

FUN BOY THREE • GARY NUMAN

**RECORD MIRROR**

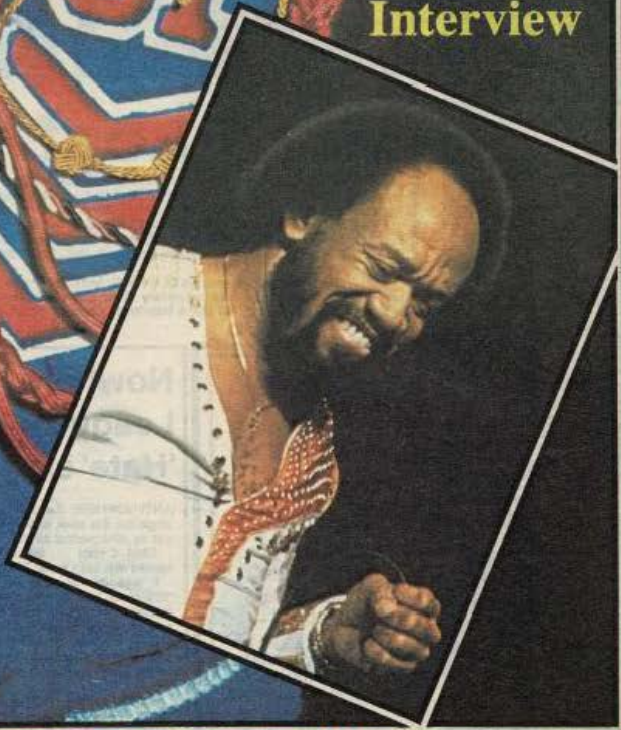
# TONI BASIL

Taking the Mickey

**TIGHT FIT**  
In colour

**EARTH, WIND & FIRE**  
Exclusive Interview

**THIN LIZZY**  
**IRON MAIDEN**  
**SPANDAU BALLET**



**WIN A UNIQUE MOTOWN RADIO SET**

Pic of TONI BASIL by PAUL COX

(Incorporating Disc)

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### Girlschool see red



GIRLSCHOOL: Red vinyl release

GIRLSCHOOL'S NEW EP 'Wildlife' is out on March 19 on blood-red vinyl and in a picture bag.

The band are also completing work on their new album which is scheduled for release in early May, coinciding with British dates. Still unused the set is being produced by Nigel Gray, of Police fame.

Raven, the three piece heavy metal outfit from Newcastle, who had a mini hit last year with 'Rock Till You Drop' have been added as guests on Girlschool's forthcoming tour.

### XTC have a ball

XTC FOLLOW up their successful 'Senses Working Overtime' single, with 'Ball And Chain' released on March 19.

Taken from their 'English Settlement' album, the disc will be available in both seven inch and 12 inch formats. The seven-inch version will include two additional

tracks 'Heaven Is Paved With Broken Glass' and 'Punch And Judy' while the 12 inch also includes 'Cockpit Dance Mixture', an altered version of 'Down In The Cockpit'.

XTC have just started a three week European tour and their English dates begin in Sheffield on March 20.



MEAT LOAF: Sell out tour

### More Loaf

MEAT LOAF has added yet more dates to his sell out tour. He'll now play London Wembley Arena for a fourth night on April 30, followed by a second night at Birmingham National Exhibition Centre, May 9.

Tickets for the London show are £5.80 and £7.80 and are available only by post from Meat Loaf Concert, MAC Promotions, PO Box 2BZ London W1A 2BZ. Postal orders only should be made payable to MAC Promotions and don't forget to enclose a SAE.

Tickets for the Birmingham show are £7.50, £6.50 and £5.50. Postal orders only crossed and made payable to Kennedy Street Enterprises, should be sent to Meat Loaf Concert, PO Box 4, Atrincham Cheshire. Again, don't forget to enclose a SAE.

### ON VIDEO

#### Nowhere League's 'Hate' single

Would you like the opportunity to audition for the major record companies, clubs, independent labels and promoters?

For further information contact Martine on 01-267 0238.

### ON VIDEO

ANTI-NOWHERE League's new single out this week is likely to be just as controversial as their last. Titled '1 Hate ... People', it's backed with 'Let's Break The Law'.

It was the flip side of their 'Streets Of London' single which caused thousands of copies to be seized by the Obscenity Squad last month. Their 'So What' track was considered obscene enough for the police to consider prosecution.

And 'Let's Break The Law' could cause similar reactions since it contains references to the group's recent brush with the police.



CLARE GROGAN: Playtime at last.

## IMAGES IN MOTION...

ALTERED IMAGES are back on the road again. The group — led by Clare Grogan — take on a massive string of dates throughout May.

For the first time they will be playing large venues — thanks to the success of their 'Happy Birthday' and 'I Could Be Happy' singles.

A new 45, 'See Those Eyes', comes out on March 19 and their second album, entitled 'Pinky Blue' will be released to tie in with the tour. Both records are produced by Martin Rushent.

The tour kicks off at Newcastle Mayfair on May 6. They go on to play: Bridlington Spa Pavilion 7, Leeds Tiffany's 9, Lancaster University 11, Liverpool University 12, Manchester Apollo 13, Hanley Victoria Hall 14, Bristol Locarno 16, Exeter University 17, Cardiff Top Rank 18, Birmingham Odeon 20, Norwich University 21, Aylesbury Friar's 22, Brighton Top Rank 24, Poole Arts Centre, 25, Derby Assembly Rooms 26, Leicester De Montfort Hall 27, London Hammersmith Odeon 30 and London Hammersmith Palais June 1.

Fans from their native Scotland will not see the group this time round, as they played a 'Coming Home For Christmas' tour in

December last year. Tickets for all gigs are £3, except Exeter where they are £2.50, Hammersmith Palais — £3.25 and Hammersmith Odeon, Birmingham Odeon and Manchester Apollo — £3.50 and £3.

Newcastle tickets are available from Newcastle HMV, Virgin and

Volume Records and Sunderland Spinning Disc.

Bristol tickets can be bought from Bristol Virgin, Rival and Revolver Records. Derby Tickets are also available from Nottingham Select-a-disc.

Tickets are also on sale from all the box offices concerned and usual agents.



SCHENKER and BONNET: Partners?

## Bonnet joins MSG

GRAHAM BONNET has joined the Michael Schenker Group.

Bonnet, who was lead singer with Rainbow before leaving to try a solo career, joins after months of searching and auditions by MSG following the departure of Gary Berden.

It's a prudent move for him. Although his first single 'Night Games' charted, there wasn't so much interest in the follow-up 'That's The Way That It Is'. A tour which hoped to include Cozy Powell on drums, didn't materialise.

Bonnet has already begun work with MSG on their new album, which is scheduled for release in the

autumn. The band have also just brought out their 'Live At Budokan' double album which was previously only available for £16 on import.

The band are also lining up some British dates for the late summer early autumn and it seems likely that the Castle Donington Monsters of Rock Festival or Reading could be possible contenders. As yet, nothing can be confirmed, but Schenker is definitely looking for a 'showcase' concert to get Bonnet settled into the line up.

If they do play Donington, then hopefully it will be a happier experience for Bonnet than when he played there with Rainbow two years ago. It was a bad gig and shortly afterwards he left the band.

## Scorpions 45

GERMAN HEAVY metal outfit the Scorpions release their new single this week.

It's 'No One Like You Now' which is taken from their forthcoming album 'Blackout', confirmed for release on March 22.

The Scorpions are currently playing dates in Europe before beginning their British tour next month.

## Open Secret

SECRET AFFAIR, who release their new album 'Business As Usual' this week, play a short series of gigs throughout March.

The band will be playing Durham University March 12, Birmingham Romeo and Juliet 18, Derby College of Further Education 19, Cromer West Runton Pavilion 20, Pymouth College of Further Education 25 and Northampton Nene College 26.

The band say that they will be adding some more dates including a London venue, later.

## Bauhaus show off

BAUHAUS SHOW off a new stage show on three dates at the end of the month.

The group whose 'Kick in the Eye' EP hit the charts last week, play Manchester Rotters March 28, Birmingham Imperial Cinema April 23 and Leicester University 24.

## World wide Cure

THE CURE go out on the road next month for their first dates of the year.

They play Reading Hexagon April 19, Bristol Colston Hall 20, Brighton Dome 21, Southampton Gaumont 22, Leicester University 23, Newcastle City Hall 24, Edinburgh Playhouse 25, Glasgow Pavilion 26, Manchester Apollo 27, Birmingham Odeon 28, Guildford Civic Hall 29 and London Hammersmith Odeon May 1.

They are currently finishing off a new album, as yet untitled, which will be released to coincide with the live dates.

Concerts here precede dates all over the world, including a night at the famous Sydney Opera House.



ELTON: Autumn in Britain



BOB GELDOF: It must be Paula's single

## BOOM OR BUST?

THE BOOMTOWN Rats are to set out on their long-awaited British tour next month... following two years away from the UK.

They now play 26 dates around the country after spending months playing as far afield as Japan, Australia and the Middle East.

Bob Geldof and the group make their come-back as a five-piece, following the departure of guitarist Gerry Cott last year. He has not been replaced.

The tour will showcase numbers from their new album 'Y Deep', which is released next week, and includes their current single 'House On Fire'. The album has been on the shelf for months following their recording session on the island of Ibiza.

And with neither of their last two singles hitting the charts, the group know they must win back British fans.

Their tour starts off at the Derby Assembly Rooms on April 16. Then: Newcastle City Hall 17, Glasgow Apollo 18, Aberdeen Capitol 19, Edinburgh Playhouse 20, Liverpool Empire 22, Lancaster University 23, London Hammersmith Odeon 25, Norwich East Anglia University 26, Ipswich Gaumont 27, Manchester Apollo 29, Leeds University 30, Birmingham Odeon May 1, Bradford St George's Hall 2, Sheffield City Hall 4, Leicester De Montfort Hall 5, Oxford Apollo 5, Brighton Top Rank 7, Southampton Gaumont 8, Bristol Colston Hall 11, Cardiff Top Rank 12, Stoke Kings Hall 13, Hemel Hempstead Pavilion 15, Guildford Civic Hall and St Austell Coliseum 19.

HOW TO BOOK: Tickets are all £4 and £3.50, except Brighton, Cardiff, Lancaster and Stoke where they are all £3.50, Guildford and Hemel Hempstead where they are all £4 and Hammersmith Odeon where they cost £4.50, £4 and £3.50.

They go on sale at the end of this week from box offices, except Bristol, where they are on sale four weeks before the concert.

● Geldof's live-in girlfriend Paula Yates releases her debut single shortly. The blonde personality brings out a version of the Nancy Sinatra hit 'These Boots Are Made For Walking' after teaming up with disco merchants Beggar & Co. and Heaven 17.



## Motorhead's circus finale

MOTORHEAD ARE going to end their tour with a special show in a circus big top!

The band will be playing in a specially constructed 5,000 capacity tent on the Milton Estate in Cowley Road Cambridge on April 12. The concert starts at 6.30 pm and Raven and Tank are supporting.

Tickets priced £5 are available from Andy's Records in Cambridge, Norwich, Bury St Edmunds, Bedford and Peterborough. They are also available by post at the same price from Super Tents Limited, 7 Highfield, Caldecote, Cambridge. Don't forget to enclose a SAE and for further information phone 0954 21037.

● MCP promoters are running special coaches to Motorhead's Deeside show from Liverpool. Both coach and concert tickets can be bought from National Travel Skeithorne Street Liverpool.

## Elton returns with his blue-eyed boys

ELTON JOHN is all set to take his outrageous stage show on the road again.

The superstar singer has already fixed up dates across the world, and he should be playing Britain in the autumn. He will be joined by just three musicians, long-time cohorts Dee Murray (bass), Davey Johnstone on guitar and drummer Nigel Olsson.

It marks the return of Elton's original band, who left him when he decided to take a break from touring. "Although there are no confirmed dates," said a

spokesman, "it is likely he will play here in autumn, after the North American leg of the tour."

He also releases a new album in April. Titled 'Jump Up', it contains songs written by Elton and Bernie Taupin, the lyricist who co-wrote all his early songs. Also sharing the writing credits is Tim Rice, responsible for Jesus Christ Superstar and Evita.

A new single 'Blue Eyes' — also included on the LP — comes out this week. It's a ballad co-written by Elton and Gary Osborne, who has also co-written several songs on the album.

## BWW kidnap gigs?

BOW WOW Wow return to Britain to play just three dates... before going to join The Police in America.

They play Cambridge Assembly Rooms on March 12, Aylesbury Friars 13 and London Empire Ballroom 22.

In between the dates the group — managed by ex-Sex Pistols manager Malcolm McLaren — record their new album, which comes out later this year.

● MEANWHILE ANNABELLA Lwin's mother has made a claim in the Sun newspaper that her daughter has been "kidnapped" by Bow Wow Wow's manager Malcolm McLaren.

"As far as I'm concerned Annabella is a missing person," she said. "She has been kidnapped by McLaren."

"If I ever see him again I'll kill him for what he has done."

The group have just returned from



ANNABELLA: "missing"

America, but, instead of going back to her mother's house in North London, Annabella went straight to Devon.

It means that the singer's mother has not seen her daughter for five months. They last met shortly after it was disclosed that Annabella had posed nude in a photograph session for the group's album 'See Jungle'.

Said her mother: "Annabella doesn't seem to understand that she's being treated like a piece of rubbish picked up off the streets; they're trying to poison her mind against me."

And she added: "I don't think I'll ever see her again."

## HISTORY OF ROCK COMPETITION

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This collection has never been or never will be on sale in the States or the UK — it's a real collectors item and we're offering five sets as prizes. Each set comes in two parts and each part contains three albums.

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Cut out the coupon and send to Record Mirror/Motown Competition, PO Box 16, Harlow, Essex CM17 0HE to reach us by March 29.

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1. Marvin Gaye has recorded duets with four Motown ladies — name two of them.
2. What was the original name of The Supremes?
3. What was Martha Reeves' (of Martha and the Vandellas) first job at Motown Records?
4. In what year did Stevie Wonder have a hit with 'Uptight'?

NOW TURN TO PAGE 23 FOR PART 6 OF YOUR OWN HISTORY OF ROCK





With a video album 'Word Of Mouth,' is former hooper Toni Basil taking over where Debbie Harry left off?

Daniela Soave investigates.

Pics by Justin Thomas.



# FOOT AND MOUTH

**WE** HAVE David Bowie to thank for Toni Basil. "He said to me: 'Why aren't you singing? You should just perform.' So a year later I did. I put up 11 thousand dollars and put on a show at the Roxy in L.A. I sold out and went back and did six return engagements."

This is Toni Basil speaking from her plush suite at the London Savoy Hotel. The diminutive choreographer from Chicago has been in England for the past three weeks, in her own words "meeting the press and doing TV appearances."

Amazingly, her single 'Mickey' is high in our charts, amazingly because the single was released over a year ago. We also have the BBC to thank for Ms Basil too . . .

"It was my BBC special which did it, without doubt," she maintains. "The public were able to see the product."

Now, at over 30, she has hit success. Looking much more fresh faced than her photographs suggest, her face has less lines than one would imagine. Still, I'm seeing the scrubbed clean image, not the caked make-up facade she puts on for the public.

Ms Basil uses words like "public" and "product" a lot, as if they were something from another planet. In this instance, the "product" is a video she made exclusively for the BBC and will be screened for the second time in 47 days on March 16. How odd that the oblivious BBC should pick up on a relatively unknown foreigner!

"Yeah, it's very hard to break a new artist. The BBC helped me," she affirms. "They saw a copy of my video album 'Word Of Mouth' and asked me if I'd be interested in doing a show. At the time I thought they were taking a long shot and it wouldn't get clearance from above because I was unknown, but it has really paid off."

Ms Basil should also thank her record company, Radialchoice, for echoing her faith in 'Mickey'. They originally approached her after seeing one of her shows in Los Angeles, which she describes as "really extravagant, with about 14 dancers and nine or 10 musicians". They were looking for a video artist who could sing as well as perform, and concluded that she would be ideal.

"But I always knew it would be 'Mickey' that would do it for me," she says. "I knew it would make it happen. We released it just before I was offered the BBC special. So I told them (Radialchoice) to hold on to it, that it would win through eventually."

Before David Bowie said the words which made her get up and go, she already had a career as a respected rock choreographer, having worked with Devo, Bette Midler, and of course the Thin White Duke, to name but a few.

"People always ask me why I made the changeover," she says, when I ask the inevitable question. "Originally I was a performer — a singer and a dancer — but at that time there were more singers than choreographers so I went with the dancing."

"I was the only choreographer who grew up with rock and roll. Most of them aren't young enough to be into rock and roll music, but I grew up with Chuck Berry and the Beatles. I trained in classical ballet in Chicago, and I guess I just lucked into doing the first rock choreography because the timing was right."

"And I'm still better known in America as a dance artist than a singer!"

It's no mean feat trying to make sense of Ms Basil's diverse career. Once she finished her classical training she formed a dance group called the Lockets, who were "a pure rock and roll group. We opened for artists as varied as Sly Stone, Frank Sinatra and John Davidson. We spanned a huge audience."

A sprained hip put paid to dancing for almost a year, so, not one to sit around doing nothing, Ms Basil became an actress.

"Two of the more well known films I appeared in are 'Five Easy Pieces' and 'Easy Rider,'" she tells me. "In 'Easy Rider' I was in the

acid scene right at the end as Peter Fonda's girlfriend, and I was a lesbian in 'Five Easy Pieces'."

"As a child I came from that end of showbusiness where you did everything. My father was an orchestra leader in Las Vegas and I suppose it runs in the family. At school I would sing and dance in the cheerleaders; I just loved singing."

**D**ancing prevailed over drama, and once she was fit again, it was back to the barre, becoming more and more involved as a choreographer.

"I'm going to have to cut down on the amount I do in future," she says, "now that I have the albums and videos to concentrate on. But in any case, I'm very selective about the people I work with."

"I like to work with talented people, people who are full of ideas which in turn will bounce off me and give me more ideas. And I have to love the music, it has to inspire me."

"Bette Midler, for instance, is very hardworking. I've done her last four stage shows and last two films, 'Divine Madness' and 'The Rose'. She has shown me how hard you have to work, and it has prepared me for this sudden success."

"Were the films difficult to choreograph?" She echoes my question as she crosses the room to pick up a juicy red apple. "No and yes. 'The Rose' was a period piece set in the sixties so that presented no problem, but 'Divine Madness' was . . . we knew we were working two years ahead of our time. We had to think forward, so when the film came out 18 months after we first started work on it, the dances wouldn't look dated."

What about working with David Bowie?

"I got to know Bowie several years ago. He was working on an idea with some dancers and he wasn't happy with it or them. He had seen a video of one of my shows, so he flew me over to work on it. In the end we didn't use the idea, but a year later I co-directed his American 'Diamond Dogs' tour."

"It's not at all difficult to work with non-dancers," she adds. "For example, Midler or Bowie are extraordinary actors. I just have to say to Bowie, do this one like you were James Dean and he can immediately transfer into a moody James Dean pose."

"Steps are the least important part of choreographing a rock and roll artist. You're searching for an overall look, and you can always find steps to fit in. There are so many things to consider — lighting, backdrops, that sort of thing."

And so, after dabbling in this and that, each aspect of Toni Basil's multi-talents have gelled into a very useful whole, giving her a rare and very valuable insight into the business. As she puts it: "I've learned a lot over the past 10 years. I found all the different aspects that I was so eager to dabble in weren't good for one particular career at the time, but now they have all merged together and it helps me to cope."

"I did the 'Kenny Everett Television Show' last week, and I asked if I had any ideas to contribute. I gave them a lot of camera ideas as well as story lines and I think they were surprised, because most rock performers couldn't do that."

As it is, Toni Basil has fallen in with the BBC in a big way. Apart from repeating her BBC video so hot on the heels of its first airing, she has been commissioned to do two more shows for them. But she might find the task of conquering America more of a problem.

"Yeah," she agrees. "It's more difficult to break video in America, because the machines aren't so popular there. It's because there are lots and lots of channels on 24 hours a day. You don't have to tape things at eight o'clock so you'll have something to watch at midnight."

**A**lthough most of her time is spent promoting her video, album and singles, Ms Basil has to spend two hours a day at the ballet barre.

"I can have two days off class, but after that it's too much. I can feel myself slipping away," she says. "So while I am here in England I go to the Pineapple or Urdang studios to keep in shape. Ballet classes are international because they use the same language; French."

"It's a real discipline to keep up the classes when you have so many things to fit it around."

Especially as Ms Basil has a hectic schedule lined up. She returns to America, stopping off in New York for business before having a week home in Los Angeles. Then it's back to New York once more, before heading for Britain in April, when she forgoes the release of a follow up to 'Mickey'.

If that follow up is 'You Gotta Problem' from the 'Word Of Mouth' album, it's conceivable that this dancer turned singer could have another sizeable hit on her hands.

It will be interesting to see exactly where Ms Basil will go. Is she destined to be a one hit wonder, or will she follow in the footsteps of la Harry, big in Britain before conquering her homeland?

Certainly she photographs well, and pays a great deal of attention to her public appearance, vetting exactly which photographs should be released to the public. Certainly Radialchoice are marketing her as a personality. And certainly the old Beeb are pushing her in the right direction.

But a star? A sharp intake of breath here; she has all the qualifications — she looks good, sings well and is a talented dancer. But stars have personality and, after having spent an hour in her company, that is one quality Ms Basil has yet to attain.



# nine below zero



## on tour

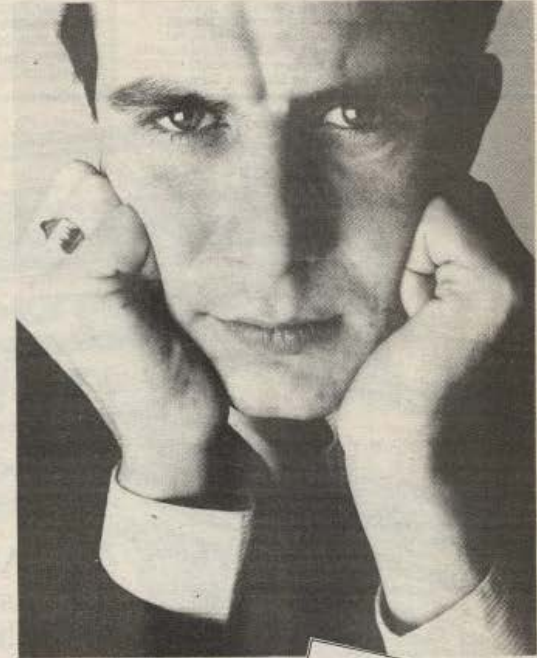
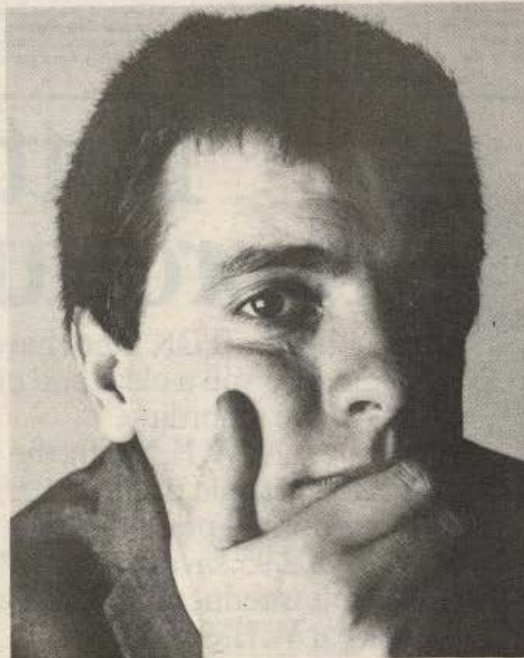
with special guests  
the fleshtones

### MARCH

- 17th. **loughborough** university
- 18th. **leeds** polytechnic
- 20th. **aylesbury** friars
- 21st. **bristol** colston hall
- 22nd. **bath** university
- 24th. **brighton** top rank
- 25th. **guildford** civic hall
- 26th. **nottingham** rock city
- 27th. **st. albans** city hall
- 28th. **plymouth** top rank
- 29th. **bourne** winter gardens
- 30th. **cardiff** top rank
- 31st. **reading** top rank

### APRIL

- 2nd. **birmingham** odeon
- 3rd. **ipswich** gaumont
- 4th. **redcar** coatham bowl
- 6th. **glasgow** tiffanys
- 7th. **edinburgh** playhouse
- 8th. **manchester** apollo
- 9th. **gravesend** woodville halls



new album

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# GOSSIP

**W**HAT AM I doing in this drafty old aircraft hangar clutching a glass of cheap bubbly and being surrounded by posing popstars? Oh yes, it's Gary Numan's 11th birthday, although he looks at least 50 years older and has taken to wearing a cap at all times to cover his ridiculous balding bonce.

At a quick glance the whole scene remains one of an episode of *Fireball XL5* with those pathetic old puppets Dollar looking more and more like a Gerry Anderson creation in polystyrene and teeth.

Strangely enough, that frail and crumpling grin-on-a-string Shakin' Stevens is conspicuous by his absence as is his ever complicit manager Freya Two Hangars Miller, who I am told was last seen handing out copies of autographed photographs of her horrific and recently acquired appendix scar. How tasteless.

Talking of fashers, Steve Strange has been regaling me with lurid tales about his recent holiday in Egypt. He feigns horror as he describes how hordes of greasy gyppos reacted to his beautifully applied make-up by lifting their robes and exposing their grimy and odiferous organs left right and centre. Surely he loved every minute of it?

Of course, the glorified tailor's dummy has just been added to the official list of the worders of the

world. Some hapless amateur archaeologist thought he had discovered the sixth pyramid of Giza, but instead it was just the massive skyward pointing conk of Manny Cohen as he lay doing the dunes.

What's a lad who's so 'out up' doing in an Arab country, anyway? I think we should be told.

At least this Arabian jaunt proves that it wasn't Strange on the other end of Irish yobbo Bob Geldof's phone when he hysterically screamed: "It's Steve Strange, stop winding me up" to a meek and innocent caller during last week's Swapshop. When the ageing has-been complained about the off hand way he was being treated, Noel 'Simsy Gas-Cooker-Salesman-Of-The-Year' Edmonds cleverly justified himself by pointing out that the whining old bore hadn't had a hit in ages. Jolly good show Noel, you greasy old creep.

While we are on the tedious subject of television programmes, I'd advise you NOT to tune into that hideously untunny drive 'Dear Heart', featuring the highly over-rated Toyah. Isn't it about time somebody told the dreary old hag that we all realise her appalling singing is just a front so everyone will say she is a better actress than singer. Come on, rock's answer to Noel's Gordon, give us a break and pack it in.

Talking of silly little rock stars with no acting talent (and Bowie's pathetic Beal puts him in that category) the latest to join the ranks of ludicrous is that scroffily old bore from the Stranglers, Hugh

Cornwell, who will be appearing in some obscure fringe rubbish in a tatty north London suburb this month. Mercifully the trips only last 25 minutes.

Those spotty 'erberts ABC came visiting last week, displaying their latest investment in Bacoli.

Honestly, we could hear them crackling their jackets like oven ready turkeys at least half a mile away. When will they grow up?

And talking about bodul boys that bubbering Norfolk Turkey Steve Strange (not him again!) is opening up a silly tea room in The Gardens in Kensington on Sunday afternoons for the peacock strutters of London town. Could it be that old Steve likes dressing up in black suspenders and frilly white aprons?

Another overweight boaster Ian Gillan has been complaining about the way those nasty foreigners have been treating him. First his roadcrew's passports were stolen which led to the cancellation of his Swiss dates, then his car was



*YO HO HO and a bottle of ... Guinness? Yes, it's ridiculous old Paddy Bob Geldof camping it up for his latest movie venture ... soon to be seen? And, by the way, whatever happened to the Boomtown Rats?*

broken into in Italy, and then his Yugoslavian tour was practically blown out because a silly Slavic head banger died at a concert for a local group, and all gigs were banned. Unfortunately two hideous dates were salvaged and 10000 headwagging Slavs had the time of their lives. It must have been awful.

Actually, if it weren't for Ritchie 'Thalched Bonce' Blackmore, my theory that headbanging is good for your hair growth could earn me a lot of money. Gillan's luxurious coiffure does us a service by covering most of his ugly mug, and Ozzy's in much the same position. By the way, the madman of Wimbledon rang me to complain about the sacks of letters he's been receiving from irate animal lovers.

"Honestly, I didn't plan to bite off a bat's head," he wails. "I didn't even realise it was a live one until I bit it. It tastes horrible!"

Steve McNicholas of the ridiculously named Pookiesnackeburger has asked me to help trace his cherished violin and mandolin, which he stupidly left on the 19.03 train from Brighton to London on Wednesday, March 23. A suitable reward for any information leading to their recovery is offered, and no questions will be asked. Phone 01 289 6221 and ask for Andy before starting the deep breathing.

Iron Maiden are offering £50 for info leading to the return of a small silver flight case containing a DBX compressor limiter and five mini Korg guitar tuners, which was stolen on February 26 at Hanley. Phone Mike Lloyd at Newcastle under Lyme 625331/1. Or call them for a huge profit. I don't care!

Enough of Police Five, I hear Altered Images are going to call their next album 'Pinkie Blue'. This is a suitable name coming from a bunch of infants such as they, and it suggests they quite possibly suffer from colour blindness.

Have any of you noticed that the two thunderthighs from Tight Fit don't actually sing on their pathetic



*"THAT'S NO cauliflower, that's my nose." Henry Cooper lookalike Toni Basil explains to Duran Duran's Nick Taylor just why she personally vets all her photos. Except this one, of course!*

Number One hit. Could it be that the slapping of their gargantuan thighs provides ample accompaniment as it is.

Ho ho ho! Silly Neville Staples from the Fun Boy Three is fined £200 by Coventry Magistrate for a breach of the peace. It seems he



*"NO, I only get smears round the back of mine!" Launderette fanatics David Van Day and Thereze Bazar of Dollar and Gary Numan discuss washing powders while waiting for a game of golf.*

became so carried away with his amorous nocturnal civilities that he woke the neighbourhood with his vile primeval gruntings and wheezings.

More news on the sex front ... or backside to be more precise. That predictable old bore Phil Mogg of UFO faces an eight year jail sentence in God fearing Texas for treating his redneck audiences to the hideous sight of the quivering gray scrot of his massive spotty bum. How original can you get?

I see that ridiculously bloated Bettina Huebbers who claims to be Paul McCartney's daughter (what a way to get publicity) has been fired from the factory where she used to work because she is spending too much time pursuing her £1.75 million claim from the gripping wee meanie of rock Paul — who wouldn't give you the price of a bag of crisps — is not amused.

And it seems those silly sales drones Animal Magic are locked up in Rio de Janeiro's local nick with two topless dancers. All letters of support to Amnesty, but needless to say they aren't clamouring to be let out. And I for one am willing to pay to keep the buffoons in.



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# WHISMITH



# MORE HOT AIR!

ANYONE who saw the Goombay Dance Band on TOT? must have recognised them as a variety act for mums and dads whose icing on the cake is leader Oliver Bend's fire-eating routine (pictured right) plus a little limbo dancing. So imagine the job Epic Records staff had convincing ironmongers that the litre of paraffin they needed was for lighter fuel!

Brendt, from Northern Germany, lives on his wife's home island of St Lucia, in the Caribbean. Coming from a showbiz family, he appears to know the tricks of being a trouper.

The Goombays include Brendt's wife and, on occasion, his two children. Put them all together with the fire-eating act and, as Brendt says, "in the four minutes of a number, the audience doesn't have

time to think, they just want to see it done again."

Brendt and co. play 'Caribbean music', and "put on the kind of show that tourists expect when they come to the islands."

"I would never sing a song that was heavy," he explains.

The policy seems to work. The Goombays' first big hit, 'Sun Of Jamaica', was Numero Uno in 15 countries. Only Britain missed out. With 'Seven Tears', we won't be so lucky. Yes, it's bland-out time again.

As for the fire-eating, Brendt was taught by the locals and explains: "At first I burnt my mouth quite a bit but you have to be prepared to get hurt to do it properly." Brendt is a survivor, a rich one.



## OUT OF HIS BOX

THE STACK heels and double chins of guitarist Mick Box (left) have once more been dragged back into action.

So what, you may well ask, but rock's dinosaurs rarely venture from their stately homes. And since Mick is the only surviving original member of Uriah Heep he deserves a pat on the back for making the effort.

In the latest re-shuffle he's been joined by drummer Lee Kerslake (back in Heep after a three-year break) together with bassist Bob Daisley, John Sinclair on keyboards and vocalist Pete Goalby.

A new album 'Abominog' is out on March 19, and is inevitably to be followed by 'live' appearances in the summer.

To find out just what Abominog means and why Mick owns a string of gas showrooms, watch this space...



## SOUND OFF!

IF THERE'S still one thing a band can't do without it's the PA. While modern technology and tape recorders have made most things redundant, those big black boxes which sit either side of the stage are still absolutely essential — if the singer wants to be heard.

Because they are expensive to buy, most groups prefer to rent a PA rig when they play, but this can be both pricey and problematic.

Three years ago certain London clubs, like the Rock Garden and the Venue, installed their own systems and were applauded by groups sick of the hassles of hiring. More riters, the Moonlight, the Greyhound and the 101 Club have followed suit. Recently however, RM has received irate phone calls from managers claiming that, as a result, unscrupulous promoters are forcing them to 'pay for the privilege of playing'.

"Nobody's ever complained to us," said Bob Salmons who runs the 101 Club in Clapham. "But then we don't actually charge for our PA, because we own it ourselves and it paid for itself months ago. But we always ensure someone is there who knows how to work it properly and we insist the band pays them out of their fee."

Down at the Greyhound, on the other hand, promoters Jazz Summers and Tracy Lea only

lease the room on a nightly basis so are unable to invest in their own system. Instead, like their other London venues — The Golf Club and the Old Queens Head — they contract a PA company to provide a permanent rig. They require the band to cover the rental charge which varies from £35 for 1000watts at the Golf Club to £40 for a massive 3Kw at the Greyhound.

"If you had to hire a PA like that, transport it and set it up, it would cost you well over a hundred quid," Summers told RM. "And you couldn't guarantee it would sound good because it wouldn't necessarily suit the acoustics of the room in the same way a house system does. Doing it our way makes sense to bands who pull a fair crowd because we pay them a percentage of the door money. It's those who don't draw enough to cover their costs who must find money out of their own pockets. But they'd have to do that if they'd hired their own PA anyway!"

The main criticism seems to be that freedom of choice is denied groups wishing to play the places where the A&R men go. But as Pete Hawkins, manager of regularly gigging bands Motor Boys Motor and the Cheaters explained, that point is largely academic.

"It's the quality of the sound engineer which really matters. You can hire the best PA going but if the guy doesn't know the band or the room it can still sound lousy."

CHAS DE WHALLEY

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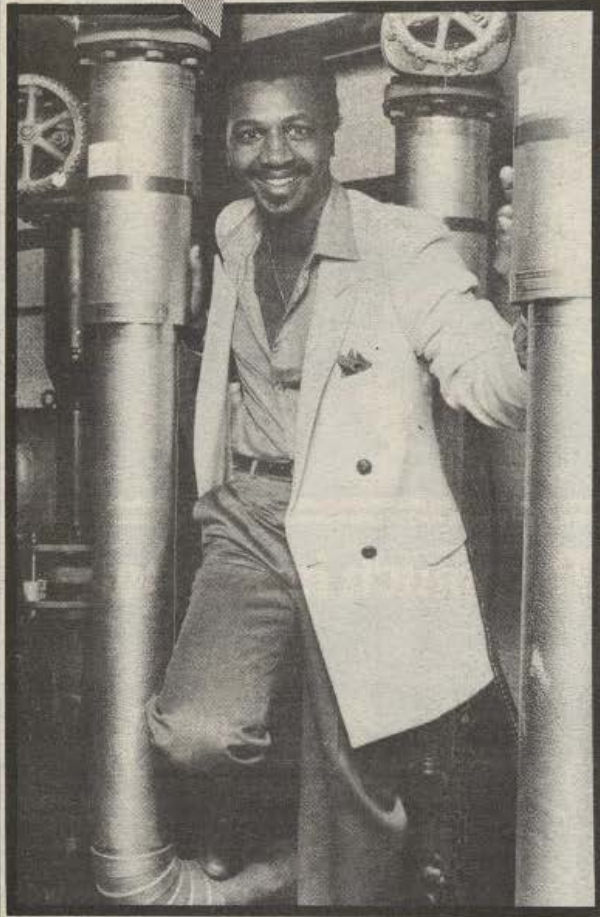
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RICHARD 'DIMPLES' FIELDS: "women in droves!"

# FURROWLY FANTASTIC!

**S**EXY RICHARD 'Dimples' Fields, singer of 'I've Got To Learn To Say No!', has got too many women!

The New Orleans born singer is saturated with them. They mob him, throw clothes at him and hand phone numbers full of promise to the man with the huge dimples.

The outrageous black singer has been given the title of 'Mr Look So Good' by his frenzied female fans.

"It's uncanny!" says 'Dimples' who claims that: "Only my mother calls me Richard. On stage they run up in droves. It once took me 20 minutes to travel the 30 yards from my dressing room to the stage!

"I tell the security boys to let them through and I talk to them. I tell them they can touch me, kiss me or do what ever they want but they mustn't hurt me. They always want to protect me."

So why does he have this remarkable effect on women?

"I'm a feminist!" answers the six foot ex-athlete. "I have had a deep appreciation for womanhood since I was raised by both my mother in New Orleans and step-mother in San Francisco and they put in a load of ingredients. They taught me a lot of things that men don't take into consideration.

"I lean towards womanhood. They admire my manhood. I'm positive, liberal, aggressive and fair-minded and I guess I send that out to my audience."

He had to call on those qualities when a leg injury curtailed a promising career as a short stop in the major American baseball league. He moved to the music world around San

Francisco's Bay but found it didn't pay enough. So he opened his own club, The Cold Duck Music Lounge, and put himself on!

"I didn't see why I should sing for 100 dollars when I'm wearing over 1000 dollars worth of clothes. The ladies came to see me dress up and with 400 at three dollars it made sense. It was a real elegant place, worth over a million, but I managed to get it rent free for five years!"

The woman went crazy for his style, his looks and his broad smile, and it was then that he got his nickname.

"I'm not part of the macho image thing. I'm an aware individual who respects women. I have something that women admire. They tell me I sing about things they want to hear. Women know I'm sensitive to them."

Fields eventually won a contract with Boardwalk records and released 'Dimples', his debut album last November and already has his follow up, 'Mr Look So Good', out on import.

The singer is nearing completion of his book, 'The Female Problem', which is a humorous look at the psychological battles between both sexes but he admits that there isn't a steady lady in his life.

"I'm too busy for that relationship. I also believe you shouldn't get married if you're poor since too many problems in marriage stem from finance."

"I've learned that you have to temper yourself or you'll end up with a whole bunch of diseases or paternity suits. I prefer a one-on-one situation where you can build a solid relationship with someone. But it's hard to say 'No'. It's a continual battle ..." MIKE GARDNER

THE ILLUSTRATED BOOK OF

# ROCK RECORDS

A BOOK OF LISTS

THE FIRST TOP 20  
THE MOST FURROWING SOUL TITLES  
12 TRAGIC DEATHS  
THE RAREST SINGLES AND ALBUMS  
THE MOST PROFITABLE SINGERS/WRITERS  
THE LONGEST RUNNING No. 1's  
BEST-SELLING SINGLES AND ALBUMS  
THE MOST CENSORED RECORDS OF ALL TIME  
THE MOST SUCCESSFUL DRUMS  
THE MOST RECORDED SONG OF ALL TIME  
20 STARS WHO CHANGED THEIR NAMES  
THE LONGEST SINGLES  
FABRIK'S BEST BURNS  
AND BARRY HOLT!

## FIGURE IT OUT!

THE ILLUSTRATED BOOK OF ROCK RECORDS — A BOOK OF LISTS (Barry Lazell and Dafydd Rees, Virgin Books £1.95)

QUITE SELF-EXPLANATORY, really. Instead of another tome of self-opinionated waffle about something no-one really wants to know about, a succinct selection of ludicrous lists of totally useless information.

Like, did you know 'Green Jeans' by Free-Rekkers was the first British record Joe Meek ever produced? Or that 'It's For You' by Cilla Black was one of the few Lennon/McCartney songs never recorded by The Beatles themselves?

As the sagely authors acknowledge, this is a book you can either skim through or read backwards without being any the worse off for not having done a more studious cover-to-cover analysis. Above all it's a lot of fun, so do go and have fun with it and be the ace bore at every pop party! MIKE NICHOLLS

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ARISTA



THE MOOD: healthy in Yorkshire.

# WHAT A YORKER!

**I**F YOU live in York you either make chocolates for

Rowntrees, work for British Rail ... or make music in a band. For John Moore, Eric and Mark James (no relation) there was no choice. So they formed The Mood, who've made the charts with their second single 'Don't Stop'.

John is the only native Yorkshire but even the Scots born James boys call it an apathetic place.

"They seem to be brought up to spend their lives there,"

comments Mark. "The only action comes when all the boys in quiffs terrortise the shoppers on a Saturday. The rest of the place is devoted to tourists."

The three synth-based disco popsters met at a record shop in December 1980 and soon put together a single, 'Is There A Reason', which made the Top 100 without airplay or publicity.

"We were amazed," says Eric. "And even more surprised to find that they played it in London."

But the trio, who plan a live extravaganza for April and a new single, 'Paris', say they aren't impressed with the capital.

"York is relaxed and very central for Leeds and other music centres," explains John. "Yorkshire is much healthier as a scene than London; and it's much easier to be noticed."

**SQUICE**

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# SAY IT LOUD! WE'RE BLACK AND WE'RE... RICH!

Brash, flash and assured . . . and the biggest live draw in the whole of the United States! CARRIE ELDERFIELD hears the modest success story of EARTH, WIND AND FIRE, whose new British tour starts this week.



VERDINE

*"The best way to help the poor people of the world is not to be one of them."*

(Verdine White)



VERDINE (left) and MAURICE: "We belch and fart like normal people."

**W**HEN EARTH, Wind and Fire explode onto the Wembley stage this week the audience is in for a long-awaited treat. The show is a blend of top quality music, good theatre and a massive laser show.

I caught up with the band after the gig at Rotterdam in Holland and cornered Verdine White, bass-player and brother of Earth, Wind and Fire's ingenious leader Maurice . . . as well as being the man who's become the self-appointed spokesman for the group that is one of America's biggest ever draws.

All the band are looking forward to playing in England again. They have played here twice before, in 1975 with Santana, and as part of their solo European tour in 1977. Verdine thinks that they have never played so well in Europe as they are now and he feels that their performance has improved since the tour began in the States in October of last year.

Perhaps it's the atmosphere that makes them work so well. Verdine says: "You can't get a perspective of Europe through England because the people are so different. I get 'transfer' from an English audience.

"Besides, some of the most important music came out of England; the Beatles and Led Zepplin. It's a nice change from the States where it's so overly commercial. England is musically the most progressive place in the world."

This gig is a long way from being just a repeat of anything you may have seen before. The band think it is unfair to demand anything like prior knowledge from an audience: "We just expect to give a good show and when we are good the audience will go with us. It's us they're coming to see so we have no right to expect anything from them. I hear the gigs are sold out so they obviously understand us."

Earth, Wind and Fire pack vast energy into their work and this is a major part of their appeal.

Says Verdine: "Unfortunately the world is on a bit of a downer right now so we're not really in an energetic world. The only energy we have is nuclear. Almost everybody is so burned out. We try to portray a particular, natural type of energy."

The band are the first to admit that they couldn't keep up such a frantic pace for very long. The only reason they are able to carry on is because they don't have to tour long-term. "If

we did this every day it would be Earth, Wind and . . . Phut!"

It may be easy for some groups to sit back and rely on impressive stunts, but that's not true of EWF. This tour has been planned to show off the band's considerable musical talents.

"This time we had to concentrate on the music to show people that we really can play. Some critics were always starting to say we were over-gimmicky."

**E**W&F feel they suffer from being under-rated, musically. They know they give a good show yet most of the credit in the past has gone to the effects . . . not to the band.

Verdine: "None of us are ever in the polls but we're always in the background. Larry (Dunn) is one of the greatest guys you can get on keyboards, he plays synthesiser better than almost anyone but he rarely gets credit for it."

"We are under-rated but our reward is on the other end. I'd rather not be in the polls and rich than at the top of the polls and poor."

To make their gigs surefire winners the band ensure plenty of prior planning before the tours: "It's not just going out to play, it's an entire show." Verdine claims. "There have been so many people who were just good musicians, but where are they now?"

The planning is mainly the work of vocalist and leader Maurice, and Verdine. Rehearsals for this tour began in August last year. And, as the band started looking at drawings back in January 1980, it has taken nearly two years for the dreams to come to reality. Verdine designs the show, with help on the lasers from Frank Sharduck and then the choreographer is brought in.

"It's a gruelling schedule. The band have to keep in trim for touring. Maurice plays tennis, Philip Bailey jogs and Verdine was once in training for the Olympics and so still runs."

He says: "You try to do say 50 sit-ups a day, use bar-bells and just stay in shape which is actually a good regimen, it's like the army in a way. Man needs discipline, it keeps the mind going."

Amidst the other planning, there is also heavy security to be arranged. Verdine says: "In England we will have a guy without a gun and we have to make jokes about it — his gun was none! The death of John Lennon bothered me. I was over in England and the news wrecked my trip. It made me mad, I was so pissed off."

But being surrounded by

"heavies" is just part of being famous, of being in EW&F. The band also share many of the other drawbacks that Verdine experiences as a result of being in the group.

One of the hardest parts of the deal is the alienation, according to Verdine: "I've never had that many friends to lose, you move too fast. Most of the guys I started out with have been left behind. I can't talk to many of my old black friends. How can I say: 'I'm just on my way back to Paris, Maxims, you know . . . ?'"

There is also an odd kind of loss of identity that goes with their success. Maurice has become almost a god in the eyes of the fans and Verdine feels that people forget the band are human: "They don't applaud the person they see on stage but the god within that person."

"That's why people are disappointed when they meet you and you fart and you burp, you snort and do everything that regular people do — and suddenly they don't know why they applauded you."

**V**ERDINE finds the rest of the package a bit easier to put up with: "I'm 30 now and the reason I feel OK at 30 is because between the ages of 15 and 30 I was developing my talent. But if I hadn't done that I would be a regular type of guy, on the street, listening to what everybody tells you to do, paying my taxes, sitting where I was told to."

"If you develop your talent you actually become a much happier person even if you don't become big. If you are good enough then you will become well known."

"In the beginning it's a lot of work. As a matter of fact I'm only just starting to live a normal life — going to bed at proper times, travelling about just for pleasure and doing all the things I missed between the ages of 15 and 26."

"It has been a sacrifice. There was always a session or a rehearsal, there was always a tour or a gig, but all this has enabled me to live life to the maximum. Now, if I want to buy a house in the south of France then I can afford to."

Verdine maintains a healthy attitude to his success and is not deluded by the fickleness of the music business: "When you've made it big it's only then that people say you're really good and you think: 'Why weren't you in my corner when I was starting out?'"

"As you get bigger you do isolate yourself because the pain and the whole trip of going up isn't too pleasant. People like you when

you're hot and when you're not too hot then they don't want to know. That's just the way it is."

"But you learn how to cope with it and that's why when you do make it you take all the money, you take all of it because it's going to go sooner or later. That's part of music. It isn't always fair, but that's popularity."

Earth, Wind and Fire have reached a pinnacle now where every member of the group supports his friends: "I think we're tighter now than we've ever been. When you are in a group you go through different phases. Friendship is like marriage, you discuss things and it can get tedious. We rely on each other a lot and we are with each other a lot so we're pretty serious most of the time."

"We don't take any shit off each other and we try not to give it out either. Sometimes there is tension because although people want the same thing they want it in a different way. It's like sex, you know what I mean, some like it in the front and some like it in the back; what gets you off doesn't get me off!"

"It's more serious now because we've seen how far we can go. When you first start out it's like a personal relationship — there are girlfriends and it's fun but when you get married it's not funny anymore."

The band are good. They know it and make no bones about it. They have made it and have every reason to be proud.

Verdine claims modestly: "We are heroes. We're black and we've made it in the western world which doesn't really cater much for black people. It used to matter a lot to me but not any more because if you've got money there is no reason why it should matter."

"It's cool — you're white, I'm black, and I've got money. Goodbye! You can buy yourself out if you know how to do it. It's not about racial prejudice but an economic prejudice."

**I**N certain cliques if you don't have money people will run all over you whether you are black or white 'cos I've seen many white people run over too. It's the money that counts in the prejudice of material things. I have a big Mercedes and people will ask if they can park it for me. When I had a small car they'd say: 'Hey! Round the corner.'"

"It's just economics. The best way

**CONTINUED  
PAGE 12**

SEE THEM AT  
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# TANK



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26th LONDON, Hammersmith Odeon  
27th LONDON, Hammersmith Odeon  
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1st PORT TALBOT, Afan Lido  
2nd CRAWLEY, Leisure Centre  
3rd PORTSMOUTH, Guildhall

4th POOLE, Arts Centre  
5th ST. AUSTELL, Cornish Coliseum  
6th BRISTOL, Colston Hall  
7th LEICESTER, De Montford Hall  
8th LEICESTER, De Montford Hall  
9th BIRMINGHAM, Odeon  
10th BIRMINGHAM, Odeon  
11th BIRMINGHAM, Odeon  
12th CAMBRIDGE, Supertent

KAMAFLAGE RECORDS

*'This time we want to show people we really can play ... we've already been accused of being over-gimmicky.'*  
(Earth Wind & Fire)



# EARTH WIND & FIRE

FROM PAGE 10

# Japan



~ new single ~  
**Ghosts**

*Just when I think I'm winning  
when I've broken every record  
the ghosts of my life  
stand within with before*

b side ~ The art of Parties ~ live recording  
(version)

~ available in 7" and 12" (different picture sleeves) ~

to help the poor people of the world is not to be one of them."

Verdine White is quite content with his present lifestyle, but still maintains that the real pleasure still lies in performing: "It's a wonderful dedication, making people happy and it's a great way to express yourself. I would be so unhappy if I couldn't be myself and doing this I am my real self."

As Verdine has said already, the early years of Earth, Wind and Fire were not easy. It took five albums for the band to establish themselves and their 1980 album 'Faces' was not popular with the critics but it went platinum and Verdine maintains that there was some better material on 'Faces' than on the latest release 'Raise'.

Verdine describes his early music education as being straight from the radio. He listened to jazz and then went on to the Motown era and the Mersey Beat, the Beatles, Jerry and the Pacemakers and the Dave Clarke Five. All of his family are musical — there are three of them in EWF — and so it was natural that he should pick up an instrument too. He learnt the bass and began playing professionally at 16. Then two years later Maurice asked him to join his new group, Earth, Wind and Fire.

The Whites' father was a great influence on the boys and he still goes to some of the gigs. Verdine says: "My Dad is pretty cool. I get him girls and he's got his own groupies — 'Hey girls, that's my Pa over there.' I say to him: 'Dad, the one in the fourth row, I think she's hot for you ...' He gets off, he enjoys himself. I think he's proud because we've achieved things that he hasn't."

"We've seen the whole world and all that he ever saw of it was through World War Two. We see it on our level and we do it in style. I think he understands and it gives him inspiration too. Today it is hard to make it but when he was our age it was impossible. I think all this means a lot to him."

Verdine admits that a little of their success has been the luck of the moment. When he suggested that it might have been a case of Right Time, Right Place he was ready with an assured and confident answer: "It's like the Beatles. They were around before they became famous and when you play all the clubs and places like that you learn how to make it the right time and place."

"The era was more open when we were coming in and people were more willing to give you a chance than they are today. There was an emphasis on youth and the world was ready for young guys to come on singing. 'She Loves You, Yeah, Yeah, Yeah.'"

"They were ready for us too, a band that could get over. We weren't a pretty band either, a gang of rugged-kinda-lookin' guys with weird kinda faces. We were raw. We're a little more sophisticated now but that's because of our personal maturity."

"Besides, when you get to wear Cartier that ain't too raw!"

Verdine isn't too sure how the band would fare if they were starting

out now: "If you're not instantly marketable then you won't get a second chance. Looking back at it we weren't very marketable when we started out, we just had something unique and creative to offer. We were lucky to some extent, the era was open."

**E**ARTH, Wind and Fire's plans for the future are impressive: "We have to make another album and we are trying to get bigger and better. We want to play all the continents of the world so that everyone will know us."

"We might just have the chance to be the biggest black group of all time," says Verdine. "I think we are all well respected now and so far there has been very little competition. Every time we seem to wipe the opposition out. This is a very competitive business and the only people we have to contend with now are ourselves."

"I haven't seen any big black groups in the States and I don't know of any in England. The Commodores are big but I haven't heard much from them lately, plus no-one can compete with us live on stage. If I were another group I would never follow EWF, never."

"If someone said you're in the same show as EWF I would cancel, because when we go out on stage we go to kill."

The group will begin planning next year's assault when they arrive home from the current tour. Verdine has some ideas already: "Next time I'd like to make it more of an extravaganza. I think I shall bring back the levitation and we might combine everything we have ever done — the pyramids, the light shows, everything."

"If we put it all together in one show it will be such a mind-blower. It will just blow everybody away! That's what I'm aiming for."

"We want to try to reach everybody because we've yet to reach the 12 million mark for album sales."

While it's possible that the next tour may well include a new territory — Africa, Verdine says: "We want to play for those people. The best way for us to help other black people is to be out here like this and show them that what we can do they can do too."

Earth, Wind and Fire's future does not allow a trip into the world of electronic music. They don't condemn it, it's just OK. "It's the fashion, like Jourdain's jeans. When it comes down to it people will always respect the real players, like us."

"Remember disco? A lot of people went down the drain because it wasn't real. I can see this electronic stuff lasting about a year. At certain times this sort of thing appeals but there's no great talent, nothing special going on but everything is well marketed."

The parking shot from Verdine White comes in the form of a message to the English fans visiting the gigs: "It's going to be special — I'm coming — so get to your seats early, get your popcorn and use the bathroom ..."

"What would you say over there? Oh yeah, use the loo before you're through!"

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# Singles

## SINGLE OF THE WEEK:

**JAPAN: 'Ghosts' (Virgin 12in).** Cast aside all doubt: 'Ghosts,' the very best track from the intriguing 'Tin Drum' LP, is monstrously good. Sparse, experimental backing topped with a gorgeously stinky torch vocal, it's love at first listen and improves with each hearing. Having seen the Associates defy my pessimistic predictions and head irresistibly towards A Hit, I can only devoutly hope that this, on the face of it an unlikely chart contender, may do likewise. The lush, utterly romantic singing is a treat, and, juxtaposed with the eerie, haunting sounds beneath it, forms the most stunningly original single you've heard for a very long time.

**VISAGE: 'The Damned Don't Cry' (Polydor).** Gift-wrapped by Helmut Newton and Peter Saville, presaged by a suitably corny / evocative title, here is... 'Fade To Grey' mk II, actually. Love him or hate him, no one with a particle of sense could regard Steve Strange as an artist; one might, however, have expected something a little more stimulating from his cast in this bathetic extravaganza (dramatis personae: Messrs Uta, Formula, Adamson, Currie and Egan). All is disappointment, however: an effete, languid gesture so mannered that no evidence of real thought or feeling is apparent.



JAPAN'S David Sylvian, stunningly original

**DIE DORAUS UND DIE MARINAS: 'Fred Vom Jupiter' (Mute).** From Jupiter to Earth comes Fred, the marvelous Kosmonaut. All the girls feel enthusiastic about him and want to keep him here for ever. This

charming synopsis is cribbed from the sleeve, and is pretty useful stuff since The Marinas sing in German. Their ages range from 11 to 14 years — a sort of Deutsche Silikon pre-Teens — and their record is devastatingly charming, a nursery rhyme for electronically-minded babies everywhere. B side relates the tale of how Fred returns to his planet, and finds that 'Even Home Is Not Nice Any More'. Aaah!

**MINISTRY: 'Cold Life' (Situation 2 12in).** Guess what? A funky record with synths. Tightly executed, but with little enough to distinguish it from the overpopulated ranks of its fellows.

**DEXY'S MIDNIGHT RUNNERS & THE EMERALD EXPRESS: 'The Celtic Soul Brothers' (Mercury).** Soul rebels with fiddles, yet, and the result of this curious blend is surprisingly acceptable. Jaunty but still essentially soulful, with a rather less hammy vocal than usual, which certainly helps. There is evidence, within and without, of a sort of ponderous humour at play, which is almost as uncomfortable as those self-righteous essays. Undeniably interesting, though.

**THE QUICK: 'The Rhythm Of The Jungle' (Epic).** More slick, stylish disco music from the men who brought you 'Zulu'. This isn't quite as memorable, but it still puts most of our amateur funksters to shame.

**YMO: 'Absolute Ego Dance' (A&A).** The difference between these clever oriental chaps and the cold, high-collared Europeanism of Visage's affected stance is that YMO's dexterity allows them to create distinct and separate moods within their electronic repertoire; here's it's quite relaxed, a little softer round the edges than you might expect. Subtlety is the key word, methinks. Sounds as if it was made by humans rather than machines — some of us sweet old-fashioned types prefer it that way, too.

**MEN WITHOUT HATS: 'Antarctica' (Stattik).** I normally never read the press releases that accompany singles; the record should tell you all you need to know about it. But a glance at the release for Men Without Hats revealed that they are Canadian. I wish I hadn't peeked, for I'm sure it's colouring my judgement, but the comparison is nonetheless irresistible: Martha And The Muffins, of course. It's the same sort

completely forgotten what it sounded like. That's the damning part, really.

**BUMBLE AND THE BEEZ: 'The Room Above' (EMI).** A bold chap, Michael Riley; he doesn't seem to feel any compulsion to make the accepted type of Black music: this may bring forth accusations of turning white from his more paranoiac brethren, but in reality would appear to indicate a pretty well-balanced approach to things. In other words, the bloke doesn't seem to be subject to stylistic limitations; 'The Room Above,' for example, is slight, rather under-stated pop. I like it plenty, certainly enough to play it at home, but don't take that as unreserved recommendation, 'cos it isn't. Like its predecessor, this doesn't do its creator justice; it's unsatisfying. It's coming along, though.

**DECOUPAGE: 'Puerto Rico' (R&B).** Slick, agreeable nonsense from the people who brought you 'Imagination'. Okay, but it lacks the personality of the tinseled ones' records.

**EARTH WIND AND FIRE: 'Wanna Be With You' (CBS).** Descriptions are pointless here: you know perfectly well what Earth Wind And Fire sound like. You also probably know that they are incapable of making a bad record; that said, this isn't one of their most distinguished.

**SLADE: 'Ruby Red' (RCA).** This lot can never reclaim their old lurt and thus their old standing: it's just not there any more. Given this fact, I don't know why they don't have the bottle to go wholeheartedly HM, instead of dithering about in a sort of nomanland between their original terrace pop and real hard rock. 'Ruby Red' inhabits said terrain, and a pretty unimpressive effort it is too.

**MEATLOAF: 'Read 'Em And Weep' (Epic).** His reviews, presumably? All the pomp and circumstance of his other singles is here again, but, sadly, without the benefit of a good tune. Unremarkable. Funny how the very mention of this man's name never fails to remind me of Mike Nicholls' immortal question to him — "Right then, what is it: gland trouble?" Dear boy.

**BOB MARLEY AND THE WAILERS: 'Natural Mystic' (Island).** Released to trail the 'Countryman' movie. I dare say I ought to say something meaningful about it, but all things considered, I think I'll keep quiet. Silence born of respect, mark you, not lack of interest.

**MATHEMATIQUES MODERNE: 'Disco Rough' (Celluloid).** A French DAF was bound to be less heavily masculine; MM are half green-eyed girl and have a lighter touch. Agreeable, but not too distinctive, modern-pop.

**ALEXEI SAYLE: 'Uilo John! Gotta New Motor?' (Springtime 12in).** Part III, lasting a monumental 9 mins 30 — B side is part IV, which I haven't dared approach yet. Enough to make any Londoner squirm, as Sayle lampoons the southern wideboy mercilessly, to a remorseless disco accompaniment. Wicked! Why is he so bloody awful on OTT? Haven't a clue, but listen to this for a better idea of the man's talent.

**THIRD WORLD: 'Try Jah Love' (CBS 12in).** Tell you what: I can't abide religion in any shape or form, but there is something enormously touching about certain expressions of faith; a naive and an optimism, in the face of the harshest reality, that I find really moving. Help, that sounds impossibly pompous; still, you know what I mean. Don't you?

Perhaps no-one even reads this far, anyway. Well, this record is a very simple testament and affects me in the above way. I think I'm floundering — perhaps I'd better stick to being frivolous.

**THE BARRACUDAS: 'Inside Mind' (Flicknife).** And what could be more frivolous than... The Barracudas! Moving on from surf (sounds like a soap powder test), they move into the more fashionable waters — dare one say shallows — of late sixties popamerica. The end result is indifferent; besides, who in their right mind would want to grow up to be the Flamin' Groovies, for heaven's sake?

**BETTYE LAVETTE: 'You Seen One You Seen 'Em All' (Motown).** Mediocre fare indeed from the once-proud Motown. Ever get the feeling that this week's is a less than vintage crop?

**THE POLKA DOTS: 'Oh Rosemary' (Secret).** If anyone in the whole wide world could make The Jets sound positively raunchy by comparison...

**TYHOON SATURDAY: 'What Do I Do?' (Polydor).** What in the world is a Typhoon Saturday. I ask myself. Not a crash course for the ravers, that much is clear. Innocuous pop (or pap, by Professor Cooper's definition) with a quite-nice girl voice. Definitely a So What record.

**BIG SELF: 'Don't Turn Around' (Reekus).** Stumbling in the footsteps of U2, or so it would appear, come the oddly-named Big Self. Depressing sort of record, mournful and repetitive, but not quite as dreadful as you think it is at first. Darning by faint praise, eh?

**FUNHOUSE: 'Out Of Control' (Ensign 12in).** No relation to the U2 stormer of the same name (observe the gratuitous plugs going here; fascinating, innit?), but a groovy old singer-songwriter style, ballady object that wouldn't even have got this far in a less barren week. Yikes! Even as I write, a barrage of horrible rock guitar noise bursts out of my mini-speakers. Then it's back to the wimpy stuff, then presumably another outburst. Can't say for sure: I had to take the wretched thing off. One can only stand so much in the line of duty, and I know I'll have to listen to BA Robertson within the next few minutes.

**SOFT VERDICT: 'At Home' (Les Disques Du Crepuscule 12in).** Instrumental piece that's as hard to describe as it's easy to enjoy; much too solid to be ambient, but it does work with a mood rather than a melody. Pretentious though it may sound, the closest I can get is a comparison with the Philip Glass record a couple of weeks ago (which you all dutifully investigated, I trust) — it doesn't so much move from A to B as explore the space between the two points. Excellent — I really do recommend it. You don't trust my sincerity? Ah, heartless!

**STEVE HARLEY AND COCKNEY REBEL: 'I Can't Even Touch You' (Chrysalis).** Laidback rock music for (ahem) mature tastes, I suppose. Not mine, certainly, but the tune is very pretty and it's all very tasteful and that.

**BA ROBERTSON WITH THE MEMPHIS HORNS: 'Ready Or Not' (Aylum).** The unspeakable Robertson ('we pop stars...') turns out a straighter, more palatable product than those horrendously whacky early singles. Very professional, and if I didn't know who it was, I'd find it inoffensive, no doubt. But I do...



## Reviewed by SUNIE

of keyboard-dominated, slightly stilted pop; just as lightweight, just as harmless, just as insignificant, really (in a fairly pretty way).

**DAVE EDMUNDS: 'Warmed Over Kisses (Left Over Love)' (Arista).** **BILLY BRENNER: 'Laughter Turns to Tears' (Stiff).** Edmunds goes hilarily, and though 'Warmed Over Kisses' isn't the sort of stuff to set the word alight, it's likeable as ever. Brenner's effort is so workmanlike, however, that it becomes a bit of a strain to listen to after a while. It's pleasant enough in a rather outdated sort of way, the song being early-Costelloish and the delivery early Nils Lofgren (no bad thing), but there's nothing hooky enough in it to have you singing in the showers.

**THE CLIMB: 'Touch Me (Heaven)' (Pinnacle).** Help! The eternal question stares me in the face: what in the name of bottomless hell do you say about records like this? There's no point in being vitriolic, for it's not downright offensive — you couldn't even get more than mildly exasperated by it unless you were in a strop about something already, and I'm rather contented at the moment. It's bland, unassuming, moderately pleasant if totally undemanding... And I've row

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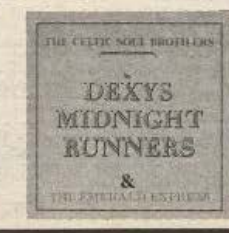
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**L**AST YEAR Gary Numan only put out one single, 'She's Got Claws' (with a video), and made one album, 'Dance', all of which were successful.

But now — after declaring virtual retirement — he's had a rest he feels it's time to get back to his 'old habit' making music and touring again.

In the midst of learning Japanese, making a new album, 'l Assassin', editing the film of his around the world tour, learning racing driving and aerobatics, Action Man Gary takes time off to talk a little about his favourite subjects

Deep in the midst of the semi-rural

make any claims, they were never intended to make claims; I never wanted them to."

Although Gary prefers live shows to nightclubs. Especially doing his two world tours. So why did he retire from giving concerts? "I did the world tours within a year. In America I only had five days off during the whole time; the band would be going out and I'd be doing the interviews 10am to 6pm. I didn't hardly have a day to myself, and there was this massive pressure to keep getting No 1 hits all the time. I got really fed up. I wanted it to be fun and enjoyable like it had always been, but I just ended up touring for all the wrong reasons. So I gave it up. I mean, if it can't be fun... most rock stars even if they don't earn that much still do it because it's a better lifestyle than any other."

But after a year's break Gary exclaims, "I've had my year off, now it's back to my old habits again; music and touring. Last year I didn't

suppose it will sound the same music. But I'm not going to change. I like what I do."

So there it is: one half of Gary's well protected career. His father, Tony Webb, manages Gary, and his mother runs his fan club. "I suppose I am a millionaire," he says quietly, as if not quite wanting the world to hear. "If I sold my house, cars and aeroplanes it would be getting on for that amount; but it's not all ready cash sitting in the bank. It's not all my money anyway, it belongs to the family. If I earned £10 this morning that would go into a jar, and if my mum wanted to buy some sweets she would take it out and spend it."

But money has enabled Gary to fulfill his ultimate ambition; to be a pilot. Ever since he used to go along to air shows at the tender age of four he has never lost the interest. "I had hundreds of Airfix sets; I used to tie them on a line, set fire to them and shoot pellets at them. I still do sometimes," he jokes. Well at

music business. I've had my year off. Flying was only more interesting than music for one year.

"It was the hardest eight weeks of my life! It was always nerve wracking. I felt it was a test of courage to fly around the world — at the end of it you don't quite feel like the pansy little boy you're made out to be. A lot of people thought I had no guts."

"It's great because there was nobody looking over your shoulder every two minutes — nobody slagging you off saying that somebody else had done it better, or longer, or first. Nobody can say you did it good or bad — just you and your machine, great!"

But the world did share in Gary's unfortunate accidents; his misadventures certainly made gossip columnists and cartoonists very happy. But it was the scariest side of his career...

"Aeroplanes are just like cars, things do

Anyway, I had no idea what direction I was flying in so I just followed the railway, and found my way back that way."

"Ten minutes later I was on TV doing a live news programme, an hour after the crash. I was sitting there wondering what the hell was going on! Pecker up and all that, think of England!" Gary laughs.

There are almost enough anecdotes to fill a book. That would make jolly fun reading too. "It's too early to write a book yet, there's plenty more things to happen. Anyway, if I'm dead somebody else can write it, I'm sure it would sell a lot more copies than!" he mordantly proclaims.

But holding your breath, Gary is now learning how to master the art of aerobatics, to be like his heroes, The Red Arrows, so that he can give concerts in the winter and give air shows in summer 1982/3 (his ideal). "I've learned spins, rolls off the top, and I'm

# ACTION MAN



*Apart from learning Japanese, taking up racing driving as well as aerobatics, GARY NUMAN has decided to return to the rock world. SONIA DUCIE listens to his plans to tour again, a new album and a film of his flying exploits.*

countryside stands a maze of studios known as the Shepperton Studio Complex (good name — it takes an hour to find your way around). Gary's been editing his film there. He's slightly apprehensive at this interview, because of past descriptions of him in the music papers he generally feels obliged to talk to them. But soon the tension eases. He is, as he describes himself, very much "shy, calm and calculative." He glances at the table, or wall, every so often, while spasmodically stroking the table with his right hand like a windscreen wiper (by the end of our chat leaving an arc of dust free space). But he's friendly, relaxed enough to crack the occasional subtle joke, and he's very... nice. He doesn't even appear to have an overloaded ego that some men have at his age with similar statuses.

His piercing eyes talk just as much as his vocabulary, as he recaps on the old days... "I didn't like playing with Tubeway Army at all. It was a punk band. The real group was in fact my uncle, myself and Paul, not the group that appeared on Top Of The Pops with 'Are Friends Electric', that was the backing group I was using for the tour. I didn't walk out on them," he splits. The reason was because my uncle didn't want to turn professional, so Paul and I formed another group."

Gary has written and produced 95 per cent of all his seven albums: "I enjoy producing, I would like to have a go with a band but I don't really think I could help them. I love writing lyrics though, it's great fun. The new album is an out and out dance record. My songs don't

feel like doing any more live shows, this year I do. And now I feel that I can handle things better — I've grown up in the pop world — there's no pressure any more."

"I'm going to America in April for a short promotional trip for the release of 'l Assassin', and to start some new shows over there to get them worn in, because it's been a long time since I was out on the road. It'll still be a big performance, but it will be different."

"I love performing on stage and making videos, though I'm too shy for acting; when you act people always compare you with other people, and notice whether or not you are making mistakes. In videos and on stage it is different, they can't detect any faults. They see you on stage and think that is your idea, or a pose you supposedly stole from somebody else, but it's still mine."

A lot of musical instruments excluding many synthesizers have been used on Gary's records, even though at one time his music was considered distinctly 'futuristic'. He has used them but doesn't particularly approve of their uses. "I don't think a synthesiser should replace anything, it should be added to other instruments if at all. It's inverted snobbery to find one instrument and replace others with it. I think different instruments make it more interesting."

Hopefully there will be a chance to listen to some of these sounds on Gary's new single, 'Music For Chameleons', and album. He jokes, "I swear to God you can dance to some of it! If people think 'Are Friends Electric' sounds like 'Complex' or 'Cars', then I

***'I'm going to sell my runabout aeroplane and put all the money back in the music business. I've had my year off. Flying was only more interesting than the music for one year'***

least he's not purposely tried to damage his own planes the same way. "I have one air taxi, a runabout, and the third one has crashed. I'm going to sell the runabout and put all the money back in the

lent to go wrong all the time! It's no great problem. Bob (Thompson, ex-RAF and N. Ireland helicopter pilot who accompanied Gary on his trip) has been in two crashes — has broken his back, and he still flies."

"So far I've made one emergency landing, had one crash landing, and numerous other things have happened. I lost an engine a couple of times, went down in India (got arrested... ) oh, if the wing falls off you are in trouble!" he jokes. "It's frightening sometimes but the atmosphere is stimulating."

"The most horrific incident was when I collapsed. It really put me off eating apples because the doctors said it was something I ate, coupled with the strain of the whole thing that sparked it off. Every muscle from my knees upward contracted; my fingers twisted in, my whole body sank to one side. I was completely paralysed, everything went horrible! We have a toilet at the back of the plane, and I fell into it head first and I was completely laid out, couldn't move, while at the same time I was being sick. Horrible! That went on for about 10 minutes. It happened when we were flying over the desert between Perth and Adelaide, and over the 'Great Australian Bight' — which is the breeding ground for sharks — so we couldn't go down. I told Bob that I was going to be bad, we landed in Perth two hours later."

An incident like that would put me off apples and flying for the rest of my life. Action Man thought, "Oh, on the last crash it happened because my Electric Slave Compass broke, these things do happen."

learning inverted spins next, which are terrifying!"

But he still insists flying will take a back seat to music for the next few years. He's also interested in another live sport, motor racing.

"I've done the music thing, I've flown around the world, I can fly a helicopter, now I want to do something else. This year I desperately wanted to sponsor this little Formula 4 racing car, but my insurance will not let me at the moment!" The point is, once Gary is determined... his poor parents must really worry!

And all this happening to a 'shy, calm, calculated' lad, who even has a shop phobia. He admits, "I can only go into a shop if there are only a handful of people there. I don't like to be the only one in the shop talking," and when he was young wouldn't even play football "in case I kicked the football the wrong way, I felt such an idiot!" And he was expelled from school for refusing to take part in lessons.

Next time you see or hear Gary Numan, remember the aspects of his varying career and personality; it's a lot funnier (or dangerous) than the mild adolescent he was portrayed to be just a few years ago.

"I'd like to live like this for the rest of my life, I really enjoy it. Lots of people would like to I think, and anyone who denies it would be lying..."

"Happy? I know very well I am happy? Best time of my life. It's getting better too, it will get better."

He's so polite for a millionaire...



# Albums

++++ Truly Fab  
 +++ Worth a listen +++ Average  
 ++ Dodgy ++ In the dumpier



FUN BOY THREE: "got it"

## Fun Boys take over ...

THE FUN BOY THREE: 'The Fun Boy Three' (Chrysalis CHR 1383)  
 By Mike Nichols

IN CASE anyone out there missed that Leiber and Stoller documentary the other night, it contained a memorable length of footage featuring vintage-period Coasters. Basically, the main man was sitting pretty, surrounded by lackeys to whom he was explaining, whilst scattering cigar ash into their palms, "wee-ell some guys got it — and some guys ain't!"

Such street-wise philosophy could be said to explain the appeal of the Fun Boy Three debut. Yep, they've "got it" and having a general idea of where they're going, pull it off with supremely intuitive zest.

Remember, Terry, Neville and Lynval were simply singers in the Specials and here they've brought out an entire album on their own, give or take some horns and timely accompaniment from that equally sassy vocal trio, Bananarama.

Working in the same way as similarly unschooled Jamaican reggae stylists, they've simply assembled the backing track in layers and strut their stuff over

the top. And, with a dab hand like Dave Jordan at the controls, have come up with a couple of sides of some of the most uplifting, spontaneous sounds around.

Included for your delectation are both the singles, suffering not one iota from being locked in the context of an LP, 'The Lunatics ...' actually coming over more deeply subversive than ever and quietly increasing its potential as an early contender for most historic 45 of the decade.

More fine pop comes in the shape of 'The Telephone Always Rings' whilst 'I Don't Believe It's Another of those cuts that gradually gnaws away at the sub-conscious.

Eisewhere, they funk and bumble along with easy going verve, giving the record the dual-purpose of being quality, unusual background music as well as a collection of original, often dryly humorous, stirring songs.

Altogether, a fabulous example of inspired amateurism at its best and one which is likely to spend much of the year insinuating its way into your head, heart and feet. The Fun Boys have taken over ... + + + + +

STEEL PULSE. True Democracy (Wiseman Doctrine WMDLP 001)  
 By Kevin Wilson

HANDSWORTH'S famous sons return to the fold with a new label and a new approach and, more importantly, a re-found belief. Go back to their roots. And 'True Democracy' is the result.

The most radiant example of the new Steel Pulse is 'Rally Round' which appears as 'Dub Marcus Say on side two. It is a stunning re-working of Rastafarian ideals and a heroworshipping tribute to Marcus Garvey.

'Ravers' is the new single, and its a fine hot little thing exalting the virtues of all night parties and a night full of ravers like it would ensure mass dancing into the wee small hours.

Yes, Steel Pulse are back. Lessons learnt, advice heeded, batteries recharged. The scene as it stands needs them as the harder approach to reggae takes effect in terms of chart success. The Pulse beats even stronger. + + + + +

VARDIS 'Quo Vardis' (LOGO 1034)  
 By Nick Kemp

ACOUSTIC GUITARS, boogie piano and wind instruments come in to augment the third offering from the HH power trio, and combine to suggest that Vardis are beginning to prove that they're not just another heads down machine. The album title is both the band's original moniker and a big budget Biblical

epic — the quality of production and arrangement lean heavily towards the latter.

But the real surprise is in the most commercial number on 'Quo Vardis' the forthcoming single 'To Be With You'. The entire guitar line is on acoustic and the combination of some excellent vocals by Zodiac and a highly catchy melody suggest that there really will be life after the Non Wave Of British Helpless Morons.

The only real problem is that Vardis still fall into the pigeonhole reserved for that most discerning of markets, namely HM. (Strome mistake?) — Ed. Their commendable efforts at broadening the scope of Vardis music could prove somewhat difficult to sell to fans. But I'm marking on musical merit not HM credibility and there's only one possible postscript to this piece of prose, namely + + + + +

GARY BROOKER 'Lead Me to the Water' (Phonogram 6359 098)  
 By Carrie Elderfield

GARY BROOKER, writer and singer of the classic 'Proud Harem' hit 'Whiter Shade Of Pale', has released his second solo album and it's a smasher. I don't mean that 'Lead Me To The Water' is a headbanging job; quite the opposite.

The album is mellow and packed with emotion. The sheer talent of this man shines through on tracks like the reflective 'Sympathy For The Hard Of Hearing' which brings war down to a personal level, and 'Hang On Rose'.

By now you're probably thinking this is a good tear-jerker to buy for your mum's birthday. Don't pass that judgement until you have heard the superb reggae title-track. There is a broad range of styles on this release.

The album is strengthened by the addition of Phil Collins, Eric Clapton and George Harrison to the multi-talented Mr Brooker and it's difficult to go wrong from there.

So far this year this is one of the few albums I would buy. Check it out, it's magic + + + + +

TANK: 'Filth Hounds Of Hades' (Kamafage KAM LP1)

By Robin Smith

THEY'RE STILL got their knees locked firmly around Motorhead's shoulders and quite how long this tottering partnership can last is anybody's guess.

Where Motorhead go Tank are sure to follow, but basking in reflected glory never made a star out of anybody. Exploiting the connection, this album contains a free single recorded during Tank's last support slot in Europe.

Once you dispelled the prejudices about Motorhead you could look through and see what dirty talent they had, but Tank have none of that real charisma — there's just not that same abundant raucous energy to carry them through.

Even with Eddie Clarke's production you're listening to a tired band and Algy Ward sounds as terrible now as he was with the Damned. Half a side of this is more than enough for anybody. +

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- David Bowie.....Changestwobowie
- David Bowie.....Pin Ups
- David Bowie.....Station To Station
- David Bowie.....Scary Monsters
- Bread.....Sound Of Bread
- Bread.....Best Of Bread (vol. I)
- Bread.....Best Of Bread (vol. II)
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- Jackson Browne.....The Pretender
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- Ry Cooder.....Chicken Skin
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- Elvis Costello.....Armed Forces
- Elvis Costello.....Trust
- Randy Crawford.....Raw Silk
- Randy Crawford.....Everything Must Change
- Randy Crawford.....Now We May Begin
- Randy Crawford.....Miss Randy Crawford
- Randy Crawford.....Secret Combination
- Crosby, Stills.....Stills
- Nash & Young.....Deja Vu
- Crosby, Stills & Nash.....Replay
- Christopher Cross.....Christopher Cross
- John Denver.....Best Of Doobie
- Brothers.....Minute By Minute
- Doobie Brothers.....Best Of (vol. I)
- Doobie Brothers.....Best Of (vol. II)
- Doors.....LA Woman
- Doors.....Radio Tracks
- Doors.....Best Of
- Eagles.....Desperado
- Eagles.....One Of These Nights
- Eagles.....Hotel California
- Eagles.....Greatest Hits 1971-1975
- Everylys.....Walk Right Back
- Little Feat.....Little Feat
- Little Feat.....Down On The Farm
- Fleetwood Mac.....Fleetwood Mac
- Fleetwood Mac.....Rumours
- Foreigner.....Foreigner
- Foreigner.....Double Vision
- Foreigner.....Head Games
- Foreigner.....4
- Freez.....Southern Freez
- Marvin Gaye.....Best Of Emmylou Harris.....Elite Hotel
- Emmylou Harris.....Best Of Michael Jackson.....20 Golden Greats
- Michael Jackson.....One Day In Your Life
- Michael Jackson.....Best Of Waylon Jennings.....Greatest Hits
- Various.....Love Is Various
- Various.....Themes
- Various.....Platinum

- Rickie Lee Jones.....Rickie Lee Jones
- Gordon Lightfoot.....Best Of
- Joni Mitchell.....Blue
- Van Morrison.....Astral Weeks
- Van Morrison.....Moon Dance
- Randy Newman.....Live
- Randy Newman.....Sail Away
- Nilsson.....Greatest Music
- Original Soundtrack.....Superman
- Pointer Sisters.....Black & White
- Elvis Presley.....56 Sessions
- Elvis Presley.....Moody Blue
- Elvis Presley.....Guitar Man
- Pretenders.....Pretenders
- Monty Python.....Life Of Brian
- Lee Ritenour.....Captains Journey
- Lee Ritenour.....Lee Ritenour
- Linda Ronstadt.....Greatest Hits
- Linda Ronstadt.....Greatest Hits (vol. II)
- Diana Ross.....Greatest Hits
- Diana Ross.....Greatest Hits (vol. II)
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- AC/DC.....Back In Black
- AC/DC.....For Those About To Rock
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- Jon Anderson.....New Life
- George Benson.....Breezin
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- Diana Ross.....Greatest Hits
- Diana Ross.....Greatest Hits (vol. II)
- Carly Simon.....No Secrets
- Carly Simon.....Best Of
- Paul Simon.....One Trick Pony
- Al Stewart.....Year Of The Cat
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- Talking Heads.....Remain In Light
- James Taylor.....Greatest Hits
- Vangelis.....Greatest Hits
- Grover Washington.....Wnelight
- Grover Washington.....Come Morning
- Robert White.....When You Stevie Wonder.....Hotter Than July
- Yes.....Yes Album
- Yes.....Fragile
- Yes.....Close To The Edge
- Yes.....Going For The One
- Neil Young.....Drama
- Neil Young.....After The Goldrush
- Neil Young.....Harvest
- Led Zeppelin.....Led Zeppelin I
- Led Zeppelin.....Led Zeppelin II
- Led Zeppelin.....Led Zeppelin III
- Led Zeppelin.....Four Symbols
- Led Zeppelin.....Houses Of The Holy
- Led Zeppelin.....In Through The Out Door
- Robert White.....When You Stevie Wonder.....Hotter Than July
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# Albums

+++ Truly Fab  
 +++ Worth a listen +++ Average  
 ++ Dodgy ++ In the dumps



SPANDAU BALLET: Stagnating.

## Diamond doesn't cut!

SPANDAU BALLET: 'Diamond' (Chrysalis/Reformation CDL 1353)

By Mike Nicholls

A SPOTLIGHT year behind them, innumerable changes of ludicrous clothes and where are Spandau now? With each single making less of an impact on the charts and still no solid evidence that they're not too stuck up to tour, some rethinking seems called for.

Musically, they're still gesturing in different directions (not to mention no less than six assorted studios) which might provide some solution. There's no reason for them to fall into the trap of becoming average white funk hacks, however breezy 'Chant No 1' might have seemed last summer. Incidentally, that is included here along with their subsequent singles. Sure, they're remade/remodelled/remixed/reconstituted etc. but they ain't half scraping the barrel. Particularly when they are also releasing the album as a series of 12in singles bunged in a box for the princely price of a tenner.

Whatever, most of the album grooves along quite harmlessly, though it'll take more than the ragged

vestiges of a bunch of die-hard soul boys to make this a spectacular success, especially when there are so many upcoming funksters around doing the same thing better (hi there, Junior) and with a greater sense of fun (howdy, Haircuts).

On side two they try and break out of their self-imposed and confining framework with 'She Loved Like Diamond,' a great 45 with melody to match the, for once, appropriate vocal posing. In contrast, 'Innocence And Science' has an obviously Oriental flavour, Gary Kemp trying his chops at "cheng" which in conjunction with the lapping water effects provides a quaintly Floydian 'Granchester Meadows' atmosphere.

Another attempt at experimentation is 'Missionary,' a reflective "poetic" piece whose brevity is not its saving grace since it rambles on for more than seven minutes. At best its eastern chants and listless sitar show Spandau entering new avenues but there's no getting away from Diamond's fatal flaw: the band have become victims of their obsessive stylisation and unless they break free from their neurotic need to be super-hip, they will soon stagnate beyond the point of no return. + + ?

### JONA LEWIE: 'Heart Skips Beat' (Stiff SEEZ 40)

By Jim Reid

SACRE BLEU... old Terry Dactyl still sticks in the lads of the times. He's a barrel of fun in Jona and 'Heart Skips Beat,' the title track, is closer to his roots than you think. It sounds like the Dinosaurs revisited.

As an album of fun and frolics, I suppose you have to say that it works but my instinct tells me that Jona works on a different level to the mundane. I mean, that kitchen at parties routine was a classy piece of observation wasn't it? Compare that with the Rolf Harrisian approach of 'Stop the Cavalry' and can you believe it's the same man?

This Lewie platter is a mixture of styles and influences, which, in the main, do not do the man justice. 'Louise' is just silly, 'Ab-ra-cad-ab-ra' is even sillier and 'I Think I'll Get My Haircut' tops it all off by being possibly the silliest song of the year to date.

Jona Lewie could be the Don Partridge of organised busking or the John Cooper Clarke of the MOR pop world. But just now he is in great danger of becoming the Val Doonican of the New Wave on which he rose to fame again. Watch out Jona. + +

### PIGBAG: 'Dr Heckle and Mr Jive' (Y 17 LP)

By Mark Cooper

BLOW ME down and shake me round, here comes Pigbag, a tornado in your town. Yes, yes a breath of fresh air designed to move you and yours several feet along. Better check those foundations, they're in for a blast!

Pigbag slump and burp and, the

messy animals, they make a noise. Pigbag are friendly without being polite, they're more likely to slap you on the back than shake your hand. Pigbag pick things up and blow and bang them. And they do it for fun, you can tell by the amount they smile.

Here before us we find six individuals intent on exploring certain regions of bebop jazz, percussive funk, and souled-out hornstyle. Guitar, bass, and horns hold a constant conversation, approaching and retiring in animal-human courtship, jabbering to one another like a troupe of monkeys.

Sometimes Pigbag get quiet, sometimes they get mad, mostly they stay bright and breezy, chattering away, intent on discovery. Pigbag probably can't play very well by jazzers' standards. But, Pigbag's exuberance makes a beeline past academic skill and heads right for the bubbling stew.

Tunes vary between the breezy riffing of current single 'Getting Up' and the obscurer and jazzier wanderings of certain sections of, say, 'Brian The Snail'.

Pigbag have a number of directions in mind and they're not afraid to stick out an elbow on the way. None of this excuse-me shit, just heads down and right on through, nothing mindless you understand, but they've got important documents in that bag of theirs. Order yours now. + + + +

### GRAHAM PARKER: 'Another Grey Area' (RCA LP 6029)

By Simon Hills

SPITTING OUT the bad aftertaste of the party where you don't score, Graham Parker is still singing songs

about desolate affairs with his same cynicism.

But his grey area always has colour. The passion and ruthlessness of his soul-styled voice is more melodic now, and he's managed to fuse that power with the sort of melodies he's been looking for since the inception of Graham Parker and the Rumour in the middle of last decade.

His single 'Temporary Beauty' opens the latest offering — now on the massive RCA label, and for the first time without The Rumour — and exemplifies a new Parker. None of the tracks quite match the instant appeal of the 45, but each one is a grower, adding up to an album that yet again becomes dear to any collector who gives the sadly underrated singer the time.

Where 'Another Grey Area' has really scored is in the production. Although his long-time followers might accuse him of going soft, he's achieved that glorious mix of control that comes from professionalism and production, in the same way as soul stars like, say, Al Green, manage to give each number enough detachment to make the real impact of the song shine through every time.

The title track and perhaps 'Fear Not' at the end of side two start becoming just too similar to the overall Graham Parker feel to win through. But this album is a grower, with his vocal phrasing on the reggae-based numbers 'No More Excuses' and 'Thankless Task' creeping up on the unsuspecting listener.

Maybe this time, Graham Parker will finally be given the time he patiently deserves. Each track will become more satisfying with each listen. Guaranteed. + + + +

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RECORDED AT BATTERY STUDIOS

**N**OT EVEN five bananas, two bags of crisps and endless peanuts can soothe Cyril the monkey.

The vicious little bugger would not behave for the camera, as Tight Fit shot their £16,000 video for 'The Lion Sleeps Tonight'.

"He was sitting on a tree behind me bearing his fangs," says hunky singer Steve Grant. "At any minute I thought he was going to leap down and sink his teeth into my neck. He's not like the cute monkeys you see in Tarzan films."

Cyril, the malevolent monkey, isn't Steve's first unpleasant experience with animals. He used to be in the chorus line of 'The Best Little Whorehouse In Texas,' a musical about a famous brothel. Part of the action involved having live chickens on stage and the birds dispensed so much crap that the dancers used to be too scared to go on, in case they slipped over.

Steve, Julie Harris (the lissom blonde) and Denise Gynge (the raven haired buxom one) are not the Tight Fit of 'Back To The Sixties' singles fame. That line up has now disbanded and this entirely new Tight Fit only met up with each other just before Christmas, after auditions set up by Jive Records' James Todd.

"Basically we wanted to continue that 'Back To The Sixties' feeling but this one time we wanted a good looking three piece who could tour as well as do very well in the studio," he explains.

"As soon as they came through the door they all gave off such a buzz and a real sense of charisma. At that point getting them into the studio wasn't the important thing, I just wanted people who could get on well with each other."

Apart from dressing up as a cowboy Steve has done a lot of modelling. Denise used to be in a dance troupe who toured Europe and the Far East and Julie was in a band called Lips, who were very popular in Russia.

"Male modelling isn't really what you might expect," says Steve. "It's not full of limp wristed camp guys calling each other 'darling'. The accent these days is on looking good and being masculine."

Apart from singing and dancing in numerous clubs, including one in Portugal where the local mafia used to beat people up outside the dressing room door, Denise has also made some appearances on the Benny Hill Show. One of her first roles was dressing up in a suspender belt and fishnet stockings.

"I never used to feel bad about doing that sort of thing," she says. "As an actress I had to treat it as just another role I was playing. I didn't behave like a tart all the time."

"It's not so much what the girls on those shows reveal it's the camera angles. The cameramen always seem to be trying to take shots right up between your legs. If you have a girl jumping over a fence the camera won't be on her smiling face it will be solidly pointed on her crotch."

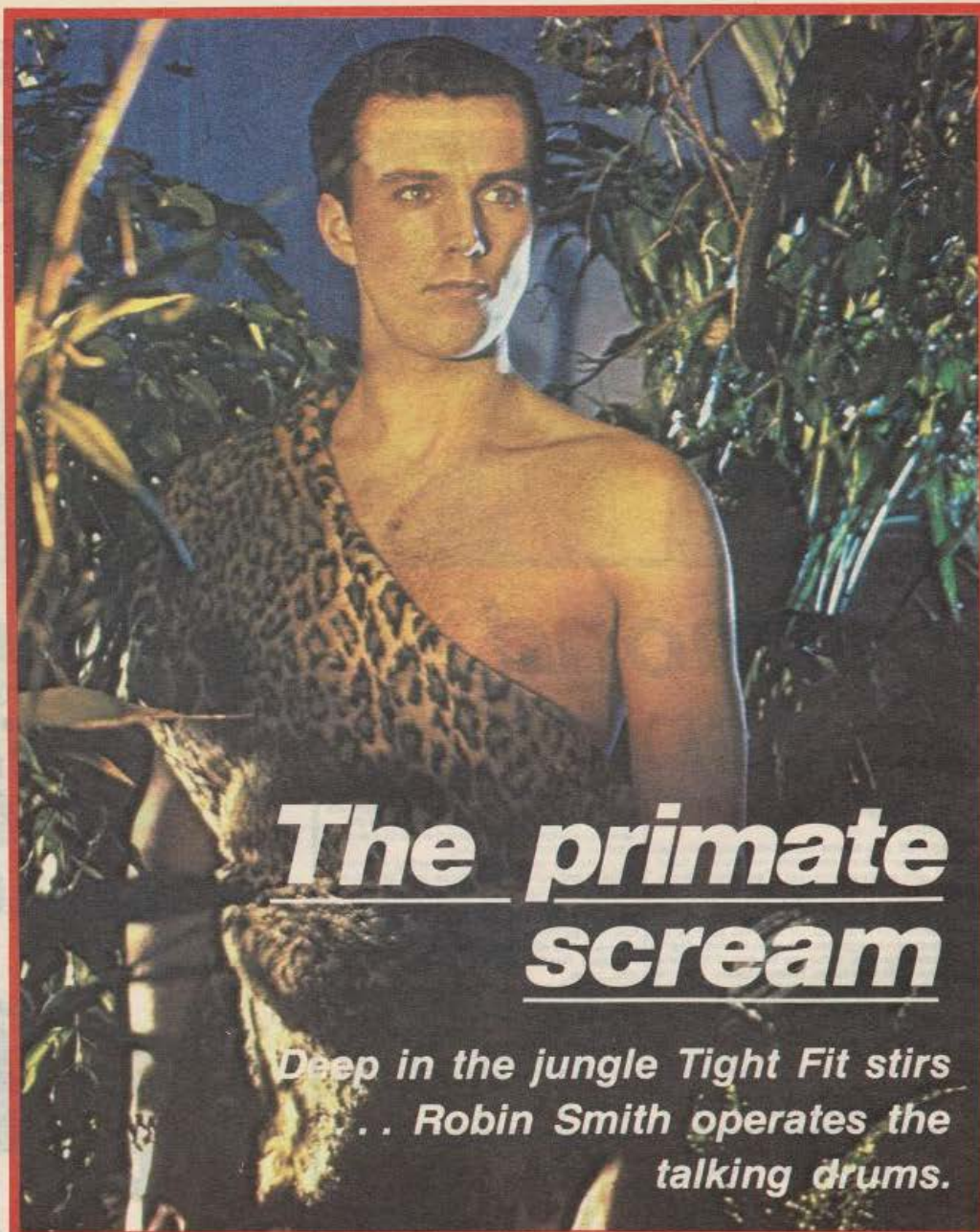
Tight Fit's single was originally called 'Wimoweh', and was a No 1 American hit for the Tokens in 1961. Steve's high vocals are completely genuine and not the work of a clever producer. He even gives me a quick blast of his falsetto voice to prove it.

The band will be taking another sixties single for their next single with Julie on lead vocals this time, but they won't say what it is.

"I'm sure we're going to have at least five hits," giggles Julie. "Then I can have a big house and a nice car. We're putting a lot of fun back into the charts, we can laugh at ourselves and we're all having a great time."

For a new group, the success of 'The Lion Sleeps Tonight' has been quite an achievement, especially from a relatively small record company. Everybody seems to like Tight Fit at the moment. Steve has been mobbed by screaming girls following an appearance on Tiswas, they've seen a group of punks singing along to their single and the Queen Mother even waved to them as they passed her car in London.

"Perhaps she hums it up at the Palace," says Julie. "It's got an unforgettable hook line so you never know. At first we thought the punks were coming to beat us up



## The primate scream

Deep in the jungle Tight Fit stirs  
... Robin Smith operates the talking drums.



because they had shaved heads and everything, but they only wanted our autographs."

Comparisons between Tight Fit are inevitable, but the band say that they're really not like Bucks Fizz at all.

"I suppose people will say we're like Bucks Fizz and I know Jay, but I always think we look more human and perhaps a bit dirtier than them," continues Julie. "They always look a bit plastic. I think our personalities come through more."

Actually, Denise auditioned for Bucks Fizz when they started, but as the other members are so lily, they only came up to her shoulders, she wouldn't really have worked in the line up. Her statuesque good looks did, wonders for various Arabs in Dubai though, when she danced there.

"They used to follow us around in the streets and they'd lift up their robes and masturbate," she says blushing. "Ah well, I suppose it's all part of life."

"You have to get used to that sort of thing and usually I'm quite a controlled sort of person. I get embarrassed when people start introducing me as a member of hit group Tight Fit, people build you up and you can't tell if they're genuine."

Although they maintain they're basically clean living people Tight Fit's early Top Of The Pops appearance raised a few eyebrows. Censors objected to Steve's brief loin cloth and all that hairy chest, so he had to go on wearing a string vest.

"It was ridiculous," he says. "It was the only thing we could find in a hurry. It's stupid because you get girls wearing next to nothing but the sight of a bare chest is wrong."

Tight Fit are halfway through their debut album and they're planning a tour for late Spring. There will be plenty of scenery (without Cyril) and plenty of costume changes. They also want to bring out a video of all their television shows similar to Queen's 'Greatest Flix' epic.

"Some people might say we put on a naughty show but we're cream cakes not tarts," says Denise.

Presenting

# THE FUN BOY THREE

## DEBUT ALBUM



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# A LIFE IN THE DAY OF

## Jools Holland

**66** THERE'S NO set time I get up. The thing I always hate, though — and I've read this here before — is when everybody says 'Oh, I get up about half past nine and they're all absolute lying bastards and I'd like to say right now that Chris Difford is a lying bastard cos he said that and I know from Squeeze that there's no way he gets up at that time.

It's nearer 12 or something and to tell you the truth, that's the same with me. I sometimes manage to get up early if there's something to do but normally if I didn't have to get up, I wouldn't. I think getting up is horrible. That's why I'm a musician. It's the only job that allows you not to get up in the morning!

Once I am up, I shall go out and have my breakfast, whatever the time may be. I mean it's astonishing the different hours people live. I really wish that Britain as a society had a lot more things overlapping.

For example, I went into a café the other day with my band and said 'c'mon, we want our breakfast' and they said 'no, it's 11 o'clock, too late for that. I don't care if you only have just got up, we open at four o'clock every morning' and I thought 'good, I'll remember that cos next time I'm up all night I'll go there instead of some tea stand.

Of course, what's even worse is the pubs shutting at 11. It really does f— my day up and I'm sure I'm not the only one what with a lot of unemployed people being about and of course a lot of others working funny hours.

I find that by the time I've had breakfast and done a bit of running around I can't really do anything until three or four in the afternoon. I've tried getting up earlier but I've found that it's not actually till then that I can get anything musically creative down on tape.

And so I start banging away and before you know it someone's rung up and said the pubs are gonna be shut in an hour. And so I've got to drop everything and leave for the pub. Some people say 'why not give it a miss?' but I couldn't do that. I feel I'd be selling my country down the river if I didn't go down the pub in the evening.

I don't drink at lunch-time and I like to make a point of breakfast. Sometimes I drive down to Frank's Café with one of the band though I live in Blackheath myself. Glenn (Tabrook) and Chris (Difford, former Squeeze sidelocks) live nearby and I see them quite a lot, particularly with

Chris writing all my lyrics.

They joined me for a gig at a South London hospital the other night which was nice and low key, particularly after the lot I did round Xmas with the Police. They were quite nerve-wracking, what with playing huge arenas and only being able to see the first 10 rows and all them being dedicated Police fans which they'd have to be to get those kind of seats. At the moment we're doing a few Tuesdays at Dringwalls which is quite a relief. Like the first cigarette of the day — if you're a smoker, that is!

Anyway, after breakfast... what's good is the number of people around who don't actually appear to do a lot. That's how I appear to my friends — 'look at this c—'. He just sits around all day and pushes tape buttons. But it's untrue and people sometimes come up and say 'are you busy?' and you don't look as if you are cos you're not exactly building an ark or fixing a car so I seem to spend a lot of time driving around London for people.

I love London though Blackheath itself is a bit of a poncey place — BMWs and Habitat and all that sort of stuff but it is actually a neighbourhood, as the Americans would say.

I can go home after a tour and it's not just being back in your own room, it's going out and seeing all the same old nutters. And there are a lot of nutters in Blackheath. When I say nutters I don't mean muggers and child rapists but rather a slightly remedial sort of middle aged people. You know what I mean? Like sort of prematurely retired retarded corporals who try and palm themselves off as corporals at the golf club.

Anyway, what's good is going out on the street and seeing all these people again, cos they're the same people I remember as a kid, even if I don't actually know them. They're part of the landscape. When they die they should be stuffed and left around my home!

I really do like London, even if it has been messed up by things like tower blocks and parking tickets which I mustn't whinge about... I'm just mentally preparing myself for receiving one. I always think of London as being the river cos that's near where everything associated with the city is.

I mean some people think Croydon's in London which is ridiculous cos it's just a suburb. Have you ever been round the South Circular? Horrible, isn't it?

But I do wish that London pubs would stay open after 11 o'clock. It does, it really does mess my whole day up and I'm sure there are other people like myself. I mean you can go drinking in clubs and stuff but it does become a bit expensive and you haven't got the same atmosphere.

But because the pubs shut at 11 o'clock — I mean I could be on the verge of great musical things at home and then it gets towards 11



**AFTER LEAVING Squeeze in 1980, Jools Holland went on to form the Millionaires, changing his musical direction from pure pop to his own contemporary fusion of jazz, swing and boogie-woogie piano. A highly-talented and amusing pianist and vocalist, 24-year-old Jools divides his day between composing in his own home Blackheath studio and trying to beat the annoying English licensing laws.**

and I go all fidgety and aggravated because I think 'shit, I'll miss closing time', though I never do, of course unless I've not raced back from a gig fast enough. Absolute madness. I just stay up, probably playing games, stupid ones like putting your finger on your nose and standing on one leg at the same time.

So going to bed at that time is like most people going at about 10 or 11 which isn't nearly as healthy an existence. I obviously don't need much sleep. I always think of myself like Churchill — he only used to have an hour's sleep didn't he?

If I'm at home I've also got to take care of business, like going down to Notting Hill and talking things over with my manager Miles (Copeland, who also looks after The Police) which is absolutely necessary otherwise you can't eat at the end of the week, just like everybody else.

That's my home life and I suppose I should mention my holiday, my first ever, a canal trip round Cheshire and Stratford-On-Avon (huh? they're 100 miles apart) whose banks, I believe, are collapsing. Now I might be bluffing here... ah you know

about them do you? You're the first man I've met that does!

Anyway, it would be an ideal holiday for me being that I love all things English. Plus the fact that I'll get to know some of this getting up at eight o'clock in the morning cos being on a boat you have to have daylight to see what you're doing.

Mind you, you might be able to navigate by the stars, I don't know. I couldn't bear to go to somewhere like Los Angeles for a holiday. I mean it's okay when you're touring but you don't wanna pay for it, do you? Or Franca, I mean for a 1,000 years they've been our natural enemies and people still go there.

For me, going on the road is a holiday. I mean free drinks every night, the chance to tour somewhere like America for three months, parties every night — that's the golden rule. We always take it in turns to host one in each of our rooms.

Everyone always says how well I look on returning from an American tour which is probably because although I'm up late drinking every night, all the hotels have swimming pools and I eat large healthy salads and huge glasses of orange juice each day so I reckon it's really healthy being on the road even if some people swear it does destroy you.

In England you stay in slightly cheaper hotels and they try and get you up early in the morning which is ridiculous. They say 'come on, I've cooked breakfast for you' to which you reply 'go away and they won't have it and in the end you have to be rude. I find the best way is actually to get out of bed, open the door, always with your willy hanging out and baw! I'm f—ing asleep' and you dribble a bit and they tend to go away, reckoning you're gonna rape them or something.

I suppose you could say my home and on the road lives are the same. At home, I do all my stuff, rush out to the pub, come back and play all my games and stuff. When you're on the road you go out, do the gig, come back and piss about except in different exciting and exotic locations throughout the world.



## HISTORY OF ROCK

# 6

**THIS WEEK RECORD MIRROR BRINGS YOU — ABSOLUTELY FREE — ANOTHER GREAT INSTALMENT OF 'THE HISTORY OF ROCK' — A CUT OUT AND KEEP SERIES THAT WILL BUILD UP TO BECOME YOUR VERY OWN 'HISTORY OF ROCK' BOOK. THE SERIES RUNS FOR 15 WEEKS, AND IT'S NEVER TOO LATE TO START! FOR FULL DETAILS OF HOW TO GET A FREE BINDER FOR YOUR BOOK, AND OBTAIN BACK ISSUES FOR ANY THAT YOU'VE MISSED SEE BELOW.**

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**(2) FOLDER OFFER:** Each week, along with your episode of the 'History Of Rock', we'll be printing a special coupon. Collect five of the 15 coupons that we'll be featuring in RECORD MIRROR and we'll send you a specially produced FULL COLOUR FOLDER for the 'History Of Rock' series. Full details of this special offer will be available with the last coupon.

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• 'History Of Rock' by John Tobler is condensed from '25 Years Of Rock' by John Tobler and Pete Frame, which is exclusively available in Great Britain from W H Smith & Son.

RECORD MIRROR'S 'HISTORY OF ROCK' IS THE BIG ONE — START COLLECTING TODAY.

### COUPON

# 6



**LEFT: Cilla Black, celebrating with the Fourmost**  
**ABOVE: P J Proby splits yet another pair of velvet trousers**

Among the other new American stars were Johnny Rivers, a folk-rocker who made a series of brilliantly executed covers of old hits which he returned to the charts, and Dionne Warwick, a sophisticated black songstress who came to fame as interpreter of a number of great songs written by Burt Bacharach and Hal David. Dionne is still having his today, which is more than James Marcus Smith (alias P J Proby) can boast. Discovered by British TV rock pioneer Jack Good, Proby made a huge impact with songs like 'Hold Me', and an atmospheric update of 'Somewhere', a song from the musical 'West Side Story', before his desire for the headlines overcame his sense of propriety — he allowed several pairs of tight velvet trousers to fall apart on stage while he was wearing them. The puritanical backlash eventually abated, but by that time, so had Proby, who was sadly not destined to be part of rock'n'roll's renewed good health.

of Dionne Warwick's 'Anyone Who Had A Heart' and 'You're My World', making 10 more top 20 hits before moving into family entertainment with her own TV show. Marianne Faithfull's position as Mick Jagger's girlfriend similarly helped to launch her, and she co-wrote her first hit 'As Tears Go By'. After a few more hits the strain of being Mick's companion became too much and she moved into acting — with some success — before resurfacing musically at the end of the '70s as an unlikely punk figurehead.

most successful girl group of all time. They might have been challenged by the Shangri-Las (two pairs of white sisters) but after three impressive hits including 'Remember (Walking in the Sand)' and 'Leader of the Pack', the group seemed to dissolve — along with their record label Red Bird, which had been started by Leiber & Stoller.

All other British girls paled beside Dusty Springfield, who first charted as one third of the folk-country based Springfields, on hits like 'Breakaway' and 'Island of Dreams'. The Springfields were later invited to Nashville to record, one result being their hit 'Silver Threads and Golden Needles'. Dusty then began a solo career concentrating on soul material and starting with a million seller, 'I Only Want to Be With You'. She went on to 15 more '60s hits including the chart topping 'You Don't Have to Say You Love Me', as well as making her 'Dusty in Memphis' LP which many still regard as the best ever by a British girl.

Tamla-Motown had a very fruitful year, introducing two world beating groups in the Four Tops and the Supremes. The former, fronted by Levi Stubbs' superb voice, had recorded before, but when they started to record songs specially written by the Holland/Dozier/Holland team, they created unforgettable hits like 'It's the Same Old Song' and 'Reach Out, I'll Be There'. Later, the Four Tops would make several semi-successful comebacks, charting well in 1982 with 'Don't Walk Away', but their best years were undoubtedly with Motown.

The Supremes were also launched by the Holland/Dozier/Holland team, starting with five consecutive number ones headed by 'Where Did Our Love Go' and 'Baby Love', before going on to top the charts with 10 of their 13 singles released up to mid-1967. Later, Florence Ballard and Diana Ross left the trio, but Mary Wilson continued to recruit new cohorts. Mary eventually left the Supremes after they had exceeded 30 chart hits, which makes them the

**THE SPRINGFIELDS: Dusty later went solo with soul**



# '63

**A**FTER a modest start at the end of 1962, the new year (in the UK) belonged to Merseybeat and particularly to the Beatles. 'Please Please Me' shot to number two in the singles chart, and everything else the group released made number one: 'From Me to You', 'She Loves You' and 'I Want to Hold Your Hand' — while the 'Please Please Me' LP was only knocked off the top after 30 weeks by its follow up, 'With The Beatles'.

In America, the excitement wasn't happening — yet. Britain had always been the poor relation in rock music, so the Liverpool explosion wouldn't be taken seriously until 1964. Meanwhile, other Merseybeat acts charged through the Beatle-shaped opening, notably The Searchers and two acts managed by Beatle supremo Brian Epstein, Gerry & the Pacemakers and Billy J Kramer & the Dakotas, who both echoed the steps made by the Beatles.

Gerry Marsden went to Hamburg after playing local clubs, and initially outdid the Beatles by topping the charts with each of his first three 45s. Both 'How Do You Do It?' (also recorded by the Beatles, but never officially released) and 'I Like It' were written by Londoner Mich Murray, but Gerry's third smash, 'You'll Never Walk Alone', was an inspired choice. Originally from Rodgers & Hammerstein's 'Carousel' musical, Gerry's version was later adopted by fans of Liverpool FC.

Marsden eventually moved into acting, but not before more big hits like 'I'm The One' and the title song from the film 'Ferry Cross The Mersey', in which he starred.

Billy J Kramer was spotted by Epstein, who hired the Dakotas from Manchester as his backing band, and also persuaded Lennon & McCartney to give him one of their songs, 'Do You Want to Know A Secret?'. Predictably this topped the chart, as did another Beatle-penned follow up 'Bad to Me'. Kramer hit the top again in 1964 with 'Little Children' before falling away.



**THE BEATLES (above and below): 1963 belonged to Merseybeat — particularly these lovable mop-tops!**

He's still around today, as are the Searchers who still retain two original members and remain rated nearly 20 years after they started when 'Sweets For My Sweet', 'Needles & Pins' and 'Don't Throw Your Love Away' headed the charts.

Manchester was equally fertile but didn't quite achieve Liverpool's status. Apart from the Dakotas, the city's major names of Freddie & the Dreamers and the Hollies broke through. Freddie Garry and his band were as famous for their 'comedy' stage act as their music, but a debut copy of James Ray's 'If You Gotta Make A Fool Of Somebody' made the top three, and three more top tenners enabled him to resign his mark round in eventual favour of pantomime and children's television.

The Hollies were far more resilient, making more million sellers than any of their peers was

the Beatles and the Rolling Stones. After several cover versions they began to write their own hits like 'Stop, Stop, Stop', 'Carrie Anne' and 'Long Cool Woman in A Black Dress', accumulating over 20 major hits within 10 years, despite losing founder member Graham Nash to Crosby, Stills & Nash during that run. Nash returned to guest with the Hollies on their 1961 medley of old hits, which became their 29th British chart item.

Other British bands leapt aboard the bandwagon with Brian Poole & the Tremeloes making their debut hit with 'Twist & Shout' (included in the first Beatles LP) before topping the chart with a cover of the Countours' 'Do You Love Me'. Poole himself later left the group for the security of his family business, leaving the Tremeloes to embark on their own very successful career.

The Dave Clark Five also covered 'Do You Love Me', but after losing that chart battle to Poole's crew, released original material like 'Glad All Over' and 'Bits & Pieces', which made numbers one and two respectively. The group





also became popular in America, at the expense of their British following. Even so, the hits continued until 1970 by which time each of the band could anticipate a comfortable retirement.

Even more significant were two other London bands, the Rolling Stones and the Mann-Hogg Blues Brothers, soon renamed to simply Manfred Mann. The Stones met as devotees of Alexis Korner's Blues Incorporated and officially formed in early 1963 as a sextet of Mick Jagger, Keith Richards, Brian Jones, Ian Stewart, Bill Wyman and Charlie Watts.

Playing at Richmond's Crawdaddy Club, they met Andrew Loog Oldham, who became their manager, and convinced them to demote Stewart (whose image he considered unhip) to tour manager and part-time pianist. Throwing on an early anti-establishment image and using an exciting repertoire of Berry and Diddley songs which later broadened to include their own material, the group topped the chart with a cover of the Valentines' 'It's All Over Now'. The Stones achieved seven more number ones during the 1960s, establishing a plateau from which they are unlikely to ever be dislodged.

Manfred Mann were less durable, although number ones like 'Do Wah Diddy Diddy', 'Pretty Flamingo' and 'The Mighty Quinn' made them highly influential in the '60s. More recently, Mann himself, singer Paul Jones and guitarist Tom McGuinness have scored hits in their own right with their own bands, on occasion reverting to their proven hit recipe as prime interpreters of Bob Dylan songs.

The same role was also undertaken by American folkies Peter, Paul & Mary, who made it their task to publicize new writers.

Surf music continued to thrive despite established names like Bo Diddley and the Four Seasons jumping briefly on their boards, as huge one off hits like 'Pipeline' by the Chantays and 'Wipe Out' by the Surfaris, both instrumentals, rode up the chart. At the same time three girl singers stood out from a crowd of new chart acts in other musical areas; Shirley Ellis, Lesley Gore and Barbara Lewis.

Shirley's three top tenners in three years included 'The Name Game' and 'The Clapping Song', while Barbara scored with 'Hello Stranger' and 'Baby I'm Yours', both girls making the transition from the soul charts into the real hit parade. Lesley Gore, on the other hand, was a pure pop singer, first charting with 'It's My Party' (the original of 1961's big hit for Dave Stewart & Barbara Gaskin), and following it with nearly 20 other hits before losing her commercial appeal in 1967.

Three significant girl groups also arrived, headed by another Phil Spector discovery, the Ronettes, a trio of Puerto Rican girls fronted by Veronica 'Ronnie' Bennett. Spectacularly sexy, the girls had worked as dancers and/or backing singers before Spector hired them in the latter capacity, instantly noting their potential, he began to record with them a series of the freshest girl group tracks ever made, among the best of which are 'Be My Baby', 'Baby I Love You' and 'Walkin' In The Rain', before he and Ronnie fell in love and eventually married.

Before their union, however, he made the remarkable LP 'A Christmas Gift For You' on which all of his acts (the Ronettes, the Crystals, Bob B Soxx and Darlene Love) participated, singing famous 'Yuletide' songs but with the unique backdrop of the celebratory 'Wall Of Sound'. The LP remains a classic, but its initial release was overshadowed by the murder of President Kennedy.

Another girl group to hit big were the Chiffons. Their best known hits 'He's So Fine' (now legally acknowledged as George Harrison's inspiration for 'My Sweet Lord'), 'One Fine Day' and 'Sweet Talking Guy' all remain classics.

The third new girl group were also one of two



**LEFT: Billy J Kramer, spotted by Brian Epstein**



**RIGHT: Gerry & The Pacemakers, initially outdid the Beatles**

major Motown discoveries. Martha Reeves (a secretary at Motown) also worked with two of her friends under the name of Martha & the Vandellas as backing singers for Marvin Gaye and Mary Wells. When Mary Wells failed to arrive for a studio date, Martha & Co were quick to use the time. They went on to record hits like 'Heat Wave', 'Nowhere To Run' and their biggest, 'Dancing In The Street', before disbanding in 1971.

The other Motown debutant was Stevie Wonder, who cut his first number one 'Fingertips Part 2', at the age of 13, making the top ten eight more times before he was 20 with hits like 'Uptight', 'For Once In My Life' and 'I Was Made To Love Her'. The '70s saw these more number ones including 'You Are The Sunshine Of My Life' and 'Superstition'. Wonder remains a superstar whose every move is eagerly awaited by an army of admirers.

The year also saw many great one off hits, such as Inez Fook's 'Mocking Bird', Bob & Raf's 'Harlem Shuffle', 'Walking The Dog' by Rufus Thomas, 'Denise' by Randy & the Rainbows (later, as Denise, the hit to launch Blondie), and perhaps the best known of all punk anthems, 'Louie Louie' by the Kingsmen.

All great records which have worn well, but destined to be forgotten for a while as a tidal wave from Britain altered the balance of power in popular music for ever — the first American trip by the Beatles.

LEFT: Dave Clark — London's answer to Merseybeat

BELOW: Second only to the Beatles in UK hit singles were the Hollies



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# '64

**P**RIOR to February 1964, America was unaware of the Beatles. But all that changed when Capitol Records got the picture. Soon after the Fab Four arrived in America, they held each of the top five positions in the US singles chart making the top 20 with 15 different 45s during the year.

Close behind were other UK acts — Dave Clark had seven hits during the year, followed by Billy J Kramer, Gerry & the Pacemakers, Manfred Mann and the Searchers. It took the Stones until the end of the year before they began to happen.

Newer British acts found American success at the same time as home-grown fame. The Kinks first scored with the 'Louie Louie' inspired 'You Really Got Me', following it with classics like 'Tired Of Waiting For You', and gentler, but equally effective items like 'Waterloo Sunset', 'Sunny Afternoon' and the brilliant 'Celluloid Heroes', the last only charting in America where the group's popularity continues unabated. In Britain, the Kinks fell from favour during the '70s, only to enjoy a renaissance following the admiration of New Wave acts like the Jam and the Pretenders, who recorded early songs written by Kinks' leader Ray Davies.

The Zombies' biggest hits came with their first and last singles, 'She's Not There' and 'Time Of The Season', although their chart hiatus between the two meant that 'Season' became a hit after the group had disbanded. Singer Colin Blunstone went on to a patchily successful solo career; Rod Argent to lead his own band; and the three other members to the non-performing side of the music business.

The Animals, from Newcastle, had seven hits in 18 months under the watchful eye of a new record producer named Mickie Most. Six of the hits also made the American top 20 including 'House Of The Rising Sun'. A split with Most and the loss of key figure Alan Price, who hated flying, returned them to square one.

Price also went solo, with some success, while singer Eric Burdon formed the New Animals which at one point included Police guitarist Andy Summers. Later, Burdon joined up with black American group War, and remains active in America.

The Birmingham based Moody Blues broke through with a classic copy of the Bessie Banks' 'Go Now', which sold a million. But the band lost their impetus when two founder members (including Denny Laine, later a member of Wings) left the band. After a dismal period, the Moodies regrouped with a new style based around the mellotron sound which keyboard player Mike Pinder had helped to develop. They went on to become one of the most successful and influential early '70s acts with a succession of multi-million selling albums. Liverpool bands continued to erupt on a short term basis, among them the Four Pennies, who topped the chart with 'Juliet', the Mojos, the Swinging Blue Jeans and the Merseybeats. Manchester provided Wayne Fontana & the Mindbenders, who gained five top 20 hits before embarking on separate careers. Mindbenders' guitarist Eric Stewart would resurface to great effect later in 1960.

Birmingham also spawned the Rockin' Berries and the Applejacks (who had a female bass player) although neither group enjoyed long term success. This also applied to the Joe Meek produced Honeycombs, who, despite their lady drummer, failed to even approach the number one position achieved by their first hit 'Have I The Right?'

Lulu continues to make hits today although with far less consistency than during her golden mid-'60s years. Her dozen hits included a US number one, 'To Sir With Love', itself a major

MOODY BLUES' million-seller with 'Go Now'



**ABOVE: The Kinks, produced a stream of classics**  
**LEFT: Sandie Shaw, launched as a barefooted singer — she also won this year's Eurovision Song Contest**



contrast to the early raunchiness of her first hit 'Shout'. Several of her mid-period hits were produced by Mickie Most, who also helped the Nashville Teens to hits like 'Tobacco Road'.

Many other British acts used Beatles songs to make the charts, in particular Peter (Asher) and Gordon (Walter). Asher's sister Jane was Paul McCartney's girl friend, and Peter & Gordon took the Lennon and McCartney penned 'World Without Love' to number one as the first of 10 hits. Peter moved on into management — and Gordon into obscurity.

For Cliff Bennett & the Rebel Rousers, Beatles magic would provide a 1966 hit, 'Got To Get You Into My Life', but their 1964 debut came with a cover of the Drifters' 'One Way Love'.

Homegrown British rhythm & blues was now thriving and the Pretty Things (a totally inappropriate name) scored a new 50s hits before later experimenting with concept albums favoured more by critics than punters.

George Fame & the Blue Flames moved from straight R&B into a West Indian forerunner of reggae known as 'bluebeat', which saw black audiences in British clubs for the first time. Fame's later years as a star of the chart saw him move towards jazzy material like 'Yeh Yeh' and 'Getaway', both number ones, and then into pop via 'The Ballad Of Bonnie & Clyde'.

A 15 year old girl from Jamaica called Millie Small sold three million copies of her bluebeat hit 'My Boy Lollipop', but it turned out to be her only big single. Several other British girls started longer careers during the year, Twinkle, at 16, not being one of them, for she retired to domestic bliss after 'Terry' and 'Golden Lights'.

However, Sandie Shaw delayed a similar exit until she had achieved a long chart run which ended in 1969. Launched as a barefoot singer, Sandie topped the chart with 'Always Something There To Remind Me' and 'Long Live Love' within her first eight months. She had to wait until 1967 for a third number one, 'Puppet On A String', with which she also won that year's Eurovision Song Contest.

Cilla Black knew the Beatles from her job as a cloakroom attendant at Liverpool's Cavern Club and after signing with Brian Epstein, she was given a Beatles song, 'Love Of The Loved', for her first single. Curiously it failed, but soon the ex-Priscilla White topped the chart with a cover

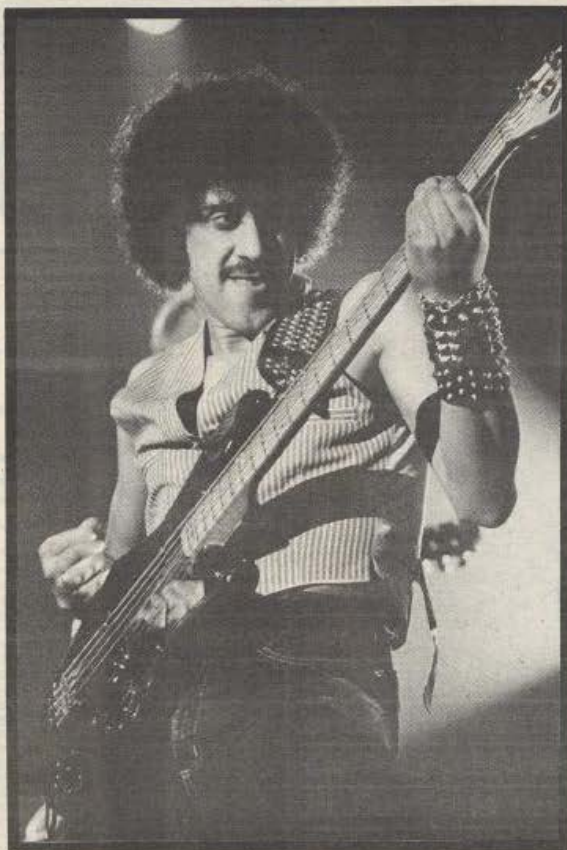


MOODY BLUES' million-seller with 'Go Now'



# One more for the road!

**"There's at least two years left in us yet," declares THIN LIZZY's PHIL LYNOTT, as the band clock up another hit with 'Hollywood.'**  
**CARRIE ELDERFIELD goes native in Dublin to find out how they manage to keep going.**



THIN LIZZY: only another two years, begorrah!

**T**HE HEAVY plate-glass doors of Dublin's plush Gresham hotel swing open and a member of the gang ligging with Thin Lizzy sidles out, casts a shifty look around and slides into MacDonalds opposite.

Out of the shadows come more of the delegation, clutching large bags of fries to smuggle back to their rooms. Everyone is tanking up before a party and what a night it's going to be. Phil Lynott has come home to Dublin, the city of his birth.

More than 8,000 people came to his family reunion, some were relations but every single one of them was a friend. The audience knew they were going to see a man who you could still think of as the bloke from just down the road. A star maybe, but a native Dubliner.

Phil has great affection for the city and its people. He says: "It's a very special feeling for me to be back here. The Irish audiences were the first to take to Lizzy so obviously we have a better understanding with them. These gigs on my home ground are the only ones I ever get nervous about."

Not that he should be nervous. Thin Lizzy's popularity shows no sign of waning yet, despite a seeming reliance on that same old Lizzy sound. It's given them another hit with 'Hollywood,' and a forthcoming tour — "something before the summer" — should keep Lizzy well up the rock table, if they've never actually made it into the major league.

Lynott is not a man who has grown away from his roots. His aunts and uncles, nephews and cousins are all sitting in the caravan, which serves as his dressing-room after the gig, and friends from way back drop in with holiday snaps from all the years he hasn't been able to get back to visit them. The chat isn't about music but about old

neighbours, the family's health. He is not going to sacrifice the people he loves to success. "My friendships are important to me. Most of my friends understand but it's not very easy having to cope with autographs and stuff when there are people with you who you know you aren't going to see for a long time because of work. These are the people you have to make a fuss of when they can squeeze in a visit."

Lynott is the object of much adoration but he doesn't imagine himself to be any different from those waiting outside to see him: "Often there is an imaginary barrier between performers and their audience," he says. "The minute I hit the stage I try to shatter that barrier so they don't think the people on the stage are any better than them."

"Then they can accept that while we might be better at some things than they are they can realise that I will accept that they must be better than us at other things."

Thin Lizzy value their followers and find that their encouragement pushes them to their limits. On this night the band played for two-and-a-quarter hours with unflagging energy.

But Phil doesn't take the credit for breaking down the barriers himself. When Thin Lizzy first started more than 12 years ago he believed that everyone who was on the stage was almost god-like! He says: "The one thing that the punk movement did was to put an end to the idea that rock stars are infallible."

Thin Lizzy preceded and outlived punk, and still continue to change. Last year saw the band taking on Darren Wharton as keyboard player and he has strengthened the live sound. Phil Lynott is not prepared to let the band stagnate. If they don't come up with new material or begin to fail in giving a good run for their money then he's adamant that Thin Lizzy will fold.

"I don't know how long this is going to last. If we don't get any breaks, like a US tour, or if we run out of luck, then I'd say we have just another two years left. If we get a few breaks then we might last a bit longer."

Lizzy do not judge their success purely on their own opinion. They have an ear to the

ground for the fans' reactions. "It's a matter of whether our fans stay with us. It's still possible for us to become more popular."

So where will the magician of rock go when the inevitable split comes? Further ventures into electro-pop, perhaps? He's already had a go with the recent Top 20 hit 'Yellow Pearl' but Phil himself reserves judgment on this style of music.

"There are some great new electronic records coming out but I hope that the live acts are as good as the records and the videos. So far I haven't seen a live act that's anywhere near as good as its videos; but that can't take away from the music."

Lynott has been active on the video scene having made the controversial 'Killer On The Loose' last year. He admits that he is interested in this kind of work, but because it was the record company money he was working with before he felt a bit limited in what he could do. Ideally he would like to make a completely independent video.

If this doesn't work out he has plenty of versatility to fall back on. His solo albums bear witness to that, being something more than a mere regurgitation of the Lizzy sound.

And there's also the poetry! Phil treats writing poetry as other people use a diary. "It's good therapy for me to write down all my thoughts, whether they be figments of my imagination or facts of life. I can look back on my hopes and fears of a few years ago and see if I've achieved all that I wanted to. Then I am able to set new goals."

Before plans for the tours were finalised Phil had intended to bring a fourth book of poetry out to coincide with the release of his latest solo album 'Fatalistic Attitude,' but was pushed for time.

While last year he was even offered the part in a film about Jimi Hendrix but he was too tied up with other commitments to go to New York for tests. What chance that the next 'Hollywood' will be the real thing, with Lynott making his debut as a film star? Whatever happens Lynott will always be his familiar self. There are to be no Apache-style visuals for him: "There is an x-moment of fashion involved in rock and

obviously it's a good thing to be in the fashion of the moment but Lizzy have never been a really fashion-conscious band.

"I wouldn't put make-up on just to keep up with the trends but you can't knock Steve Strange or who ever for having a go and introducing it."

Somehow I don't think Phil Lynott will drift out of the public eye for long: "This is not a job for me. It's a professional hobby. I still enjoy it and more importantly I still have a lot to give."

"I come to the gigs for the same reason that the supporters do and that is to have a good time. I can get it all out of my system and put a lot of excess energy to good use. I have a great time, laughing and joking."

The man has boundless energy and the question always arises: how does he do it when he is no longer exactly a teenager?

Lynott is armed and ready. "There is a thing in the English music press that you must evolve but there are guys who were playing before I started who are still playing good music. Cliff Richard is getting better, defo! Look at those people like James Brown, BB King, Stevie Wonder and even the Stones, who are bigger now than ever before."

"I'm not one of those people who contribute to the idea that when you hit 30 you get given a gold watch and they say: 'Thank you for your services to rock. You are now unemployed.'"

"I don't think people worry about how old Stevie Wonder is, so I'm figuring that by the time people really start to worry about how old I am I'll be making so good a sound it won't matter!"

After the up country tour Phil Lynott can have a well-earned rest but he has a secret hankering to return to all the small clubs and pubs that he used to play when he was starting out: "If we hadn't had this gig I would have liked to take a clear week off and play in one of the local bands."

"At the end of the day it's where I like to play most of all."

Britain's loudest rock mag!

# KERRANG!

OUT EVERY FORTNIGHT

There is an exclusive interview with Glenn Hughes in Los Angeles and a great article on AC/DC plus a chance to win Saxon's guitar strap, AND lots of full colour pics of:

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 PAT TRAVERS  
 FRANK MARINO



in KERRANG! — OUT NOW!

### ORANGE JUICE

The Venue, London  
By Amanda Nicholls

THIS WAS something special! Having seen the band previously only a month ago, trying to organise chaos on this same stage, there was now more a sense of occasion, with Edwyn launching into a superb version of 'In A Nutshell,' caressing every word to fill the framework with feeling.

The band were not in a nutshell, compact not hollow, they overflowed with boundless energy and showed an uncharacteristic durability and cohesion, which held together Edwyn's errant warblings.

The set was short, quality outweighing quantity, but old favourites were included, such as 'Falling and Laughing' and 'Poor Old Soul,' as well as a jolly little song called 'All That Ever Mattered.' Also, for your interest, they played a disco song of George McCrae with Donnie Elbert Lyrics.

Let's not get drunk on funk but loose an Orange Juice, limbo up, rock on down 'cos Edwyn's back in town!

All the songs were steeped in those joyous melodies, with Edwyn breathing soul into heartfelt lyrics.

Orange Juice are strictly for testosterone, where the T stands for tunes; total up the numbers to complete the set! But, unfortunately there is no mathematical formula for success, however deserving the case may be.

Orange Juice are (forgive me) pure pop, but is the time now?

### FASHION/GINA X

The Barracuda, London  
By Viviane Horne

IT WAS very hot. The smoke misted up the lenses and the pictures came out muggy. Why hire a smoke machine when this lot pay to come in? Even Gina puffed it at the front row and bled in her leather overcoat and cap.

She certainly has charisma. As for talent, it's hard to tell. She talks her way through the set, pausing to pout and puff whilst Zeus Held's tapes vibrate and bounce off the bodies pressed bumper to bumper. These tapes are very attractive, heavy powerful with melodic overtones.

Germanic Gina could be EMIs answer to Grace Jones.

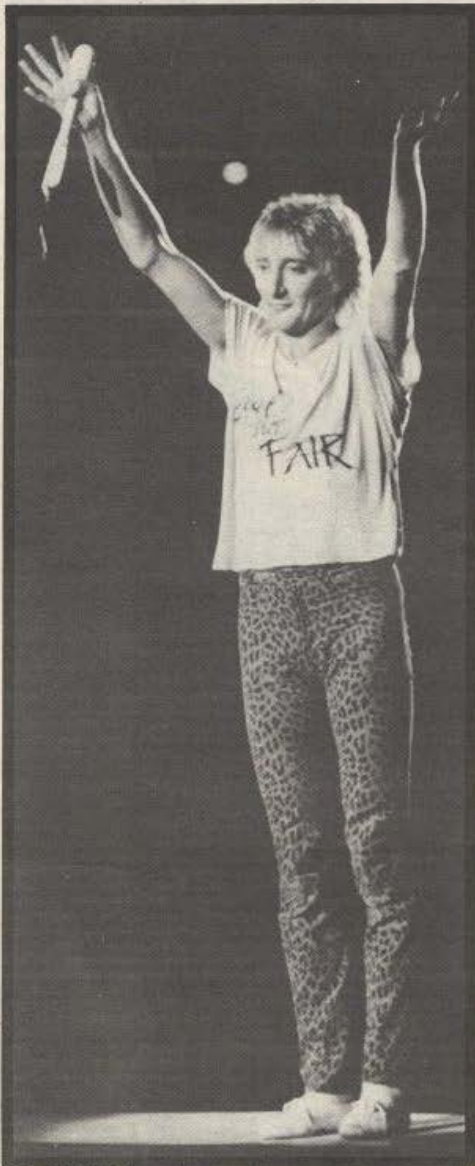
Fashion have undergone a lengthy metamorphosis and may yet shed more skins. No longer with Miles Copeland's 'Faily Products' their new single 'Move On' also produced by Zeus Held is on Arista. There's an electronic funk sound with American flavour. It doesn't hit you with great force but grows on you slowly. Gina guests on a couple of numbers and whispers rapping vocals.

Funk could be the break for Fashion. If they do make it in the near future, who's to say they jumped on a bandwagon and by that time, who will care anyway?

### WISHBONE ASH

Keele University  
By Andy Hughes

IF YOU think Wishbone Ash are a bunch of has-beens who belong on



ROD STEWART: Leopard legs struts on.

the cabaret circuit, you're wrong. They may no longer set the charts alight but Ash are far from past it. Fresh from a low key series of gigs in India, the band are playing an equally low-key series of gigs in this country. The idea is to keep them fresh and to inject a "live" feel

into their next studio album, now being recorded.

Twelve years on Ash still manage to work up a crowd into an ecstatic appreciation of good music. Blistering versions of 'Blowing Free' and 'The King Will Come' showed that there is an expanding audience

# Boys still be boys!

### ROD STEWART

Civic Centre, Hartford, USA  
By Simon Hills

THE OLD Far is still strutting, prancing, running, leaping and bawling his guts out. Married or not, he is still one of the boys, overacting and showing off in front of the gawping girls. All the same age-old reasons for loving or hating Rod Stewart are still there, but no one can dispute the power of his voice.

After breaking his toe, going down with a throat complaint and getting stuck in America's snowed-in East Coast, Rod Stewart bounced on stage at Hartford to sing as if his whole life depended on this gig, much to the awe of an audience which was a decidedly ageing middle-of-the-road crew.

But that didn't make one bit of difference. Rod Stewart made the concert. He sang with the power and fury that belongs to rock and roll rather than any middle-of-the-road pop.

So he flirted with the crowd; in his old tart fashion he lifted up his T-shirt occasionally to give all the girls a good scream, and made the most of a split at the back of his leopard-skin pants. Yet in a fashion almost similar to the late Elvis Presley, Rod Stewart can carry off the corn with ease.

With the band already playing the opening chords behind the back drop, the whole affair suddenly folded back like 100 umbrellas collapsing, while Stewart rushed to the front singing the bristling opening lines to 'Tonight, I'm Yours'.

But this show was not just a plug for his new album. Looking and acting like a real star — and there are few of them around — Rod Stewart wailed and hollered through his gravelly larynx every hit that's put him to the top... and more. From classics like 'Gasoline Alley' to the latest, 'Tear It Up,' he provided two hours of solid entertainment that never waned.

Because he did all the old numbers with verve and enthusiasm, the show was more like seeing an old-time Faces' gig than anything stale or contrived.

From the second number 'Sweet Little Rock And Roller,' the blond one was kicking his microphone in full 360 degree arcs, running to each side of the massive stage and screaming out the song as if he'd only caught the spirit of it the day before. Likewise, 'Hot Legs' had him running around like a madman, as if he were to stop for a single minute the whole show would wind down and simply stop going.

With a base/drums/harmonic/sax section carrying through each song with a workmanlike professionalism, it was easy for the singer to carry off the numbers. Only 'Passion' lacked the solid backbeat it really needs, but Stewart was there to redeem it, his voice hard as steel on

an anvil, and a cheeky cock-sure grin to keep the gals happy.

That side of Rod Stewart, as his critics have never been slow to point out, can be extremely galling — likewise his Hollywood legging antics. But tonight, despite the grotesque audience of MOR voyeurs, his smirks were nothing more than endearing as he belted out such spirited versions of his hits.

Even the deflected cockney accent didn't deter from a show that — despite its showbiz air — boasted singing of such quality that even the most cynical rock and roll fan couldn't help but be won over.

Even when he jumped into the pit in front of the stage to dance with an unsuspecting fan for a superb rendition of 'George' his voice still carried on with its pure rock 'n' roll rasp.

And in hysterics, Stewart pointed out a guy in the front row munching three hamburgers, a coke and a packet of popcorn. The first time he'd seen such a thing at a "rock 'n' roll show," he said.

Despite the crowd, this show was rock 'n' roll, and he played them with it.

While the guitarists lay back on the lowest speaker for 'Maggie May,' Stewart gave it everything, the almost cute 'Gasoline Alley' had him singing in perfect tune with the harmonica (superb throughout) while a version of the Temptations' 'I'm Losing You' could have been any of the soul greats as he injected it with exactly the same blend of passion and professionalism as the old stagers themselves.

'You Wear It Well' and the encore 'Stay With Me' were injected with the same fuel, and by this time Rod Stewart had won. Quips and jokes, over the top, brash showbiz talk all made up a show that couldn't work for anyone but him. Perhaps the strongest image was Stewart standing on a second stage above the band singing the dreadful 'Do You Think I'm Sexy?' all alone with just the bass accompanying him.

The song is cheap, tacky and sleazy, but so is the old Far himself. Yet he plays the type of rock and roll which is equally at home in the smallest of clubs, where his type is always acclaimed as spirited, while a large show immediately gets dubbed as bland.

If the spirit of his voice is a lie, then it's a bloody good one, and one of the few that can inject that sort of atmosphere into a massive auditorium.

The only question is why, oh why, can't he afford the time to play his homeland when he obviously still has the desire to play live for five months in the States? He must know that our audiences will give much more than many in America, and he must know that it was England that got him to his position in the first place.

He shocked this England contingent, all ready to see the biggest sell-out ever, with two hours of pure rock 'n' roll at its most unhip. Surely the rest of the land deserves to see it too?

### A CERTAIN RATIO

Ritz, Manchester  
By Brian Dawes

THE RECENT release of the high-selling 'Sixtel' album has given A Certain Ratio the unaccustomed luxury of 'good press', although a certain irony still remains. Internal upheavals have precipitated the departure of American singer Martha Tilly Tilson, at a time when her contribution to the album and the 12in 'Waterline' were pinpointed by the pundits as the product's greatest virtue.

With Tilly out, but tracklists and tee shirts definitely in, ACR strive to bridge the ghettos of Hulme and Moss Side with those of New York — a difficult task indeed. The primary rhythm section of drummer Donald Johnson (whose brother Derek, scattered and skanked with the Ratios towards the end of the set) and bassist Jeremy Kerr regularly burn rubber — the gap between them and their inspirations is only one of atmosphere and intent.

That said, behind the barrage of percussion, clipped guitars there's a crying need for more keyboards.

On the night they tended to tread water — now more than ever — bold strides rather than dance floor shuffles are an urgent requirement.

on the production side, rather than lack of good musicianship. Just an off night — their music is still appealing. Hopefully they will be better next time round.

### PRIVATE LIVES

Legends, London  
By Mike Gardner

SOMETIMES I really despair when I see bands like this! Private Lives have all the modern(e) embellishments of the current vogue, stylish suits, what could loosely be described as a funky bass, huge wads of synthesiser and, the stamp of the 80s limbs. The problem lies in the fact that the band play a hamfisted variant of the sort of pedestrian rock that even had the Marquee crowd yawning back in 1973.

The sound is a pasty leadened mish mash of turgid ideas from the arid zones of non-creativity. The use of violin and the other aforementioned concessions to the sound modern(e) were used as an ill-fitting decoration rather than as an intrinsic part of the drab musical scenario.

The whole event proved conclusively that desperation to appear 'on the case' is no substitute for well deployed ideas, savvy and commitment.

### THE PASSIONS

The Venue, London  
By Sonia Duclie

THE CROWD was right, the mixing wrong, and together the whole performance didn't quite lift off. Lead singer Barbara Gogan's voice overbalanced the rest of the instruments, and although it came across reasonably well on last year's hit single, 'German Film Star,' it made most of the other songs sound hollow.

Nevertheless, the rock-pop music exploded with likeable rhythms (The Passions' best quality), particularly on 'Africa Mine,' and 'Skin Deep,' where shadow lighting onto the stage created a haunting background atmosphere.

The introductions to the songs were always sharp and exciting, but appeared to lose that consistency a third of the way through; a mistake

## Flash 'n' the fan!

### BUZZZ

Nero's, Cardiff  
By Gary Hurst

AFTER SPENDING an exhilarating hour or so in the infectious company of Buzzz, I could come to no other conclusion than: "What idiot decided to release 'Sorry My Dear' as their first single?"

Buzzz on stage is a riotous urban shake-up, and 'Sorry My Dear' is the weakest song in the opulent set. It even sounds wet on the incredibly wet Peter Powell show.

Live, they take you by the scruff of the neck and give both converts and sceptics a thoroughly good kick up the backside. Complacency has no place in the Buzzz world domination plan.

A glamorous Animal Nightlife-style frontline of mainman Dee Sharp flanked by side sirens Jennie and Dorothy completes the first principal of modern pop — ATTRACT THE ATTENTION! Yes, Buzzz look decidedly flash and sexy.

Sharp is certainly no Ferry in the croon-a-tune stakes, but to his credit, he is equally at home singing either mild chart pop-soul or heavy funk, both of which figure strongly in the Buzzz make-up, the gals don't exactly just stand there, either, but manage to look pretty and sing with a liquid talent all at the same time.

Comparing Buzzz with other crossover soul bands is like matching Spurs with Chelsea, Linx, Frinistance, look like friendly, casual boys-next-door where Buzzz are positively EVIL. Their dirty, hard, eclectic live sound threatens to rip up the nicely-polished floorboards and throw them in the direction of the nearest non-believer.

And it should be said that while Buzzz might be heavy, *massan*, they sure know how to send themselves up, and every song played in the set comes replete with dry off-the-wall gags, innuendos and schoolboy sniggers.

With Mr Sharp the logical successor to Perry Haines in the non-stop (un)erotic gasbag stakes, you're sure to see his mug on your telly with delightful regularity.

Buzzz have been a long time coming, but what's to stop them now? Not me, that's for sure!

**THOMPSON TWINS**  
Rock City, Nottingham  
By Mike Nichols

HERE IN the bowels of England's premier sound den bands seem almost gratuitous. A succession of ABCs, OMDs and Bow Wow Wows unwinding gregarious northern groovers can only be bettered by the most qualified of combos and the Thomos are going to have to be good...

Fortunately, the new, improved septet are well up to the challenge, having traded last year's tribal trade for some looser-kitted funk. Singer Tom Bailey is an arresting front man, bouncing and bellowing away with appreciable verve, his gaunt features fixing the attention of an amazed audience.

The engine room is where most of the damage goes on — drums, congas and most other types of percussion set-up layers of dense but not impenetrable twitchiness.

The majority of the songs are short and sweet, from the compulsive single, 'In The Name Of Love,' to the more measured 'Runaway.' Jagged guitars and spry keys flesh out slender melodies — the Thomsons aren't specifically into tunes.

It's more a case of non-stop ecstatic pulsebeat, with each member of the band whipping the crowd into a state of chronic gyration. Small wonder they were called back for a half-hour's worth of encores, turning Rock City into a rhythmic jungle of maximum dance.

720  
**Marquee, London**  
By Karen Harvey

THE MARQUEE is a regular haunting ground for 720 — they've played there regularly in the past, even winning a coveted residency. But only since the band flaunted their wares on a recent Sabbath tour have the public acknowledged the fact that 720 possess more than potential.

720 are not just blatant HM. They're just shining up the tree at the moment, gradually gaining rhythmic power and finding credibility along the way. In fact, judging from the crowd gathered, the band have also picked up quite a cult following en route.

Frontman/bassist Dave (Lurch) Birch towers above guitarists Dave Colwell and Andy Marshall, but they make up for the inches with some stylish if orthodox fretwork. There's plenty of good material such as 'See Me Thru,' the reggae-like 'London Nights' and 'School Days.'

This performance was slightly marred by the rhythm section being too strong, but that's just a small technicality. More importantly the overall impression was confidence, ability and originality (especially vocally) — and that sure does make a change! The thing is, do the record companies agree?

# PROWLING WOLF

**J. GEILS BAND**  
The Gardens, Boston  
By Simon Hills

THE WOLF prowls across the stage, his eyes locked on a front row crammed with the outstretched hands of admirers.

When he sees a girl he fancies he leans forward and grabs her hand. His victim is dragged onto the massive stage and treated to a mammoth kiss before being hauled off by a bouncer of proportions as over the top as the gig itself.

Peter Wolf, if you don't know, is the lead singer of the J Geils Band. He lives up to his surname.

He snarls and growls out the band's R 'n' B based numbers — which often make 'Centerfold' sound tame — like the beast of the same name ripping into a piece of raw meat.

Playing their home town, the group are at their best. With the poise and confidence gained from a hit record, Peter Wolf is free to spout, rant and howl through all the numbers that have made them such a strong band over the past 10 years.

The full-tilt 'Love-Itis,' a blistering version of the Supremes' 'Where Did Our Love Go' and the stunning ballad 'Start All Over' had the singer sounding like a black soulster rather than the leader of America's new superstar group.

At times, the set teeters on the experimental front,

**DISCHARGE**  
100 Club, London  
By Winston Smith

NO SUPPORT band tonight, instead we're subjected to a tantalising dollop of ageing soft porn nonsense on film. Understandably, this goes down considerably better than a lot of opening groups do, but just as things begin heating up, off it comes.

Down comes the screen to reveal the large black banner of Discharge — a very dead white dove skewered on a vicious, steely sword. 'Never Again' says the banner. The message is a plea for peace, for an end to war. Discharge begin with 'Never Again.'

I might just as well have spent an hour or so listening to some besuited-bod working on the road with a pneumatic drill. What a row! The shame is, I love Discharge records, but trying to distinguish one song from another tonight is, in all seriousness, quite a task.

The only song where things really click is 'De-control,' with crazed yellor Cal perched atop the speakers, and the potential utter devastation power of Discharge's music fully unleashed.

If only they'd slow down just a little, the whole set could work this well. Speed is not everything.

**KING TRIGGER**  
The Barracuda Club, London  
By Rod Powell

THE FACT that members of Rip Rig and Panic turned out to see King Trigger says something positive about the current interest in the jungle jazz rock scene. King Trigger though, are a more condensed, finished and rounded off version of Rip Rig's vision, with continuous rat-a-tat drums striking right between the eyes.

This beat of the heart drumming is the essence of their energetic output, a product of the squeezed trigger.

On the cramped stage the confidence of the lead vocalist is ensured by high calibre guitar licks and another smaller set of drums. The addition of a trumpet near the end, helped add packing but suggests there are holes that need plugging.

King Trigger don't offer variety, the effect is one of coarseness not subtlety, but they pump out precision-timed music that cannot be put in a box and labelled. It's unfortunate that the odd reference to the jungle, and the tribal rhythms, link them with other more commercially established names.

In the vast carpeted catacombs of the Barracuda dancing was impaired, but knees and feet showed distinct twitching movements.

King Trigger choose to put themselves out on a limb, they want to stand off and they want to stand out.

with 'River Blindness,' from their 'Centerfold' album. Although admirable in its jazzy intentions, it lacks the mighty choruses in which they revel.

But Peter Wolf's now-famous rap is as strong as ever. With the draft looming once again in America, and an organization called the Moral Majority campaigning against abortion and making huge amounts of money inviting people to support them and make sure they get to heaven, his 'speak' has hardened up a lot.

"The Moral Majority invite you to come in on their own instalment plan to buy your way to heaven, but they don't like rock 'n' roll, that's for sure," sneered Wolf. "D'you know that love trouble started with Adam and Eve. Adam shouted: 'Hey bitch, I'm hungry, get your ass over to that tree and get me an apple.' That's where love trouble started."

The rap rushes into the breathtaking belted 'Musta Got Lost' — it is J Geils at their grainy best. While other American groups have been floundering around in a mire of histrionics and over-production, Geils have always been hard-hitting and direct.

The pacing and lighting was just too over the top in a quest to meet the American 'hysteria.' — a hysteria which allows you to go so wild, but anything too heavy and a professional will get heavy with you.

That element should be toned down when the group come to this country later in the year... and when they do, the real excitement of J Geils will, in Peter Wolf's words: "Blow Your Face Out."

# LOVE PLUS FUN

**HAIRCUT 100**  
Coasters, Edinburgh  
By Billy Sloan

SUDDENLY HAIRCUT 100 are the hot pop proposition, their growing reputation enhanced by live performance.

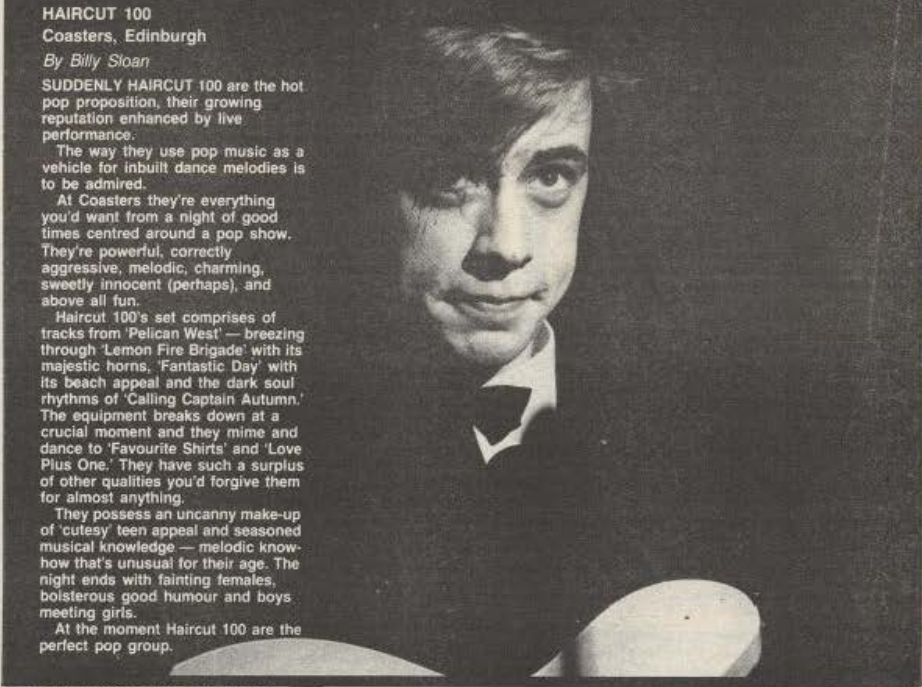
The way they use pop music as a vehicle for inbuilt dance melodies is to be admired.

At Coasters they're everything you'd want from a night of good times centred around a pop show. They're powerful, correctly aggressive, melodic, charming, sweetly innocent (perhaps), and above all fun.

Haircut 100's set comprises of tracks from 'Pelican West' — breezing through 'Lemon Fire Brigade' with its majestic horns, 'Fantastic Day' with its beach appeal and the dark soul rhythms of 'Calling Captain Autumn.' The equipment breaks down at a crucial moment and they mime and dance to 'Favourite Shirts' and 'Love Plus One.' They have such a surplus of other qualities you'd forgive them for almost anything.

They possess an uncanny make-up of 'cutesy' teen appeal and seasoned musical knowledge — melodic know-how that's unusual for their age. The night ends with fainting females, boisterous good humour and boys meeting girls.

At the moment Haircut 100 are the perfect pop group.




HAIRCUT 100: perfect pop group

**THE NAMES/MARINE**  
The Venue, London  
By Gary Hurr

THERE'S no-one there, it's freezing cold, fanzines are on sale and the sound system is excruciatingly loud. Yes, 'Crepescul Records Night' at the Venue conformed with all the usual 'independent' stereotypes.


Take Marine's pathetic down market attempts at radical funk a la Certain Ratio. It was very loud, shamefully crude and extremely boring. Most of all it didn't threaten or deviate in the slightest. One wag suggested they were the Modern Romance of the independent scene, and you couldn't help but agree.

The Names displayed all the usual trappings of would-be rock 'n' roll stars. Any remote basis for a song was lost in the pounding, bass-heavy industrial plod. They were visually repellent, musically dull and lacking in any degree of humour. And kids buy this?



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# Turn On



**FUNKY WHITE** boys Level 42 release a new album 'The Early Tapes' - July/August 1980 later this month due to increased interest in their humble beginnings. The band are also recording a new single for release in April and a completely new album for later in the year. In May Level 42 play a tour kicking off at Manchester University and May 12 and then Warwick University 13, Oxford Poly 14, Bradford University 15, Reading Top Rank 16, Brighton Top Rank 17, Chippenham Rock Theatre 18, Guilford Civic Hall 19, Maidstone University 20, St Albans City Hall 21, Loughborough University 22, Ilford Palais 23, Bristol Locarno 24, Norwich University Of East Anglia 25, Southend Westcliff Pavilion 27, Cardiff Top Rank 28, Torquay 40 Club and London Hammersmith Palais 30.

dates soon; Keele University March 12, Tolworth Recreation Centre 13, London Brixton Fair Deal 14 and Egham Royal Holloway College 19.

**HEAVY METAL** band Stray return to their original seventies line-up with the return of guitarist Del Bromham. A UK tour starts on April 14 at The Marquee.

**DUE TO** overseas commitments Imagination put back their 30-date spring UK tour until the autumn.

A **RIP-OFF** has come to the attention of the distributors of 10-inch single by Virginia Astley, Troy Tate and Robert Ellis Orrell. These singles were intended for sale at the same price as the 7-inch versions and many have been retailing at more than £2.

**SLF, SHAM 69, Selector, Cockney Rejects** and the **Purple Hearts** are some of the bands featured on a new video 'Rough Cut And Ready Dubbed' to be shown at the London ICA on March 19.

## TOURS

**BAD MANNERS** have added a date to their tour at Loughborough University March 13. The group have also been forced to move their concert at Southport from March 21 to March 17.

**JETHRO TULL** will be playing their first concert tour for two years in May. The band who are currently putting the finishing touches to their new album, will be appearing at: London Wembley Arena May 13, Edinburgh Playhouse 14, Newcastle City Hall 15, Birmingham NEC Arena 16, St Austell Coliseum 17.

**How to book:** Wembley: Tickets: £6.00, £5.00. Available by personal or postal application from Wembley Arena Box Office. Postal orders/cheques, made payable to Wembley Stadium Ltd, should be sent together with see to: Jethro Tull Box Office, Wembley Arena, Wembley, Middx. Tel: 01-902 8833.

**Edinburgh:** Tickets: £6.00, £5.00, £4.00. Available by personal or postal application from the Playhouse Theatre Box Office. Tel. No: 031-557 2590. Postal orders/cheques, made payable to Playhouse Theatre, should be accompanied by see.

**Newcastle:** Tickets: £6.00, £5.00, £4.00. Available by personal or postal application from the City Hall Box Office. Tel. No: (0632) 320007. Postal orders/cheques made payable to City Hall, should be accompanied by see.

**Birmingham:** Tickets: £6.00, £5.00, £4.00. Available by personal or postal application. Postal orders/cheques, made

payable to NEC Ltd (Jethro Tull), should be sent together with see to: Jethro Tull Concerts, NEC Box Office, Birmingham B40 1NT. Credit card bookings for Access, Barclaycard, Diners Club - telephone 021-780 2516.

**St Austell:** Tickets: £6.00, £5.00, £4.00. Available by personal or postal application from Coliseum City Office, Cornwall Coliseum, Carlyon Bay, Cornwall. Postal orders/cheques should be made payable to Cornwall Coliseum and accompanied by see. Tel. No: PAR (072681) 4004.

**SHAKATAK** follow up two sell out appearances at the London Venue with a gig at Hammersmith Palais May 2. Tickets are £3.75 and they are available from the box office and usual agents.

**THE PASSIONS**, who are just about to start work on their third album, play a one off concert at London Chelsea College March 13.

**LEGENDARY GIRL** soul group Marthe Reeves and the Vandellas, play a series of British gigs starting this month; Bally Frontier March 10-13, Ilford Palais 15, Lakenheath USAF Base 17, London Dingwalls 18, Nottingham Commodore 19, Lewisham Concert Hall 21, Birmingham Nite Out March 21-27, Manchester Garter March 29-April 3, Watford Bailey's April 5-10, Mildenhall USAF Base April 11.

**REGGAE BAND** the Mighty Diamonds, play a string of British dates next month; London Fair Deal April 4, Nottingham Palais 5, Brighton Top Rank Suite 7, Sheffield Limit 8, Reading Town Hall 9, Huddersfield Cleopatras 10, Birmingham Gemini Carlton 12, Cardiff Top Rank 13.



## JAM SPREAD IT AROUND

**NEW SONGS**, new set, new No 1... same look. But that won't deter everyone flocking to the latest set of Jam dates which start at the Brighton Centre on Saturday and Sunday. On a good night, the gangs are stunning, but as regular fans will know, they can

get flat. Still, Weller himself has promised a much stronger live set this time round with the challenge of playing new material. No lights, no glam, but lots of guts - although Weller will probably decide to leave out some of the old classics.

## NEWS EXTRA

**TOP SOUL** acts Wilson Pickett, Sam & Dave and Carla Thomas all appear on a special bill at Brixton's Fair Deal, Britain's newest rock venue, shortly. There are also headlining concerts by The Jam, UB40 and The Blues Band this week. Called 'Double Soul Dyna-Might' the show is planned for April 11.

**FOLLOWING** the success on video of 'Quadrophonia' a cassette of The Who's 'The Kids Are Alright' is to be released. As seen at the cinema, the film charts the 15 years of the group, and includes a good-quality stereo soundtrack.

**ROCK WEEK** at The ICA in London's Mall goes north of the border for their latest series of concerts on March 23-26. Past stars of this event have been Altered Images and Orango Juice, so there will be some talented rock rocksters trying for a break this time.

**DURAN DURAN** Fan Club and mail order merchandise has been taken over by Martin Goldsmith Promotions at 199 Queen's Crescent, London NW5 4DS. All existing memberships will continue until their date of expiration.

**THIS YEAR'S** final for the Battle Of The Bands contest will take place on Wednesday, March 24 at the Dominion Theatre, Tottenham Court Road. Among the judges are Hazel O'Connor and Suzi Quatro. The six finalists are: Shoot The Moon from Glasgow, Private ID from Aberdeen, Thin End Of The Wedge from Liverpool, Mezorf from Nottingham, The Crack from Cheltenham and Andy Pandemonium from Llanelli.

**THE BLUES** Band undergo their first change in line-up as ex-Medicine head drummer Rob Townsend comes in to replace Hughie Flint. The band play four

## RELEASES

**THE ORIGINAL** version of Soft Cell's 'Tainted Love' hit is available on a special sampler single this week. It's sung by Jones Jones, and other acts featured on the single are the Showstoppers, Newbeats and Barbara Mills. The 12in single can be bought by mail order (£2.50 including post and packing) from Inferno, 11 Wheatcroft Close, Burntwood, Near Walsall, West Midlands.

**THE DAMNED** re-release their 'Smash It Up' single this week. The single will be available in its original sleeve and the first 20,000 copies will be pressed in lurid red vinyl.

**VARDIS** release their new album 'Ovo Vardis' this week, and the first issues will contain a free live EP. The band will be supporting Slade on a number of dates and they'll also be playing some gigs in their own right soon.

**CULT REGGAE** band the Viceroyers, release their debut album 'We Must Unite' this week. It was produced by Linval Thompson, one of Jamaica's most prolific and successful record producers.

**COMEDIAN** FREDDIE Starr, releases a new album 'Freddie Starr' this week. Tracks range from love ballads to straight rock and the album contains his recent single 'The Crying Game'.

**YELLOW MAN** releases his album 'Mister Yellow Man' this week. The album includes his recent number one Jamaican hit 'Yellow Man Getting Married' and it was produced by Henry 'Junjo' Lawes. WAYNE JARRETT releases his new album 'Chip In' this week.

The album includes his two reggae hits 'Saturday Night Jamboree' and 'Chip In'.

**CULT HERO** Todd Rundgren surfaces again with a new album out on March 26. 'Swing to the Right' contains nine new songs and was produced by Rundgren himself and Utopia. Rundgren is said to be lining up a series of dates, and more news of these should be known shortly.

**ATAK**, the band formed by former Child members Tim and Keith Atak, release their new single 'Don't Wind Me Up' this week. They wrote and produced the single themselves.

**HARLEM SPIRIT**, the seven piece Manchester based band, release their new single 'Universal Man' this week. The song is a tribute to Bob Marley.

**ALVIN LEE** releases his version of 'Nutbush City Limits' as a single this week. The track is taken from his album 'RXS' and it was originally a hit for Ike and Tina Turner in 1973.



**THE DAMNED:** re-release 'Smash It Up'.

## 'FRONT-ROW' COLOUR CONCERT PHOTOPACKS! SALE EXTENDED FOR LIMITED PERIOD!



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**ADAM & THE ANTS** (12.12.81 The Prince Charming Revue).  
**ALICE COOPER** (16.2.82)  
**STRANGLERS** (8.2.82)  
**UB40** (1.2.82)  
**DEPECHE MODE** (28.2.82)

**AMBA** 78 (T) **SILVAN** 81  
**ACCZ** 78 (81) (T) **GALLAGHER** 78 (81)  
**REYNARD** 81 (81) (T) **PACKETT** 78 (81)  
**BLACK SABBATH** 78 (81) **HOT GOSSIP** 80 (81)  
**BLONDIE** 78 (81) (T) **IRON MAIDEN** 81  
**BOWEN** 78 (81) **JAM** 81  
**BUSH** 78 (81) (T) **KINGS** 78 (81)  
**CLASH** 78 (81) **LEE** 81  
**DYLAN** 80 (78) (T) **LEO ZEPPELIN** 78 (81)  
**ELC** 78 (81) **7017**  
**ESSEX** 78 (81) **FRYD** 78 (81)  
**FERRY** 78 (81) **FRANK** 78 (81)  
**FLEETWOOD** 78 (81) **FRANK** 78 (81)  
**GUNES** 77 (81)

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## THURSDAY 11

**BLETCHLEY**, Compass Club, UK Decay  
**BRIGHTON**, Xtrms, West Street, The Birthday Party  
**BRISTOL**, Cotton Hall, Iron Maiden  
**CAMBRIDGE**, The Gulchall, Chas And Dave  
**CHADWELL HEATH**, Electric Stadium, The Greyhound, 900 High Road (01-599 1533), Fast Eddy  
**HATFIELD**, Forum, Judi Tazuke  
**HATFORD**, Baley's, Stylitics  
**LIVERPOOL**, The Warehouse, Thompson Twins  
**LONDON**, Dingwells, Camden Lock (01-267 6967), The Blue Cats  
**LONDON**, Hammersmith Odeon, 100c  
**LONDON**, Le Best Route, 17 Great Street, W1 (01-437 0782), Sahara  
**LONDON**, Marquee, Wardour Street, Temples Tador/Helicopters  
**LONDON**, New Golden Lion, 460 Fulham Road (01-365 3842), The 45's  
**LONDON**, The Fridge, 390 Brixton Road, SW9, The Monochrome Set  
**LONDON**, The Venue, 150 Victoria Street (01-623 8441), Toots And The Maytals  
**LONDON**, White Hart, Acton, Desolation Angels  
**OXFORD**, The Pennyfarthing, St Ebbs Street, Westgate Shopping Centre (0865 46007), Jethu Dose  
**PORTSMOUTH**, The Gulchall, The Teardrop Explodes  
**RETFORD**, Porchester, 20 Canalgate, Pigbag/Pinkie Zoo  
**SHEFFIELD**, Limit, Pete Shelley  
**SHEFFIELD**, Sheffield University, After Dark

## FRIDAY 12

**BIRMINGHAM**, NEC, Earth Wind And Fire  
**BIRMINGHAM**, University Student's Union, Edgbaston Park Road (021-472 1841), Mood Elevator  
**BRACKNELL**, Sports Centre, Iron Maiden  
**BRADFORD**, University, Dave Edmunds  
**BRISTOL**, University, Thompson Twins  
**BRISTOL**, University Rag Ball, Black Roots  
**CAMBRIDGE**, Com Exchange, Bow Wow Wow  
**CHADWELL HEATH**, Electric Stadium, The Greyhound, 900 High Road (01-599 1533), True Life Confession/The Stoics  
**DURHAM**, University, John Cooper Clarke, Linton Kweal Johnson  
**GLASGOW**, Nightowes, 82 Sauchiehall Street, Virgin Prunes  
**HARRISBURG**, Victoria's Kitchen, Chas And Dave  
**HARROW**, Technical College, Richard Jobson  
**LEEDS**, Warehouse, Pete Shelley  
**LIVERPOOL**, The Pyramid Club, Temple Street, The Diagram Brothers/The Balcony  
**LONDON**, Bridge House, 23 Barking Road, Carrington, Rye And The Quarter Boys  
**LONDON**, The Broadway, The Clarendon, Hammersmith, The Blue Cats/Step By Step  
**LONDON**, The Old Queen's Head, 133 Stockwell Road, The Papers  
**LONDON**, Skunk, Blue Coat Boy, 415 City Road, Violators/Street  
**LONDON**, The Kensington, Russell Garden, Blotter Pals  
**LONDON**, The Old Queen's Head, 133 Stockwell Road, The Papers  
**LONDON**, Ruckus Arms, East Ham, Desolation Angels  
**LONDON**, The Greyhound, 175 Fulham Palace Road, Hammersmith (01-628 8412), Larry Walls And The Pork Torpedoes/Hammers  
**LONDON**, The Venue, 160 Victoria Street (01-623 8441), Toots And The Maytals  
**MADSTONE**, Dixie's Diner, Gabriel's Hill, The Milkshakes  
**NEARLY**, University, Whittington's Park, Pigbag/Slow Twitch Fibres  
**SOUTHEND**, City Pavilion, The Teardrop Explodes  
**SWANSEA**, Rainbow Rooms, East Money  
**SWINDON**, Brunel Rooms, 1 Havestock Square (3138415), Second Image  
**WATFORD**, Baley's, Stylitics

## SATURDAY 13

**AYLESBURY**, Friars, 15 Walton Terrace, Bow Wow Wow  
**BIRMINGHAM**, NEC, Earth Wind And Fire  
**BRIGHTON**, Centre, The Jam  
**CHADWELL HEATH**, Electric Stadium, The Greyhound (01-599 1533), Rye And The Quarter Boys/The Stoics  
**DERBY**, Blue Note, Pete Shelley  
**EDINBURGH**, The Nightclub, Virgin Prunes  
**GLASGOW**, Strathclyde University, John Cooper Clarke/Linton Kweal Johnson

**GREENWICH**, Whiteswan, Blackheath Road, Limehouse  
**HAILSHAM**, The Crown, Chelsea  
**HARRISHTAM**, Victoria's Restaurant, Chas And Dave  
**ISLE OF WIGHT**, The Clarendon, Shanklin, The Choir  
**LEEDS**, University, Haircut One Hundred  
**LEICESTER**, De Montfort Hall, Theatre Of Hate/UK Decay  
**LONDON**, Dynamo, Camden Lock (01-907 4907), The Pirates/The Connibats  
**LONDON**, Half Moon, Herne Hill SE24, Republic/Civilization  
**LONDON**, Marquee, Wardour Street, No Dice  
**LONDON**, New Golden Lion, 400 Fulham Road (01-385 3945), Mickey Jupp  
**LONDON**, 101 Club, 101 St John's Hill, Battersea, Sad Among Strangers/The Daughters  
**LONDON**, Shun, Blue Coat Boy, 415 City Road EC1, Disorder/Chaos UK/Wet Paint  
**Theatre**  
**LONDON**, The Greyhound, 175 Fulham Palace Road, Hammersmith (01-628 8412), The Soul  
**Sand/Emplay**  
**MANCHESTER**, University, Dave Edmunds  
**NORTHAMPTON**, Roadmenders, Play Dead/Wasted Youth  
**OXFORD**, Apollo, 19cc  
**OXFORD**, Polytechnic, Black Roots/Black Slate  
**POOLE**, Wexham Hall, The Teatrop Explodes  
**SHOREHAM-BY-SEA**, Shoreham Community Centre, Freddie 'Fingers' Lee  
**STRAITFORD**, Church Hall, Norwich Road, Stratford, Sals Humans/Lack Of  
**Knowledge/Rudimentary Pair/Part One**  
**WATFORD**, Bailey's, Styletics  
**WINCHESTER**, Recreation Centre, Gordon Road, Budgie

## SUNDAY 14

**ABERDEEN**, The Copper Beach, Candy Cube/Alone Again Or  
**BRIGHTON**, Centre, The Jam  
**BRISTOL**, Locarno, Frogmore Street, Pigbag/Mouth  
**GLASGOW**, Apollo, Iron Maiden  
**HANLEY**, Star Inn, Finslow  
**HARRISHTAM**, Victoria's Restaurant, Chas And Dave  
**HARROW WEALD**, Midds And Harts Court Club, Morrissey-Mullen  
**LEEDS**, Haddon Hall, A New Opera  
**LEICESTER**, De Montfort Hall, 19cc  
**LONDON**, Lyceum, Strand, Theatre Of Hate/UK Decay  
**LONDON**, Marquee, Wardour Street, The Drivers  
**LONDON**, New Golden Lion, 400 Fulham Road (01-385 3942), Dana Gillespie  
**LONDON**, 101 Club, 101 St John's Hill, Battersea (01-222 8309), Shea Rashah/This Issue  
**LONDON**, The Broadway, The Clarendon, Hammersmith, Tih King Kurt  
**LONDON**, The Greyhound, 175 Fulham Palace Road, Hammersmith (01-628 8412), The  
**Greatest Show On Legs/Hieronymous Bosch**  
**LONDON**, The Horseshoe, Tottenham Court Road, Overkill/Pakker Triplane  
**NORWICH**, UEA, Dave Edmunds

## MONDAY 15

**BIRMINGHAM**, Drake's Drum, Aldridge Road, Great Belt Bandanna  
**BRIGHTON**, Top Park, West Green, Pigbag/Mouth  
**CHADWELL HEATH**, Electric Stadium, The Greyhound, 900 High Road (01-599 1533),  
**Devolution Angels/Driving South**  
**BREITFORD**, The Red Lion, 318 High Street (01-560 6181), The 45's  
**EDINBURGH**, Playhouse, Iron Maiden  
**EDINBURGH**, Queen's Theatre, John Cooper Clarke/Linton Kwezi-Johnson  
**EPSWICH**, Cleaver's, 19cc  
**LONDON**, Briton Fair Deal, The Jam  
**LONDON**, Diversion Club (Barracuda), 1 Baker Street W, Maximum Joy  
**LONDON**, Hammersmith Palais, Dave Edmunds  
**LONDON**, Lyceum, Strand, Virgin Prunes/Theatre Of Hate  
**LONDON**, 101 Club, 101 St John's Hill, Battersea (01-222 8309), The Avengers/Silent  
**Running**  
**LONDON**, The Broadway, The Clarendon, Hammersmith, Last Touch/Cold Fish  
**LONDON**, The Greyhound, 175 Fulham Palace Road, Hammersmith (01-628 8412),  
**Rosa/The Prans**  
**LONDON**, The Hog's Grunt, The Production Village, 100 Cricklewood Lane NW2 (01-450  
**8669), Sany Clause**  
**LONDON**, Wembley Arena, Earth Wind And Fire  
**MANCHESTER**, Beehive Hotel, Swinton, Rockin' Horse  
**OXFORD**, Scamps, Pete Shelley  
**WESTCLIFFE**, Pavilion, Chas And Dave

## TUESDAY 16

**BIRMINGHAM**, Holy Zoo, Pete Shelley  
**BIRMINGHAM**, Locarno, Haircut One Hundred  
**CLEVELYS**, Cleveleys Hotel, Budge/Fireclown  
**EPPING**, La Taverna, Chas And Dave  
**GRIMSBY**, Community Centre, UK Decay  
**LAMPETER**, St David's University College, Mo-Dettes/Roddy Radiation And The  
**Teardrivers**  
**LONDON**, Alexandra Palace, Wood Green, The Jam/007  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Inner City Unit  
**LONDON**, Diversion (The Barracuda), 1 Baker Street, Cuban Heels/Friends Again  
**LONDON**, Gossios, 80 Dean Street W1, Satalites/Auntie And The Men From Uncle  
**LONDON**, Hammersmith Palais, Pigbag/Belle Stars/Mouth  
**LONDON**, Marquee, Wardour Street, Cuddly Toys  
**LONDON**, 100 Club, 100 Oxford Street W1, Angelic Upstarts  
**LONDON**, The Greyhound, 175 Fulham Palace Road, Hammersmith (01-628 8412), The  
**Wall/A Dark Design**  
**LONDON**, Wembley Arena, Earth Wind And Fire  
**LONDON**, Wembley Conference Centre, 19cc  
**MANCHESTER**, Rufford, Oxford Street, Factory Video Night/Stockholm Monsters  
**MANCHESTER**, Riz, John Cooper Clarke/Linton Kwezi Johnson  
**MWARTON**, City Hall, Iron Maiden  
**STOCKPORT**, The Brookfield, Twilight Zone  
**SWINDON**, Brunel Rooms, 1 Havelock Square (0138411), The Spies/Malchob

## WEDNESDAY 17

**ABERDEEN**, Capitol, Motorhead  
**ABERDEEN**, Vahalla's, Bluebelles  
**BATLEY**, New Frontier, Styletics  
**BIRMINGHAM**, Locarno, Hurst Street, Pigbag/Mouth  
**BREITFORD**, The Red Lion, 318 High Street (01-560 6181), The Mixtures  
**CARDIFF**, Top Rank, Dave Edmunds  
**CORBRY**, Rafer's Bar, Strathclyde Hotel, George Street, Corby, Northants (05366 3441),  
**Energy**  
**COVENTRY**, Guy's, Pete Shelley  
**EPPING**, La Taverna, Chas And Dave  
**HULL**, City Hall, Judie Tzuke  
**HULL**, Tower, UK Decay  
**LONDON**, Marquee, Wardour Street, Cuban Heels  
**LONDON**, 101 Club, 101 St John's Hill, Battersea (01-222 8309), Europe/Nice On The Ice  
**LONDON**, The Venue, 160 Victoria Street, Morrissey-Mullen  
**LONDON**, Wembley Arena, Earth Wind And Fire  
**NOTTINGHAM**, Rock City, John Cooper Clarke/Linton Kwezi Johnson  
**RISHTON**, New Inns, Budgie/Fireclown  
**RUNCORN**, Cherry Tree, Rockin' Horse  
**SHEPPHIELD**, City Hall, Iron Maiden  
**SHEPTON MALLEY**, Royal Bath And West Showground, The Jam

## MOTORHEAD GET THE OFF

**NASTY LEMMY** takes Motorhead on the road again starting on Wednesday at the Aberdeen Capitol. Another war in a session of pure headbanging is in order, with the grasy-haired trio promising a new departure for this set of dates by including a new chord.

They go on to play another 22 dates around the country, which Lemmy says will be the "biggest, nastiest, loudest, most over the top show yet seen." Suckers for punishment can also go early and see Tank, produced by Motorhead's own intellectual Fast Eddie.



## TV AND RADIO

**VINTAGE 1972** David Bowie is the highlight of BBC 2's 'Old Grey Whistle Test' on THURSDAY. The contemporary sounds are provided by Sheffield's Comsat Angels and R&B cockneys Nine Below Zero. TSW viewers are treated to Nazareth 'In Concert' while Radio One repeats the 'Record Producers' programme on Captain Beefheart and Pointer Sisters man Richard Perry.

The 'FRIDAY Rockshow' features recordings from last year's Reading Festival, including stuff from Aussie's Rose Tattoo, Canada's Billy Squier and Saga and Britain's own Girlschool. Also on Radio One, Bob Geldof of the Boomtown Rats and Fun Boy One, Neville Staples, make judgments on the new releases on 'Roundtable' with DLT and host Richard Skinner. Tyne Tees 'Razzamatazz' features a look at the pop museum at the Victoria and Albert and Doller and Buck's Fizz previewing their latest

singles. Toyah and BA Robertson continue their magazine programme on BBC 2 'Dear Heart'.

Buzz is the stars of SATURDAY 'Swap Shop'. But hard rockers can tune into UFO 'In Concert' on Radio One, recorded from one of their Hammersmith dates in January.

SUNDAY is thin with only the second part of the Richard Perry story on Radio One's 'The Record Producers' looking at his work with Barbra Streisand and Leo



UFO: Radio One's 'In Concert' on Sunday.

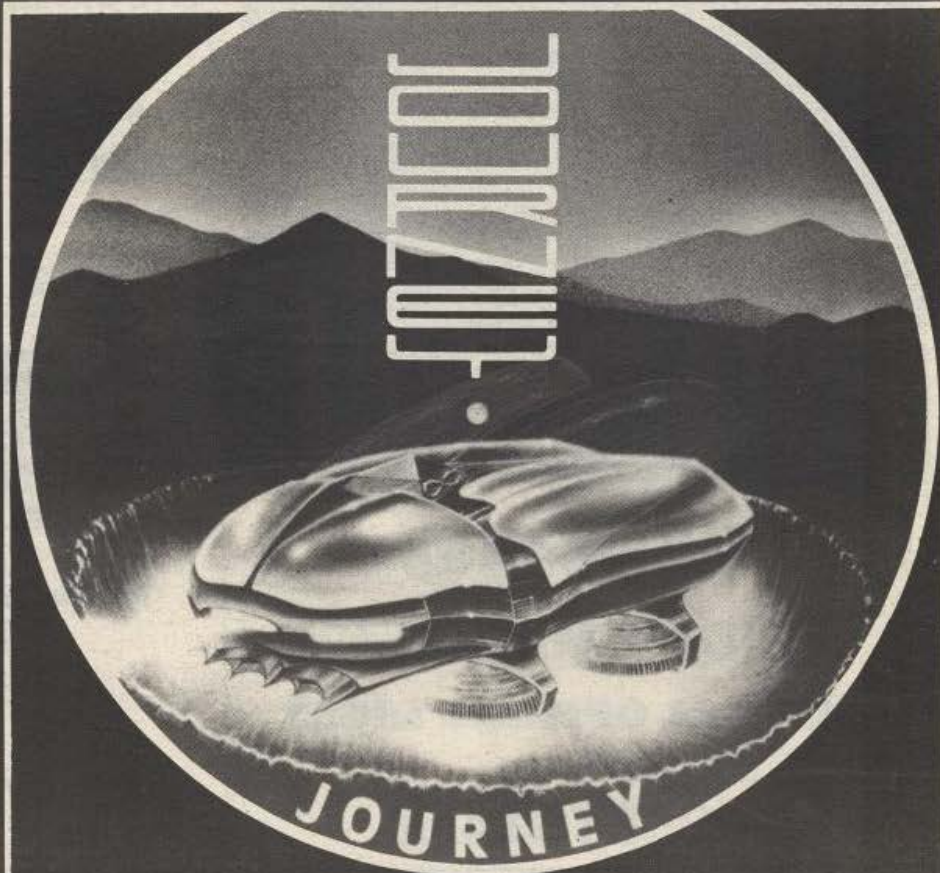
Sayer, among others. MONDAY'S 'Riverside' on BBC 2 features Birthday Party, currently getting good reviews, and a piece with ABC's Martin Fry and The Jam's Paul Weller. 'Marti Caine' has veteran soul band The Four Tops as guests on the same channel. Later on, BBC 2 starts a new series called simply 'The Blues' and features Big Joe Williams, Little Brother Montgomery, Laura Duke and Sam Chatman among others.

TUESDAY is diverse with the Irish folk of The Fureys and The Chieftains on BBC 2's 'Russell Harty' and the swing of Panama Francis and the Savoy Sultans on Central's Tuesday Jazz And Blues'. BBC 2 are repeating the special on American singer/dancer/choreographer/video artist 'Toni Basil' featuring her 'Word Of Mouth' video album and the hit single 'Mickey'.

WEDNESDAY'S 'Starburst' on ITV features Bucks Fizz and Paul Jones.



1972's Hunky Dory David Bowie appears on THURSDAY'S 'Old Grey Whistle Test'.



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**SUNDAY 30th MAY**  
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 ALL TICKETS £3.75 FROM BOX OFFICE 45TH FLOOR, PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS & USUAL AGENTS. (SUBJECT TO BOOKING FEES)

HAMMERSMITH ODEON  
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 7.30pm  
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**BATTLE OF THE BANDS**  
 POP ROCK COMPETITION FINAL  
 WEDNESDAY 24TH MARCH DOMINION THEATRE, Doors open 7.00pm Tottenham Court Rd, Box Office 580 9562  
 Hosted by Radio 1's MIKE READ & RULA LENSKA  
 Special appearance of DOLLAR  
 Celebrity guests & judges, include, PHIL LYNOTT, HAZEL O'CONNOR, PAUL GAMBACCINI, JOHN ENTWHISTLE, STUART COLEMAN, SUZI QUATRO, NODDY HOLDER.  
 Tickets £3.50-£3.00 from Box Office and usual agents. (Show to be recorded for television.)  
 THIN END OF THE WEDGE (LIVERPOOL) SHOOT THE MOON (GLASGOW) THE CRACK (CHELTENHAM)

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## PRESENTS:

IN AID OF SOLIDARITY

### BLUES BAND

ALEXIS CORNER  
 JOOLS HOLLAND  
 AND HIS MILLIONAIRES  
 THE CHEATERS  
 PINSKI ZOO

**SUNDAY, MARCH 14, 5.30 p.m.**  
**TICKETS £3.50**

### READY STEADY GO

WITH  
 THE TREMALOES  
 THE TROGGS  
 JOHNNY AND THE HURRICANES  
 MERSEYBEATS

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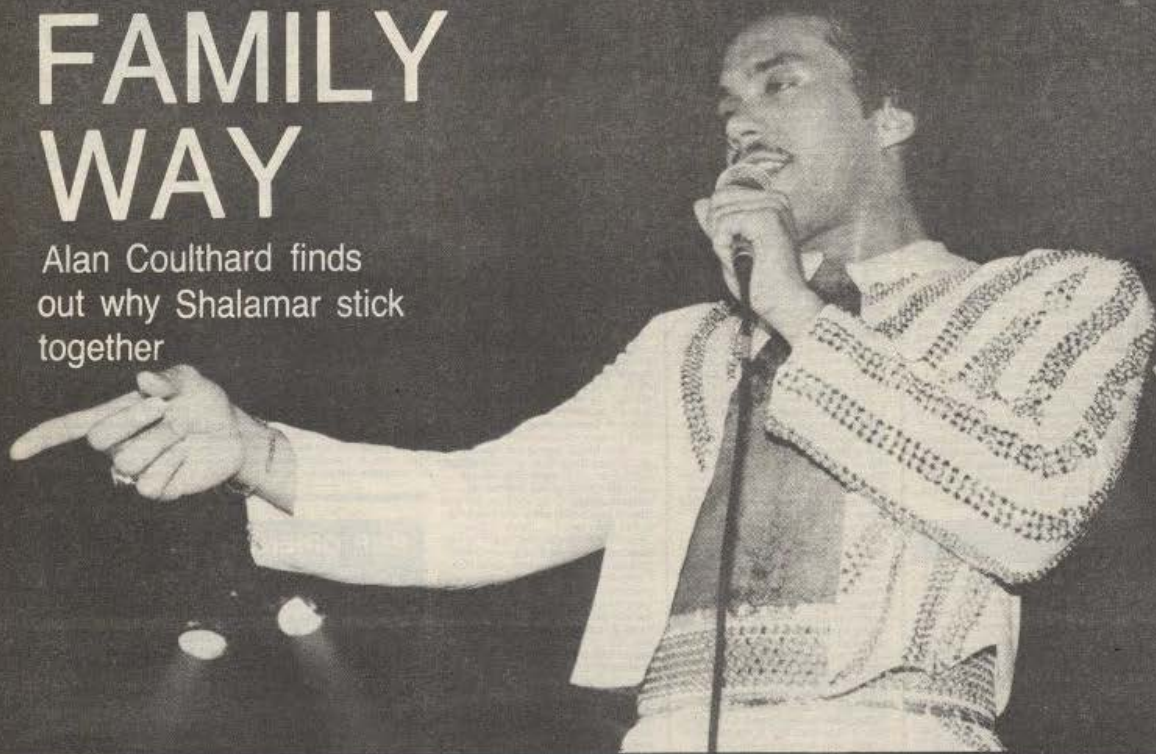
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# THE FAMILY WAY

Alan Coulthard finds out why Shalamar stick together



SHALAMAR'S Howard Hewitt: the one with the voice and gimmicks

**T**HERE MUST be something inviting about the British air at the moment which seems to be attracting a whole host of top Stateside soul artists to these shores. Certainly with Diana Ross's long awaited concert dates on the horizon, and the more immediate prospect of Earth Wind and Fire gigs to whet the appetite, the arrival of Shalamar for their debut British concert tour came as something of a bonus.

The LA based trio consisting of Jeffrey Daniel, Howard Hewitt and the delectable Jody Watley have secured themselves quite a following in recent years with the Stateside smash, 'Second Time Around', 'Make That Move' and their most significant intrusion into our charts, 'I Owe You One', but they've yet to establish themselves over here as the household name which their undoubted talent warrants.

With Solar's distribution switch from RCA to Elektra / Asylum having coincided with a remarkable downturn in the standard of its material, their first offering under the deal, entitled 'Friends', assumes even greater importance, and may well be behind both supreme Dick Griffey's belated decision to allow the British audience a glimpse of his most prized assets and the band's concerted effort to make this their best album yet.

"For the first time really we were involved in every stage of the recording process," Howard explains, "in the past our extensive touring commitments usually meant that Leon Sylvers, our producer, would put down all the backing tracks

beforehand and we'd just come into provide the vocals. With 'Friends' we were there for everything."

Curiously enough, though, the fact that Shalamar ever broke into the recording field at all was more by luck than design. The two original members, Jody and Jeffrey, were first introduced to the American public as a dancing duo in the regular audience of the soul TV show, 'Soul Train', as Jody explains.

"There were about 40 couples on the dance floor, each one struggling for the attention of the cameras. Jeff and I would bring different gimmicks each week, wear wild costumes and do wild dances, so that gradually we became the most popular couple on the show."

At around this time Soul Train presenter, Don Cornelius, and Dick Griffey were launching Soul Train Records (which later evolved into Solar) and regarded the couple as ideal to comprise a new vocal group for their label. (Jeffrey had been singing with the show's spin-off, the Soul Train Gang). With such a background it's hardly surprising that they work as hard on their stage routine as they do in the recording studio.

"After all," says Jody, "if we just stood there and performed all our songs the experience would be no greater than merely putting on one of our albums and looking at the cover photo. We always try to give our audience twice as much; an exciting visual package and a duplication of the album sound as well."

The medium responsible for projecting Shalamar to a mass audience has been the Solar 'Galaxy Of Stars' Roadshow, a conglomeration of all the major acts in Griffey's 'hit factory' into

one spectacular concert. Is the close relationship which has been established between each of the bands necessarily an advantage though, I wondered?

"We usually find it's a help," Howard reassures me. "You have to remember that if you're signed to Solar you're working for the common good. That's why you'll sometimes find members of Dynasty helping out on a Shalamar album or the Whispers singing backing vocals on a Carrie Lucas album. It can be a little confusing at times, but so long as they don't get the royalty cheques mixed up, we'll not be complaining."

Still, with the 'Galaxy' having served its purpose, Shalamar leave the fold in a few months to embark on a headlining Stateside tour to accompany 'Friends' inexorable progress up the charts. With songs such as the potential classic, 'I Can Make You Feel Good' (surely the initial release) and other dancefloor winners such as 'Friends' and 'A Night To Remember', it's difficult to see it failing to emulate the success achieved by their two most notable previous releases, 'Big Fun' and 'Three For Love'.

Dick Griffey has certainly built up a family of talented recording artists with the potential to rival even Motown's astonishing success; still, I get the impression that Shalamar is now strong enough to prosper even without his backing, should the need ever arise.

"Everyone talks so much about the Solar family but you have to remember that there's a Shalamar family too. Jody or Jeffrey might go off and make solo albums but the Shalamar entity will always be there for us to return to. We aim to be around for a good many years to come."

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# Discos

By JAMES HAMILTON

## ODDS 'N' BODS



**MEDWAY MEGASTAR** Nicky Peck (pictured above) has abruptly departed from his Gillingham King Charles Hotel venue, where the management evidently started upping prices without warning (greet kids the goose again), to re-open his Sunday Soul Club this weekend (14) at the Tudor House on the A20 a couple of miles East of Maidstone. ... Greg Wilson's salsayer with Froggy, Colin Curtis and more with Wigan Pier next Sunday (21) is members-only, but membership forms are available with SAE from the Pier, Pottery Road, Waltham, Lincs, or from the DJs appearing, or from City Sounds record shop in London (return rail

fare is £10.50, Euston-Wigan) ... FRT soon release Search 'Like The Way' on Philly World ... P-Funk All Stars 'Hydraulic Pump' finally surfaced here on Virgin in a colourful sleeve but 20cm faster at 106bpm and with just two tracks instead of the US copy's three ... Sirenewe's new 16 track 'demo/master' studio is only a converted broom cupboard at Morgan Khan's Detroit — sorry, West Acton HQ, so don't expect to fit in more than two people at a time! ... Steve Walsh's Svenson advert in Birmingham (where he did radio commercials for hair weaving) read as, 'Working in front of audiences means my looks matter to me. So imagine how I felt when I started to go bald' ... South Eastern Disco Ass'n's SEDA '82 Spring Fair stretches over two days at the Great Danes Hotel near Maidstone this week, Saturday 3rd April seeing an afternoon Record Fair (stated space from Theo Loyls on 01-548 2811) followed by Froggy guesting at a Superdisco, Sunday 4th April then featuring the equipment exhibition and SEDA's annual disco/cabaret ... Graham Bond (Middlebrough 0642 325112) is after record pluggers to talk at Cleveland Area DJF meetings, the next one being Sunday week (21) at Middlebrough's Post House 7-10pm ... New York's 'urban contemporary' (ie: disco/soul) radio stations — WKU, WRKS, WBSL (who care up to the larger share of the city's listeners between them) — all now feature their own exclusive remixes of current disco hits specially created for each station by rival teams of DJs and unavailably commercially, the main mixing moments to catch being WBSL's Mid Morning Mix (2½ hours daily), WRKS Master Mix Dance Party (noon-1pm daily) which uses

original versions leaving remixes for general play, while WKU slots in mixes in continuous 20 minute chunks several times a day ... oh for an urban contemporary station in London! ... Capital now sounds like a commercial radio station — rather than like Capital ... UK music of the new variety is breaking in the States via disco play as radio won't touch it — current US club hits include Chas Jankel, Soft Cell, Human League, Clash, Pete Shelley, Aneka, Modern Romance, Fingerprntz, Flock Of Seagulls, Genesis, Slow Children, DAF, Yello, Haircut One Hundred, Depeche Mode — in fact the vast majority of the non-'disco' material charted by DJs ... Olivia Newton-John, Soft Cell and Kraftwerk also hit the E Soul LP chart ... Ernie T has had the E from WEA ... Oh, what's happening? ... London DJ and sometime disco plugga Dave Towry-Coker, known to warty club managers as Dave TC, was recently killed in an altercation with security staff at the Venus ... Walford's New Penny records another DJ, call Mr Harms on Walford 22003 after 6pm ... Sandy Martin's 'Randy Sandy' smooch session on Valentine's Saturday at Swindon Brunel Rooms resulted in Kevin Logan going on stage in front of 1,200 people to ask Donna Gordon to marry him — she blushed bright scarlet and said 'Oh yes!' ... Valentine Sunday saw Shaktik break Walford Bailey's door record, with 2,500 admitted and 600 turned away ... Tony Visionary Entrepreneur Jenkins actually sent a Telex to cancel our tea date at the Fitz — gah, the guy's got style! ... Phonogram's Four Tops reception at the inconveniently sited Xclusiv would have been better had they not run out of food before I'd found a parking place! ... PELL's latest jingle-spiced promo for Lady Contour razor included a gas lighter and lifetime's supply of excellent fibro-tip pens — how many of those got handed out? ... John Malkin (Mon/Tues/Thurs/Friday at Roberther's refined Canardo, Wed/Sat at Maltby Manor Hotel) says South Yorkshire is pretty much tourist orientated but surprisingly there's a trend back towards disco/club, black as well as the white boys variety ... CJ Carlos, as well as Strathman Cats Whiskers on Sundays with Svenson Walsh, now does Central London's Samaritans on Wed/Thurs, Hombres Fri/Sat/Tues ... Alan Jewell is so highly rated in Oslo that, after a short break in London soon, he'll be staying there all summer — but he does wish his much prized copy of Record Mirror could reach him before six other fellow DJs had read it

first! ... Lany Foster now squeezes in early sessions on Thurs/Fri/Sats at Romford's Lamps wine bar ... Steven Fay (Darwen) revives Wee Gee 'Hold On To Your Dreams' (US Capitol) in smooch spots, New Hill (Basson) SweeDee's revives Chairman Of The Board 'Finders Keepers' (Invictus) to growing demand ... David Ruffin & Eddie Kendricks are back performing live with the Temptations, and Ben E King will be forging a Drifters line-up for a UK visit soon ... Groove's Chris Palmer very fittingly sported a specially made 'Dr Soul is big with me' T-shirt at one of my '80s soul nights — which are really going well, so visit Soho's La Best Route in Greek Street one Tuesday soon ... Edgobaston Faces' Steve Dennis & Gibbo issue a joint communique: 'The music of the street and disco is having less chart impression now than for a very long time and as pop radio becomes more and more MoR it really is time we saw the development of street awareness' ... Flash Gordon (Bristol Middy) has computed that the complete Disco Top 90 would take 9 hours to play, plus another 3 hours for chart hits, oldies and slowies — so he wonders lots of good stuff gets left behind ... Franchise (Buckpool), after the complete DJ's break down of the disco chart, wonders whether DJs are cutting back on imports and LP tracks due to lack of money or is the audience demand waning? ... Nick Radcliffe (Winkfield) buys all his records at the Slough Record Centre in Farnham Road, Slough, where Tony Hodges runs the import department ... David Emery reports that Newcastle-Tyne's 'Blag' club has been a block night with (as in many other venues currently) private parties swelling the numbers usefully — but don't you find you have to play mainly oldies and mega-hits to that type crowd? ... Salt Topick 'Femmes Fatales' (US Destiny LP) has as expected become my most enquired about (and now requested) sound, the entirely French-spoken with sound effects scenario concerning 'body' and 'me' by the former's jealous lesbian ex-lover — and thankfully a few of you are picking up on it now, too ... Tony 'Jemmy Sod' Jenkins has an exclusive copy of Sires' Construction's new LP, save tracks he says being 'Do That Thing' and 'Forever Love', quite as good as their very first set ... Sunday night's the night, but you'll have to beg out where the stylish dressers are going for yourself! ... Steve Strawn putting on weight because of all the dairy teas he's having? ... Electric Funk is a monster and mixes with anything, although the sequence Solide Alexander, Frankie Smith, Electric Funk, NY Sky 'Call Me (Remix)' works well ... Maxine Singleton is good out of George Duke 'Shine On' or Jean Carr 'Was That All It Was', while imagination 'Blush' and 'Shook' Easter Said 'Than Done' blend together backwards and forwards (with vari tuning) so well I defy you to spot the joins! ... when is a wig not a wig? — when Svenson calls it a wig (it may not blow off in the wind but otherwise what's the difference?) ... Greg Gregory (London Busby's) does a killer mix from Oneness Of Juju into 'Kaseo' ... Ian Lavine (Charting Cross Heaven) reckons that the all-time gay disc classics never to cross over and hit must include Front Page (featuring Sharon Redd) 'Love Insurance' (Panorama), Suzi Lane 'Harmony' (Elektra), Jessica Williams 'Queen Of Fools' (Polygram), Ferras 'Love Attack' (Midson), Kat Mandu 'The Break' (TK) ... Mark Clark currently plays to over 400 rollerskaters at both Bracknell and Maidenhead Sports Centres (with skating 'til 11pm at the Bay City Rollers, even!), where he finds sleazebop BPs work best — Vaughn Mason 'Bounce Rock Skate Roll' being a baffle — but can anyone recommend a suitable substitute for 'The Break' (Blakenhead 01-045 3618) has a 16mm Bell & Howell cine projector for sale



THOSE JONES Girls — Brenda, Shirley and Valerie — have an enviable record of import chart success with their last two albums yet have been notoriously badly served here by CBS, who for instance have only now just got around to releasing the latest set, 'Got As Much Love As You Can' (Philadelphia International PIR 6547). Best for home listening (as of course are all the Philly big sellers), it contains 'Nights Over Egypt'.

## DISCO DATES

**THURSDAY** (11) Steve Finer presents George Power (possibly Second Image & Robbie Vincent too) at Kilburn National, Bob Jones starts soulful Chelmsford Dee Jays' new Dizzys weekly with Russ & Grumpy, Paul Major mixes GT Yamouth Bunsweat (Top Suite) in King Street weekly, Shaktik play Derby Buena, the Stylites are at Walford Bailey's all week, Steve Johnston does Destination Eight in Meols' Railway Inn weekly, **FRIDAY** (12) Second Image play Swindon Brunel Rooms, Arnties play Southend Zero 6, Martin Collins jazz-funks Didcot Rio 21 Club, Jeff Young mixes Southgate Royalty Six, Paul Burnett & John DeSade do Erth 2001, **SATURDAY** (13) Martin Collins & Alan Mather open Blues at Letworth Football Club, Shaktik play Leywood Stage 3, Steve Day funks Chingford Royal Forest Hotel, **SUNDAY** (14) Nicky Peck's Soul Club re-opens at Benzard's Tudor House on the A20 near Maidstone, Level 42 play Glasgow Joanna's, **TUESDAY** (16) Ian Shaw jazz-funks Richmond Mr Mustache (ex-Chevy Peter's in the Castle) weekly with guest PAs, James Hamilton spins '80s soul at Soho La Best Route weekly, **WEDNESDAY** (17) Brother Louie joins Mike Allin & Ralph Tee jazz-funking St Albans Batchwood Hall Country Club Hustlers, Paul Murphy & Ian Shaw jazz Tooting Broadway Nightover (behind the Castle pub) weekly, Steve Day & Ronnie Wright funk Chingford LCS Club.

## POP ORIENTED DANCE

- 1 3 LOVE PLUS ONE, Haircut One Hundred, Ariola 12in
- 2 1 THE MODEL/COMPUTER LOVE, Kraftwerk, EMI 12in
- 3 9 NEVER GIVE UP ON A GOOD THING, George Benson, WB 12in
- 4 8 YOU'RE THE ONE FOR ME, "D" Train, Epic 12in
- 5 2 GET DOWN ON IT, Kool & The Gang, De-Lite 12in
- 6 10 IT AINT WHAT YOU DO, Fun Boy Three/Bananasrama, Chrysalis 12in
- 7 6 I CAN'T GO FOR THAT, Barry Hall & John Gales, RCA 12in
- 8 11 THE LION SLEEPS TONIGHT, Tight Fit, Jive 12in
- 9 7 I'VE HAD ENOUGH/LET'S GROOVE (REMIX), EWF, CBS 12in
- 10 4 I JUST WANNA, Alton Edwards, Rhythmic 12in
- 11 16 POISON ARROW, ABC, Neutron 12in
- 12 17 LET'S START TO DANCE AGAIN, Hamilton Bohannon, London 12in
- 13 12 TOWN CALLED MALICE/PRECIOUS, The Jam, Polygram 12in
- 14 15 SAY HELLO WAVE GOODBYE, Soft Cell, Some Bizzare 12in
- 15 5 EASIER SAID THAN DONE, Shaktik, Polydor 12in
- 16 18 SOME GUYS HAVE ALL THE LUCK, Robert Palmer, Island 12in
- 17 13 WATCH OUT, Brandi Wallis, WMOT 12in
- 18 14 DON'T YOU WANT ME, Human League 100, Virgin 12in
- 19 26 MICKIE, Tone Bani, Realchoice
- 20 30 KILNORTH BOSTON, Blue Rondo A La Turk, Double Noir 12in
- 21 28 I'VE GOT TO LEARN TO SAY NO/SHE'S GOT PAPERS ON ME, Richard 'Dimples' Fields, Epic 12in
- 22 31 SEE YOU, Depeche Mode, Mute
- 23 38 TAKE MY HEART, Kool & The Gang, De-Lite 12in
- 24 39 STARS ON STEVE, Star Sound, CBS 12in
- 25 60 CENTERFOLD, J. Gelle Band, EMI America
- 26 28 GEMUS OF LOVE (REMIX), Tom Tom Club, Island 12in
- 27 23 QUEEN OF THE RAPPING SCENE, Modern Romance, WEA 12in
- 28 32 PAPA'S GOT A BRAND NEW PGBAG, Pigbag, Y 12in
- 29 58 BECAUSE YOU'RE YOUNG, Private Lives, Chrysalis 12in
- 30 57 CARDIAC ARREST, Madonna, Sire
- 31 45 COME AND GET ME, Monty Python, Mercury Banquet 12in
- 32 20 MAD OF OREAMS, OMD, Dineco 12in
- 33 34 IT'S NOT MY REAL NAME, Landscape, RCA 12in
- 34 27 DONT STOP, The Mood, RCA 12in
- 35 — SHINE ON, George Duke, Epic 12in
- 36 62 NO G.O.M., Gina X, EMI 12in
- 37 29 LET'S GROOVE, Earth Wind & Fire, CBS 12in
- 38 18 GOLDEN BROWN, Strenglers, Liberty
- 39 72 I TRAVEL/CELEBRATE, Simple Minds, Ariola 12in
- 40 — CHANT NO. 1/PAIN ME DOWN (REMIX/65), Spandau Ballet, Reformulation 12in promo
- 41 61 HOUSE ON FIRE, Boomtown Rats, Mercury 12in
- 42 49 SHOWROOM DUMMIES/NUMBERS/POCKET CALCULATOR, Kraftwerk, EMI 12in
- 43 48 DO OR DIE/THE THINGS THAT DREAMS ARE MADE OF, Human League, Virgin LP
- 44 22 OH JULIE, Shak'n' Stevens, Epic
- 45 74 WE'LL MAKE IT, Mike & Brenda Sutto, SAM 12in
- 46 21 BEING SOILED, Human League, EMI
- 47 24 DON'T WALK AWAY, Four Tops, Casablanca 12in
- 48 — HEIGHT OF THE FIGHTING, Heaven 17, Virgin 12in
- 49 40 FURBI MAMA, Tom Downes, Ariola GRP 12in
- 50 63 TAINTED LOVE, Soft Cell, Some Bizzare 12in
- 51 67 EMOTIONAL DISCUSE, Peter Godwin, Polydor 12in
- 52 — U TURN ME ON, Tomorrow's Edition, CBS 12in
- 53 — GOOD TIME TONIGHT, Kool & The Gang, De-Lite LP
- 54 58 HILL STREET BLUES, Mike Post, Elektra 12in
- 55 48 SENSES WORKING OVERTIME, XTC, Virgin 12in
- 56 — THIS BEAT IS MINE, Vicky "D", SAM 12in
- 57 — I WON'T CLOSE MY EYES/POLITICIAN, UB40, DEP 12in
- 58 50 FALL IN LOVE, Second Image, Polydor 12in
- 59 — COFFEE CLUB/INSTINCTION, Spandau Ballet, Reformulation 12in promo
- 60 — TIGHTEN UP/FIRE, Boomtown Rats, Mercury 12in
- 61 41 FLASHBACK/BURNIN' UP, Imagination, R&N 12in
- 62 33 EUROPEAN SON, Japan, Hansa 12in
- 63 — JUST AN ILLUSION, Imagination, R&N 12in
- 64 — NIGHTBIRDS, Shaktik, Polydor 12in promo
- 65 43 ARTHUR'S THEME, Christopher Cross, Warner Bros
- 66 37 DROWNING IN BERLIN, Mobles, Rialto
- 67 47 DON'T TELL ME, Central Line, Mercury 12in
- 68 42 MOVE ON, Fashion, Ariola 12in
- 69 35 DEAD RINGER FOR LOVE, Musthof, Epic
- 70 56 ROCK 'N' ROLL — NIGHTCLOTHING/BEING BOILED, Human League, Virgin LP
- 71 — IT'S NASTY, Grandmaster Flash/Furious Five, US Supernite 12in
- 72 58 WAIT FOR ME, Slave, Atlantic 12in
- 73 — VOLARE, Explosive, CBS 12in
- 74 — YOUR HONOUR, Photo, KR 12in
- 75 — SEX DWARF, Soft Cell, Some Bizzare LP

# Drac's Back



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## BREAKERS

BUBBLING UNDER the UK Disco 90 (page 38) with increased support are Ramsey Lewis 'You Never Know/Lynn/Sassy Steve/It's Just Called Love' (CBS LP), One Way 'Who's Footin' Who?/Cutie Pie' (MCA 12in), Style Movin' On (Instr.) (US Emergency 12in), J. Gale Gaymon 'If You Study Long You'll Study Wrong' (US Alton 12in), Pigbag 'Papa's Got A Brand New Pigbag' (Y 12in), Keith Diamond Band 'Body Talk/All Night Rocker' (US Millennium 12in), Janet Kay 'You Bring The Sun Out' (Black Roots 12in), Roni Griffin 'The Best Part Of Breakin' Up' (US Vanguard 12in), Spandau Ballet 'Chant No. 1 (Remix)' (Reformulation 12in promo), Tania Mana 'Tranquility/Explosion' (US Concord Jazz Puerto LP), Azzurrah 'Espresso De Taruma/May I Have The Dance?' (US Milestone LP), Freddie Hubbard 'This Is It' (US Elektra Musician LP), Atlantic Starr 'Circles' (US A&M LP), Al Jareau 'Rooft Garden' (Warner Bros 12in), Greg Perry 'I Takes Heart (Instr.)' (US A&M 12in), Sanki Tropéz 'Femmes Fatales/I've Been Watching You' (US Destiny LP), Universal Robot Band 'Bearly Breaking Even' (US Moonlight 12in), The Duke 'The Rhythm Of The Jungle' (Epic 12in), Frankie Smith 'Double Dutch Bus' (WMOT 12in), Judy Roberts 'Ole' (US Inner City LP),



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THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	1	(8)	THE LION SLEEPS TONIGHT, Tight Fit, Jive □	
2	2	(6)	MICKEY, Toni Basil, Radiolchoice ○	
3	4	(7)	LOVE PLUS ONE, Haircut One Hundred, Arista ○	
4	6	(5)	TAINT WHAT YOU DO (IT'S THE WAY THAT YOU DO IT), Funboy Three/Bananarama, Chrysalis ○	
5	5	(5)	CENTERFOLD, J Geils Band, EMI America	
6	8	(5)	SEE YOU, Depeche Mode, Mute ○	
7	11	(4)	RUN TO THE HILLS, Iron Maiden, EMI	
8	39	(3)	SEVEN TEARS, Goombay Dance Band, Epic	
9	16	(7)	GO WILD IN THE COUNTRY, Bow Wow Wow, RCA	
10	15	(4)	POISON ARROW, ABC, Neutron/Phonogram	
11	3	(5)	TOWN CALLED MALICE/PRECIOUS, Jam, Polydor ○	
12	18	(7)	CLASSIC, Adrian Gurvitz, Rak	
13	13	(3)	DEUTSCHE GIRLS, Adam And The Ants, EG	
14	20	(3)	STARS ON STEVIE, Star Sound, CBS	
15	14	(4)	CARDIAC ARREST, Madness, Stiff	
16	23	(5)	SOME GUYS HAVE ALL THE LUCK, Robert Palmer, Island	
17	7	(6)	SAY HELLO, WAVE GOODBYE, Soft Cell, Some Bizzare/Phonogram	
18	40	(2)	JUST AN ILLUSION, Imagination, R+B	
19	10	(8)	MAID OF ORLEANS (THE WALTZ JOAN OF ARC), OMD, Virgin/Dindisc ○	
20	12	(8)	I CANT GO FOR THAT (NO CAN DO), Deryl Hall/John Oates, RCA	
21	26	(6)	LOVE MAKES THE WORLD GO ROUND, Jets, EMI	
22	35	(2)	MUSIC FOR CHAMELEONS, Gary Numan, Beggars Banquet	
23	9	(10)	GOLDEN BROWN, Stranglers, Liberty □	
24	47	(2)	QUIERME MUCHO (YOURS), Julio Iglesias, CBS	
25	38	(4)	PARTY FEARS TWO, The Associates, Associate	
26	30	(4)	HEAD OVER HEELS, ABBA, Epic	
27	28	(9)	THE THEME FROM HILL STREET BLUES, Mike Post/Larry Carlton, Elektra	
28	24	(9)	FOOL IF YOU THINK IT'S OVER, Elkie Brooks, A+M	
29	46	(2)	BAAL'S HYMN (EP), David Bowie, RCA	
30	68	(2)	LAYLA, Derek And The Dominoes, RSO	
31	17	(8)	NEVER GIVE UP ON A GOOD THING, George Benson, Warner Bros	
32	32	(2)	TAKE MY HEART, Kool and the Gang, Delta / Phonogram	
33	—	—	DAMNED DON'T CRY, Visage, Polydor (Pop 390)	
34	25	(4)	SHOWROOM DUMMIES, Kraftwerk, EMI	
35	31	(6)	YOU'RE THE ONE FOR ME, D Train, Epic	
36	59	(2)	YOUR HONOUR, Pluto Sharvin, KR	
37	43	(3)	A BUNCH OF THYME, Foster and Allen, Ritz	
38	46	(4)	DON'T LOVE ME TOO HARD, Nolans, Epic	
39	29	(5)	OH JULIE, Shakin' Stevens, Epic ○	
40	32	(5)	I WON'T CLOSE MY EYES, UB 40, DEP International	
41	21	(15)	DEAD RINGER FOR LOVE, Meat Loaf, Epic	
42	—	—	ARE YOU LONESOME TONIGHT, Elvis Presley, RCA	
43	68	(2)	TONIGHT I'M GONNA LOVE YOU ALL OVER, Four Tops, Casablanca / Phonogram	
44	22	(10)	ARTHUR'S THEME (BEST THAT YOU CAN DO), Christopher Cross, Warner Bros	
45	41	(3)	HOW LONG, Rod Stewart, Riva	
46	19	(8)	SENSES WORKING OVERTIME, XTC, Virgin	
47	42	(7)	QUEEN OF THE RAPPING SCENE, Modern Romance, WEA	
48	44	(2)	FOUR FROM BLACKFOOT, Blackfoot, Atlantic	
49	67	(2)	DON'T WALK, Hank Marvin, Polydor	
50	—	—	MAN ON THE CORNER, Genesis, Charisma	
51	52	(3)	HARDER MY HEART, Quarterflash, Geffen	
52	—	—	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis	
53	54	(2)	HOLLYWOOD (DOWN ON YOUR LUCK), Thin Lizzy, Vertigo	
54	27	(11)	THE MODEL/COMPUTER LOVE, Kraftwerk, EMI	
55	72	(2)	KICK IN THE EYE (SEARCHING FOR SARTORI EP), Bauhaus, Beggars Banquet	
56	34	(6)	LET'S GET IT UP, AC/DC, Atlantic	
57	68	(5)	LET'S START TO DANCE AGAIN, Hamilton Bohannon, London	
58	—	—	IS IT A DREAM, Classix Nouveaux, Liberty	
59	71	(2)	BEAT THE BEAT, Meri Wilson and the Imaginations, Compact	
60	—	—	THE ANTMUSIC EP, Adam and The Ants, Do R	
61	—	—	AIN'T NO PLEASING YOU, Chas and Dave, Rockin'	
62	75	(2)	SEVEN AND SEVEN IS, Alton Cooper, Warner Bros	
63	62	(3)	DON'T STOP BELIEVIN', Journey, CBS	
64	37	(18)	EASIER SAID THAN DONE, Shaktak, Polydor	
65	—	—	KLACTO VEE SEDSTEIN, Blue Rondo A La Turk, Diable Noir	
66	36	(10)	DROWNING IN BERLIN, Mobilia, Rialto	
67	61	(3)	GETTING UP, Pig Bag, Warner Bros	
68	64	(10)	TAINTED LOVE, Soft Cell, Some Bizzare / Phonogram	
69	33	(8)	LANDSLIDE, Olivia Newton-John, EMI	
70	48	(15)	THE LAND OF MAKE BELIEVE, Bucks Fizz, RCA	
71	56	(4)	I'VE GOT TO LEARN TO SAY NO, Richard 'Dimples' Fields, Epic	
72	51	(5)	TURN UP THE NIGHT, Black Sabbath, Vertigo / Phonogram	
73	45	(6)	I'VE HAD ENOUGH, Earth, Wind and Fire, CBS	
74	—	—	THIS BEAT IS MINE, Vicky D', Virgin	
75	—	—	TELL ME TOMORROW, Smokey Robinson, Motown	

### BUBBLING UNDER

AFRICA BINE, Passions, Polydor POSP 384  
 ALL JOIN HANDS, T21, Demos ATY 21  
 A NEW FASHION, Bill Wyman, A&M AMS 8209  
 AUTOMATIC, Go-Go's, IRS GOGO 101  
 BEAUTIFUL FRIEND, Undertones, Ardeck ARDS 10  
 EMPIRE STATE HUMAN, Human League, Virgin VS 351  
 FALL IN LOVE, Second Image, Polydor POSP 395  
 FIVE MINUTES OUT, Mike Oldfield, Virgin VS 464  
 HEIGHT OF THE FIGHTING (HE-LA-HU), Heaven 17, Virgin VS 483  
 HOUSE ON FIRE, Boomtown Rats, Mercury/Phonogram MER 91  
 IC CODE/NO GDM, Gina X, EMI 8274  
 I TRAVEL, Simple Minds, Arista ARIST 448  
 IN THE NAME OF LOVE, Thompson Twins, TEE TEE4

THE LONG ARM OF THE LAW, Kenny Rogers, United Artists UP 650  
 LOVING YOU, Chris Rea, Magnet MAG 215  
 MELLOW LOVE, Marc Bolan, Marc BOLAN 13  
 MIRROR MAN, Talk Talk, EMI 5295  
 RING RING, Dollar, Carrere CAR 225  
 SHAKE IT UP, Cars, Elektra K12583  
 SHACK, AT LAST, Cooney and Cooney, Polydor POSP 412  
 SORRY MY DEAR, Buzz, RCA 181  
 STAY WITH ME TONIGHT, Richard Jon Smith, Jive JIVE 10  
 TEMPORARY BEAUTY, Graham Parker, RCA PARK 100  
 THEM FROM AIRLINE, Tony Hatch, Tube TUBE 003  
 WORK THAT SUCKER TO DEATH, Xavier, United Artists UP 651



### AS USED BY THE BBC

Charts supplied by BMRB Music and Video Week

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### SYMBOL KEY

#### FAST MOVERS

#### SINGLES

- ★ Platinum (one million sales)
- ◆ Gold (500,000 sales)
- Silver (250,000 sales)

#### ALBUMS

- ★ Platinum (£1 million sales)
- ◆ Gold (£100,000 sales)
- Silver (£50,000 sales)



DEPECHE MODE: up to No 6

### STAR CHOICE

MARTIN FRY OF ABC

1. **T.B. BE THERE** — Jackson 5. Number one in my personal chart this week. Maybe the best singer in the world, second only to Smokey Robinson.  
 2. **MAN USED TO SAY (US 12)** — Junior Giscombe. Everyone should play this recording at least twice a day because it's fortified with vitamins.  
 3. **GUNEN OF SIAM** — Lyttle Lamah. An LP from a badly underrated, misunderstood New York soul. It contains the saddest songs on earth and the best orchestra.  
 4. **JUST LIKE YOU** — Rosy Music. This is sweet. Anyone who writes lines like "Fashion house ladies need plenty loose change" is OK by me!  
 5. **CHINA GIRLS** — Iggy Pop. This is swell! Anyone who shows Iggy disrespect is not OK by me!  
 6. **JUST MY IMAGINATION** — The Temptations. In at number six, matched only by "Don't Blame You At All" by The Miracles.  
 7. **CALL ME BURROUGHS** — William Burroughs. I borrowed this LP from a library and never took it back. Jacksonary bedtime stories from the man they call Burroughs.  
 8. **HAND HELD IN BLACK AND WHITE** — Dollar. I know Dollar looks weird but the sounds inside this record are the work of genius.  
 9. **SHOT BY HIS OWN GUN** — Elvis Costello. You could substitute any of Elvis Costello's song because they're all of consistently high quality — he keeps his pencil sharpened and aims true every time.  
 10. **NEEDLE IN A HAYSTACK** — The Velvettes. Chart re-entry — you can't keep a good song down. Sounds like the Shangri-Las with a bee in their bonnet.

## YESTERYEAR

### 1

- 1 JEALOUS GUY, Roxy Music
- 2 KINGS OF THE WILD FRONTIER, Adam & The Ants
- 3 SHADDUP YOU FACE, Joe Dolce
- 4 VIENNA, Ultravox
- 5 DO THE HICKLEBUCK, Coast To Coast
- 6 KIDS IN AMERICA, Kim Wilde
- 7 THIS OLE HOUSE, Shakin' Stevens
- 8 SOUTHERN FREEZE, Southern Freeze
- 9 SOMETHING 'BOUT YOU BABE I LIKE, Status Quo
- 10 ST. VALENTINE'S DAY MASSACRE, Motorhead/Girlschool

### 5

- 1 CHANSON D'AMOUR, Manhattan Transfer
- 2 WHEN I NEED YOU, Leo Sayer
- 3 BOOGIE NIGHTS, Heatwave
- 4 TORN BETWEEN TWO LOVES, Mary MacGregor
- 5 ROMEO, Mr. Big
- 6 ROUND AND ROUND, David Bowie
- 7 KNOWING ME KNOWING YOU, Abba
- 8 DON'T CRY FOR ME ARGENTINA, Julie Covington
- 9 THIS IS TOMORROW, Bryan Ferry
- 10 DON'T LEAVE ME THIS WAY, Harold Melvin and The BlueNotes

### 10

- 1 WITHOUT YOU, Nilsson
- 2 AMERICAN PIE, Don McLean
- 3 SON OF MY FATHER, Chicoo Tip
- 4 BEG, STEAL OR BORROW, The New Seekers
- 5 BLUE IS THE COLOUR, Chelsea F.C.
- 6 GOT TO BE THERE, Michael Jackson
- 7 MOTHER AND CHILD REUNION, Paul Simon
- 8 LOOK WOT YOU DAIN, Slade
- 9 ALONE AGAIN (NATURALLY), Gilbert O'Sullivan
- 10 MEET ME ON THE CORNER, Lindisfarne

### 15

- 1 RELEASE ME, Engelbert Humperdinck
- 2 PENNY LANE/STRAWBERRY FIELDS FOREVER, The Beatles
- 3 THIS IS MY SONG, Petula Clark
- 4 EDELWEISS, Vince Hill
- 5 ON A CAROUSEL, The Hollies
- 6 HERE COMES MY BABY, The Tremeloes
- 7 IN A SIL RIVER, The Mockers
- 8 THERE'S A KIND OF HUSH, Herman's Hermits
- 9 MELLOW YELLOW, Donovan
- 10 SNOOPY VS THE RED BARON, The Royal Guardsmen

### 20

- 1 WALK RIGHT BACK/BOYBY EYES, The Everly Brother
- 2 ARE YOU SURE? The Allisons
- 3 WILL YOU LOVE ME TOMORROW, The Shirelles
- 4 THEME FOR A DREAM, Cliff Richard
- 5 WOODEN HEART, Elvis Presley
- 6 SAILOR, Petula Clark
- 7 F.B.I., The Shadows
- 8 RIDERS IN THE SKY, The Remoats
- 9 WHO AM I/THIS IS IT, Adam Faith
- 10 CALENGAR GIRL, Neil Sedaka

### 25

- 1 YOUNG LOVE, Tab Hunter
- 2 DON'T FORBID ME, Pat Boone
- 3 KNEE DEEP IN THE BLUES, Guy Mitchell
- 4 DON'T YOU ROCK ME SADDY-O, Lennie Donegan
- 5 GARDEN OF EDEN, Frankie Vaughan
- 6 SINGING THE BLUES, Guy Mitchell
- 7 LONG TALL SALLY, Lita Richard
- 8 TRUE LOVE, Bing Crosby and Grace Kelly
- 9 BANANA BOAT SONG, Harry Belafonte
- 10 FRIENDLY PERSUASION, Pat Boone



## CHARTFILE

**D**AVID BOWIE'S 'Baal' EP is his 30th hit. Taken from the television production of Bertolt Brecht's play of the same name, 'Baal' is arguably Bowie's least commercial release since his last flirtation with Brecht, the 1960 single 'Alabama Song'.

'Baal' was Brecht's first play. He started writing it towards the end of the First World War when still a student at Munich University, but continued to refine and update it until 1926. He later collaborated with Hanns Eisler on a succession of uncompromisingly left wing political songs during Hitler's reign, but is perhaps best-known for his work with Kurt Weill.

Weill wrote the music for many of Brecht's compositions including 'Alabama Song' and 'Mack The Knife' (Theme From The Threepenny Opera), a British hit seven times over in five different versions. Of the five songs on Bowie's EP, only 'The Drowning Girl' features Weill's music. The remainder of the tracks include new melodies specially written by Dominic Muldowney.

Whilst 'Baal' is far from being Bowie's best work it nevertheless propels the 35-year-old Londoner into sixth place in the list of most successful acts in the history of the British charts. Here's the Top 10:

1 Elvis Presley	101 hits	6 David Bowie	30 hits
2 Cliff Richard	75 hits	= Lonnie Donegan	30 hits
3 Frank Sinatra	33 hits	8 Diana Ross	29 hits
4 Stevie Wonder	32 hits	= Hollies	29 hits
5 Shadows	31 hits	= Frankie Vaughan	29 hits

This table excludes re-issues, re-entries and extra-curricula activities such as Cliff's duet with Olivia Newton-John, and Frank Sinatra's teamings with daughter Nancy and Sammy Davis Jr. A forthcoming Chartfile will add together the many and various chart exploits of such as Diana Ross — whose solo total of 29 hits is literally only half the story — to create a different but equally valid listing of top artists...

**O**BSEERVERS OF the US singles chart will no doubt have noticed the astonishing rapidity with which Joan Jett & The Blackhearts' first hit, 'I Love Rock 'N' Roll', has progressed since its chart debut at No 63 just six weeks ago. It's the fastest rising debut hit by any act since the halcyon days of the sixties. Ironically, both Ms Jett and the song have been around for many years without causing so much as a ripple on the calm waters of the US chart. Joan was, of course, the leader of pioneering seventies all-girl band the Runaways. And it was as a member of that group that she first heard 'I Love Rock 'N' Roll' on a trip to Britain in 1975.

The song was written by Jake Hooker and Alan Merrill, the American portion of Arrows, a trio conceived and produced by Mickie Most. Then comparative unknowns, Arrows were surprisingly awarded their own Granada TV series in 1974 and immediately scored two hits, 'A Touch Too Much' and 'My Last Night With You'.

'I Love Rock 'N' Roll' was the follow-up to the latter and naturally received several plugs on the show



CLIFF RICHARD: second to Elvis Presley!



JOAN JETT: former Runaway returns!

both prior to and immediately following its release on May 9 1975 (catalogue number: RAK 205). A big hit was confidently predicted but pundits were baffled as the disc flopped badly.

About this time Joan Jett was on one of her regular jaunts to Britain and knowing the band vaguely she tuned into the show. 'I Love Rock 'N' Roll' made a big impression on her. She bought a copy — one of only 3000 sold — and took it back to America. Over the years it became one of her favourite records. She finally recorded it herself last year when making her second Boardwalk album with the Blackhearts. The rest is history.

Incidentally, composers Merrill and Hooker returned to America years ago when Arrows broke up. When last heard of Merrill was concentrating on songwriting, managed by Hooker. Another of Hooker's clients is Lorna Luft, Liza Minnelli's sister who also happens to be his wife...

**F**OR JOHN Blackburn, Eddie Stevens and the many others who've been asked about best-selling artists worldwide, your time has come! Yes, CHARTFILE finally buckles under pressure and gives in to those of you who've posed questions about global record sales. It's not that I didn't want to answer your questions before, it's just a very difficult area to research. It might be easy for, say, Epic to tot up Abba's British sales, but there are well over 200 countries in the world and to even attempt to round up sales figures from so many territories is a daunting task. Occasionally though some figures about worldwide sales do surface, though I fancy some of them are plucked out of the air.

In 1978 Abba's worldwide sales were claimed to be equivalent to more than 280 million singles (Note: one album is equivalent to six singles for the sake of this exercise). EMI immediately countered this with a



BEATLES: top sellers by 600 million!



JOHNNY CASH: 10th in the world!

'guesstimate' of Beatles sales of over 1000 million, a considerable increase on the 575 million they'd claimed for the Fab Four in 1969. Combining the above information with estimates used by Joseph Murrells in *The Book Of Golden Discs* the leading acts look something like this:

1 Beatles	1000 Million	6 Herb Alpert	260 Million (mainly LPs)
2 Bing Crosby	(over) 400 Million	7 Elton John	235 Million
3 Elvis Presley	350 Million	8 Rolling Stones	145 Million
4 Abba	(over) 280 Million	9 Nat 'King' Cole	140 Million
5 Mantovani	270 Million (mainly LPs)	10 Johnny Cash	130 Million

Crosby, Presley and Mantovani have all died since Murrells did the groundwork for this list, and all will have increased sales substantially. Likewise John Lennon's death will have added greatly to the Beatles' sales. Abba have more or less dominated the world since 1978 so their estimate too is probably far too low. It's also possible that Boney M and the Bee Gees would qualify for Top 10 placings. Frank Sinatra, the most surprising absentee, has amassed world sales of over 100 million.

In the final analysis the figures we are dealing with are so massive as to be overwhelming, and therefore subject to very wide error margins. All we can be sure of is that the Beatles are the best-selling act of all-time. As for the rest, Patrick Moore is so fond of saying: 'We just don't know'... ALAN JONES

# Songwords

## IRON MAIDEN



### Run To The Hills

On EMI Records

White man came across the sea  
He brought us pain and misery  
He killed our tribes he killed our creed  
He took our game for his own need

We fought him hard we fought him well  
Out on the Plains we gave him hell  
But many came too much for Cree  
Oh will we ever be set free

Riding through dustclouds and barren wastes  
Galloping hard on the plains  
Chasing the redskins back to their holes  
Fighting them at their own game  
Murder for freedom and stab in the back  
Women and children the cowards attack

Run to the hills, run for your lives  
Run to the hills, run for your lives

Soldier blue in the barren wastes  
Hunting and killing's a game  
Raping the women and wasting the men  
The only good indians are tame  
Selling them whiskey and taking their gold  
Enslaving the young and destroying the old

Run to the hills run for your lives  
Run to the hills run for your lives

Repeat to fade

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## Profile



PAUL WELLER OF THE JAM

FIRST RECORD BOUGHT: Sgt Pepper's Lonely Hearts Club Band — Beatles  
MUSICAL INFLUENCES: Tamia, Stax, Atlantic, Blues, Who, Kings, Small Faces, Beatles, Sex Pistols, among thousands.  
INSTRUMENTS PLAYED: Most really  
HERO: My Dad, John and Dr Martin Luther King  
HEROINE: My Mum, Ann  
FAVOURITE BOOKS: Animal Farm, 1984, Open Heart University, Saturday Night/Sunday Morning, Arthur And The Vision Of Albatross  
FAVOURITE MAGAZINES: Record Mirror, of course, Smash Hits, Jamming, Making Time, Ded Yampy  
FAVOURITE FILMS: Up The Junction, Clockwork Orange, Network, The Crowd, Any Hammer Horror's and any Carry Ons.  
FAVOURITE TV SHOWS: Minder, Woods And Walters, Fawcety Towers, Rising Damp  
BEST LIVE SHOW: James Brown  
FAVOURITE CLUBS: None  
FAVOURITE FOOD: Indian, Italian, Our Own, Israeli  
FAVOURITE CLOTHES: Modernist Stylist/Soul Kind  
HAIRCUT: French Crew or Steve Marriott (Small Faces)  
FAVOURITE DRINK: Tea  
IDEAL HOME: West End flat with allotment to grow my own veg.  
IDEAL HOLIDAY: Waterways  
IDEAL VEHICLE: SX200, sprayed black, chrome panels, white wall tyres  
MOST FRIGHTENING EXPERIENCE: Flight to Jersey  
WORST EXPERIENCE: When I thought I was going to crack. LSD trip when I was 16, man!  
FUNNIEST EXPERIENCE: Gene Vincent impersonations on TV and biting the heads off live vodka bottles. (Not proud)  
SUPERSTITIONS: Third light  
FANTASY: To live in a world where wealth and power isn't owned by the few but by the people. Funny old fantasy isn't it?  
MOST HATED CHORE: Ironing  
AMBITION: To become a better person and the greatest contemporary songwriter and vocalist.

## TOP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	(9)	LOVE SONGS, Barbra Streisand, CBS □
2	6	(2)	PELICAN WEST, Haircut One Hundred, Arista
3	2	(2)	ACTION TRAX, Various, K-Tel □
4	4	(6)	ALL FOR A SONG, Barbara Dickson, Epic □
5	—	—	ONE NIGHT AT BUDOKAN, Michael Schenker Group, Chrysalis CTY 1375
6	8	(17)	PEARLS, Elkie Brooks, A+M ☆
7	3	(5)	DREAMING, Various, K-Tel □
8	9	(20)	DARE, Human League, Virgin
9	5	(14)	NON-STOP EROTIC CABARET, Soft Cell, Some Bizzare/Phonogram □
10	7	(17)	ARCHITECTURE AND MORALITY, OMD, Virgin ☆
11	10	(4)	ENGLISH SETTLEMENT, XTC, Virgin
12	17	(3)	FREEZE FRAME, J. Geils Band, EMI America
13	15	(16)	PRIVATE EYES, Darryl Hall/John Oates, RCA
14	12	(156)	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
15	16	(5)	WORD OF MOUTH, Toni Basil, Radiolchoice
16	18	(15)	4, Foreigner, Atlantic
17	25	(2)	CHASE THE DRAGON, Magnum, Jet
18	—	—	WESTWORLD, Theatre of Hate, Burning Rome TOH 1
19	13	(25)	DEAD RINGER, Meat Loaf, Epic/Cleveland ☆
20	19	(18)	QUEENS GREATEST HITS, Queen, EMI ☆
21	—	—	DR. HECKLE AND MR. HYDE, Pig Bag, Y Y17
22	49	(15)	BEGIN THE BEGUINE, Julio Iglesias, CBS
23	22	(17)	GEORGE BENSON COLLECTION, George Benson, Warner Bros □
24	14	(5)	PHYSICAL, Olivia Newton-John, EMI
25	26	(12)	THE VISITORS, ABBA, Epic ☆
26	39	(8)	SEE JUNGLE . . . , Bow Wow Wow, RCA
27	30	(17)	SPEAK AND SPELL, Depeche Mode, Mute □
28	21	(2)	YOU CANT HIDE YOUR LOVE FOR EVER, Orange Juice, Polydor
29	11	(9)	LA FOLIE, Stranglers, Liberty □
30	33	(3)	MESOPOTAMIA, B52's, Island
31	—	—	TWENTY WITH A BULLET, Various, EMI EMTY 32
32	30	(8)	FRIENDS OF MR. CAIRO, Jon and Vangelis, Polydor □
33	27	(10)	SOMETHING SPECIAL, Kool And The Gang, Delta/Phonogram □
34	41	(3)	BEAUTIFUL VISION, Van Morrison, Mercury/Phonogram □
35	23	(8)	THE MAN MACHINE, Kraftwerk, Capitol □
36	31	(23)	SHAKY, Shakira, Stevens, Epic □
37	29	(15)	CHRISTOPHER CROSS, Christopher Cross, CBS □
38	42	(16)	THE SIMON & GARFUNKEL COLLECTION, Simon and Garfunkel, CBS □
39	60	(15)	TIN DRUM, Japan, Virgin
40	34	(10)	PENTHOUSE AND PAVEMENT, Heaven 17, Virgin □
41	38	(5)	SOUND OF YOU CRY, Elvis Presley, RCA
42	37	(18)	PERHAPS LOVE, Paco Domingo/John Denver, CBS
43	62	(10)	FACE VALUE, PIR Collins, Virgin
44	34	(4)	MECHANICAL UFO, Chrysalis
45	78	(20)	BODY TALK, Imagination, R+B □
46	44	(41)	DURAN DURAN, Duran Duran, EMI
47	62	(41)	ANTHEM, Toyah, Safari
48	43	(22)	GHOST IN THE MACHINE, Police, A+M □
49	35	(17)	PRINCE CHARMING, Adam And The Ants, CBS
50	51	(22)	MADNESS 7, Madness, Silt
51	58	(7)	DRIVIN' HARD, Shakatak, Polydor
52	52	(17)	TONIGHT I'M YOURS, Rod Stewart, Rive □
53	45	(3)	CELEBRATION, Simple Minds, Arista
54	32	(11)	TRAVELOGUE, Human League, Virgin □
55	29	(14)	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic □
56	37	(5)	BEST OF THE FOUR TOPS, The Four Tops, K-Tel □
57	65	(21)	HEDGEHOG SANDWICH, Not The Nine O'Clock News, BBC
58	50	(26)	LOVE SONGS, Cliff Richard, EMI □
59	80	(15)	VIENNA, Ultravox, Chrysalis □
60	71	(9)	ASSEMBLAGE, Japan, Hansa/Ariola ☆
61	77	(16)	ALL THE GREATEST HITS, Diana Ross, Motown
62	57	(20)	HOOKED ON CLASSICS, Louis Clark/Royal Philharmonic
63	74	(7)	MAXIN' MOVIES, Dina Straits, Vertigo/Phonogram
64	53	(13)	ONCE UPON A TIME, Siouxsie And The Banshees, Polydor □
65	40	(3)	DEATH WISH '11, Jimmy Page, Swan Song
66	67	(19)	THE BEST OF BLONDIE, Blondie, Chrysalis
67	55	(25)	WALK UNDER LADDERS, Joan Armatrading, A+M
68	51	(23)	SECRET COMBINATION, Randy Crawford, Warner Bros □
69	—	—	SET, Thompson Twins, Tee Trip 2
70	56	(5)	TRANS-EUROPE EXPRESS, Kraftwerk, Capitol
71	69	(23)	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista ☆
72	47	(67)	JAZZ SINGER, Neil Diamond, Capitol
73	72	(20)	MANLOW MAGIC, Barry Manilow, Arista
74	83	(17)	RAISE, Earth Wind and Fire, CBS
75	58	(8)	COMPUTERWORLD, Kraftwerk, EMI
76	78	(12)	REPRODUCTION, Human League, Virgin
77	54	(15)	BEST OF RAINBOW, Polydor
78	86	(15)	CHANGESTWOBOWIE, David Bowie, RCA
79	91	(90)	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
80	92	(2)	DIRE STRAITS, Dina Straits, Vertigo/CBS/Phonogram □
81	64	(5)	DIANA'S DUETS, Diana Ross, Motown
82	94	(2)	ABACAB, Genesis, Charisma □
83	92	(12)	CATS, Various, Polydor
84	70	(74)	GUILTY, Barbra Streisand, CBS
85	58	(8)	ONE VICE AT A TIME, Krokus, EMI
86	81	(9)	SIGNS OFF, UB40, Graduate
87	—	—	THE BEST OF DEANNA DURBIN, Deanna Durbin, MCA MCL 1634
88	—	—	MINI POPPS, Various, K-Tel ONE 1102
89	94	(2)	BUSINESS AS USUAL, Secret Affair, 1-Boy SPY 3
90	73	(26)	TATTOO YOU, Rolling Stones, Rolling Stones □
91	90	(24)	WIRED FOR SOUND, Cliff Richard, EMI
92	88	(5)	BREAKING POINT, Central Line, Mercury/Phonogram
93	46	(10)	MODERN DANCE, Various, K-Tel □
94	79	(31)	RUMOURS, Fleetwood Mac, Warn Bros ☆
95	74	(80)	BUCKS FIZZ, Bucks Fizz, RCA
96	100	(3)	HONEY DORY, David Bowie, RCA ☆
97	75	(32)	TIME, Electric Light Orchestra, Jet □
98	87	(30)	PRESENT ARMS, UB40, DEP International
99	—	—	NICK THE KNIFE, Nick Lowe, F. Beat XELP 14
100	—	—	FLTH HOUNDS OF HADES, Tank, Kamelaga KAMLP 1

## US SINGLES

1	1	CENTERFOLD, The J. Geils Band, EMI-America
2	2	OPEN ARMS, Journey, Columbia
3	3	I LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts, Boardwalk
4	4	SHAKE IT UP, The Cars, Elektra
5	5	THAT GIRL, Stevie Wonder, Tamla
6	8	SWEET DREAMS, Air Supply, Arista
7	11	WE GOT THE BEAT, Go-Go's, IRS
8	6	MIRROR, MIRROR, Diana Ross, RCA
9	9	LEADER OF THE BAND, Dan Fogelberg, Full Moon/Epic
10	10	TAKE IT EASY ON ME, Little River Band, Capitol
11	12	SPIRITS IN THE MATERIAL WORLD, The Police, A&M
12	14	PAC-MAN FEVER, Buckner And Garcia, Columbia
13	13	THROUGH THE YEARS, Kenny Rogers, Liberty
14	16	BOBBIE SUE, Oak Ridge Boys, MCA
15	15	LOVE IN THE FIRST DEGREE, Alabama, RCA
16	17	KEY LARGO, Bertie Higgins, K&F Family
17	19	MAKE A MOVE ON ME, Olivia Newton-John, MCA
18	20	CHARIOTS OF FIRE, Vangelis, Polydor
19	21	SHOULD I DO IT, The Pointer Sisters, Planet
20	7	I CANT GO FOR THAT, Daryl Hall & John Oates, RCA
21	22	TONIGHT I'M YOURS, Rod Stewart, Warner Bros
22	24	TAKE OFF, Bob & Doug McKenzie, Mercury
23	27	DO YOU BELIEVE IN LOVE, Huey Lewis And The News, Chrysalis
24	25	DADDY'S HOME, Cliff Richard, EMI-America
25	18	HARDEN MY HEART, Quarterflash, Geffen
26	26	CALL ME, Sky, Salsoul
27	28	WHEN ALL IS SAID AND DONE, Abba, Atlantic
28	29	ONE HUNDRED WAYS, Quincy Jones Featuring James Ingram, A&M
29	34	FREEZE-FRAME, The J. Geils Band, EMI-America
30	41	(OH) PRETTY WOMAN, Van Halen, Warner Bros
31	38	EDGE OF SEVENTEEN, Stevie Nicks, Modern
32	36	MY GUY, Sister Sledge, Cuffion
33	33	I BELIEVE, Chishawk, Millennium
34	27	TELL ME TOMORROW, Smokey Robinson, Tamla
35	26	JUKE BOX HERO, Foreigner, Atlantic
36	37	DONT TALK TO STRANGERS, Rick Springfield, RCA
37	40	ON THE WAY TO THE SKY, Neil Diamond, Columbia
38	42	867-6309/JENNY, Tommy Tutone, Columbia
39	43	DONT LET HIM KNOW, Patti, Capitol
40	51	FIND ANOTHER FOOL, Quarterflash, Geffen
41	50	NOBODY SAID IT WAS EASY, La Roux, RCA
42	45	JUST CANT WIN 'EM ALL, Stevie Woods, Cuffion
43	46	ILL FALL IN LOVE AGAIN, Sammy Hagar, Geffen
44	47	ANYONE CAN SEE, Irene Cara, Network
45	48	ANOTHER SLEEPLESS NIGHT, Anne Murray, Capitol
46	31	PHYSICAL, Olivia Newton-John, MCA
47	—	WE LOVE AFFAIR, Paul Davis, Arista
48	52	THEME FROM MADRID P.J., Miles Post, EMI/Ar
49	55	POP GOES THE MOVIES PART I, Meco, Arista
50	58	BABY MAKES HER BLUE JEANS TALK, Dr. Hook, Casablanca
51	60	GOIN' DOWN, Greg Guldry, Columbia
52	30	YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI-America
53	53	GENIUS OF LOVE, Tom Tom Club, Sire
54	56	SOMEWHERE DOWN THE ROAD, Barry Manilow, Arista
55	—	MAMA USED TO SAY, Junior, Mercury
56	23	THE SWEETEST THING, Olivia Newton, Capitol
57	44	ABACAB, Genesis, Atlantic
58	—	APACHE, Sugar Hill Gang, Sugar Hill
59	—	SHINE ON, George Duke, Epic
60	49	ALL OUR TOMORROWS, Eddie Schwartz, Atco

## US ALBUMS

1	1	BEAUTY AND THE BEAT, The Go-Go's, IRS
2	3	FREEZE-FRAME, The J. Geils Band, EMI-America
3	5	I LOVE ROCK 'N' ROLL, Joan Jett And The Blackhearts, Boardwalk
4	4	4, Foreigner, Atlantic
5	2	ESCAPE, Journey, Columbia
6	6	GHOST IN THE MACHINE, Police, A&M
7	7	THE ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK, Hooked On Classics, RCA
8	8	QUARTERFLASH, Quarterflash, Geffen
9	9	PRIVATE EYES, Daryl Hall And John Oates, RCA
10	10	PHYSICAL, Olivia Newton-John, MCA
11	11	GREAT WHITE NORTH, Bob And Doug McKenzie, Mercury
12	13	GET LUCKY, Loverboy, Columbia
13	19	CHARIOTS OF FIRE, Vangelis, Polydor
14	14	BELLA DONNA, Stevie Nicks, Modern Records
15	15	THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic
16	18	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
17	12	SHAKE IT UP, The Cars, Elektra
18	18	TATTOO YOU, The Rolling Stones, Rolling Stones Records
19	17	ABACAB, Genesis, Atlantic
20	20	DIARY OF A MADMAN, Ozzy Osbourne, Jet
21	—	THE CONCERT IN CENTRAL PARK, Simon And Garfunkel, Warner Bros
22	—	WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
23	21	FEELS SO RIGHT, Alabama, RCA
24	36	SKYYLINE, Skyy, Salsoul
25	27	TOM TOM CLUB, Tom Tom Club, Sire
26	22	JUICE, Juice Newton, Capitol
27	25	SOMETHING SPECIAL, Kool & The Gang, De-Lite
28	37	THE DUDE, Quincy Jones, A&M
29	31	THE POET, Bobby Womack, Beverly Glen
30	38	THE ONE THAT YOU LOVE, Air Supply, Arista
31	32	STANDING HAMPTON, Sammy Hagar, Geffen
32	39	BOBBIE SUE, Oak Ridge Boys, MCA
33	34	THE FIRST FAMILY RIDES AGAIN, Rich Little, Boardwalk
34	24	TONIGHT I'M YOURS, Rod Stewart, Warner Bros
35	35	MESOPOTAMIA, The B-52's, Warner Bros
36	23	WORKING CLASS DOG, Rick Springfield, RCA
37	30	THE GEORGE BENSON COLLECTION, George Benson, Warner Bros
38	42	YES IT'S YOU LADY, Smokey Robinson, Tamla
39	39	RAISE, Earth Wind & Fire, ARC/Columbia
40	41	MEMORIES, Barbra Streisand, Columbia
41	35	DONT SAY NO, Billy Squier, Capitol
42	36	SOMEWHERE OVER CHINA, Jimmy Buffett, MCA
43	44	COME MORNING, Grover Washington Jr., Elektra
44	48	NON-STOP EROTIC CABARET, Soft Cell, Sire
45	45	OBJECTS OF DESIRE, Michael Franks, Warner Bros
46	47	NEVER TOO MUCH, Luther Vandross, Epic
47	52	LOVE IS WHERE YOU FIND IT, The Whispers, Solar
48	43	THE VISITORS, Abba, Atlantic
49	46	CONTRASTY, Prince, Warner Bros
50	51	8TH WONDER, The Sugar Hill Gang, Sugarhill
51	54	ALLIED FORCES, Triumph, RCA
52	59	NICK THE KNIFE, Nick Lowe, Columbia
53	—	GREEN LIGHT, Bonnie Light, Warner Bros
54	56	YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI-America
55	—	ELECTRIC RENDEZVOUS, Al DiMeola, Columbia
56	48	PRECIOUS TIME, Pat Benatar, Chrysalis
57	—	MOUNTAIN DANCE, Alabama, RCA
58	48	STREET SONGS, Rick James, Gordy
59	95	BEAUTIFUL VISION, Van Morrison, Warner Bros
60	55	SHARE YOUR LOVE, Kenny Rogers, Liberty

## UK DISCO

- 1 1 YOU'RE THE ONE FOR ME (INSTRUMENTAL), "D" Train, Epic 12in
- 2 5 SHINE ON POSITIVE ENERGY, George Duke, Epic 12in
- 3 8 U TURN ME ON, Tomorrow's Edition, CBS 12in
- 4 3 LET'S START IT DANCE AGAIN, Bohannon, London 12in
- 5 6 EVERY WAY BUT LOOSE, Oneness Of Juju, Buddha 12in
- 6 2 WATCH OUT, Brandi Wells, WMOT 12in
- 7 4 NEVER GIVE UP ON A GOOD THING, George Benson, Warner 12in
- 8 26 TELL ME TOMORROW, Smokey Robinson, Motown 12in
- 9 7 IN THE RAW, Whispers, Solar 12in
- 10 10 I'VE HAD ENOUGH/LET'S GROOVE (REMIX)/KALIMBA TREE, Earth Wind & Fire, CBS 12in
- 11 13 KEEP ON, Touch, Elite 12in
- 12 11 GET DOWN ON IT, Kool & The Gang, De-Lite 12in
- 13 12 TASTE THE MUSIC! SHALL GET OVER/WALL TO WALL/OE TING CONTINUES, Kleeser, Atlantic LP
- 14 29 LOVE IS ON THE ONE/WORK THAT SUCKER-TO DEATH, Xavier, Liberty 12in
- 15 16 GRACE/PUNK DOWN, The Band A.K.A., US PPL LP
- 16 21 THIS BEAT IS MINE, Vicky "D", SAM 12in
- 17 9 I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA 12in
- 18 19 TIME/INSTRUMENTAL, Stone, US West End 12in
- 19 18 TAKE MY HEART, Kool & The Gang, De-Lite 12in
- 20 31 YOU GOT THE POWER, War, RCA 12in
- 21 23 TURN ME LOOSE/OUR TIME IS COMING, Roy Ayers, US Polydor LP
- 22 15 COME AND GET MEL/PE ON THE WIRE, Carol Kenyon/Morrissey Mullen, Seggars Banquet 12in
- 23 14 I JUST WANNA, Alton Edwards, Streetwise 12in
- 24 66 SPECIALIZE IN LOVE, Sharon Brown, US Profile 12in
- 25 20 SHOW YOU MY LOVE/GO BACK, Goddess Alexander, US Chaz Ro 12in
- 26 25 GARDEN OF EVE, Yvonne Gage, Atlantic 12in
- 27 — NIGHTBIRDS/RO NIGHTS, Shakatak, Polydor 12in promo
- 28 24 WAIT FOR ME, Slave, Atlantic 12in
- 29 28 NIGHTS OVER EGYPT, Jones Girls, Philadelphia Int 12in
- 30 22 FUNGI MAMA, Tom Brown, Ariete GRP 12in
- 31 30 FALL IN LOVETAKE A TRIP, Second Image, Polydor 12in
- 32 66 JUST AN ILLUSION, Imagination, R&B 12in
- 33 40 IF IT AINT ONE THING... IT'S ANOTHER/SINCERELY/MR. LOOK SO GOOD/TAKING APPLICATIONS, Richard "Dimples" Fields, US Boardwalk LP
- 34 33 STILL GOT THE MAGIC, Michael Wycoff, RCA 12in
- 35 37 DONT TELL ME (REMIX), Central Line, Mercury 12in
- 36 32 IF I DO IT TO YOU, Claudja Barry, Ensign 12in
- 37 27 EASIER SAID THAN DONE, Shakatak, Polydor 12in
- 38 — DONT YOU LOVE IT, Maxine Singleton, US Peter Pan 12in
- 39 80 ON A JOURNEY (INSTRUMENTAL), Electric Funk, US Prelude 12in
- 40 42 YOU OUGHT BE IN PICTURES/HELP IS ON THE WAY, Lamont Dozier, US M&M LP
- 41 17 LETS CELEBRATE/CALL ME, New York Skyy, Epic/Streetwave 12in
- 42 36 DONT TELL ME, Central Line, Mercury 12in
- 43 44 BREAKING POINT/GOODYE, Central Line, Mercury LP
- 44 36 RIDE ON LOVE/DREAM ON, George Duke, Epic LP
- 45 34 EMERGENCY/TURN ME OUT/LOVE IS WHERE YOU FIND IT/CRUISIN IN, Whispers, Solar LP
- 46 38 CHARLOTS OF FIRE/VALDEZ IN THE COUNTRY/GIGOLO/HOLD ON, Ernie Watts, US West LP
- 47 — LETS WORK IT OUT (INSTRUMENTAL), Next Movement, US Prelude 12in
- 48 41 PALCO, Gilberto Gil, German WEA LP
- 49 38 KASSO, Kasso, US Delirium/Dutch Ramme Horn 12in
- 50 46 STAY WITH ME TONIGHT, Richard Jons Smith, Jive 12in
- 51 60 DONT STOP THE TRAIN, Phyllis Nelson, US Tropicque 12in
- 52 71 LIKE THE WAY (YOU FUNK WITH ME), Search, US Philly World 12in
- 53 — SHOUT ABOUT IT, Lamont Dozier, US M&M 12in
- 54 62 BOOGIE'S GONNA GET YA/ALL THATS GOOD TO ME, Rafael Cameron, US Salsoul 12in
- 55 48 I'VE GOT TO LEARN TO SAY NO/SHE'S GOT PAPERS ON ME, Richard "Dimples" Fields, Epic 12in
- 56 49 SOLID DUB/SOLIDARITY, Children Of 7, Stiff 12in
- 57 69 HYDRAULIC PUMP PART II, P-Funk All Stars, Virgin 12in
- 58 51 DANCER TO THE BEAT (INST), Henderson & Whitefield, US Park Place 12in
- 59 82 MIRROR MIRROR, Diana Ross, Capitol 12in
- 60 51 E-MAN BOOGIE '82, Jimmy Castor, US Salsoul 12in
- 61 56 BEGINNING SONG/JENNIFER-ANNE'S SAMBA, Don Latarki, US Innes City LP
- 62 70 FRIENDS! CAN MAKE YOU FEEL GOOD, Shalamar, Solar 12in
- 63 59 MEGATRON MANG'ET A LITTLE, Patrick Cowley, US Megatone LP
- 64 43 HELP IS ON THE WAY, Whatnauts, US Harlem Int 12in
- 65 86 CAN YOU SEE THE LIGHT, Brass Construction, US Liberty 12in
- 66 83 PLAY THE GAME/HAWAIIAN DREAM, Cool Runners, MCA 12in
- 67 45 NIGHTCRUISING, Bay-Kays, Mercury 12in
- 68 76 TOKYO SHUFFLE/BROADSIDE RHUMBA/TUNA, Breakfast Band Breakfast Music LP
- 69 77 PLAYING TO WIN/A NIGHT TO REMEMBER, Shalamar, Solar LP
- 70 87 WINTER LOVE/FUNK ME DOWN TO RIO, Rah Band, TNT 12in
- 71 54 TONIGHT IM GONNA LOVE YOU ALL OVER, Four Tops, Casablanca 12in
- 72 — EARLAND'S JAM/THE ONLY ONE/ANIMAL/MARCIA'S WALTZ, Charles Earland, US Columbia LP
- 73 — CALL ME (REMIX), New York Skyy, Dutch Ramme Horn 12in
- 74 — MR. MAGGIAN/FULL MOON, Myette Merfin, US Capitol LP
- 75 83 IF YOU WANT ME (REMIX), Barbara Roy, Canadian Black Sun 12in
- 76 88 TELL ME THAT IM DREAMING, Wae (Not Wae), US Zealand 12in
- 77 — KNACK FOR ME, Detroit Spinners, Atlantic 12in
- 78 85 SUNWALK/NOT FIRE/SILK, Fuse One, CTI LP
- 79 78 FLASHBACK, C.M. Lord, RCA 12in
- 80 — (I WANT TO GET) CLOSER TO YOU, Gonzalez, Tooti Frooti 12in promo
- 81 73 QUEEN OF THE RAPPING SCENE, Modern Romance, WEA 12in
- 82 76 P.S. I LOVE YOU, Dolly Dots, WEA 12in
- 83 65 SPIRIT OF THE DANCER, Evelyn King, RCA 12in
- 84 64 FEEL ALRIGHT/INSTRUMENTAL, Komiko, US SAM 12in
- 85 75 LETS SHAKE/SIMON'S MELODY, Antilles, Ice 12in
- 86 80 DONT DEPEND ON ME/TIME MACHINE, Direct Drive, Oval 12in
- 87 — GENIUS OF LOVE (REMIX), Tom Tom Club, Island 12in
- 88 — STARS ON STEVIE, Star Sound, CBS 12in
- 89 89 THE ULTIMATE WAR/LORD, Incolecta, Excelsior 12in
- 90 — WALKMAN/BRAZILIAN DANCER/KEY WEST, Kasso, US Delirium LP

## ROCK 'N' ROLL

- 1 1 DONT LET GO, Jerry Foster, Sonet
- 2 4 HEE-HAW BREAKDOWN, Nolan Corpiar, Swallow
- 3 2 WALKING WITH MR LEE, Lee Allan, Diz and the Doormen, Nole
- 4 3 BUENO SARA, Louis Prima, Capitol
- 5 6 FLIP FLOP & FLY, Joe Turner, Atlantic
- 6 5 CRAZY OVER YOU, Calvarias, Doctone
- 7 8 SWEETER THAN YOU, Rick Nelson, UA
- 8 10 MYSTERY TRAIN, Chuck Fowler
- 9 9 MIDDLE AGE TEDDY BOY, Mick Satan
- 10 7 GOD BLESS ROCK 'N' ROLL, Bill Haley, Sonet

Compiled by: ROLLERCOASTER RECORDS, PO Box 18F, Chessington, Surrey.

## HEAVY METAL

- 1 SEVEN & SEVEN '57, Alice Cooper, 45, Warner Brothers
- 2 ONE HULLUVA NIGHT, Demon, from 'Night Of The Demon', Carrere
- 3 NO PLACE TO MOVE, Stop Band, EP, Demo Tape
- 4 POWER AND THE KEY, No Quartars, EP, Demo Tape
- 5 STREET LIGHTS, Mothers Ruin, 45, Spectra
- 6 SLEDGE HAMMER, Sledge Hammer, 45, Vallant
- 7 TALKIN' BOUT ROCK 'N' ROLL, Spider, Brilliant
- 8 BELFAST, Witchynide, from 'The Friday Rock Show', LP, BBC
- 9 EYE OF THE STORM, Sweet Savage, from 'The Friday Rock Show', BBC
- 10 BAD BOYS, RAG DOLLS, Krokus, 45, Ariete

Compiled by: MIX & GEOFF, THE TYMESIDER, Tuesday Rock Club, Seilweg Road, Gatehead, Tyne & Wear.

## NIGHTCLUBBING



- 1 SAY HELLO, WAVE GOODBYE, Soft Cell
- 2 BECAUSE YOU'RE YOUNG, Private Lives
- 3 EMOTIONAL DISGUISE, Peter Goodwin
- 4 CHANT NO. 1 (The Mix), Spandau Ballet
- 5 I TRAVEL, Simple Minds
- 6 NO G.D.M., Gina X
- 7 ROCK 'N' ROLL/NIGHTCLUBBING, Human League
- 8 IT'S NOT MY NAME, Landscape
- 9 ROBOTS, Kaitera
- 10 AT THE HEIGHT OF THE FIGHTING, Heaven 17

Compiled by: PAUL BARRON (Resident DJ Rotherham Tiffans — Every Night).

## VIDEO

- 1 (1) SIOUXIE & THE BANSHEES, Spectrum
- 2 (2) OLIVIA NEWTON-JOHN — PHYSICAL, EMI
- 3 (4) ABBA MUSIC SHOW VOL II, Intervention
- 4 (5) THE BEST OF BLONDIE, Chrysalis
- 5 (3) ADAM & THE ANTS, Home Video Productions
- 6 (6) ROCK FLASHBACK, Deep Purple, BBC/3M
- 7 (13) PINK FLOYD LIVE AT POMPEI, Spectrum
- 8 (8) ABBA MUSIC SHOW VOL I, Intervention
- 9 (19) ELO LIVE IN CONCERT, VCL
- 10 (—) ELVIS — COMEBACK SPECIAL, Mountain Video

Compiled by: HMV, Oxford Street, London W1.

## IMPORTS

- 1 1 SHUT UP AND PLAY YOUR GUITAR, Frank Zappa, CBS (France)
- 2 3 THE POET, Bobby Womack, Beverley Glen (America)
- 3 2 LAMONT, Lamont Dozier, M & M Records (America)
- 4 12 A LITTLE LOVE, Aura, Salsoul (America)
- 5 4 ALIVE, Hamilton Bohannon, Phase 2 (America)
- 6 10 EIGHTH WONDER, Sugar Hill Gang, Sugar Hill (America)
- 7 8 TOO FAST FOR LOVE, Motley Crue, Leather (America)
- 8 9 MR LOOK SO GOOD, Richard Douglas Fields, Boardwalk (America)
- 9 11 MISTER C, Norman Connors, Ariete (America)
- 10 — JAPAN, Japan, Epic (America)

## REGGAE

- 1 1 COME ON OVER, Derek Lears, Hawkays
- 2 3 OPEN UP THE DOOR, Charisma, King & City
- 3 10 BABY LOVE, Tamline, Reggae
- 4 2 STORMY NIGHT, Roland, Planting
- 5 8 FIVE MAN ARMY, Wayne Wade, Okeadound
- 6 7 REGGAE PARTY, Fenton Smith, Love Bird
- 7 5 DECISION, Family Love, Inner City
- 8 13 SOMEONE LOVES YOU HONEY, June Lodge, Joe Gibbs
- 9 6 LET GO OF THIS OPEN, Anthony Johnson, Greensteves
- 10 4 RUS A DUB PARTNER, Jimmy Cliff, One-ness

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

## INDEPENDENT

### SINGLES CHART

- 1 1 SEE YOU, Depache Mode, Mute (12)MUTE 018
- 2 8 NEVER SURRENDER, Blitz, No Future OI 6
- 3 2 GETTING UP, Pigbag, Y Y16(12)
- 4 3 LOVE SONG, Damned, Big Beat NS 75
- 5 4 JET BOY, JET GIRL (EP), Chron-Gen, Secret SHN 129
- 6 7 I WONT CLOSE MY EYES, UB40, DEP International DEP 3
- 7 6 OBJECT REFUSE REJECT ABUSE, Dirt, Cross 321984/6
- 8 — BURNING BRITAIN (EP), Chaos UK, Riot City RIOT 6



- 9 5 STREETS OF LONDON, Anti-Nowhere League, WXYZ ABCD 1
- 10 — NO HOPE FOR ANYONE (EP), Dead Wretched, Inferno HELL 2
- 11 11 NO SURVIVORS, G.B.H., Clay CLAY 8
- 12 15 THE VICIOUS CIRCLE (EP), Abreasive Wheels, Riot City RIOT 4
- 13 13 BANNED FROM THE PUBS, Peter & The Test Tube Babies, No Future OI 4
- 14 14 MELLOW LOVE, Marc Bolan, Marc SBOLAN 13(EP)
- 15 10 EVERYTHING'S GONE GREEN, New Order, Factory Benelus FACBN 08
- 16 12 DROWNING IN BERLIN, Moblars, Rialto RIA 3
- 17 17 ALL-OUT ATTACK, Blitz, No Future OI 1
- 18 9 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEDNY 2
- 19 21 THE "SWEETEST GIRL", Scritti Pottti, Rough Trade RT 091
- 20 18 A BUNCH OF THYME, Foster & Allen, Ritz RITZ 005
- 21 19 THIS IS YOUR CAPTAIN SPEAKING (EP), Captain Sensible, Cross 321984/5
- 22 27 IN BRITAIN, Red Alert, No Future OI 5
- 23 — GOTTA GET OUT (EP), Court Martial, Riot City RIOT 5
- 24 24 SIX PACK (EP), Black Flag, Alternative Tentacles VIRUS 9
- 25 16 YESTERDAY'S HEROES, 4-Skins, Secret SH1 125
- 26 40 WAR DANCE/PSYCHE, Killing King, Malicious Damage MD 540
- 27 30 IN GOD WE TRUST (EP), Dead Kennedys, Stalk STATEP 2(STATE 302)
- 28 22 ATMOSPHERE, Joy Division, Factory FACUS 2UK
- 29 31 NAZI PUNKS, Dead Kennedys, Alternative Tentacles
- 30 30 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y Y10
- 31 — PROTEST AND SURVIVE, Verukas, Inferno HELL 1
- 32 38 SUNNY DAY, Pig Bag, Y Y12
- 33 29 SATURDAY NIGHT SPECIAL, Fed Gadget, Mute MUTE 017
- 34 39 NEU SWEELL (EP), Flux Of Pink Indians, Cross 321984/2
- 35 25 THE MASQUE, Dark, Fresh FRESH 45
- 36 34 DISTORTION TO DEAFNESS, Disorder, Disorder ORDER 2
- 37 44 YOUNG OFFENDER, Disruptors, Radical Change RC 1
- 38 22 DONT LET EM GRIND YOU DOWN, Exploited & Anti-Pasti, Supervivle EXP 1003
- 39 23 COUNTRY FIT FOR HEROES, Various, No Future OI 13
- 40 26 LAST ROCKERS/RESURRECTION, Vice Squad, Riot City RIOT 1/2
- 41 28 LIE, DREAM OF A CASINO SOUL, Fall, Kamera ERA 001
- 42 33 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 43 36 MOTORHEAD, Motorhead, Big Beat NSP 13
- 44 42 SIX GUNS, Anti-Pasti, Roundlet ROUND 10
- 45 43 CEREMONY, New Order, Factory FAC 33(12)
- 46 — DANCING, Zounds, Rough Trade RT 004
- 47 35 WATERLINE, A Certain Ratio, Factory FAC 52
- 48 — BONGO BRAIN, Revillos, Supervivle SV 2001
- 49 37 1970'S EP, Epitaphs, Spiderleg SDL 1
- 50 — POLICE STORY, Partisans, No Future OI 2

### ALBUMS CHART

- 1 — DR. HECKLE AND MR. JIVE, Pig Bag, Y Y17
- 2 1 SEVEN SONGS, 23 Skidoo, Fetish SM 2008
- 3 — DRUNK ON THE POPE'S BLOOD/THE AGONY IS THE ECSTASY, Birthday Party/Lydia Lunch, 4AD JAD 202
- 4 5 MACHINE GUN ETIQUETTE, Damned, Big Beat DAM 2
- 5 8 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
- 6 12 THE BEST OF THE DAMNED, Damned, Big Beat DAM 1
- 7 2 SEXTET, A Certain Ratio, Factory FAC 35
- 8 CONTRADICTIONS, Thomas Leer, Cherry Red BRED 26
- 9 7 LIVE IN LONDON, Fall, Chaos Tapes LIVE 006
- 10 6 MOVEMENT, New Order, Factory FAC 50
- 11 4 NOT TO, Colin Newman, 4AD CAD 201
- 12 9 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 13 3 TWO BAD DJ, Clint Eastwood & General Saint, Greensteves GREL 24
- 14 21 SIGNING OFF, UB40, Graduate GRADLP 2
- 15 24 PRESENT ARMS, UB40, DEP International LPS DEP 1
- 16 17 CLOSER, Joy Division, Factory FAC 25
- 17 13 STILL, Joy Division, Factory FAC 40
- 18 26 PRESENT ARMS IN DUS, UB40, DEP International LPS DEP 2
- 19 11 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 20 16 EXPLOITED LIVE, Exploited, Supervivle EXPLP 2001
- 21 15 WA DO DEM, Eek-A-Mouse, Greensteves GREL 31
- 22 26 INFLAMMABLE MATERIAL, Stiff Little Fingers, Rough Trade ROUGH 1
- 23 — BOX SEY, Throbbing Gristle, Fetish FX 1
- 24 19 UNKNOWN PLEASURES, Joy Division, Factory FAC 10
- 25 22 'PUNKS NOT DEAD, Exploited, Secret SEC 1
- 26 14 L.C., Durutti Column, Factory FAC 44
- 27 16 CRUMBLING THE ANTISEPTIC BATTERY, Felt, Cherry Red MRED 25
- 28 20 LIVE AT THE FACTORY, Slaughter & The Dogs, Thrash THRUH 1
- 29 27 INCONTINENT, Fed Gadget, Mute STUMM 6
- 30 29 FIRE OF LOVE, Gun Club, New Rose ROSE 8

Compiled by: RB Research



No love. Where is my future? Oh I've been rejected, I am so unwanted. No.

# YOU NEVER WERE WANTED! WISE UP!

Intelligence should be our first weapon and revelling in rejection...



## THE JAM ★ THE GIFT

Produced by Peter Wilson

