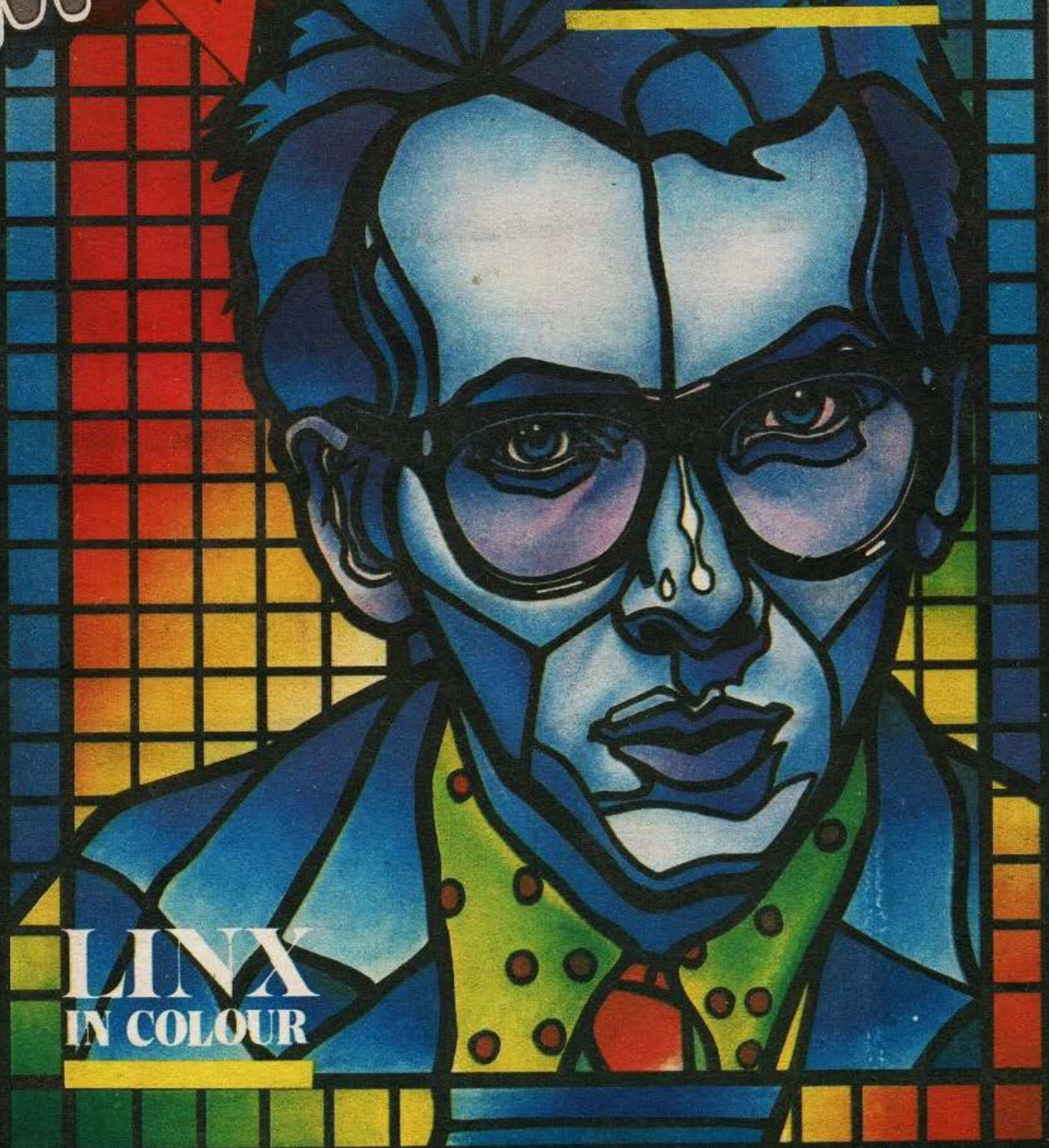


SHAKIN' STEVENS ▷ MADNESS

# RECORD MIRROR

## ELVIS COSTELLO EXCLUSIVE INTERVIEW



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ILLUSTRATION of ELVIS COSTELLO by DAVID STREET



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THE BEAT: double A sided single

BEAT BOUNCE BACK

THE BEAT hit the road for the first time in nearly a year to play a nationwide series of dates throughout May.

Full dates are: Cardiff Sophia Gardens May 2, Bristol Locarno 3, Nottingham Rock City 4, Leicester De Montford Hall 7, Aylesbury Friars 9, Hanley Victoria Halls 11, Birmingham Locarno 12, 13, Lancaster University 15, Leeds University 16, Glasgow Tiffanys 17, Edinburgh Tiffanys 18, Manchester Apollo 21, Liverpool Royal Court Theatre 22, Wolverhampton Civic Hall 24,

Gloucester Leisure Centre 25, Portsmouth Guild Hall 26.

Each show will feature three bands to be rotated throughout the tour. They are the Mood Elevators, Nervous Kind, The Au Pairs and an act yet to be confirmed.

A double A-sided single, 'Drowning/All Out To Get You' comes out on April 19 and to coincide with the dates Go-Feet will be releasing an as yet untitled album at the end of this month.

FLYING FREEZ

FREEZE, ONE of the country's top jazz funk bands, take their sound around the country throughout April and May. And a new single, a re-mix of 'Flying High', has just been released by Beggars Banquet.

Dates run as follows: Liverpool Royal Court Theatre April 24, Redcar Coatham Bowl 25, Edinburgh Odeon 25, Glasgow Pavilion 27, Newcastle Mayfair 29, Bradford St Georges Hall 30, Nottingham Rock City May 1, Birmingham Odeon 2, Norwich UEA 3, Bristol Locarno 5, Cardiff Top Rank 6, Manchester Apollo 8, Sheffield City Hall 9, Slough Fulcrum Centre 10, Poole Art Centre 12, Brighton Top Rank 13, Kilburn National Club 14.

SHAKIN' LEAVES HOME TO TOUR

SHAKIN' STEVENS - rock 'n' roll revivalist turned star - whose single 'This Ole House' is currently top of the charts, takes his show on the road for a month long tour in May.

A new album, also called 'This Ole House', is being released to coincide with the tour.

Shaky kicks off at the Birmingham Odeon May 13. Full dates are: Liverpool Empire 14, Corby Festival Theatre 15, Warrington Parr Hall 17, Chelmsford Odeon 18, Chatham Central Hall 19, Portsmouth Guildhall 20, Bournemouth Winter Gardens 22, Brighton Dome 23, Great Yarmouth ABC 24, Derby Assembly Rooms, 25, Edinburgh Usher Hall 30, Aberdeen Capitol 28, Newcastle City Hall 30, Glasgow Pavilion 31, Preston Guild Hall June 1, Hull New Theatre 2, Ipswich Gaumont 3, Margate Winter Gardens 4, Oxford New Theatre 5, Bristol Colston Hall 6, Cardiff New Theatre 7, London Apollo 9.

And the star of the stage show 'Elvis' is currently on show in America where the ATV rock/pop show 'Let It Rock' is being transmitted.



SHAKIN' STEVENS

UNDERTONES TOUR! See Turn On Page 25

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RONNIE BIGGS GETS A GANG

GREAT TRAIN Robber Ronnie Biggs will be supported by the original gang in his bid to be returned to his home in Brazil.

For the nine-strong gang - who have vowed to do "everything legally possible" to protect Biggs' freedom - have clubbed together to record a single to focus attention on what they describe as "Biggie's current plight" in custody in Barbados.

Gang leader Tommy Wisby is lead vocalist on 'Ronnie Biggs (He Was Only The Tea Boy)', set for release on Virgin Records at the end of the week, with the proviso from Virgin that all record company profits will be passed on to the Brazilian friends who are currently looking after Biggs' six-year-old son in Brazil.

Biggs' abduction, and his probable return to the UK is that we think it is deplorable that he was grabbed for purely mercenary reasons.

And he added: "If Margaret Thatcher agrees to Biggs' return to Britain she is, in principle, receiving stolen goods. We do not believe that she should be a party to that."

Says Virgin boss Richard Branson: "Virgin's feeling on... and Tom Johnston"



# STONES SUMMER DATES



MICK JAGGER

## WILL WONDER PLAY BRITAIN?

RUMOURS THAT Stevie Wonder will play Britain this summer have been gathering strength all week following the news that promoter Barry Marshall has flown to the States to set up dates for a European tour in May.

Marshall Arts promoted the artist's appearance here in 1980. But co-promoter Jenny Marshall told RECORD MIRROR: "I doubt if he'll be playing the UK. I haven't heard any dates mentioned. He's on a very tight schedule and he did play here last year."

Wonder's UK record company were completely in the dark about any tour plans. A spokesman said: "All we know is that Stevie's left the States. We don't know anything about the tour because Motown in America seem to be shrouding the whole affair in a cloak of secrecy. We don't even know where he is."

AFTER FIVE years of inactivity, the Rolling Stones will be playing some British dates in the late summer. As RECORD MIRROR went to press the band's publicist confirmed that the Stones would be doing some British dates as part of a major European tour, but at the moment no details of venues or dates could be given.

The Rolling Stones are currently working on a new studio album which should be out in mid July. On April 13 they will be releasing a new compilation album 'Sucking In The Seventies'. The album was originally released in America as part of the Stones repackaging deal with their American company, but import copies have been selling in Britain at highly inflated prices.

The album contains 'Shattered', 'Hot Stuff', 'Time Waits For No One', 'Fool To Cry', 'Mannish Boy', 'Crazy Mama', and 'Beast Of Burden' as well as three previously unreleased tracks — 'Everything Is Turning To Gold', 'If I Was A Dancer' and a live version of 'When The Whip Comes Down'. Mick Jagger finishes his part in the new film 'Fitzcaraldo' in two weeks' time. The movie is being shot on location up the Amazon and it's an historical drama.

## NOW IT'S AC/DC

AC/DC HAVE emerged from the field as the "surprise" headliners of this year's heavy metal extravaganza at Castle Donnington.

The date of the festival — August 22 — was exclusively revealed in RECORD MIRROR a fortnight ago, but until the announcement from the AC/DC office this week tips for the headline band had ranged from Rush to UFO.

And it's also been revealed that the Castle Donnington date will be the only European concert that AC/DC will be playing this year. The band toured Britain with new vocalist Brian Johnson last year... some six months after the death of Bon Scott. But this will be their first major British festival headlining date.

The rest of the line-up is still being finalised and a spokesman for the promoters, Woolteare, told RECORD MIRROR: "Bearing in mind the overall strength of last year's bill, we are making sure we have an even stronger line-up all through the day this year."

HOW TO BOOK: Tickets for the 'Monsters of Rock' Festival priced at £8.50, are available by postal application from Woolteare Ltd, PO Box 123, Walsall WS5 4QQ. Please include a SAE. Postal orders and cheques should be crossed and made payable to Woolteare Ltd. But those sending cheques must allow 21 days for clearance so the promoters would prefer POs.



ANGUS YOUNG

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## Another knock-out Mike Nicholls interview.

# ALMOST BEATEN TO THE PUNCH

**C**OULD HE be turning over a new leaf? The day before Elvis Costello had appeared on 'Jim'll Fix It' allowing a young lad to realise his ambition of joining the road crew. Now, following a knock-out performance at Manchester's Apollo Theatre, fans are being permitted backstage. Not too many of them, mind, and not for too long. But long enough to get an autograph, indulge in a little small talk and maybe grab a quick Instamatic snap of themselves with the star.

After four years of surliness and apparent disregard for the people who had put him where he was, Elvis was playing Mr Nice Guy.

Some of the more ardent, not to say enterprising, aficionados had managed to procure backstage passes. The rest were admitted in twos and threes at regular intervals before being shunted out again.

But some things never change and one of them is Costello's policy towards the Press. He still doesn't like journalists and refuses to do interviews. Up until a couple of years ago there seemed every justification for this. As with his namesake and all Hollywood artistes since time immemorial for that matter, his attitude is to equate the concepts of star and enigma.

Inaccessibility is essential for enhancing these qualities with the eventual effect of transforming an everyday character into a living legend. Greta Garbo got away with it in the forties and others too numerous to mention have sought to do the same ever since.

In the case of Costello, there was the added incentive that he didn't need the publicity. From 1978's cataclysmic 'This Year's Model' he was amongst rock's hottest properties. Marathon tours paved the way towards cracking the English and European markets whilst America and other major territories also looked suitable cases for conquest.

For not only was Elvis the most gifted songwriter since Dylan and Springsteen but his band, the Attractions, was one of the tightest imaginable whilst he was a dynamic visual focus. The following year saw his third album, 'Armed Forces', enjoy a seven month sojourn in the British charts, its 'Oliver's Army' 45 hovering round the top three for several weeks, making Costello a household name. So no need to do interviews, especially when you can still get front covers without them.

Yet thus far 1979 represents the height of his success, especially in

England. Last year's 'Get Happy!!' LP stayed on the charts only half the amount of time as its predecessor and 1981 has seen a further decline in Costello's fortunes. Excellent though it is, the 'Trust' album managed only a mere seven weeks in the Top 75, Elvis acknowledging its poor sales with a wry remark from the Manchester stage.

**W**ORSE still, his last two singles stiffed completely. 'Clubland' disappeared whilst 'From A Whisper To A Scream' never even made the chart.

There seems no tangible reason for this downhill slide other than the fact that today's young record buyers have gone for newer heroes. Apart from Blondie, The Jam and the Boomtown Rats who, like Elvis, graduated from the Class of '77, attention to him has been distracted by Adam & The Ants, The Police, Stray Cats and Spandau Ballet.

There's scarcely the space here to analyse the reasons why they should be enjoying widespread success at his expense but one thing's for sure: whereas all the aforementioned make themselves readily available to the growing number of music papers and magazines which collectively sell more than a million copies each week, Costello still flatly refuses to talk to the Press.

With not having done interviews for so long, it's getting to the point where he's lucky to have his picture printed. Out of sight out of mind and so what better way of re-establishing contact with the consumers than via the media?

A realisation of this on the part of his management probably accounted for the 'Jim'll Fix It' appearance. And since personal contact with what's left of the fans also seems a good way of nurturing a revival, why not let 'em backstage?

Talking to journalists, however, remains out of the question. Only recently he told the *Observer*, in some surprise dialogue for their 'A Room Of My Own' series, "journalists hound me, which is why I haven't given an interview for years."

This made me more determined than ever to be the exception to the rule and the only way it seemed possible would be by masquerading as a fan. An acquaintance of the hall manager, I obtained a backstage pass, which at the end of the show proved to be invalid.

Fortunately I also knew the promoter, Paul Loasby and he signalled to one of the tuxedoed security guys that it would be okay for me to join the fans. But the penguin refused to believe him and in order

for Paul to impress upon him that he was in charge, he ended up waiting the evening's paycheck under the bouncer's nose. The promoter again then instructed him to let me backstage, adding the immortal jargon, "he's part of the situation."

Confidently, if cautiously, I trekked up the stone stairs to the dressing room only to be confronted by Costello's manager, Jake Riviera. Now Jake, known to his relations as Andrew Jakeman, is the arch-villain behind his charge's non-interview policy. He has the reputation amongst journalists of being an aggressive, unpleasant little man and is renowned for his showdowns with reporters.

**F**OUR years ago, when he co-owned Stiff Records, I nearly got involved in a nasty situation with the guy myself, simply for talking to The Damned who were with that label at the time. Obviously, a lot of water has flown under the bridge since then and he didn't recognise me.

Good evening, I offer, on seeing him seated in the middle of the dressing room, contentedly nursing a large drink.

"Good evening," he replies jovially, "help yourself to booze." Unhappily such a predisposition towards hospitality was not to remain for the entire evening. I poured myself about a pint of wine.

By this stage Costello himself has unwound and is greeting his supporters. A pretty teenager opines that he's a genius and can she hug him? "Yes," he responds bashfully. He's in a good mood.

Usually when one is trying to conduct an interview, fawning fans are a nuisance. Tonight they provide the perfect decoy. My Aiwa S30 stowaway strapped round my waist, concealed under an old Joe Punter conventional leather jacket and switched to "record," I join the fray.

Although there are no outward signs that I'm a journalist, some subtlety is obviously called for. For example, much as I would like to discuss his song-writing, any question too specific will give the game away. However, one song I can't resist asking about is 'Watch Your Step', that brilliant encapsulation from the 'Trust' album. What inspired it? surely not a recent experience?

"No, I wrote it about five years ago, actually. It just seemed to fit in with the mood of the new LP so I included it."

Was it part of the 400-odd song stockpile he was rumoured to have at the start of his career? "No, but we do have a lot of material, which is why we're able to vary the set each night. Like this

evening we included those Bobby Blue Bland and Merle Haggard songs."

"How's the tour been going? — I've certainly come away from your gigs less impressed in the past."

"Great. The audiences have been fantastic. We got called back eight times one night."

You intimated onstage that you're a bit put out that 'Trust' didn't sell better — are you expecting the tour to revive sales?

"Well that's what tours are designed to do but to be honest one of the main reasons we're on the road is because we suddenly realised we hadn't played for two years — apart from those few seaside gigs last Spring."

What have you been up to in the meantime?

"We did most of Europe during 1980 and started this year with an American tour."

How did that go down this time round? "Okay — considering, we're concentrating on the bigger venues here now rather than clubs. Anything from a couple of nights at two of three thousand seaters like the Palladium in New York to 8000 further west."

**T**HE reason he qualified his reply with the word 'considering' was as a result of almost blowing his career over there in one fell swoop just under two years ago. To re-cap, he was sitting in a bar in Columbus, Ohio, after one of the many slap-bang-let's-get-it-over-with gigs of that particular tour.

Well worse for wear from drink, he got into a spitting row with ageing US hippies Bonnie Bramlett and Steve Stills, roundly slagging off the American nation, its customs, curiosities — and entertainers. Two of those he singled out were Ray Charles and James Brown. One he called "a blind ignorant nigger," the other "a jive-ass nigger" before getting roughed up by some of the Bramlett entourage.

The media got wind of these remarks, the incident escalating to a national outrage, precipitating death threats and picketing of later gigs. Even a hastily-convened apologetic Press conference failed to clear the air and it was reckoned that within the space of a couple of drunken moments Costello had irreparably damaged his chances of comprehensively cracking the States.

Do you really believe the mishap affected your Transatlantic progress so severely?

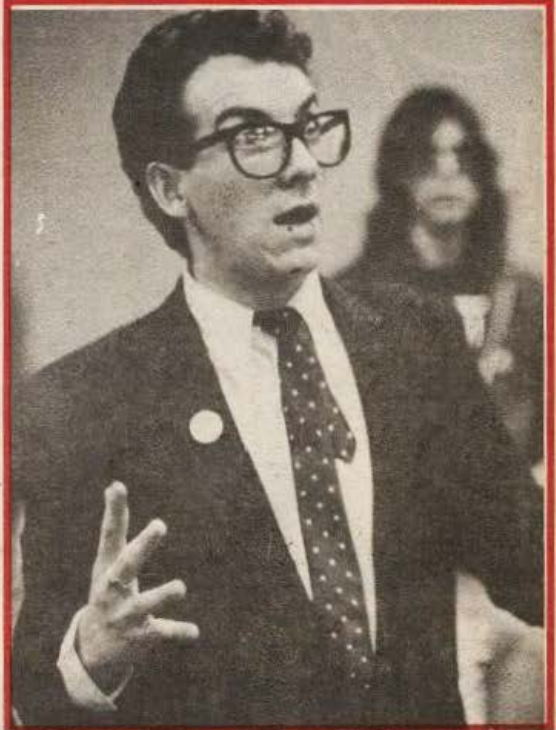
"Yeah, there's no doubt about it. I mean I'd got into this stupid argument with them and to try and finish it, deliberately set about winding them up. But I was touring and working so much at the time that it wasn't always easy to stay in control. As that night proved."

Nevertheless, the fact that he's still undertaking American jaunts speaks for itself. Despite all the foreign travel, have you been keeping up with the English music scene — particularly with the proliferation of bands coming out of your native Liverpool?

What do you think of The Teardrop Explodes, for example?

"I think that single's great. Echo & The Bunnymen? Not really, apart from 'Rescue'. That Wah! Heat single was pretty good, too. No I don't like Orchestral Manoeuvres but the

CONTINUED OVER



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## ALMOST BEATEN TO THE PUNCH

### FROM PAGE 4

Original Mirrors are okay. Their singer used to be in Deaf School with Clive Langer, who's with our label. I don't know why Clive hasn't sold many records — he writes good songs and he's a great producer."

Mention of this unsung hero brought to mind several others who have been named alongside Costello in the past. Like Graham Parker, for example. Why do you think he's never really happened?

"Dunno, can't understand it. He's got one of the greatest voices ever. I know his American record company never gave him much support over there and I suppose he's fed up with flogging the same old circuit here."

How about Squeeze who are now involved with you management? They write great songs yet haven't had the success they deserve.

"Yeah," he agrees, "I think as far as lyrics go, Chris Difford is really the business. I can't understand what's wrong with Squeeze. I don't know whether they'll be signing to F-Beat, I don't have much to do with that."

It occurred to me — while interviewing him — that another act notorious for not doing interviews is Dexy's Midnight Runners, who like Elvis in his 'Get Happy!!' days have a strong Motown/sixties vibe running through their sound. What do you think of them and their attitude towards Press?

"I think they're such idiots that I can't help but like them. Actually I prefer the Q-Tips. They're amazing. I wanted them for tour support as it happens."

Yeah, but they're too derivative. They'll have to start writing their own stuff if they're going to have any credibility.

"I told them that. Otherwise the trick is to pick older or less well-known numbers like I did with Sam And Dave's 'I Can't Stand Up For Falling Down'..."

WITH the conversation looking like it's getting too close to being an interview for comfort — it's taken some manoeuvring not to get shuffled out with the autograph hunters. I can tell you — I deflect attention from myself by uddering through some more fans. One of them is evidently a fanatic, giving Elvis every record he's ever made to sign — including the rare and not inexpensive 'Live At El Mocambo' promotional LP. Maintaining his avuncular pose, Costello dutifully scribbles across every sleeve, exclaiming disbelief at having released so many records.

By now some 40-odd minutes have elapsed and arrangements are being made to board the tour bus to go back to the hotel. Being in possession of my own wheels, I go on ahead, enter the hotel bar and I'm immediately greeted by two middle-aged gents wearing six gallon hats.

It transpires they're from Okalahoma, think I'm one of the band and enquire when the "priddy liddle gurls" will be arriving. Accepting a tequila from one of them, I reply that I don't know about that but in any case, Elvis is a fan of country music and will no doubt be glad to talk to them. This seems a good ploy to get Costello to come over and hence continue the undercover interview.

After a couple of minutes Elvis arrives and makes a bee-line for the bar. I introduce him to the good ole boys and he also buys me a tequila, pulling out two fivers to pay for a \$3.50 round. Clearly he's as pissed as I am and our re-continued conversation degenerates into rubbish.

After about half-an-hour's serious drinking he gives me a quizzical, glazed look which precedes the challenge "You're from Record Mirror."

Whatever makes you think that? I protest innocently.

"You're too suss!" he retorts, sort

of admitting defeat. "What are you, a stringer?"

And the rest, squire. Any road, I'm a fan as well.

"Yeah, but Record Mirror's got it in for me."

Nonsense. Your last two albums have had five star reviews. In any case, if we've got it in for you, what about papers like *Sounds*?

"I'm not even going to talk about *Sounds*!"

He doesn't seem to mind too much that I'm a journalist, reckoning that I won't remember anything he's said anyway. Well thank God he's not sussed about the tape machine as well. There follows a quick run-down on practically every writer in the music Press which is suddenly brought to a halt by Jake Riviera.

The manager has been informed of my identity by Clive Gregson of Any Trouble. Gregson is an old mate of Costello's and was probably afraid that I'd give him away for telling me where the band were staying. So he shopped me first. And to think of the complimentary reviews I gave his band last summer!

## 'You're coming outside

I START babbling about not just being a mere journalist but having great potential as a TV personality. Didn't he think I could be a whole lot better than Russell Harty?

"I don't care about Russell Harty," Riviera replies somewhat testily. Ah, Er, looking for any new songwriters, then?

"No. You're coming outside."

"Yeah," Elvis agrees.

Suddenly I feel all alone in the world and many miles from home. Funny thing is, my mum only lives down the road. Um, any reason why I shouldn't finish my drink in here. I was in the process of replying before a viciously executed forearm smash caught the side of my cranium.

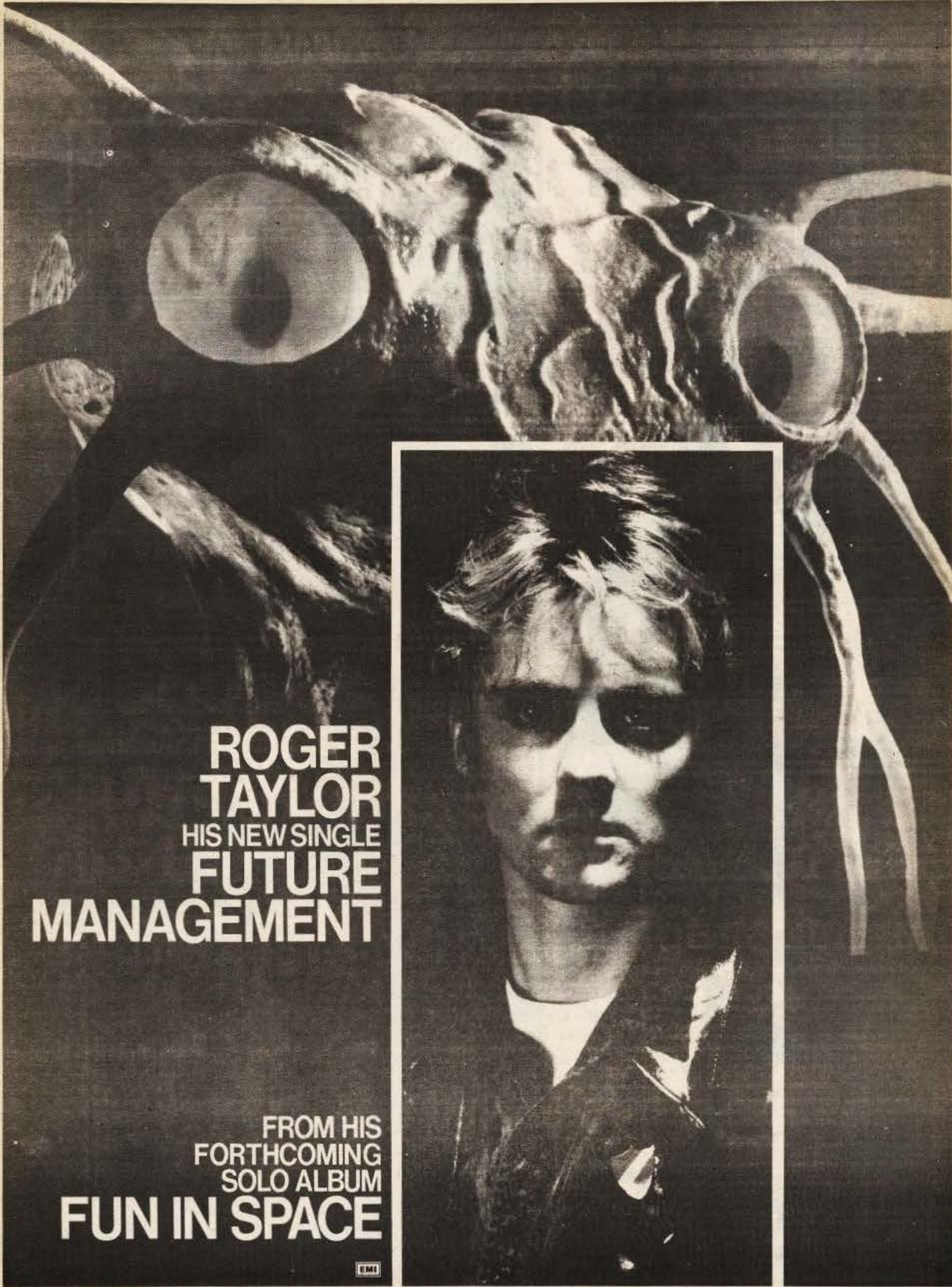
A foot — presumably aimed at the groin — then crashed into my knee and judging by the way I was suddenly held back, I must have returned the compliment. Difficult to say, really. If it all happened rather quickly. What I do know is that there were no more offers to go outside.

Which is fortunate since I didn't want the stowaway to get smashed to pieces in a brawl.

Otherwise (says he, taking a mighty deep breath) I would have taken him on. I'm taller than him and though skinnier, probably fitter and as intent as anyone in teaching him a lesson. Meanwhile there were one or two bemused expressions in the hotel bar. For one minute here I was talking to this affable chap in glasses — and a tall hat which looked as if a rabbit might be pulled out of at any given moment — and the next being threatened by a guy who to all intents and purposes didn't appear to have anything to do with us. Advice was offered to cool it and I eventually exited.

Interviewing Elvis Costello is abnormal but all things considered I don't regret getting hit and see no reason to bear a grudge against an artist whose work I admire. It's not the first time I've been involved in a fight and almost certainly won't be the last. Plus all the best stories have a sting in the tail. This one just happens to have a ban on the head. Now what was that about Bruce Springsteen not doing interviews?





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## News Beat



### SCHOOLBOYS IN DIS PLACE

**T**HILL AS madness beg for a gig in a seedy pub! Gasp in amazement as Tommo flies like Superman!

Showing at your local fleapit in the late summer will be 'Take It Or Leave It' the Nutty Boys' 90 minute feature film. It's not exactly 'Star Wars', but their budget only runs to a quarter of a million and four weeks on location in exotic North London.

This week finds them at the Dublin Castle pub in Camden, the scene of an historic concert shortly before they signed to Stiff Records and became household names. With the film crew clambering all over the place it's rather like stuffing an elephant into a broom cupboard. And as the same scene is shot over and over again, the lads melt like ice cream under the hot lights.

The film traces Madness' career from schooldays to super stardom.

"But it's not a load of cobbles like 'Breaking Glass'," says Suggs. "There's no sex, drugs or violence because it didn't happen that way. This film doesn't glorify all those old stories about the music business, it's a film about ordinary people. It's not a movie for kids to look up to, it's a film for kids to enjoy."

"The sort of films I like are like 'Mean Streets', because they tell real stories about real groups of people. We thought it would be a good idea to make this film back in January. Our boss Dave Robinson got us all to tape our stories of the band and how we felt about each other. Then we selected the scenes we wanted and worked out a screenplay."

"We don't have a script though, we ad lib. When you're in front of a camera you want to act flash or you dry up completely it's difficult being yourself. You also start acting funny when you're doing a pub scene and

they do so many takes of you drinking that you're getting pissed. We use real beer in all the scenes not cold tea."

Some of the band's family and friends are featured in the film, but the actors union Equity said that they could only have 14 non-union members in the cast. Special effects include Carl's shoes dancing all by themselves and the recreation of the day when Tommo drove under a low bridge and ripped the top off his van. Rather than having Tommo risking his life again, they employed a stunt man to drive under the bridge at 50mph.

"The early parts of the film are in black and white," says Suggs. "We were wondering how we were going to recreate our schooldays and black and white gives you a nostalgic period feeling."

"There is a difficult scene where we're under age and we're going into a pub. Trying to re-create the atmosphere for this was very difficult."

Half the backing for the film is coming from Stiff and Madness are funding the rest themselves. The band want to mount a spectacular premiere somewhere with plenty of surprises and as Suggs says they want to find a cinema manager with "a really nutty sense of humour." They're also hoping that film pirates don't get hold of the film and make bootleg videos.

"I know places where cinema managers are slipped £30 and the pirates actually film a movie while it's being shown to the public," says Suggs.

"This film is costing us all of our money, if you look at our books you'll see that we've sunk every penny into it, if it's not a success then we'll be broken. But we all thought it was better to spend our money on something which will entertain people rather than spending it on Rolls Royces. If I had a fast car, I'd only crash it." ROBIN SMITH.

**D**ESPITE ALL the speculation that Blondie are about to break up with Debbie Harry locked away with Bernard Edwards and Nile Rodgers of Chic, Chris Stein producing avant rock violinist Walter Sleseding, a protégé of Andy Warhol, and Nigel Harrison and Clem Burke travelling the highways and byways of this scripted Des Barres Chaquered Past, it seems likely Blondie will be meeting up again in August to start work on their next bid for further world domination.

But who is Michael Des Barres and what has led the Blondies to rally to his cause on these alien shores?

From a drama school background in TV series like 'The Saint', 'Z Cars' and other middle sixties staple fare he had a role in 'To Sir With Love' which featured such luminaries as Sally James, Lulu, Adrienne Posta and other bouncy totems of the swinging sixties.

By the time he went for an audition for 'Young Winston' with shoulder length hair, an earring and eye liner he got to thinking that maybe rock 'n' roll was better for his self-expression.

He wrote the magnificent 'Will You Finance My Rock 'n' Roll Band', got Andrew Lloyd-Webber interested enough to send him to the Deep Purple label enterprisingly called Purple Records and then advertised for 'erotic musicians' to match up to an imaginary group he had drawn on paper.

The first member to join the subsequently named Silverhead was Nigel Harrison. The band



MICHAEL DES BARRÉS

### PAST AND FUTURE

played a then unfashionable style of rock 'n' metal while pretending to be stars.

"It was a big stigma to wear eyeliner, come from acting and come from a wealthy background but it started to break the myth that

rock 'n' roll was solely working class," claims Silverhead.

The demise of Silverhead was not mourned by many but it led to a phone call from Silverhead fan Jimmy Page of Led Zepplin who told Michael to form a band in his then residence of Los Angeles. The band was Detective, which featured ex-Yesman Tony Kaye. Zepplin's Swansong label indulged the band to the extent that it took them nine months to record their debut album.

The band were massive in America but Des Barres "got sick of heavy metal. I didn't want to live my life at that tempo. So I started to write lighter, more humorous, sexy songs."

After the end of Detective he floated back into acting appearing as an English rock star in such fluff as 'Rockford Files' and 'Hart To Hart' where he learned the discipline to write again, using Nigel Harrison as an occasional partner.

A meeting with Blondie producer Mike Chapman got him a contract with Dreamland Records from which the heavily airplayed 'I'm Only Human' came from. The album of the same name is released this month along with another single, 'Someone Somewhere In The Night'.

Des Barres has come back to England and gathered the two Blondies, plus Nick Sykes and Andy Barnett on keyboards and guitar respectively to tour under the title of Chaquered Past. So why come back?

"It's much more eclectic over here and I want to absorb the influences." MIKE GARDNER.



Natural

Blonde

**This week Paula loses four hundred quid at the roulette table . . . well, almost**



I HAD several reasons for feeling apprehensive about going to the Playboy Club to watch Glen Tipton of Judas Priest losing vast fortunes; the most minor of these being the fact that I have grave difficulty keeping my eyes open after nine thirty.

We sat in the bar in the Kensington Hilton having a drink at about 11 o'clock; we were lucky to have made it even that far. I'd come with Magenta, PR man Tony Brainsby's right hand woman, who was wearing an abundance of black lame, a red and black wig and brandishing a cane "from Biba about ninety years ago". Her shoes also made her about six foot two, and as I'd been at the gym all afternoon I could barely straighten up, let alone come up to those exacting standards of sartorial elegance.

Downstairs, photographer Simon was waiting. Obviously unaware of the standards of attire the Playboy Club requires of its patrons, he looked like he was about to audition for Huckteberry Fin. It was at this moment that Magenta set the precedent for the evening by going into a long and highly technical discussion about Dennis Wheatley (who from the sound of things must be making about half his royalties out of Magenta). "What he says is you only use about two per cent of your brain," she informed us, much to the waitress' interest, "except when you're having an orgasm, and that's like lighting a match on a landscape."

Once we got into the bar bit of the Playboy club, I was a trifle disappointed — where were the Amazonian women with their chests like shelving units? Why didn't their costumes fit the way they do in the magazine? There were so many foreigners about I began to think we'd ended up at Heathrow. "Oh God, I bet they think I'm from some escort agency," shrieked Magenta. When we actually walked in the bar everyone developed necks like walnut whips and a bunny dropped her tray. I thought this might have been the sight of Glen's spandex tights but they seem to do it all the time, in fact it's probably a code signal for knocking off time.

"I've seen these bunnies after work you know," Glen told me. "Terrible it is, get them out of those outfits and they're nothing special."

"Oh don't be so sexist," shrieked Magenta sounding like Darrell from Mallory Towers when she discovered Gwendoline had stamped on her fountain pen. "Those outfits even make oriental girls look as if they have long legs," she added. Quick, I thought, where can I buy some?

We trotted out in due course into the icy blast of the casino, and for reasons best known to themselves, we bumped into two of the Regents who were just going in with their mother.

It was here that Glen came up against a great stumbling block. I was obviously not fated to see him lose all his worldly possessions at black jack or watch high rollers ask Magenta to rattle their dices for them, as Glen had forgotten to register himself for gambling at the club.

"But I've done it in all your clubs in the States," he said, hitching up his tights in a determined fashion. "Yersee sah, but the gaming laws are different here," he was told.

"I think sex is vastly overrated and rather boring," announced Magenta to no one in particular, but giving an elderly gentleman next to her a coronary.

Meanwhile, one of the bones in my dress popped out and stabbed me (it obviously was feeling the strain of all those boned bunny suits roaming around dropping the odd tray). I had to go to the loo to alleviate the agony.

The trip to the ladies in the Playboy club doesn't do anything to make you feel like a temptress. The walls en route are plastered with all the centrefolds from the last twenty years, and none of them are pink in the face with a corset bone sticking in their back. The pictures are also coated with some kind of shiny veneer (probably bromide actually) which makes them look like they're even making the walls sweat.

I began to feel upset about not seeing the casino in full swing.

"Just lie, just say we got thrown out because Magenta hit some guy on the 'ed with her stick, and you lost four hundred quid on a silly bet at the roulette table and we all got drunk," offered Glen showing great Record Mirror potential. Well, why not?



GLEN TIPTON

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# Where there's muck there's bread

**S**OUND OF brass band, low and plaintive. Mingled with clogs and cow heels on cobbled streets. Heavily over-northern voice speaking through a cloth cap and reeking of tripe fades in.

Eeh bah gum. It's grand t' see our Tony's made it at last with that 'Capstick Comes Home' song of his. Did y' see him on that there 'Top O' T' Pops' rubbish on telly last week?

'Course, things haven't always been easy for t' lad y' know — not by a long chalk. Aye, he may be

presenter of that afternoon music and chat show on Wireless Sheffield or whatever they call it, but he's done his time. 12 years goin' round t' folk clubs all over place.

That's where he got idea for that song in them pop charts. He was sitting down one day thinking t' himself. "Well, I'm earning a crust I suppose but how can I really use me loaf so I'm not just picking up the crumbs all the time. I want some of the real bread."

Then it came t' him. Lad'd seen that bloody daft advert on telly for some brown sponge, that one with

nipper and the brass band, so he made up his own version like. Eeh an' it's right funny too. It's just like us down t' Rovers goin' on about the old days and how good all the bad things were and how bloody awful everything is now. Only he's not serious, if y' get me meaning.

Any road, it went down a bomb in the clubs so he thought he'd get a real brass band and put t' bugger in hit parade. And bein' a good northern lad he knew just where t' look for one of best brass bands in country. Down t' mine. Aye, the Carlton Main Frickley Colliery Band.

There's 25 of them and they say they got together at the end of last century. Well, I dunno about that but I remember them when I were a nipper so that'll give you some idea. And they've won plenty o' prizes in meantime an' all.

So that's how they all ended up on that telly show with all those mamby pambies in high heels and lipstick. But it's a right funny song. Though not as funny as the songs when I were a lad. Do y' remember that one... (cut for reasons of taste—so think on). ALBERT TEBBLOCK



TONY CAPSTICK: went t' mines



Mick Pearl flashes the plaster, left with Alf Martin centre and Norman Watt-Roy right

## IT'S A MYSTERY

**H**OW DO you break your arm, fracture your jaw, get eight stitches in your face, break a few teeth and cover yourself in bruises without knowing it?

Answer: get pissed out of your brain at an end of tour lig for the Who.

All Mick Pearl, bass player with the Q-Tips, remembers is waking up in hospital having stitches put in his face. Still, as they say, it's only rock 'n' roll.

Q-Tips are a hard working band, on the road most of the time but now they are due in the studios to record a new album. "We're looking for a producer at the moment," says Mick. "Roger Daltrey has been working with us but he's away for a month now. The Jam's producer, Vic Thomas wants to do it but he's

not available at the moment.

"We've got a single, 'You Can Love Me', but we're still writing and looking for other tracks. But we'll only cover other people's material if they're good enough. Elvis Costello's 'Hi Fidelity' is one song we'll probably do."

So what's he doing while he's out of action? "Exercising my fingers. I can't take all this, it's doing me in. I'll be back playing with the band at Nottingham on Thursday."

For the dates Mick's missed, Norman Watt-Roy of the Blockheads, brother of guitarist Garth of the Q-Tips has been standing in. Tonight he's off to see his favourite bass player and band, the Q-Tips, is he worried about getting elbowed?

ALF MARTIN

## ENGLAND'S GLORY

**W**ELCOME to the pop chart to end them all. Socio-linguist Dr Peter Trudgill has, you will remember, been looking at our British pop groups and the way they pronounce their lyrics. He wondered why so many sang with false American accents, and came up with a unique pop chart: Dutilfully he counted the percentage of non-pre-vocalic 'r's (pronouncing "girl" in the American "gurl") and inter-vocalic 'r's (saying "bedder" instead of the British "better")... I hope you're following all this. I'll be asking questions later.

On the other hand, he measured a pop group's "Britishness" by the percentage of inter-vocalic 'r's pronounced as glottal stops — Cockney dialect to you and me.

The result: The Stones living up to their tax-exile BOF status by acting TOTALLY American. But then imitation is the best form of flattery.

Posn	American Accents	British Accents	glottal stop
1. Stones (Some Girls)	19	46	0
2. Supertramp (Breakfast in America)	7	81	0
3. Dire Straits (Dire Straits)	1	92	0
4. Stranglers (Rattus Norvegicus)	0	88	0
5. Sham 69 (Hersham Boys)	6	71	10
6. Ian Dury (Do It Yourself)	1	57	9
7. Ian Dury (Do It Yourself)	0	5	22



BIGGS

## BUZZCOCKS BREAK

**T**HE BUZZCOCKS have finally decided to call it a day and go their separate ways.

The split, which has been on the cards since last autumn, was described by manager Richard Boone as "painful and emotional, rather like a divorce" and explains why the disbandment took so long.

Shelley, Garvey, Diggle and Maher hope to work or solo ideas, but face a legal dispute with EMI, who claim that collectively or individually, each member is still signed to the company. "Obviously the group are not happy with EMI, whom they feel have shown a distinct lack of sympathy ever since they merged with United Artists," said Boone. "It really hinges on whether they like whatever new material that any of them might submit. If EMI like it, they'll probably fight to keep them."

The Buzzcocks have already started to branch out in different directions, with Pete Shelley already having recorded half a solo album. Steve Garvey hopes to play with other musicians and Maher is working with Pauline Murray's Invisible Girls.

Until the dispute is settled with EMI, though, all work has ground to a halt while solicitors battle it out.

## ONE LINERS...

**S**O YOU thought rock 'n' roll stars were all lazy bleeders and most of 'em wouldn't have been out of bed even after the marathon was finished. Well, you're wrong. None other than Joe Strummer of The Clash was one of the runners and not only was he spotted going strong at the half way mark but the lad also finished the course. Well done Joe. Who says sleepy London town ain't no place for a street-ligging man? Out watching Michael Des Barres' Chequered Past at the Embassy Club were the greatest galaxy of celebs seen under one sky for a month. Those present and correct included Pete Townshend, the male three-quarters of The Pretenders, Messrs Cook & Jones (yawn),

an immaculately turned out Rusty Egan and The Police's Stewart Copeland with wife Sonja Kristina... only off the road from his band's latest world tour two days, Stewart was anxious to make up for lost nightlife time as evinced by a thorough interrogation of your beer-swilling scribe: "What's happening Thursday? Are you slugging Adam & The Ants off yet? How are Spandau Ballet?" Seems there's no keeping the stars out of the clubs these days, especially when they can watch each other... more odd pooling of personnel took place at The Venue the following night when Suggs of Madness joined the Original Mirrors for a rousing rendition of their current 'Dancing With The Rebels' gem. The connection there? None other than colourful chanteuse Bette Bright who, apart from having been in Deal School with the Mirrors' Steve Allan, also happens to be engaged to Suggs... once again Pete Townshend could be seen dancing the night away. Odd how The Who have cancelled their European tour as a result of exhaustion, innit?... Roger Daltrey is also expected to make a swift recovery, spurred on by winning first prize at the Film Musical International Festival in Paris for his role in McVicar. The same city this week saw Rod Stewart and Malcolm McLaren join Elton John in celebrating bald Reggie's 34th birthday at the flash (it sez here) Elysee Matignon restaurant. Good timing for little El since right now he's enjoying his first ever French No 1... in conjunction with Froggy female France Gall with a song called 'The Confessions'. Say no more... The recent experience of Killing Joke's Youth subsequent to someone slipping him a dodgy aspirin prompted a spokesman for the band to say



STRUMMER: putting back the liquid

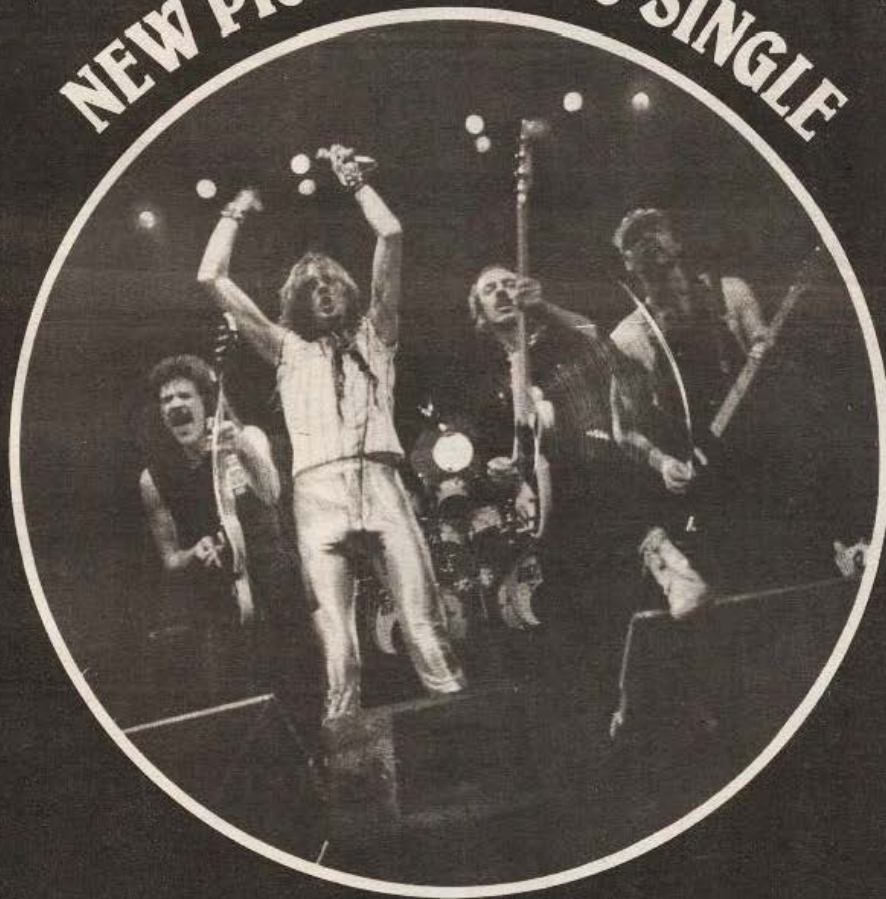
"he's another Sid alright — Syd Barrett." Nevertheless it appears the experience has precipitated a prolific flow of songwriting, most of which is being recorded for posterity at this very moment... only weeks within announcing his joining Hawkwind, drum legend Ginger Baker has walked out of the band, taking keyboard player Keith Hule with him. Anyone fancying replacing either should contact Danny Betesh at 051 432 3481... Back to Rusty Egan (don't say we never care, smiler) — he's just about to open a club in hyper-fashionable Dartford which is sufficiently far from the heart of the swinging city to require coaches to ferry over potential punters. On a less optimistic note (cue long face and typically shut mouth) Phil Lynott denies that the ginger-nutted one is producing his new solo album even if he is playing drums on a couple of cuts... Renowned (in this parish) Robert Palmer lookalike Bob Lest, who manages the Human League and those Heaven 17/ British Electric Foundation wallies has found a new protégé — 62-year-old Dumbarton lorry driver Ian Marsh's Accessory label called 'Background Music For Housework'. An intoxicated informant reckons it sounds like a cross between Abba, Throbbing Gristle and country & western. Sure, sure...



TOWNSHEND and Nigel Harrison

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# RUINED!

I think my ex-girlfriend, who finished with me two years ago, has ruined my life. After she left me for another bloke I wasn't interested in girls at all for ages. We had a good relationship sexually and in every other way and I thought the world of her. Then, a few weeks ago, I met the first girl I've clicked with since and stopped feeling sorry for myself. But when we slept together it didn't work. I came before I was even inside her, and this had never happened before. I felt too ashamed to try again and we hardly spoke in the morning. We both had hangovers. I know she's tried to call me at work again, yet I don't know what to say. Perhaps we could work it out. I don't know. What's wrong with me? Alan, Dumfries.

● You're making positive moves to surface from the self-protective memories of an experience which has hurt you badly in the past. Now you've started, don't let yourself be dragged back into a self-pitying rut. Clearly the new girl you dated still likes and wants to know you, and is quite happy to continue where you left off, so why waste time? Premature ejaculation; reaching an orgasm almost as soon as you penetrate your partner, or before you even get that far, is more common than you might think. Your new girlfriend isn't worried. The combination of sexual excitement and nervousness, coupled with the fact that you hadn't made love for such a long time and perhaps had a bit too much to drink all added up to over-speedy action, that's all. Any one of these factors can loosen your awareness of what's

happening in your body and your ability to spot the tell-tale signals of imminent ejaculation. Anxiety, and not some physical problem, is the prime cause of this slightly clouded perception of your own reactions. It hasn't happen before, and there's no reason why it should happen again now you've broken the initial reserve. Give it a try. Even people who've built-up a pattern of premature ejaculation, time and time again, find that masturbating stopping just short of coming, more than once, before making love is one self-help technique which can and does work. The "squeeze" method, a tried and tested way of controlling ejaculation, is fully described in WH Masters and VE Johnson's 'Human Sexual Inadequacy', Bantam, £1.95.

● A dry shave will only aggravate any allergic or infected skin condition, so abandon the electric shaver for the time being, and see your doctor for constructive medical advice. The cause of this rash could be one of many. Sensitive skin often reacts badly to the sudden transition from dry to wet shaving which can cut-up the surface at first, and pouring a range of proprietary brands of shaving foam into raw scratches certainly won't help them heal. To guard against any further infection and ease soreness use an antiseptic cream like Savlon after shaving. Trying-out a brushless tube brand of shaving cream could produce results. And if you can live with the bristle, taking a break from shaving for a few days may also do the trick. But do see your GP too.

## WANTS TO BE FAMOUS

I'm 17 now and long to be famous or recognised in the street by members of the public. While I've always been interested in acting, my parents can't afford drama school. Anyway, my friends are earning money, and I'd be skint for three years. Is there no short-cut to becoming a professional actor? Most agents seem to want Equity cards, but how do I join? I'd like to do any work really, as long as I could be seen on television or in the papers. Ray, Glasgow

● You want to be a star. And so do a dozen other people who've written this week. Just like any other kind of career training, the road to becoming a professional actor requires hard work, commitment, dedication and no mean sacrifice. Only a handful of actors ever hit those lucky breaks leading to mass media coverage and recognition by Joe Public and those who do may

only have a few weeks or a few months work a year. Is this really the job for you? Competition in the business, always tough, is getting fiercer each year. According to the acting union Equity, at least 85 per cent of its members, all of them professionals with relevant training and experience are out of work at any one time. There are few jobs around for the many thousands of young hopefuls who leave drama school after learning essential skills. Even with a background training, there's no short cut. Want to audition for drama school? Check-out a copy of the 'Contacts' directory, listing all UK schools offering training and tuition, in your reference library, or by post from 'Contacts', 42/43 Cranbourne Street, London WC2. Price £1.00, incl postage and packaging. 'Contacts' lists a range of drama schools, all piped at the post by the highly competitive Royal Academy of Dramatic Art (RADA). Once equipped with this information, write to the college of your choice for individual prospectuses and apply. Age and entry requirements vary. RADA, for instance, isn't too interested in academic results - entry is based on demanding auditions, but will not accept applicants aged under 18 for training, and takes only around 20 of an average of 800 hopefuls each year. It's possible to apply for grant aid for some courses, but you may have to face the prospect of saving - up and working nights at the same time as studying. As you've discovered, before you'll even be considered for parts in the theatre, films, television or TV commercials you must be a member of Equity. Catch 22. In order to join Equity you'll first need to have worked in acting, stage management or a related area for 40 consecutive weeks. But if you're untrained and really keen, there is a remote possibility of shoving a foot in the door by writing to every provincial and fringe theatre company in the land and offering your services in a strictly dogsbody, backroom capacity. Am cheap. Do anything. Willing to learn. See 'Contacts' or weekly trade newspaper 'The Stage' for addresses. If you're not interested in the blood, sweat 'n' craft of the business, but just want to see your face on celluloid, keep your eyes open for any film crews on location in your area. You could wind-up as a face in the crowd. You don't need an Equity card to work as a film extra, but you should be a member of the Film Artists Association, 51 Marlrowe Road, London W9. (Tel: 01-337 4587). Professional acting experience isn't necessary to join, but you'll need a reasonable amount of amateur experience, either at school or with an amateur club, to qualify. Unfortunately, as the British film industry is currently in dire straits, the FAA is not taking any new applications for the time being.

## CLOSE SHAVE

I've been shaving for the past two years, but, as my skin has toughened-up over recent months, a rash has developed after I shave. At first, this simply disappeared after a few hours, but recently it's stayed. Since abandoning an electric razor for a wet shave I've tried a variety of different foams and razors, but it's useless. What should I do? Andrew, Elstree.

● A dry shave will only aggravate any allergic or infected skin condition, so abandon the electric shaver for the time being, and see your doctor for constructive medical advice. The cause of this rash could be one of many. Sensitive skin often reacts badly to the sudden transition from dry to wet shaving which can cut-up the surface at first, and pouring a range of proprietary brands of shaving foam into raw scratches certainly won't help them heal. To guard against any further infection and ease soreness use an antiseptic cream like Savlon after shaving. Trying-out a brushless tube brand of shaving cream could produce results. And if you can live with the bristle, taking a break from shaving for a few days may also do the trick. But do see your GP too.

discharge of pus from the vagina or tip of the penis, inflammation of the sex passage, and a burning sensation when peeing, won't be detected by the unskilled outside observer. The first symptoms of syphilis, less common, but even more damaging if left untreated, can be seen more easily in the male where a small ulcer or sore appears on or around the genital area anywhere between three and six weeks after infection. In women, this sore is not always detected as it's inside the sex passage. But this ulcer or sore will disappear without trace after a few weeks or even a few days, and, left untreated, infection floods the bloodstream to attack and cripple every organ of the body. Both syphilis and gonorrhoea germs and other infections can spread through oral genital contact, as well as genital contact alone. Non-specific urethritis, (NSU), leading to eye disease, damage to the joints, and inflammation of the sex organs, if allowed to run its course, is also indicated by unusual discharge. Suggest, in the subtlest possible way, that, as your friend does sleep around, you're not willing to go further until he's responsible enough to have a check-up at the special clinic. If he won't - don't.

## BEING IGNORED

I CAN'T understand my girlfriend Janet at all nowadays. She's OK when we're out together on our own, but when she comes to my house some evenings and at weekends, she spends more time talking to my older brother than me. Last weekend she was watching him fix his motorbike for hours and ignored me completely. My brother just takes the mickey and says she must fancy him. I'm beginning to think he's right, and it upsets me, especially as I have to live in the same house. What should I do? Ants fan, Norfolk

● Be more assertive. From what you say, Janet and your brother do seem to get on pretty well together and neither of them is too bothered about leaving you out in the cold. In fact, their attitude last weekend was downright rude. You've tried your brother, with little response - tell Janet. If she does fancy him, and finds him more of an attractive proposition than you, that's the way you'll rumble her true feelings. Perhaps she's slightly bored with you right now. Perhaps she's trying to stir you into action. She might welcome a fight to clear the air. Instead of standing around like a lovesick swain come up with some ideas on things you can do together, preferably away from your house, as a way of regaining her interest.

## WHITE SPOTS

I HAVE been worried out of my mind lately as I have small white spots around my penis and testicles. They are about the size of a pin head and they don't hurt. How do I get rid of them? This is putting me off going out with girls. I'm allergic to penicillin, by the way. Dave, Newcastle

● Spots and rashes can occur on just about every part of the body, including the genital area. It's possible that you have a minor skin infection which can be quickly cleaned-up with an ointment prescription from the doc. Make an appointment and set your mind at rest. Once you've taken medical advice, you'll feel happier about your social life.

● Personal problems? Need ideas or information fast? If you're alone, worried, angry or confused it can help to talk things over. And it's free. Between us we can get it together. Write to Susanne Garrett, 'Help' Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Or ring our hotline office hours, Monday thru Friday, on 01-835 1147.

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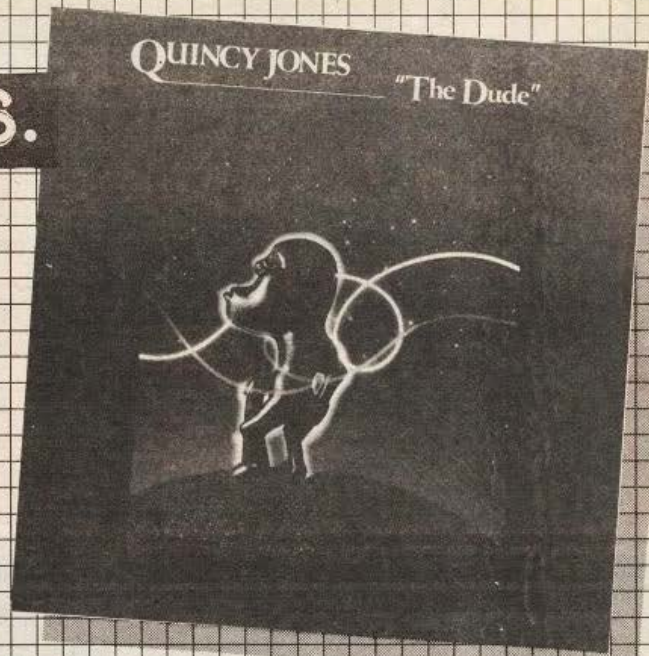
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SINGLES OF

# Lynn-fatuation

THE WEEK

**LORETTA LYNN: 'Coal Miner's Daughter'** (MCA) No, I'm not being tongue-in-cheek or even plain cussed: In an admittedly thin week for good singles, this honestly and truly was the one I enjoyed most.

The movie of the same name, which of course is Lynn's life story, forced me to change my vague idea of country music as being quaint and irrelevant (call me a "rockist" if you like). If you can shed whatever preconceptions you may have and think of this as a beautifully sung two-minute pop song about a working-class childhood you may well fall for it too.



## The Flying Lizards



Hands 2 Take



Don't Say That's Just For White Boys

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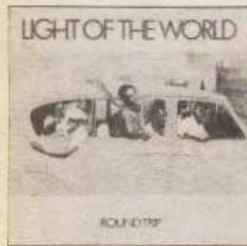
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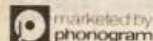
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'Humpin' the new single from The Gap Band is out now!



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## HOSE DOWN

**SECOND SINGLE OF THE WEEK**  
**FIRE ENGINES: 'Dandyskin'** (Pop/Aural) Pop/Aural have been clutching this to their bosom for quite long enough; it's due out soon, though I'm guessing when I say next week, so don't shoot the man in your local record shop if he hasn't got it on Monday. So poppy, so catchy that it's almost precious, but the nasal singing and sharp lyric stop it just short of that. There's a Genuine but Very Confused string quartet in there, too.

**SINGLE OF LAST WEEK**  
**AZTEC CAMERA: 'Just Like Gold'** (Postcard) Seriously underestimated by last week's reviewer. My love for this record borders on obsession; its relaxed tempo and acoustic guitars are reminiscent of Love, although these sons of Scotia were barely born during their heyday. A yearning, poignant love song; Aztec Camera are the young romantics, not those fat vapid posers you're currently being sold.

**THE SCARS: 'All About You'** (PRE) The Scars have been knocking about longer than most of the jock crop presently grabbing attention round these parts, but their time may well be at hand. Light, tuneful, very pleasant — might benefit from a quick session with a bullworker though, lest the competition kick sand in its face.

**MARTIN NEWELL: 'Young Jobless'** (Liberty) I've heard this on the radio already, and it's just the sort of thing some berk DJ on Radio One would think was meaningful, finger on the pulse of "the kids" today, etc. Martin Newell sounds to me like a wet and a weed and I'm not the slightest bit surprised no one would give him a job.

**ROGER TAYLOR: 'Future Management'** (EMI) Taylor is Queen's drummer, and the only one of the lot who appears to be an intelligent carbon-based life-form. 'Future Management' — unwieldy sort of handle, that — is a reggaeish song which is bearable enough, apart from its occasional lurches into Queen-style rock bombast. At any rate, a laudable attempt to step out from the shadow of the toothy one.

**SOFT CELL: 'Memorabilia'** (Some Bizarre 12in) This lot owe a considerable debt to the Human League (Mk I), it can't be denied, but 'Memorabilia' is an excellent record, with Marc Almond's voice playing clever tricks over the assorted hardware. Soft Cell clearly listen to funk and dub as well as the required masters of practical electronics, and the result of their homework is a very tasteful hybrid.

**HONEY BANE: 'Baby Love'** (EMI) To compare Honey Bane's voice with that of the teenaged Diana Ross on the original would be too unkind, not

to mention unnecessary. This has "hit" writ large upon it, and few but the churlish would begrudge Ms Bane her 15 minutes. After all, she's tougher, brighter, prettier and about 10 years younger than the other neo-punk heroines, and that must count for something even if this cute, bouncy cover doesn't.

**LIQUID GOLD: 'Don't Panic'** (Polo) In spite of the title, this record has an air of desperation about it. Come in, you pitiful giftless bastards, your time is up.

**THE NIGHTINGALES: 'Idiot Strength'** (Rough Trade) This is what everyone expects a Rough Trade Record to sound like: earnest, pimply and more or less out of tune. The hell with their good intentions: records like this do nothing, change nothing. Who cares? Even the carefully - packaged Honey Bane is more subversive in her way than these geeks.

**THE LAUGHING APPLE: 'The ha ha hee hee EP'** (Autonomy) More good intentions — indeed, Horatio, the pathway to the bargain bins is paved with them. More listenable than the other lot, but the singer can't sing and for some reason, quaint old-fashioned thing that I am, that bothers me. Well - meaning but tiresome.



**GIRLSCHOOL: 'Hit And Run'** (Bronze) Must stand a good chance of being a hit after their Motorhead collaboration (wasn't it glorious?), but th' isn't particularly memorable. I do admire Girlschool, though, if only because, like Lammy and Co, they boast a sense of humour — a rare commodity in HM bands, most of whom seem armed with the mental equipment of a small mollusc.

**ROY WOOD'S HELICOPTER'S: 'Green Glass Windows'** (EMI) When I think that this man made 'See My Baby Live', I could weep. This isn't just senile rubbish, it's senile rubbish with a primary school choir on backing vocals. Give up, you wizened old creep.

**FISCHER Z: 'Marliese'** (Liberty) / **NEW MUSIK: 'While You Wait'** (GTO) Somewhere out there is a world of brave, new, exciting popmusic... unfortunately,



precious little of it has seeped through into this week's singles pile. These two are more production line pap, with all the studio finesse money can buy and not an original idea between them.

**THE LAMBRETTAS: 'Good Times' (Rocket)** See above.

**COSMIC COWBOYS: 'One Night Stand' (Gem)** Amusing sleeve depicts Thatcher and Foot locked in embrace: less than amusing record tells of how the Cosmic Cowboys are going to give it to you up against the wall, etc etc etc. Come near me, you creeps, and you'll get Mace in your eyes and my dainty boot in your groin.

**PATRICE RUSHEN: 'Look Up!' (Elektra)** Agile, breezy funk. If there were any justice at all, Ms Rushen would be headed for glory and no

one would give a — well, a hoot for sappy Sister Sledge and their rotten record, 'We're All Honorary Whites' or whatever it's called. After a couple of creme de menthes, even I might get up and dance to this.

**BARRY MANILOW: 'Bermuda Triangle' (Arista) / WHITESNAKE: 'Don't Break My Heart Again' (Liberty)** Poor old dinosaurs, they're both quite happy locked in their own little time / space bubbles, impervious to the changing world outside. Ugly old Barry sings about the hopeful destination of himself and his entire life's works, while ugly old David Coverdale bellows on about taking you to the limit of my love and all the usual old claptrap. It's so redundant, it's barely offensive any more.

**FLYING LIZARDS: 'Hands 2 Take' (Virgin)** Their sublime version of

Curtis Mayfield's 'Move On Up' was a stiff, so Cunningham has abandoned witty cover versions in favour of original material. Unfortunately, the chosen song is drab and monotonous, absolutely relentless in its tedium. Back to the drawing board, chaps, but fast.

**TEEN QUEENS: 'Eddie My Love' / ETTA JAMES: 'Good Rocking Daddy' (Ace)** Not that wild about the Teen Queens' effort, but Etta James on the B-side is magic. Exhumed from 1955, the sound quality is as scatchy and awful as you'd expect, but it's as razzzy and soulful as you'd expect, too. A whole lotta woman, 'n deed.

Having lugged home about 150 singles, I must admit I feel sorry that there was such a dearth of goodies to tell you about. Among the better of the independent stuff,

however, wets the following: **SELF CONTROL: 'Falling' (Dancing Sideways) / THE LINES: 'Nerve Pylon' (Red Linear) / THE DECORATORS: 'Pendulum & Swinge' (Red) / MEDIUM MEDIUM: 'So Hungry, So Angry' (Cherry Red).**

**MARINE: 'Life In Reverse' (Crepuscule)** Somewhere between PIL and 'Shakin' All Over'... honest! Like it. Can't tell you anything about Marine I'm afraid, but I can tell you that the Belgian Crepuscule label is in fact the mysterious '(?)' referred to in last week's Josef K review. Bet that's been bothering you all week, eh?

**RICKY VALANCE: 'Time After Time' / 'Tell Laura I Love Her' (Revolver)** Forget 'Time', it's just a boring comeback attempt. But 'Laura' is a classic early sixties teen death drama, second only to 'Leader Of

The Pack' (in which you actually hear the motorbike, and by implication Jimmy, gets scrunched) for true tack appeal. Love it.

**WAY OF THE WEST: 'Don't Say That's Just For White Boys' (Mercury)** When I saw the title of the spoof - classical artwork, I thought that Way of the West, like me, were heading for a swift deletion from Spandau Ballet's Xmas card list, but a listen to their unstartling single failed to reveal any intentional micky-take. Shame.

**THE MOOD ELEVATORS: 'Annapurna' (Go-Foot)** Tuneful, boy-girl voices embroider a song that's closer to the 'Specials' MOR/film music stuff than the Beat's tense, jerky rhythms. Simple and unaffected, it might sound plain in a good week's singles, but amongst this lot it sounded perfectly delightful.

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THE CENTRE OF SOUNDS

WHITSMITH

# SPRING COLLECTION No 2 ECTION

THIS WEEK we take a more detailed look at what the stars are wearing and where they shop.

Interviews by Daniela Soave, Mike Nicholls, Mike Gardner, John Shearlaw,



## SPANDAU BALLET

LIKE THE rest of the sartorially conscious Spandau Ballet, John Keeble spends the majority of his salary on clothes, but wouldn't like to put a figure on it: "If there's something I want, I'll buy it. I'm always short at the end of the month!"

Those benefitting from this situation include young designers Simon Withers and Melissa Caplan, who made those well-known tartan suits for all of the band.

"We also go to Willie Brown's 'Modern Classics' in the East End and Helen, Lee and Kim from PX in Covent Garden. Then there's John Baker at Axlom on the King's Road and a girl called Jill.

"We contribute quite a lot of ideas," says Martin Kemp. "We're always bouncing ideas off one another. If I'm at a jumble sale and see something I reckon will suit one of the others, I'll probably get it for them."

## THE JAM

Rick Buckler: "WE'VE CHANGED our tailors. We used to go to Carnaby Cavern but we've been trying out other places.. The main concern is speed we want six suits in three weeks and a lot of places won't do that."

"I've been getting some plain shirts and giving them to 5th Column T-shirts who print designs on them so it's a bit more original."

"All suits nowadays are all dark blues or browns, really boring. The hardest thing is to get unusual material and patterns, but the main thing is to get a suit that not only looks good but will stand up to regular cleaning."

"Most of our good shoes come from Shelley."



## Bruce Foxton

"A LOT of our suits come from a theatrical designer called Arthur Davey. He really takes time and care, and everything is really well made. I get about four new suits for a major tour which comes to about £500, maybe a bit more. "I like button down collar shirts and I don't go for anything outrageous."

## Paul Weller

"I MORE or less wear on stage what I wear for every day. There's a place up Tottenham way that makes up trousers for £15 but I don't know what it's called. We also go to a place in Southend for suits. I usually draw whatever I want and get it made up to that."

"I don't buy that many clothes because there's not many places where I can get where I want. A friend's wife makes up shirts for us. Apart from that the best ones are from Oxfam shops. Johnsons were doing some good stuff last year but they've changed."



## PAULINE BLACK (SELECTER)

"WHEN WE started off I wanted to be seen as someone who sang and wrote songs, not just lits and a bum, and the clothes I wore helped to make that point. So I was a bit insecure, and the hat was something to hide behind."

"But now I'm a lot more relaxed, and also I feel people know what we're about, we've achieved that much, so now I can be a bit wilder. I just fancy a lot of colours at the moment — like the bright purple jacket I wear on stage. I was plodding round Top Shop when I spotted it, and I thought 'Gawd no, it's purple', but then I thought 'why not?'"

"What else? I've got some stripey trousers from Chatters — I liked the fabric a lot. It's difficult to find things to wear on stage, 'cos you sweat buckets and end up in limp rags, so you have to try to find clothes that will soak up the sweat..."

"Basically, what I wear just depends on my mood: I even wear a dress now and again. Does you good to give your legs an airing sometimes — it's a shame blokes can't do it."



## TOYAH WILCOX

"I GO to Melissa Caplan for my stage clothes — all my favourite clothes are designed by her. I spend a lot on my wardrobe ... usually about £500 a bout. I contribute the basic thinking to the design, for instance, if I bent over in something tight whether my pants would rip and things like that."

"Daytime and playwear is something different altogether. They usually come from Swanky Modes' Modern Classics, Flourucci, Browns or my boyfriend's wardrobe. I like clothes with a generous safari feel."



## JOOLS HOLLAND

JOOLS WEARS the 'clothing of the dead'. In any poor area of the USA there is at least one thrift shop per neighbourhood, stocked by relatives of the deceased. Jools has long been a frequenter of such establishments as the clothes in the picture illustrate.

Suit: five dollars from Chicago thrift shop with alterations by Sid the Taylor, London, £5; tie: Western Store, Kansas City, the only place that makes them; shoes New Orleans thrift shop, actually black patent dance shoes; shades: London Oxfam Shop; shirt: ordinary cheap black cotton, but Jools' mum embroidered them with piano keys.



## ORCHESTRAL MANOEUVRES IN THE DARK

### Andy McLuskey:

"MY BIGGEST ever concession to decadence is an Antony Price suit — I'm almost embarrassed to wear it! It has a beautiful cut. I love to go to Browns in South Molton Street whenever I'm in London, though I can seldom afford it. Their stuff is expensive but not exorbitant. I rarely buy anything in Liverpool as it's such a desert as clothes go, apart from an old man's shop called Foster Brothers."

### Paul Humphries:

"WE SPEND as much as we can on clothes which isn't much because we don't like to look scruffy. We just go to ordinary shops in Liverpool like Top Shop. There's a particular brand shoe though — we all like the sort my old uncle used to wear — brogues."



# SPRING COLLECTION No 2 COLLECTION

Robin Smith and Sunie.



**ADAM ANT**

"IMAGE IS a meaningless word. I don't have to dress up. I like smart clothes, like leather, stuff from Sex. A girl called Eve makes the band's shirts — she's just graduated from St Martin's College of Art.

"I do all my own make up, using everything from Clockwork Orange, traditional English, Kabouki, Red Indian influences but it has to be coordinated. A close friend Dave Whitney helps me.

"We hire the clothes. I can't buy them because they're antique. As for my hair, because of the amount of time it takes I put the bows etc in and leave them. Make up is just bits and pieces, mostly Marks and Spencers own brand because it's fragrance free."



**KIM McAULIFFE (GIRLSCHOOL)**

"I GET most of my things from high street stores or the King's Road and Oxford Street, but I look for the more individual stuff. Sometimes just getting something like jeans can be a real problem, though, because I'm an in-between size, about an eleven I suppose.

"The coat in the pictures is a blue fake fur from Beauty Without Cruelty. We all go there for make-up, because all their products are made from non-animal ingredients and materials. I bought it in their sale; it was a sample, so it's a one-off.

"Velvet trousers — I've always worn velvet, for years. The scarf is my old school one — Garrett Green, Tooting! The jacket's from Lewis Leathers, and my red snakeskin-print boots were from Ravel in a sale.

"People do expect us to be tough and aggressive because of the clothes we wear; we've been refused service in pubs when wearing leather jackets, all that sort of thing.

"When we needed feminine-style clothes for the St Valentine's Day Massacre photos, we had to hire them — and use Enid's mum's wedding suit!"

**CREDITS**

Photography: Mark Rusher, Martyn Goddard, Virginia Turbetti, Clare Muller, Kevin Cummins, Jill Furmanovsky. Design and Art Direction — Liz Gilmors.

**SUGGS (MADNESS)**

"I LIKE '50s clothes a lot: bags and brogues, that sort of thing. I get me suits made for me now by a tailor in Highbury. Costs about £100 a suit.

"I don't buy many. Buy a lot of shirts and things, though.

"I've always been pretty boring about colours — I like grey a lot. According to this chart my girlfriend's got, that makes me a Yorkshire miner type, or something! I like looking pretty smart, but not too smooth. We have hired dress suits twice: once for Top of the Pops and once for the premier of the film. I'd quite like to get into the City gent look next — the Burberry and bowler and all that. Dunno, though — it gets more and more difficult to find things I like. When we started out it was easy, it was all down to finding trousers that weren't flares!

"What don't I like? Red jumpers. Hate 'em. And those anti-fashion sort of people who wear white leather bumpers and neatly pressed jeans turned up on the inside."



**RICK PARFITT of Status Quo**

"I JUST start with jeans, which I always wear, and dress around them. I really like shirts or jackets. I get an idea and take it to Andre 4 Clothes in the Fulham Road, and he does it for me. It doesn't come cheap, but I've got one shoulder bigger than the other — must be all that guitar playing! — and I have to get my stuff made. I've always been really pleased with the gear I've got, but it's nothing special, maybe just a plain white silk shirt, or my 'gangster jacket'... whatever looks a bit stylish."



**DEBBIE HARRY**

"I'M NOT crazy about fashion. I love buying shoes more than clothes. I have a guy, Stephen Sprouse, who makes most of my clothes for me. I really like his stuff, it's really individual."



**SHEENA EASTON**

"MOST OF my clothes come from Ace or Spaulletti because they make really flash clothes. I spend a lot on my wardrobe, but when you consider that I can interchange most of my stage and casual gear it doesn't seem so extravagant.

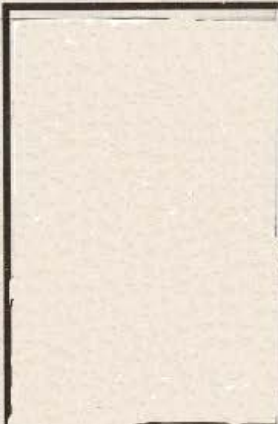
"I haven't had anything specifically designed for me yet, but I always have an idea of what I want, and I take my manager's wife with me for her opinions. The final choice is always up to me, though."



**JANE MO-DETTE**

"I LIKE real materials like silk, wool or cotton. I won't wear nylon. I'm influenced by what I see everywhere and I convert it to suit me. I just buy bits and pieces and throw them together.

"I love making clothes but I'm only good at skirts and trousers. Basically clothes are very important to a person as an expression. I'd love to say something profound about clothes but there's nothing to be said. They can be beautiful or dull, be loved or just abused."



**(TEARDROP)**

**EXPLODES**

"I GET most of my stuff from the Liverpool Oxfam shop. You can pick up really sharp suits there from about four quid, and if it's £8, you can bet it's been specially dry-cleaned. American thrift shops are wonderful too. When I was in New York people would tell me how wonderful my British clothes were, not realising I'd bought most of them there. My leather jodhpurs cost £15, the jacket £35. I like clothes I can move easily in."



**STRAY CATS**

THE SMART worsted jacket Brian Setzer is currently strutting about in cost less than a couple of quid. Like his partners in crime, Brian has an eye for a bargain and loves browsing round old clothes shops like Flip who have three lots of premises in London. Even the road

crew are on constant alert, Brian's latest acquisition, a flat cheese-cutter hat having been picked up by one of their security team at a jumble sale. Occasionally, the boys splash out and go somewhere hip like Johnson & Johnson on the King's Road. That's where Slim Jim Phantom

buys his Lurex socks — which he has been known to wear in odd combinations. One of the group's favourite designers is a guy called Robot, who is currently creating black fifties suits for them all complete with silver skull and cross-bones insignia on the backs of the jackets.

# NICK, NICK!

**THE BOOMTOWN RATS**  
 Warfield Theatre, San Francisco  
 by Mark Cooper

YOU WILL have heard of the opening of the Rats' current stage show. On comes Geldof, whirling and windmilling about, a beanstalk beat boy, and begins rapping away as the congas begin to throb. Geldof plays with his hair, rolls up his sleeves relentlessly, and begins to portray a typically greasy street wise character, a Latin hoodlum in the mood to mambo. As the chorus hits, the striped angled curtain behind Bob recedes to reveal four Rats doing the chorus and Simon Crowe already well into his drums. It's dance time, a magical moment that the show never quite equals and at the same time, a high point from which it's impossible to sink that low.

A Rats' show reflects a mixture of well-planned, accurately executed showmanship and startled enthusiasm. They remain the busiest band in rock.

At times the Rats seem so embroiled that they appear overweight, a piece of chocolate cake so rich you can't finish it. At best all the harmonies and fills are endlessly inventive, novel, almost novelty, like the colourful clashing clothes.

Lyrical Geldof's songs are a mixture of introspective alienation and blustering, clichéd bravura. There's a fear of emptiness, of solitude, at the centre which his contrived use of clichés and street swagger prevent him from revealing. Yet it lies at the heart of the songs.

So Geldof works his way through his traps, far too busy in his role as cheerleader onstage to have to worry about the traps and prison rooms of his songs, traps that perhaps take us back to Dublin and Geldof's Banana Republic. The new songs seem in general less powerful than Geldof's peak period i.e. 'A Tonic For The Troops', thinner in melody and forced more to rely on those busy textures and embroidering harmonies. The Rats put more in rather leaving it out, trying to subdue the world and their audience by their sound, keeping emptiness at bay.

Fortunately they are far too good at conning and gabbling to ever do anything with that emptiness than use it to their advantage. This is their third visit to San Francisco. Their audience grows and grows. They love Geldof and Geldof loves and thrives on them. The audience still fill the stage at the gig's end, the Rats give value for money. There is a good capitalist honourable contract. They work hard, they persist and they prosper.

Thank God for entertainment that keeps its tongue in cheek, that never quite grows up. The only thing the Rats do on the elephants' graveyard is steal what ideas are available and hotfoot it back to the stage and the studio. Rats? Let's hear it for the jackdaws of rock.

**OK JIVE**  
 Rock Garden, London  
 By Chas de Whalley

THEY say there are no new notes to play only new rhythms to play them in. If that is the case then OK Jive should go all the way to the top because they have found a rhythm all of their own. In fact, shaking the dark power of Central and Southern Africa in their snakehip style, OK Jive have sprung from the depths of London town with a sound and a beat that has never previously been heard on Britain's rock stages. It takes its cue from High Life.

Kwela and Congolese — popular African rhythms occupying the positions of reggae, calypso and salsa in their respective cultures — but is fused into rock by this all white combo to create an irresistible dancebeat that seems as taut and supple as the ska of the Selector but is really more like ska turned on its head.

Songs like 'Not Tonight', 'OK Jive' and the tongue-in-cheek 'Twin Tub' were equally as effervescent and left the audience screaming for more. I can only see that reaction repeating itself all over the country once OK Jive really get their groundswell into gear.



Pic by Bob Ellis

ADAM AND THE ANTS: not a dry seat in the house.

# Cor, stripe a light

**ADAM AND THE ANTS**  
 Dominion, London  
 By Alf Martin

IF GILBERT and Sullivan were alive today they would have cast Adam and his Ants as the new Pirates of Penzance. Rogues and villains the lot of them.

But Adam Ant has made it. When you can pull a crowd that's predominantly female, you've got what it takes. Create an image, get the fans to copy it — stripes on faces, feathers all over the place. The girls sit there flicking through today's copy of the Sun for the Adam Ant special, posters, programmes under their arms, and badges pinned to their breasts. All gabbling away to one another with smiles on their faces. They're here to enjoy themselves and no one's going to stop them.

The lights dim and the screams start. There's going to be a few wet knickers and seats tonight, and it's all for this year's big thing.

What charisma, what movement, what a racket! Well, it started alright but it got well boring. The vocals, especially the harmonies, were out of order at times and if it hadn't been for Adam's superb movements and the hits I would have been asleep... just like the two blokes sitting behind me.

The rest of the kids sang along with those hits, cheered every song and looked extremely happy right through to the end. I almost woke up one of the guys behind me as I walked out — disappointed.

Still, who gives a toss what I think? The kids have found another star.

**DOLLY MIXTURE**  
 Marquee, London  
 By Mike Gardner

LISTEN carefully because I'll only say it once, Dolly Mixture are going to be massive. In the three times I've seen them in the past year that one fact has stood out like a sore thumb.

Debsy on bass, Rachel on guitar and Hester on drums come on like the Shangri-La before puberty, striking a pop balance that takes a stance that's a mid point between the Caravelles and Herman's Hermits.

Their main asset is an overwhelming vulnerability and nervousness that sets off their excellent grasp of melody and vocal arrangements perfectly. Songs like 'Been Teen', 'Hit With The Boys' and 'Shakerella' show that their talent lies in the form of the single. Hopefully they will be restrained from devolving the power of their compositions by running them all together on an album before they have fully explored the concept of the single.

**POLECATS**  
 Manchester Polytechnic  
 Nikki Clare

EVER seen a double bass jive? For this spectacle alone it was worthwhile leaving the security of the Union bar to listen to the Polecats. The remarkable way Bloomberg flung his instrument all over the stage, but still managed to play has to be seen to be believed.

But he was not the only one to

spend one and a half hours trying to leave his footprint on every inch of the stage; the Polecats obviously want to be remembered as the band with ants in their pants.

After the usual jazzed-up blues came their single 'John, I'm Only Dancing'. This is the epitome of the group's rockabilly style, but once they have sung this, they have sung the lot. The rest is certainly listenable and danceable, but not really different. To be more than just a flash in a very large pan, the Polecats need to emulate their mentor, Bowie, and widen their circle.

**THE VAPORS**  
 Tiffany's, Bath  
 By Fred Williams

THE VAPORS are recent additions to the archetypal UK rock band: like the Climax Blues Band and (until recently) Slade, they've got their name known, and will probably spend years outperforming themselves at rag balls waiting for fashion to find them.

One of the strongest indicators of the fate is in their front: they haven't got one. There's no hyped-up artificial glamour, no pretence at any sort of image, in fact they treated their audience more like a local band than most local bands, a rare between-song informality that works wonders as far as atmosphere goes, but which would be difficult to accommodate on TV, radio or record.

The Vapors have survived turning Japanese. In order to evolve, where are they going to turn next?

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**GIRLSCHOOL: 'Hit & Run' (Bronze BRON 534)**  
By Malcolm Dome

THE DYNAMIC DEMOLITION DAMELS ride again! Or, put another way, it's time to break out the phrase book and go etymologically ecstatic. It's astonishing how much the girls have developed since 'Demolition'. Their approach now overflows with individual freshness and controlled strength, making that debut seem like a demo for acoustic folk duos. The opening cut 'C'mon Let's Go' encapsulates perfectly what I mean. Revving up with Kelly Johnson dishing out an effects-orientated motorcycle simulation a la Montrose / Saxon (producing the sort of guitar work that leaves even Ronnie Montrose and Graham Oliver in the nursery), the number soon comes roaring out through the bottom. What follows soon shows that in heavy metal terms Girlschool are rapidly becoming the standard by which lesser mortals must be judged. So, if it's seething fury you're after check out 'I'm Your Victim'. Likewise, 'Hit And Run' provides a metal / pop sharpness that even Cheap Trick have never equalled. 'Future Flash', meantime, is a mature, if weird, atmospheric Talking Heads meet The Kinks under the aegis of Hitchcock (and it works!). I could go on. There's the riff / hook splendour of 'Yeah Right', the back-breaking heaviness on 'The Hunter' and the unforgettable 'Tush', arguably the finest cover version in the history of vinyl production. + + + + +

**WHITESNAKE: 'Come An' Get It' (UA LBG 30327)**  
By Robin Smith

WHAT DO you mean, do it less than 150 words. Don't you realise that this is the most important album of the last decade? Well, maybe not quite — but Coverdale has got a voice that only Plant or Paul Rodgers could touch. Every bloody time it socks me right in the guts, turning ordinary songs into masterpieces. Whitesnake are a timeless bunch of old codgers. Side one pants and groans through a bundle of potential singles including the title track, although they're more restrained on side two. There's the mighty saga of 'Child Of Babylon' where Coverdale pours emotion all over the mixing desk. All that remains to be said is that Whitesnake, like Status Quo, provide solid timeless entertainment. And what's wrong with that now and again? + + + + +

**Shakin' the house**



**SHAKIN' STEVENS: 'This Ole House' (Epic EPC 84985)**  
By John Shearlaw

OVER TEN years of hard professional slog, first with the Sunsets, and latterly on his own in 'Elvis' and 'Oh Boy', have gone into putting Shaky where he really belongs; on the top of the pile as Britain's best true rock'n'roll singer. And it's his Peter Pan-like youthful infectiousness, plus an obvious love of the music he updates that will now — finally — keep him there. For on 'This Ole House' he's finally got the message across to the people that matter . . . and that isn't the hard core of rock'n'roll revivalists to whom he's been a leader for so long. Shaky's now, very definitely, a star for the public at large. Those 10 years have turned Shaky into a very cool customer indeed — a master of his chosen material, a brilliantly infectious interpreter of the true spirit of rock'n'roll, and the governor of an excellent backing and production team. On this album the skills are united for the first time, and for the most part it's a delight to listen to. The secret is in the choosing of the songs — the only low-tow to the obvious "rock'n'roll number" is a whooping cover of Little Richard's 'Slippin' and Slidin' — and the way that Shaky can deliver them and make them sound new. It's a recently acquired professionalism, and one that must surely pay rich dividends. For 'This Ole House' isn't a rock'n'roll album, it's a Shakin' Stevens album, and one that should sit just as prettily on the shelves of the hard core revivalists as it will on those of the younger converts who thought he started singing the day that Elvis was reborn on the London stage. From 'Hot Dog' and 'Marie Marie' (the latter included here) the rumbles have been getting louder, and this time Shakin' Stevens is up to stay there . . . for a long time to come. + + + + +

**JOHN CALE: 'Honi Soit' (A&M AMLH 64849)**  
By Daniela Soave

'HONI SOIT' pulls the carpet from under your feet, proving there's plenty of life in the old leek yet. John Cale for me was always the true force behind the Velvet Underground. Not wishing to do Lou Reed down, but he was so predictable, and Cale's albums are infinitely superior. Harking back to the vein of 'Slow Dazzle', Knocks you sideways with songs which are sinister, tranquil, desperate, rousing, terrifying . . . like an aural Hitchcock. 'Dead Or Alive' leads you into side one with its triumphant heraldic trumpet and descending piano, pairing an optimistic tune with not so happy lyrics. This more than anything resembles something from 'Slow Dazzle', but its mood makes it a prime choice for first track. Conversely it's followed by the moody 'Strange Town In Casablanca' which bursts with atmosphere, the roaring synthesiser resembling thunder or something supernatural, at times drowning out the music very effectively. The title track is very Talking Heads a la Francois. Sharp and immediate, it has a direct proximity, almost as if he is in the same room. In all, without mentioning every track on this album, there is only one which isn't in the sublime league, that one being 'Russian Roulette'. 'Riverbank' deserves a mention for the almost Satie-like quality of the piano, as does Robert Medici for his superb percussive throughout. Oh joy! He's hit it on the head again. There's absolutely no way this could be anything else but . . . + + + + + and don't wait for someone to second that.

**GARLAND JEFFRIES: 'Escape Artist' (Epic EPC 84808)**  
By Mike Nicholls

HAVING CREATED minor ripples with 'Wild On The Streets' when you could still get away with a title like that and continued with a couple of right thinkers for A&M, the self-styled half-caste New York street-poet tries his hand with a softer band and record company. Though not a faultless album, there are some good songs here and a team of crack backing musicians that could blast yer average LA session squad half away across the Pacific. Take a bow Messrs Bodnar and Goulding of The Rumour, Springsteenian ivory tinklers Roy Bittan and Danny Federici, Bowie and Talking Heads feedback supremo Adrian Belew and vocalists Lou Reed and David Johansen! It might be this heady combination that's given Garland something of an identity crisis. I'm sure a random street survey would yield the information that nine out of 10 people reckon 'Christine', 'Ghost Of A Chance', 'Innocent' and 'True Confessions' were by Graham Parker and that's just on the first side. Overleaf there are a few more, the plagiarism also extending to pastiches of Costello and Springsteen. 'R.O.C.K.' is virtually a variation on the 'Born To Run' theme though this isn't half as indictable as ruining a good tune like 'Jump Jump' with an embarrassing shopping list of points of reference.

On the limited edition free EP he obviously feels it incumbent upon himself to honour his ancestry by adopting a sub-Jamaican patois for some bitterly political lyrics which are shared with none other than Linton Kwesi Johnson. Great reggae but is it Garland Jeffries? Come to that, what? Maybe the opening cut, the fine 'Modern Lovers', which is strong, individual and commercial enough to give the singer his deserved international breakthrough. But paradoxically this leaves him with an untypically derivative album to back it up. + + + + +

**ROBERT FRIPP: 'The League Of Gentleman' (EGED 9)**  
By Alan Entwistle

THE LEAGUE OF GENTLEMAN have worked hard over the past year. Since their inception in March 1980,

they've played 77 gigs throughout Europe, the US and Canada — gaining most publicity from their prestigious performance at Futurama II in Leeds. They released their debut single, 'Heptaparaparshinokh' (!!!), late last year and have since been working on this album — basically a studio showcase of their live set. Most of the album is excellent and has former XTC keyboard wizard, Barry Andrews, weaving vibrant bursts of organ through the manic fingerings of precise guitar maestro, Robert Fripp; both of them offering calculated and powerful presentations that never cease to amaze and appeal. And this fusion of talents is further enhanced by the pacing rhythm section of bassist, Sara Lee, and drummer, Kevin Wilkinson (the replacement for former LOG drummer, Jonny Toobad) who both manage to add a definite pulse to the sound and prevent The League from getting lost in the wastes of pretence. The album for the most part is a great success and racks such as 'Inductive Resonance' and 'Dislocated' exhibit The League's potential as a danceband with their straightforward, repetitive rhythms that are never hidden in shards of synths and glamour. In fact, the only aspect that spoils this album is the use of taped voices overdubbed on to the instrumentation. The album would have been much better if just the basic instrumentals and the two "Frippelectronics" experiments, 'Pareto Optimum' and 'Ochre', had been included and all the voices and vocals excluded. But the great thing about Robert Fripp and The League of Gentlemen, of course, is that they would never dress up and pose. + + + + +

**LIVE WIRE: 'Changes Made' (A&M AMLH 68522)**  
By Robin Smith

STILL THE poor man's Dire Straits, Live Wire go through my left ear and out through the right without making much of an impression in between. Really I always feel guilty about hating them but once again I came away with the feeling that I've been sitting in a vacuum. Actually I was doing alright until it came to the title track which is thumb-twistingly boring and a shame after the opening promise of 'Child's Eye' and 'Don't Look Now'. 'Soundtrack' sounds like a vague impression of Rockpile and 'Anarchists In Love' has little to recommend it apart from an intriguing title. By 'Running' I just felt like shutting down but stuck it out to the end, even through the aggravating white man's reggae of 'Power'. It's time to wield the hatchet again. +



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**Image builder**

**PUBLIC IMAGE LTD: 'The Flowers Of Romance' (Virgin V2189)**  
By Mike Nicholls

HEY, WANNA hear about my most disturbed night's sleep ever? 'Twas in the old city of Jerusalem in a hostel next door to a mosque where some devout Arab was intoning to Allah till dawn. Listening to the new PIL LP recalled that event, Lydon opening the proceedings with his weirdest wailing to date. Frantic vocal acrobatics are fundamental to 'Flowers'. So is the heavily-rolling bass drum sound courtesy of former sticksman Martyr Atkins as well as the ever-versatile Keith Levene. Yep, whilst every rockist and his producer suddenly get into the Burundi Black tribal schmeer, PIL go east, producing music at times redolent, one imagines, of a Turkish casbah. Asian rhythms, already, not to mention some decidedly oriental strab and the odd use of distantly tolling temple bells. Characteristically uncompromising, the band have gone for another total sound, a conceptual entity (gasp) as immediately indicated by the lay-out of the lyric sheet. All the words of the nine different "songs" are connected providing an ongoing theme and unity of structure. Once again PIL fly in the face of rules and conventions and somehow get away with it, producing music which is as stimulating and thought-provoking as it is radically different from the mainstream. Lydon's voice is accusing and alienating: "I sent you flowers / You wanted chocolates instead / The flowers of romance" and "I won't answer the phone / I won't answer the door / I won't let you in / Keep banging the door." Elsewhere his dubbed "Hello!" is a throwback to the first 'Public Image' single whilst for the final track politics go beyond the personal level to deal with the case of prisoner Francis Mountjoy. The overall positive, driving, optimistic drum-based sound is occasionally let down by outbursts of unlistenability but PIL-poppers never did like their poison too tasty. So more worthwhile experimentalism from the forefront of the anti-rockist avant garde! The Rotten anti-rocks on regardless. + + + + +

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Children of the Earth



TINO TROY  
guitar, vocals

STEVE CARROLL  
guitar, vocals

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**BIRMINGHAM**, Odeon (021-643 6101), Culture  
**BIRMINGHAM**, Romeo And Juliet's (021-643 6696), Ricochet  
**BIRMINGHAM**, Virgin Records, Bull Street (021-236 9429), Shakin' Pyramids (1.00 pm)  
**BOLTON**, Swan Hotel (27021), Peruvian Drumsticks  
**BRIGHTON**, Richmond (21713), John Clay Band  
**BRISTOL**, The Bell (25998), Talon  
**BURY**, Rebecca's (061-791 1738), Wanda And The Dentists  
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**CHADWELL HEATH**, Electric Stadium, Greenhouse, High Road (01-599 1533), The Room / Hearbeats / Lollipop Sisters

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● **CARL GREEN AND THE SCENE**: Winners of the recent 'Battle Of The Bands' competition have added five extra dates to their current tour. Saitburn Zetland Hotel April 5, Stockton Fiesta Club 5, Malby Yorkshire Dragon 9.  
 ● **THE AK BAND**: Play the following gigs this month to coincide with the release of their debut album 'Manhole Kids'. Dates as follows: London 101 Club April 27, London The Venue 28, Wolverhampton Polytechnic 29.  
 ● **THE TYGERS OF PAN TANG**: Have switched their Sheffield Polytechnic gig from May 10 to 12 and added the following dates: Manchester Club 1981 May 4, Birmingham Odeon 10, Hammersmith Odeon 11.  
 ● **CHRISTOPHER CROSS**: The former Fleetwood Mac roadie turned songwriter, plays his first British concert at the London Palladium on April 21. Tickets priced from £2.50 to £4.50 are on sale at the Palladium box office and usual agents. Cross recently won five Grammy Awards and his debut album 'Christopher Cross' has sold over three million copies.  
 ● **THE SEARCHERS**: Headline at London Dingwalls on April 23, coinciding with the release of their new album 'Play For Today'. The Searchers have also just released their new single 'Another Night'.  
 ● **FOETUS UNDER GLASS**: A trio from Athens Georgia will be playing some gigs in and around London promoting the re-release of their single 'OKEM!'. Gigs are Richmond Snootys April 15, London Clarendon Hotel 16, London 100 Club 21, London Moonlight 23, London Greyhound 24.  
 ● **THE MARINES**: London 101 Club April 5, Croydon Warehouse 9, Croydon Star 10. **LIMEHOUSE**: following mainly London dates: Dublin Castle April 2, Rock Gardens 9, Iford Cranbrook 14, Croydon Cradaddy 24.  
 ● **THE BUSINESS**: Play the following London dates; Thurlow Arms April 11, Queens Head 29.  
 ● **ARROGANT**: Kingston Waves April 8, London Windsor Castle 13, Slough Studio One 20, London Windsor Castle 24, 29. The band will have a new single out on Rocket Records shortly.  
 ● **SMALL PRINT**: Who recently signed to Edge Records will be playing London Venue April 7, Leeds Warehouse 10, Birmingham Cedar Club 18, London 101 Club 17, Dudley JB's 18, Plymouth Fiesta 21, Torquay 44 Club 22, Scarborough Penthouse 24.  
 ● **SPIDER**: Who recently converted a 47-foot long bus into a mobile home for gigs will be playing the following dates entitled the 'Boogie 'Til We Drop Tour': Lancaster Greaves Hotel April 9, Blackpool JR's 10, Ashton Under Lyne Spreadingeagle 11, Pontefract Blackmore Head 12, Carlisle Mick's Place 15, Cambridge Great Northern 16, Gravesend Red Lion 17, Hillingdon RUF 18, Hayes Brookhouse 19, Huddersfield Eros Club 23, Macclesfield Masonic 24, Preston Warehouse 25, Chorley Joiners Arms 26, Peterlee Noseman 30.  
 ● **MUSIC FOR PLEASURE**: Have added the following dates to their tour: Birmingham Cedar Ballroom April 4, Hailsham Crown Hotel May 1, Sheffield Marple 11.  
 ● **ATTRITION**: A Coventry based band will be playing Coventry Hope 'n' Anchor April 9, Newcastle Under Lyme El Cyde Club 16, Newark Palace Theatre 27.  
 ● **THE FLATBACKERS**: Who recently signed to the Deram Label and who release their single 'Serenade Of Love' on April 10 play the following dates: Hailsham Crown April 5, London Hope and Anchor 8, Digbeth Civic Hall 11, Norwood Thurlow Arms 16, London Starlight 18, London 101 Club 25, Northfield Red Lion 28, Woolwich Tramshed 30.  
 ● **ROSE TATOO**: The hotly tipped Australian heavy metal band who release their debut album 'Rock 'n' Roll Outlaw' this week, play two showcase gigs at the London Marquee on April 20, 21. Rose Tatoo are a five piece band from Sydney and some people have predicted that they'll be as big as AC/DC.  
 ● **SIAM**: Whose debut single 'Deja Vu' has just been released by A&M play the following London dates: Fulham Golden Lion April 7, Hope And Anchor 13, Marquee 15.

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 THEIR NEW SINGLE & CASSETTE  
**DON'T BREAK MY HEART AGAIN**  
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 17 STAFFORD Bingley Hall  
 21 GLASGOW Apollo (SOLD OUT)  
 22 GLASGOW Apollo (SOLD OUT)  
 24 NEWCASTLE City Hall (SOLD OUT)  
 25 NEWCASTLE City Hall (SOLD OUT)  
 26 LEICESTER Gaumont Halls (SOLD OUT)  
 28 LONDON Hammersmith Odeon  
 29 LONDON Hammersmith Odeon (SOLD OUT)  
 30 LONDON Hammersmith Odeon (SOLD OUT)  
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MOVIES

**Q**uestion: What do ageing rockers do when they can't sell records no mo'? Answer: write movie soundtracks. Included in this new elite of old hasbeens are America (remember America? Yeah. Somewhere west of Britain innit?), who perform three of their own toons for *The Last Unicorn*, a cartoon fantasy based on the novel by Peter S. Beagle; Bill Wyman, part-time Strolling Bone who has been threatening to leave the group for the last 20 years, ELP person and former Nice guy Keith Emerson and all-purpose cult guitarist Ry Cooder. Bill has just completed work on the soundtrack for *Green Ice*, a new "thriller" starring paunchy, punchy Ryan O'Neal which should hit the screen around April/May, while Keith wrote the score for Dario Argento's recent horror movie *Inferno* and is currently working on another project, the title of which fortunately escapes me. Ry Cooder, meanwhile (whose excellent score for *The Long Riders* was about the only worthwhile thing in a tediously historic western), is now engaged in writing the music for Wim Wenders' *Hammett*, based on the life of thriller writer Dashiell Hammett. The bargain bins should be bulging around June...

News from the Front: Interesting to hear that a remake of *A Streetcar Named Desire* is planned. Not so interesting to hear the Sylvester Stallone and Vanessa Redgrave are tipped for the roles played by Marlon Brando and Vivien Leigh in the '51 original. Question: why bother to remake a classic film when it's almost bound to be inferior to the original?

# When you can't sell rekkuds no mo'

Answer: because they don't write scripts like that no mo'... Talking of which reminds me about another remake due shortly. *The Postman Always Rings Twice*, starring Jack Nicholson and Jessica Lange, is a remake of the '46 movie which had John Garfield and Lana Turner in the leading roles. An erotic thriller which caused "eyebrows to be raised" etc at the time, *Postman's* second coming should also provide the Mary Whitehouses of this world with fuel for the fires of Puritanical Inquisition — featuring as it does scenes of torrid sex "the like of which has not been seen..." etc. etc. And Jack Nicholson's disclosure in the *Daily Mirror* (no relation) last week that the sex scenes are played for real (gasps!) should keep things humming. Nothin' like a bit of advance publicity, eh Jack? A blow by blow account in this column when it opens...

Apart from the gossip, there's not much happening this week as far as new films are concerned; *Chariots Of Fire* opened with a Royal sparkler or two on Monday, though why their various highnesses should patronise this star-studded tale of the early Olympics is beyond me, though I suppose it doesn't

have the directorial stigma of *Tess* (which opens next week) and is equally innocuous but 10 times more beautiful. Meanwhile, posters are already decorating the underground for *The Idiomaker*, a kind of fifties *Breaking Glass* in which all the singers look like Dion and is just redeemed by Ray Sharkey as a Phil Daniels' type entrepreneur on whom the script concentrates.

Two final items: Madness are currently making their first feature film called *Take It Or Leave It* which has been described as a musical documentary tracing the band's career from 1976 to 1979. Produced and directed by Stiff supremo Dave Robinson it ought to prove more exciting than the soft-centred *Dance Craze* mentioned last week. And will Anthony Perkins be remembered for anything apart from *Psycho*? Apparently not if a couple of new song titles are anything to go by. Landscape's new album features a track called 'Norman Bates' as a kind of tribute to Perkins' role in Hitchcock's mini masterpiece, while The Hitmen have just unveiled a new single called 'The Bates Motel' inspired by the same movie. There is, however, no truth in the rumour that Perkins is tipped to star in the remake of *The Great Rock And Roll Swindle*...

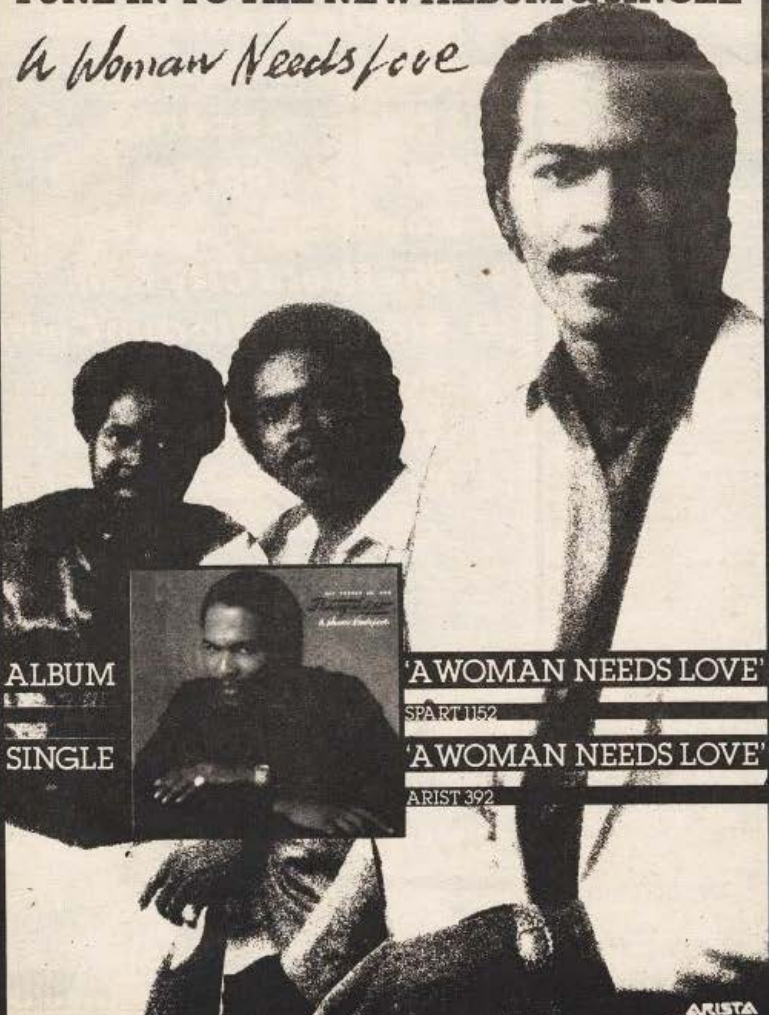


Jack Nicholson and Jessica Lange from 'The Postman Always Rings Twice'.

# RAY PARKER JR. & Raydio

TUNE IN TO THE NEW ALBUM & SINGLE

*A Woman Needs Love*



ALBUM  
SINGLE

'A WOMAN NEEDS LOVE'  
SPARTU52  
'A WOMAN NEEDS LOVE'  
ARIST 392

ARISTA

RELEASES

- **KIM WILDE** is keeping it in the family with the release of her new single 'Chequered Love' on April 23. Once again it's written by brother Rikki, and the old man, Marly.
- **DUFFO** takes his new line up on tour around Europe this month to promote the latest PVK album 'Bob The Birdman'. The first gig will be at the Paris Palladium April 8 and 9.
- **KIT HAIN** whose hit 'Dancing In The City' with Marshall Hain made the top ten in 1978, releases a new single 'Danny' this month.
- **LONGESOME NO MORE**, the London based band, recently signed to Rage Records release their debut single 'Turned Insane' on April 24.
- **ANGEL DIXON'S** first solo single 'Thunderbird' is released by Stiff this week. The number was written by Walter Hacon and Bobby Collins.
- **MODERN ROMANCE'S** new single 'Tonight' comes in a 7in and 12in version and both have a special picture bag. The 12in contains an extra track 'La Rocca'. The single of the soundtrack of the film 'Superman II' is released by Warner Brothers on 10 April as a special picture disc. It's called 'Main Title March'.
- **DESMOND DEKKER'S** is the new album — as yet unnamed — comes out on Stiff Record, in May. Containing completely new songs it was produced by Robert Palmer in Nassau.
- **THOMPSON TWINS** are currently in the studio with Denis Bovelle producing their new album 'A Product Of' for release on May 15. A single — as yet untitled — is to be released on May 1.
- **LEVEL 42** follow their disco hit 'Trying On The Wings Of Love' with a new single 'Love Games' which comes in 7in and 12in versions.
- **THE FLYING LIZARDS** new single 'Hands 2 Take' is released by Virgin this week.
- **KEN LOCKIE'S** new album 'The Impossible' is scheduled for May 1 release and a single 'Dance House' comes out this week. Both are produced by Steve Hillage and the single also features Simple Minds' Jim Kerr and Nash The Slash.
- **CONCERTS FOR THE PEOPLE OF KAMPUCHEA**: a live double album of the concerts held in December, 1979, and featuring the Who, Pretenders, Elvis Costello, Rockpile, Queen, The Clash, Ian Dury, The Specials and Wings, is released this month on Atlantic.
- **THE SWELL MAPS**: the final album comes out on Rough Trade this month and features material recorded between 1972 and 1977.
- **FREEZE** follow their silver selling 'Southern Freeze' with a new single 'Flying High' available in 7in and 12in versions.
- **WITAL**: the Sheffield based outfit release their debut single 'Sinking Ships' on Cosmic Enterprise Records.
- **SCARS**: The Edinburgh quartet release their debut album 'Author Author' on April 10.
- **MODERN ENGLISH'S** first album 'Mesh and Lace' comes out on April 6.

A OUTLAW PRESENTS

# JOHN MARTYN

and his band

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**BRIGHTON DOME**  
FRIDAY 22nd MAY

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NEW FROM THE UNDERGROUND



**DILLINGER: the Jamaican reggae superstar is currently in the studio with producers Larry Seville and Webster Shrowder working on his new album 'Badder Than Them'. The singer hopes to bring his band, the Freedom Fighters, for a British tour this summer.**

ODDS 'N' BODS

TEDDY PENDERGRASS' Love T.K.O. will finally be out there to coincide with his UK visit...

UK NEWIES

ALPHONSE MOUZOON: 'By All Means' (Excalibur EXCL 509). The hottest jazz-funk album tracks back to - to - back on excellent value full length...

CH-LITES: 'Have You Seen Her' (20th Century Fox / Chi - Sound CD 2481). At last on now hopefully hit-bound 12in...

BERNARD WRIGHT: 'Just Chillin' Out' (Arista ARIST 12-389). Forget this 3-track 12in as its biggest attraction loses the great 'Funkin'...

ELECTRO-DISCO

- 1 3 MIND OF A TOY/FREQUENCY 71WE MOVE, Visage, Polydor 12in
2 4 EINSTEIN A GO-GO/JAPAN, Landscape, RCA 12in
5 1 PLANET EARTH, Duran Duran, EMI 12in
5 2 ANGEL FACE/R.E.R.B., Shock, RCA 12in
5 3 ONCE IN A LIFETIME, Talking Heads, Sire 12in
8 - GLOW/MUSCLE BOUND, Spandau Ballet, Reformation 12in
7 7 THE FREEZE, Spandau Ballet, Reformation 12in
8 17 GUILTY THE ROBOTS DANCE, Classix Nouveaux, Liberty 12in
9 9 FUEL TO THE FIRE/DEBRIS, Music For Pleasure, EAG
10 13 TRAVEL/CELEBRATE/CHANGELING, Simple Minds, Arista 12in
11 19 REFORMATION/AGE OF BLOWNS, Spandau Ballet, Reformation LP
12 - REWARD, Teardrop Explodes, Vertigo 13
13 12 DREAMING OF ME, Depeche Mode, Mute
14 23 TARI MOON OVER MOSCOW/BLOCKS ON BLOCKS/VISAGE/VISA-AGE, Visage, Polydor LP
15 - (WE DON'T NEED THIS) FASCIST GROOVE THING, Heaven 17, Virgin 12in
16 6 VIENNA/HEAR, X/PASSIONATE REPLY, Ultravox, Chrysalis 12in
17 14 DON'T DON'T BEGINNING OF THE LERTUREAK, Love Of Life Orchestra, Beggars Banquet 12in
18 - REMBRANCE DAY, B-Movie, Deram 12in
19 15 EUTHENICS, Modern Eon, DinDisc
20 24 19TH NERVOUS BREAKDOWN, Naah The Slash, DinDisc
21 30 LIFE IN TOKYO, Japan, Arista 12in
22 8 FADE IN GREY, Visage, Polydor 12in
23 16 LUXURY, New Musik, OTO
24 21 THE MODEL, Kraftwerk, Capitol LP/12in
25 - MEMORABILIA, Soft Cell, Some Bizarre 12in
26 - A CROWD AND A BABY, Human League, Virgin LP
27 - A KICK IN THE EYE, Bauhaus, Beggars Banquet
28 16 SHE'S LOST CONTROL, Joy Division, Beggars Banquet
29 - CEREMONY, New Order, Factory
30 - PHOTOGRAPHIC, Depeche Mode, Some Bizarre LP
31 22 BOYS AND GIRLS, Human League, Virgin
32 - DISCO ROUGH, Mathematics Moderne, Doran 12in
33 - YELLOW PEARL, Philip Lynott, Vertigo 12in
34 - NEW TUP, Lone Lovell, Stiff 12in
35 29 WARM LEATHERETTE, V.V.O.D., The Normal, Mute
36 25 DEMOLITION MAN, Grace Jones, Island 12in
37 - SHACK UP, A Certain Ratio, Factory 12in
38 27 UNDERWATER, Harry Thunes, Decca 12in
39 18 DEAD MAN'S CURVE, Nash The Siam, DinDisc
40 - THE JEZEBEL SPIRIT, Brian Eno/David Byrne, EG LP

Advertisement for 'SO HAPPY' remix, featuring a large image of a man and promotional text: 'NEW DOUBLE A SIDED 12" SINGLE', '12" MIX X 64 IN PICTURE BAG', '12" MIX 64 IN PICTURE BAG', '12" MIX 64 IN PICTURE BAG'.

RAY PARKER JR & RAYDIO: 'Still In The Groove' (LP 'A Woman Needs Love' Arista SPART 1152). One of my biggest current tracks...

JUNIOR ENGLISH: 'Keep On Trying' (Ethnic ETH 1328, vs 1 - 7:37 462). Rather nice bass rumble sax...

THURSDAY (2) Hot Cuisine play Mayfair Gullivers: FRIDAY (3) with all roads leading to Catalyst...

DAVID BENEDETH was born in East London but from high school days on has shuttled backwards and forwards between Canada and London...

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Advertisement for 'SO HAPPY' single, featuring a small image of the artist and promotional text: 'NEW DOUBLE A SIDED 12" SINGLE', '12" MIX X 64 IN PICTURE BAG'.

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WENDY WU of the Photos

## (Pt 2) Pathetic Grovellers

I REFER to Dobbin Smith's pathetic review of the Photos at the Venue. He obviously went with the intention of slugging them off, and used it as an excuse to get more mileage out of the well-trodden pun syndrome. Eg, negative performance, photos finished, over exposed etc, etc. I bet he went to the gig, sat in the corner with a couple of jars, switched off his hearing aid, and then proceeded to think up as many corny puns as his small brain could manage.

He also talks about them not having the talent to stop them "biting the dust". — Why didn't he ask some of the people who went what they thought.

The Photos are getting bigger all the time, playing to packed audiences regularly and are on the verge of mega-stardom — so hear the words of the Oracle.

Steve Yorkshire, Doncaster.  
● An expert display of pathetic grovelling. You could have laid it on a bit more about how photogenic Wendy is, or how she's not camera-shy. On the other hand you could forget all about this affair and say to yourself three million times: "I must place an order for RM every week.

### El rules OK

IN REPLY to Martin of Walsall concerning the Elvis Costello gig, I'd like to say that my mate and I went to a EC gig the following evening (March 5th Wolverhampton Civic Hall). At first we thought EC had either pissed off or got lost round spaghetti junction. As the time was 8.15 and we were still outside. So we had our own singing sing in the street in the pouring rain and arctic winds. No trouble broke out, we waited without any explanation or any kind of announcement, in fact no-one told us anything. At 8.30 they let us in and we had to listen to music before our grandmother's time. At 9.00 EC came on and burst into song, then he explained that they'd had some electricity problems. He sang oldies such as: 'Olivers Army', 'Watching The Detectives', 'I Can't Stand Up For Falling Down'. He sang songs from 'Trust' including 'From A Whisper To A Scream'. He even sang 'One Day I'll Fly Away'. He sang non stop 'til 10 then went off. He came back on with more songs and went on and off stage like a yo-yo.

Yes, we probably had your share of EC encores, oldies, romance, mind blowing music, conversation between songs, plus the fact he played from 9.00 'til 10.40. Shall I continue? (snigger, snigger). So we had our money's worth, it was well worth the wait and the flu I caught. So Mr Elvis Costello I think you deserve a Blue Peter badge. It was great.

Terri (short for Teresa) Macys, Wolverhampton.

### Toady

I AM writing to put in a good word for Duran Duran, seeing as no one else has bothered. Come on kids, you've all got to admit that they are brilliant, so come out of hiding and say so (I can't possibly be their only fan!) If the whole group can't get a mention, than at least John Taylor should (after all, he can't help being so pretty, can he?)

While I'm on the subject of gorgeous people, I was extremely annoyed with you saying that Adam was ugly (is he heck!) Do you realise, I was raged for a whole week until Adam's girlfriend (the one he doesn't know about) told you off first, before I had calmed down enough to put pen to paper. I am proud of her, but there is one thing I ought to tell her — Adam is two-timing, and I'm his other girlfriend (yet another one he doesn't know about). Between me and his other girl, we will not have you ripping our darling Adam apart like that, so leave off will you? (I think you owe us an apology and something on Mr Ant to make up for your dreadful choice of words to describe him — next time, try some adjectives like — beautiful, handsome, gorgeous, outstanding looks... etc.)

Adam's girlfriend (the other one) and Duran Duran promoter, the nicest part of Chester.

● Come off it, he's not that good-looking, in fact, he's quite ordinary. I'm FAR more handsome, but I'm too modest to capitalise on my hunky body.

### More grovel

IT SEEMS TO me that most people these days take pleasure from a new pastime, siagging off Spandau Ballet. Despite the fact that Spandau Ballet are arrogant (aren't we all at times) the constant criticisms are unwarranted. Firstly in your review of their album they were made out to be fascists, then they were turned into Communists by the review of 'Muscle Bound', their new single.

Allright, Steve Strange was one of the first to be quoted as saying constant change is needed but it appears that many people are afraid

of it. Spandau Ballet don't need your support or from any of the other people who constantly criticise. After all those people were probably the one's who acclaimed Spandau Ballet the Band of the eighties until they saw the way they dressed. Andy, Richmond, Surrey.

● It's not my fault that you're taken in by all that wool-pulling. If you've decided what's right and what's wrong on a permanent basis, that's fine by me.

### First form

I DON'T mean to be rude to the Futurists / Romantics etc, as I admire some of their music and fashions. The only thing is, as they tell us about there marvellous new styles of, "everchanging" music, they seem to forget that Donna Summer / Peter Bellotte and Giorgio Moroder first created this style of music calling it Eurodisco. The futurists go on about "their" new style of music. All they have done is stolen it from Donna who never gets acknowledged for starting it.

Anyway, next time Steve Strange comes whirling across the dancefloor will someone please find a way through his hair to his ear and tell him that this kind of music is not at all new, and Donna has moved on to new pastures with her 'Wanderer' album.

Matthew Lowe, Sheffield.  
● I thought all you lot in Sheffield liked beak, industrial sounds like the Nolans. Why not enjoy the influences rather than waste everyone's time by whining on about who thought of it first.

### Film fan

I PICKED up a copy of Record Mirror last week for the first time in a few months and I was glad to see that you've branched out into TV/Film coverage. I particularly liked Jo Deitrich's column on recent SF movies, though I doubt that many other of your readers did, as most of them are happy watching Flash Gordon and the like.

Eddie Bundred, Liverpool.  
● Your kind words of praise are much appreciated by the people who denote most of their working hours to bringing you all the latest info.

# sounds MAGAZINE OF THE FILM DANCE CRAZE

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OUT THIS WEEK



STATUS QUO: for and against

## Lunatic fringe

HAS Mike Nicholls gone off his rocker or is he just begging for a smack in the mouth?

All I can say Mr N is, I don't quo to pieces when I am in the same set of earphones as a Status Quo album, and yes the kids do owe Status Quo a living, and yes Status Quo owe us a living too and as far as I am concerned we get one. Status Quo have taken me through the toughest years of my life and I am not complaining.

Just coz it's fashionable, you say rubbish like "Status Quo always play the same songs in a different order, and that they are three chord wonders", but I've got news for you, it went out with the tide. Anyway, I don't give a damn what you say or think of Status Quo, all I say is don't F... print it.

A Status Quo Fan, who isn't ashamed.

● But who is too ashamed to give his/her name. I'd put money on the fact that you haven't listened to the Quo album Nicholls was reviewing. Hope your forehead gets better. And, on the other hand...

WE WOULD like to thank John Shearlaw for giving Quo a favourable gig review and for the fantastic article / interview with Francis Rossi 14/3 & 21/3. At last someone isn't scared to admit to liking Quo.

Also thanks for cover of Rossi, but couldn't you have made it a centre spread? We've only been writing, begging for the last couple of years. So how about giving in — we've even said "please" like you told us to. Or don't you remember?

So how about Rossi in the centre spread next week? You probably won't print this — but if you do — don't get that Rat Geldof to answer it again.

Two Quo Fans (madly in love with Rossi)  
PS: Thanks Quo — Friday 13th was brilliant!

● Just goes to show, dunnit? I mean, one paper with all these different opinions rubbing shoulders. It's a bloody miracle.





## Profile

### RICK PARFITT OF STATUS QUO

FULL NAME: Richard Parfitt

BORN: 12/10/1948

EDUCATED: I packed that up as soon as I f---ing could.

FIRST DISAPPOINTMENT: 1969. A very bad year for Quo. After a hit single we thought we'd be overnight stars and we weren't.

PREVIOUS JOBS: Baker, petrol pump attendant, clerk, and singer with 'The Highlights' (a vocal trio at Butlins).

VICES: Cars

FAVOURITE TV SHOW: 'Tiswas'

WORST EXPERIENCE: Losing my driving licence

HEROINE: Sally James

MOST DARING FEAT: Shopping at Fiorucci's

FAVOURITE ANIMAL: Miss Puggy

DREAM CAR: Porsche Turbo

BEST HOTEL: Munich Hilton



FAVOURITE BREAKFAST: Eggs and bacon

FAVOURITE DRINK: Brandy and Coke — gradually being superceded by German wine

MOST HATED CHORE: Sticking gaffa tape around my wrists to prevent friction burns when playing on stage.

SECRET DESIRE: To score the winning goal in the Cup Final.

### BOOKS

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- 9 DAVID BOWIE ILLUSTRATED DISCOGRAPHY, £1.95
- 10 LENNON A LEGEND, £6.95

Compiled by: MUSIC SALES, 78 Newman Street, London W1.

### STAR CHOICE



KIM WILDE

- 1 WHO LOVES THE BUN, The Velvet Underground. Has anyone got a loaded? — Can I find it anywhere, you can sing it to me at 11.95.
- 2 FROM A WHISPER TO A SCREAM, Eric Clapton. Any singer that you care to mention by Elvis Costello because I like everything he does.
- 3 WHO'S SORRY NOW, Connie Francis. What a fantastic voice.
- 4 MY BABY LEFT ME, Elvis Presley. The septimo version. It couldn't be done better by anyone else.
- 5 TRY A LITTLE TENDERNES, Otis Redding. I first heard it on Radio 1 Reading. I Star Special on Radio 1 and I agree with him. It's the best thing he ever did.
- 6 SOMEBODY TOLE YOU, Anne King. Really Sneydy music. She's a black soul singer who was discovered by James Brown (and covered).
- 7 JUST A LITTLE LOVING, Dusty Springfield. From 'The Dusty In Memphis' album. The whole album is full of fantastic material.
- 8 BABY I LOVE YOU, Aretha Franklin. Brilliant.
- 9 MONEY, Barrett Strong. A long time favourite of mine.
- 10 I'VE GOT YOU UNDER MY SKIN, Frank Sinatra. The only song I'd put a truck on for.

### FILMS

#### LONDON'S TOP TEN

- 1 (1) ORDINARY PEOPLE (CIC) Plaza 1, Classic 4 Oxford Street, ABC 2 Bayswater, ABC 1 Fulham Road
- 2 (2) THE LONG GOOD FRIDAY (Hand Made Films) Ritz, Classic 1 Oxford Street, ABC 1 Edgware Road, ABC 2 Fulham Road
- 3 (3) COAL MINER'S DAUGHTER (CIC) Plaza 2, Classic 1 Oxford Street, ABC 1 Bayswater, ABC 2 Fulham Street, ABC 2 Fulham Edgware Road, ABC 2 Fulham Road
- 4 (4) PRIVATE BENJAMIN (Col-EMI) Warner 2, Classic 3 Oxford Street, ABC 3 Edgware Road, ABC 3 Fulham Road
- 5 (5) THE MIRROR CRACK'D (Col-EMI-War) ABC 1 Shaftesbury Avenue, ABC 3 Bayswater, ABC 3 Fulham Road, Studio 1
- 6 (6) RAGING BULL (UA) Classic 1 Haymarket, Classic 2 Chelsea, Studio 4
- 7 (7) CALIGULA (GTO) Prince Charles
- 8 (8) NINE TO FIVE (20th Fox) Odon Leicester Square
- 9 (9) THE JAZZ SINGER (Col-EMI-War) ABC 2 Shaftesbury Avenue, Classic 1 Haymarket, Studio 2
- 10 (10) LOOPHOLE (Brent Walker) Empire, Odon 3 Kensington

#### UK PROVINCIAL

#### TOP FIVE

- 1 PRIVATE BENJAMIN (Col-EMI-War)
- 2 THE BIG BRAWL (Col-EMI-War)
- 3 FLASH GORDON (Entertainment)
- 4 ORDINARY PEOPLE (CIC)
- 5 CALIGULA (GTO)

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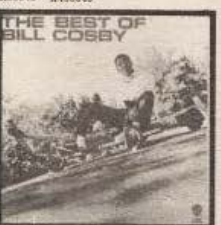
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