his late, lamented Capitol Radio show will remember 'Teddy Bear' being voted the world's second worst record last year. Since then it has been in constant demand. After legal problems blocked RCA from releasing it a few weeks ago, it was finally rushed out on the original American Starday label via Spartan...

FUTURIST

- 1 MASS FOR THE PRESENT TIME, Pierre Henry/Michel Colombier, LP, Philips
- 2 THE AMERICAN, Simple Minds, 12", Virgin
- 3 THE ACT BECAME REAL, Bollock Brothers, Lydon/McDonald
- 4 TROGODTE (CARE MAN), The Jimmy Caster Bunch, LP, RCA
- 5 DREAM SOLDIERS, The Fallout Club, 7", Happy Birthday
- 6 YES I REMEMBER IT WELL, Maurice Chevalier, 78, Private
- 7 1000 KNIVES, Yellow Magic Orchestra, LP, Alfa Japanese Import
- 8 STORAGE CASE, Drowning Craze, 7", Situation 2
- 9 QUE PASA/MENOPOP 1, Coati Mundi, 12", ZE
- 10 SURRENDER, Panacha Mode, B-side, 7", Mute

READER'S CHART

- WE ASKED for your chart suggestions and this week it's a personal all-time biker's top ten!
- BIKERS TOP TEN
- 1 FREEBIRD, Lynyrd Skynyrd
 - 2 BORN TO BE WILD, Steppenwolf
 - 3 BLACK NIGHT, Deep Purple
 - 4 WOODOO CHILE, Jimi Hendrix



Kenny Everett: credit (or is it blame?) for discovering Red Sovine's ghostly single.

READERS Neil Rawlings and John Hancock are evidently chartbreaks extraordinaire and as an outlet to their obsession they have produced their own 34 page 'Chartwatch', a fascinating patchwork of chart trivia and analyses including Most Successful Singles Artists 1955-1980, Top Artists Of The Seventies, Leading Acts 1980, Yesterday's Sound Today — An Annotated History Of Phil Spector, The Ho-Ho Chart and a section on current European hits.

Neil and John have also cross-referenced the Guinness Book Of Hit Singles and Clive Solomon's Top 50 Hits books and found the former — which has unfortunately attained near bible status for chart fans — wanting. At least 49 hits have been omitted from the Guinness book entirely.

In addition to the errors Neil and John have found I should add that a number of records have wrong details listed, but that's by the way. 'Chartwatch' looks like becoming a regular publication and at 80p it's excellent value. Send cheques or postal orders only to John Hancock and Neil Rawlings, Max Planck Institut Fur Molekulare Genetik, Ihnesstrasse 63-73, D-1000 Berlin 33 (Dahlem), Germany...

'Stars On 45's' top placing on the US singles chart brackets Lennon and McCartney together as composers of a US No 1 for the first time since Elton John hoisted 'Lucy In The Sky With Diamonds' to number One in the first chart of 1975. And whilst on the subject of 'SO45', why, when the other 61 songs used in the album medleys are credited, is there no mention of the SOS Band hit 'Take Your Time (Do It Right)'?

Going abroad this summer? Then avoid Denmark. Five of the country's top nine records are Eurovision entries...

TWENTY YEARS AGO (June 10, 1961)	TWENTY FIVE YEARS AGO (June 16, 1956)
1 SURRENDER, Elvis Presley	1 I'LL BE HOME, Pat Boone
2 RUNAWAY, Del Shannon	2 LOST JOHN, Lonnie Donegan
3 YOU'LL NEVER KNOW, Shirley Bassey	3 NO OTHER LOVE, Ronnie Hilton
4 THE FRIGHTENED CITY, The Shadows	4 A TEAR FELL, Teresa Brewer
5 MORE THAN I CAN SAY, Bobby Lee	5 SAINTS ROCK AND ROLL, Bill Haley
6 BUT I DO, Clarence Frogman Henry	6 HEARTBREAK HOTEL, Elvis Presley
7 HAVE A DRINK ON ME, Lonnie Donegan	7 HOT DIGGITY, Perry Como
8 HALFWAY TO PARADISE, Billy Fury	8 MY SEPTEMBER LOVE, David Whitfield
9 BLUE MOON, The Marcels	9 THE HAPPY WHISTLER, Don Robertson
10 WHAT'D I SAY?, Jerry Lee Lewis	10 BLUE SUEDE SHOES, Elvis Presley

Heart-breaker one nine

JUST WHO is this Red Sovine geezer anyway? What right has he got to come upsetting my cost assumptions by crashing straight in the charts at Number 22 with that ghastly 'Teddy Bear' record of his when no one's heard of him or his song? Now I'm the last person to suggest there's been any chart rigging but you must admit the whole ongoing scenario isn't a million miles from a cod pong situation (fishy). I mean, who wants to hear some twit called Ted Bovine drivelling on about crippled kids and lorry drivers?

Albert Tatlock, Coronation Street, Weatherfield.

● Lots of people want to hear about crippled kids and lorry drivers like um... er... you could say Ted is Bovine but the kid is Supine.

Dogged

IN THIS week's publication (6.6.81) you printed a letter (?) from someone called Pink who passed a worthless opinion on the Stray Cats. I have a question for Pink. If your dog can fart in better tune than the Stray Cats can perform, why hasn't it got a recording contract with Arista, silver records and an ultra successful, effing brilliant European tour behind it? Why have the Rolling Stones asked the Stray Cats to be their support band in the States this summer instead of asking your shitty, rat - bitten dog?

Yours Leopardskin, London.

● Apparently the dog has a prior agreement to tour as support band with Bow Wow Wow.

Big ahhh!

CAN SOMEBODY out there tell me why nobody wants to tour in Britain any more? After all, the plague was over about two hundred years ago. The Stones are planning a tour of the States, and the Zep / Yes combination band will also probably be concentrating on the US market - why? Anybody would think that Americans were the only people who took a passing interest in rock - well here in prehistoric heathen Britain some of us do! If groups consistently forget Britain, and then come back expecting us to welcome them with open arms, they'll probably be told to get lost - there are still bands who will lower themselves by doing a proper British tour. Also, most US tours consist of gigs in all major towns and cities whereas most British "tours" are seven nights at Wembley Arena (eg ELO). Groups wouldn't consider playing seven nights in Los Angeles as a tour in America, so why do they do it to British fans? I know America is considered as the place to be, but megastar British groups should remember us fans, if they can - which I doubt.

Clair Woodward, Stevenage, Herts.

● Go to America and leave us alone.

Illiterate

CONCERNING ROBIN Smith's (Who?) review of 'Long Distance Voyager' by the Moody Blues: wouldn't it be better if he listened to it first rather than just read the words on the sleeve.

Mick, Mansfield.

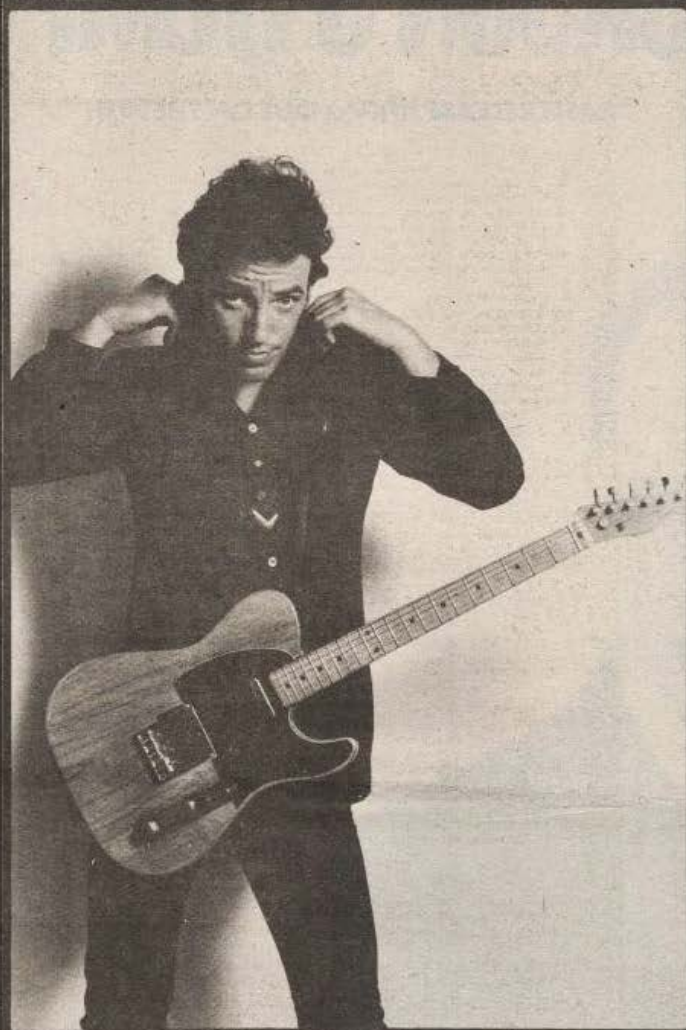
● He can't read.

Wet

IS JON 'God' Anderson too cosmic for your paper?

Dunham Shavers, Martham, Norfolk.

● I think you left out the "et" in Cosmic. (Geddit?)(Yes and No-Ed).



Pic by Lynn Goldsmith

Bruce Springsteen (who?-Ed) looks for a tout to bash with his guitar.

Ticket touts are out

I AM writing this letter in hope that in the future, something can be done to curb the sale of concert tickets to those greedy, money-grabbing light-listed ponces called touts. I was lucky enough to get a ticket for Bruce Springsteen at Wembley (from a postal application), and was amazed at how many different touts approached me outside, asking if I wanted a seat. I was quoted prices from £20 to £35 for arena seats. To my utter amazement, when the concert started (and what a superb concert it was), there were at least 40 unsold arena seats in block F alone. Now how many Springsteen fans must there be, who applied but couldn't get tickets, yet would have given their right arm to be there? I would imagine a lot more than 40. Yet these greedy blokes get seats galore, quote ridiculous prices for them, and in the end, they're stuck with them because nobody will pay £35. There must be a system somehow, whereby to put off these touts, because the true fans just aren't being given a fair chance to see their favourite bands in concert. It isn't often that Springsteen gigs in Britain, so when he does his fans should be able to go and see him for the face value of whatever the price of the ticket; but these greedy swines only want to make money out of the gullible ones who'll pay up. It must be stopped or bands who gig regularly enough are in danger of losing their fans because the touts have the tickets.

Stephen White, Ilford, Essex.

● The solution is simple. Don't buy their tickets, none at all. If they can't sell 'em, then they're out of business, aren't they?

Leave each other alone

I JUST had to write to appeal to everyone (skins, bikers, mods, rockers etc) to cool it. I know now everyone says "Hate Skins!" but before that it was mods; before that it was punks, and before that guys with long hair (like me) and before that rockers and so on. C'mon you guys, I know all about the country being a mess with unemployment, lack of housing etc, but you're just pushing the country even further down. I mean, so what if we've got our own music, beliefs and cultures? We all want to be individuals, don't we? And we're all stuck here together in this shit and unless we co-operate and integrate we're gonna be stuck here forever. And you guys in the press - if you must lead the sheep - lead them to peace or better still, let them make their own minds up. Or won't that make a good story? Believe me, it can be done. I was led on by the press to hate skins, mods, punks, futurists, rockers, rastafarians and God knows who else, before I realised. Now I hate those who engineer hate. I'm by no means perfect, but it's a start at least.

The Cat-lightning from the 3rd planet on the right (or was it left?) of Jendell in the constellation of Sirius.

● Which papers do you read? Admirable sentiments though. If only...

Dim

JESUS RM! (There's respect for ya!) You don't realise how much you've changed my life. After a particularly bad bout of booze (alliteration - good eh?) (Wozzat?) I wrote to your rag and you bloody fools printed my letter! Whereas before I was treated like the cretin I am, I now am given an almost God-like respect. People stop me in the school corridor to shake my hand, kiss my feet, kiss my arse and other parts of my anatomy. I've been born again!

Andrew Pickup (the most respected person at Bablows - High School, Leyland).

● Let me give you a word or two of advice in your shell-like, my little renaissance: Keep your back to the wall, don't blow your nose in paper napkins (they always burst) and always use two-ply toilet paper (see above).

Drop 'em

RECORD MIRROR is prejudiced against mods. Why should mods be any different? (We're prejudiced against everything.) You have charts for indies, rock 'n' roll, heavy metal, futurist and reggae but no mod chart. For those who think there are no mods about, we will quote Scarborough where over 6,000 mods congregated. Lian and Iain, two of the many mods in Liverpool.

● We have an imaginary lever here which operates an imaginary trap-door, which drops imaginary unwanted visitors into the equally imaginary jaws of passing crocodiles. But the thought of pulling the lever 6,000 times, well, it's all so tiring!!

Jampyre (geddit?!)

JUST WHAT the hell do the Jam think their playing at releasing 'Funeral - Pyre' it's so obvious that they've been to the Teardrop school of singing and vocal instrumentation, studying the Julian Cove "Went Crazy" course in singing. I know it's not done to slag off the Jam, but that's my view and anyway what justifies them going straight in at Number Four? Eternally Grateful, Fortrose.

● What the hell do you think you're doing writing letters to us which start with "what the hell"?

Overkill

I'D LIKE to apologise on behalf of the majority, firstly to Siouxsie and now to Toyah, who have discovered that dancing (or anything which resembles it) is either impossible in Newcastle City Hall. This is due to the predominance and infantile behaviour of the flock of Motorhead T-shirt clad yeti's employed by the establishment who have it fixed in their craniums that "headbanging" is the only acceptable form of movement and anything else will be fought with ferocious reprisals (you get thrown into the street, as happened at both concerts). Keep it up girls, you'll win in the end. Wally, A Block, SSMTC

● Motorhead are a fine bunch of sensitive artists. Wally... hmh... suitable.

'Peched off

HOW ABOUT A feature on Despeche Mode (how about a punch in the mouth?) before they do a bloody Adam And The Ants job and all their fans get pissed off with them and find another group nobody's heard of to rant on about? If you can waste space on that old piano bumper Wonder then you can surely fit in a side or two about the Mode. Thanks. Some Bizzare Person, Stevenage Herts.

● Whip crack away, whip crack away. Mule traasin!! - Some Bizzare Reply. Try the centre spread.

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with

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