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STEVE STRANGE: "My private life is my own!"

(incorporating Disc)

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Double Talking Heads

TOP AMERICAN band Talking Heads release a double live album next month.

Called simply 'The Name Of This Band Is Talking Heads', the album was recorded during the band's 1980-1981 world tour in New York and Tokyo. The seventeen tracks featured on the album include their 'Psycho Killer' hit, 'Don't Worry About The Government', 'Houses In Motion', 'Take Me To The River' and the current single 'Life During Wartime'.

The Talking Heads line-up on the album is the same one that appeared in London in November 1980 including Adrian Belew and Busta Jones. The Talking Heads are currently working on a new studio album.



FOREIGNER: Three dates only

FOREIGNER RETURN

TOP AMERICAN heavy metal band Foreigner are to play Britain again.

The group fly over in May for gigs around the country. They last played two gigs in August at Birmingham and

London. This time round they will play three concerts — in London, Birmingham and Edinburgh. Their live shows follow the success of their chart single

'Waiting For a Girl Like You' and their '4' album. On April 23 the group release the acclaimed American hit 'Urgent' as a single here. It is taken from their latest album. Dates for the tour are: Edinburgh Playhouse May 5, Birmingham National Exhibition Centre 7 and London Wembley Arena 9.

HOW TO BOOK: Edinburgh tickets cost £8, £5 and £4 and are available now from the box office. Birmingham tickets are

priced at £6.25, £5.25 and £4.25. Prices include a booking fee and they are available from the box office and usual agents. Wembley prices are £6.80 and £5.80 from the box office, usual agents and by post. Postal orders only should be sent to MAC Promotions, PO Box 282, London W1A 2BZ, and should be made payable to MAC Promotions, Foreigner Concert. The envelope should be marked 'Foreigner Concert' and a SAE must be enclosed.

Aerobatic crash kills Randy Rhoads

OZZY OSBOURNE'S guitarist and two other people have died in a bizarre aircraft accident in the US.

A light plane carrying guitarist Randy Rhoads was performing aerobatics above the singer's tour bus when disaster struck. A wing clipped the roof of the

bus and the plane lost control and crashed into a house. The accident happened in Orlando, Florida, while the rest of the band slept. The others who died were the tour bus driver — who was piloting the plane — and Ozzy's wardrobe mistress.



RANDY RHOADS: Bizarre death.



KISS: Donington headliners

Kiss head Donington?

KISS LOOK set to headline the Castle Donington Monsters of Rock Festival at the end of August.

Originally it was thought Rush would top the bill, but it's understood negotiations have broken down with the Canadian band. The festival organisers have now approached Kiss.

The band are said to be keen to play the 60,000 capacity site to re-establish their British market. They also want to promote their controversial concept album 'Music From The Elder' released at the end of last year to mixed critical acclaim. Their appearance at Donington could also be part of a full scale European tour with the band playing other festival sights in Germany, France, Belgium and Holland.

Kiss last played Britain two years ago, with shows at Stafford Bingley Hall, and Wembley Arena. The Donington gig would be the band's first British outdoor appearance.

RECORD MIRROR understands the band are considering a contract offered by the festival organisers and a decision will be made shortly. Kiss have spent the last few months working on a new stage show and they've also swapped their outrageous stage clothes for a more functional futuristic look.

Also still in the running for appearances at Donington are UFO, the Michael Schenker Group and Slade.

... Stones, Who, Rod

THE ROLLING STONES, The Who and Rod Stewart are all planning big British appearances this summer.

Rod Stewart is still considering playing an open-air concert at West London's Queens Park Rangers football ground... as RECORD MIRROR exclusively revealed last year.

The singer — currently on tour in America — is said to be interested in the date, but plans hang in the balance following a split with his manager Billy Gaff last week.

The Who are planning to headline Charlton's football ground in August. It will be the third time the group have played there — the last time was in 1976 before drummer Keith Moon died.

And the Rolling Stones are likely to play Wembley at long last with a series of at least five shows at London's prime large-scale concert venue. Sources close to the band say they are only awaiting final confirmation.

STEVE HARLEY

AND COCKNEY REBEL



NEW SINGLE

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HAIRCUTS: The new Monkees?

HAIRCUTS TV SHOWS

HAIRCUT 100 are to have their own television programme.

The group's leader Nick Heyward is writing scripts for a series of six programmes presented by the group.

Their shows will be in the same style as the Monkees programmes in the sixties. They mix music, comedy sketches and videos all together.

"It's a fantastic way of getting out of going on tour," said Heyward. "It will be like The Monkees — us turning up in your own home."

Queen album

QUEEN RELEASE their long awaited new album next month.

"Hot Space" will be out on April 13 and it was recorded in Montreux. The Queen/Bowie hit single "Under Pressure" is on the album — but Bowie doesn't feature on the other tracks.

Queen have run into trouble with their proposed concert at Manchester United's Old Trafford football ground on May 29. Trafford Council have banned the concert because of noise and vandalism worries, but the concert organisers have decided to appeal against the ban at a special court to be held next Monday.

Prendergrass 'critical'

SOUL SUPERSTAR Teddy Pendergrass is critically ill after a serious motor accident.

He was in hospital last week with severe neck injuries after his Rolls Royce smashed into a tree.

Pendergrass, who was driving home after a basketball game, had to be cut from the wreckage even though his girlfriend walked from the accident unhurt.

The tragedy comes at the most successful point in his career. Earlier this year the singer sold out a whole series of dates and had to add extra concerts because of the demand.

ALVIN STARDUST releases a new single "Weekend" on April 26. It's the follow up to "Pretend" and although Alvin has been making plenty of television appearances in Holland and Belgium, there's still no hint of a British tour.

ROLLING STONE Bill Wyman continues his solo career with the release of an album next week.

Entitled simply "Bill Wyman", it includes the hit single "(Si Si) Je Suis Un Rock Star" and the recently-released "New Fashion".

Titles for the programmes aren't yet known, but Nick Heyward is already writing scripts with Chris Langham. The band are currently negotiating with television companies for the show to be put on the air later this year.

Meanwhile, Haircut 100 have announced full details of their single.

Entitled "Fantastic Day", the track comes out next week. Taken from their "Pelican West" album, the B side is a new song entitled "Ski Club" while a 12-inch version contains an extended version of the song retitled "The Ski Club Of Great Britain".

Haircuts are currently on tour, finishing at London's Hammersmith Odeon on April 1.

• Nick Heyward poster on page 18.

Lizzy on the loose

THIN LIZZY take to the road again next month — after their original tour dates were scrapped.

The tour, which takes in seven dates around the country, was rearranged to coincide with the group's new album.

The tour kicks off at the Oxford New Theatre on April 22. Then: Birmingham Odeon 23, Manchester Apollo 24, Sheffield City Hall 26, Newcastle City Hall 27, Leicester De Montfort Hall 29 and London Dominion 30 and May 1. A video of the London gigs will be recorded — to follow the success of "Live And Dangerous" which has been in the music video charts for nearly 18 months.

Tickets for the concerts are on sale now at £4.50, £4 and £3.50.

Costello's six-track

ELVIS COSTELLO releases six brand new tracks next week... on two separate singles.

A seven inch has a version of "I'm Your Toy" recorded at his recent Royal Albert Hall concerts on the A side with "Cry Cry Cry" and "Wondering" on the B side, taken from his "Almost Blue" sessions in Nashville.

The same version of "I'm Your Toy" appears on the other single which is a 12 inch offering with more recordings from Nashville.

This means fans will have to buy both records to get all the tracks.

Elvis Costello & The Attractions are busy recording a new album and could play here again towards the end of the year.



ELVIS: Two singles

Classix capers

CLASSIX NOUVEAUX go on the road next month — following the success of their 'It's A Dream' single.

The group have rescheduled dates to play 13 gigs.

They are: St Alban's City Hall April 10, Caister Leisure Centre 11, Gravesend Woodville Halls 12, Portsmouth Locarno 13, Brighton Top Flank 14, West Runton Pavilion 15, London Dominion 17, Birmingham Locarno 20, Liverpool Royal Court Theatre 22, Dundee University 23, Glasgow Strathclyde University 24, Wakefield Unity Hall 25 and Manchester Ritz Ballroom 26.

Classix bring out their second album "La Verite" on April 5.

PIGBAG ARE to re-release their acclaimed debut single "Papa's Got A Brand New Pigbag" following the run-away success of the Pigbag album "Dr Heckle And Mr Jive".

Since its release last year "Papa" has been selling several thousand copies a week.



Kim Wilde single

SEXY SINGER Kim Wilde releases a new single this week entitled "A View From A Bridge". The B-side bears a track with the straight forward message, "Take Me Tonight".

She may tour Britain later this year with her own group, although plans have still to be finalised.

Spontaneous Spandau

SPANDAU BALLET have confirmed a whole series of concerts starting next week.

The band play several dates on top of their Easter gigs at Brighton and Bournemouth recently revealed by RECORD MIRROR.

Although they will still play one-off unadvertised dates, Spandau have revealed that the coming batch of shows will be their only appearances for some time.

Dates kick off at the Irvine Magnum Centre on March 29. They go on to play: Glasgow Tiffany's 30, Edinburgh Usher Hall April 1, Scarborough Futurist Theatre 3, Manchester Palace Theatre 4, Liverpool Empire 5, Brighton Conference Centre 9 and Bournemouth Winter Gardens 10.

Meanwhile, the group will release their new single next

week entitled "Instinction". The track is culled from their new "Diamond" album and has been remixed and re-recorded with Buggles mentor Trevor Horn producing.

On the flip side the group have added a new version of "Chant No 1", which was only previously available on the box set of their "Diamond" LP.

Also on the B side is a brand new song entitled "Gently", which Spandau have produced themselves.

The group will now use Trevor Horn as their producer, having split with long-time production man Richard Burgess.

WIN THE Beach Boys Golden Greats! See page 12.

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METROPOLIS

'Everyone said riding a camel into a nightclub was a funny way to promote a group . . . but there were also dancers, fire eaters, midgets and strippers.'

STEVE STRANGE STILL GETS THE HUMP ABOUT REACTIONS TO HIS PUBLICITY STUNTS. HE TELLS SONIA DUCIE ABOUT EGYPT, AN ALBUM AND NIGHTCLUBS.

PRODUCING AN instant number one might be easier than pinning Greta's favourite Snipe Steve Strange to an agreeable time for an interview. These days he lives a truly international lifestyle at a hectic pace. He started work designing album cover sleeves for punk band Generation X back in 1977 and has blossomed into an instantly recognisable character, loved or hated, by the fashion and music industries, and society.

At his large rented house in Notting Hill Gate (which he shares with side-kick Rusty Egan) Steve slumps in his chair, bare feet resting on the coffee table, NO make up, and clad in yellow and grey tracksuit, fresh from a jog and a swim at his local baths. He looks more masculine than his public image suggests, slimmer, friendly and relaxed.

"Where are my vitamin pills?", he gasps, as if suddenly remembering the most important duty of the day. He jumps up, rushes towards the cupboard and produces a half empty bottle of pills — takes two tablets with black coffee and resumes his comfortable position in his chair.

"I feel quite well at the moment. Since I had a bad bout of bronchitis last autumn I decided it was time I started looking after myself, so I cut down on some of my vices. It's worked. I feel much more energetic now and I realised that with all the interviews for the album and single, I should at least be healthy."

He drinks some more coffee and becomes entangled with a bacon buttie. "I nearly caught pneumonia the other week though. We went out to Kent to film the video for 'The Damned Don't Cry'. We wanted the setting to be cold and mysterious, like an Agatha Christie scene. There was snow everywhere and it must have been 20 below freezing. We were all stood around for hours with only brandy to warm us up — I thought my feet were going to freeze-off!"

'The Damned Don't Cry' is Visage's first release for nearly five months, and has been taken from their new album, 'The Anvil'. Last year, Visage lifted three singles from the album of the same name.

Why did Steve keep such a low key profile with Visage when he could have made more records, and kept up the success?

"Well, the group is made up of a lot of people who all do their own thing. I've been really busy promoting the group in Europe and America, and with 'Club for Heroes'. Rusty has also been involved with all sorts of projects. Like producing, his label, Celluloid, and lately with his new company, Trident. And Midge Ure is in Ultravox and everyone else has their own careers.

AT the time I never saw Visage as being more than a one album a year band. That's enough really. Although this year we may make one extra single as well as the album. We all come together as musicians and singers, we work well together, but we all develop with different projects.

"Some people say Visage doesn't exist. Well, we created something that's definitely there when we want to use it — it's been successful and the people who buy our records seem to know who plays in the band. It's probably because we don't tour. Again, I don't want to tour and the rest of the group do it anyway."

"I give promotional parties sometimes, like the ones I did in America last year. Everyone said riding a camel into a nightclub was a funny way to promote a group. But I do them not for the press, but for all the people involved with the group."

"What the British press failed to recognise was that the whole thing wasn't just about me riding into a nightclub on a camel — there was also a fashion show, a party of dancers, fire eaters, midgets, male and female strippers. That's why I don't like giving those sort of parties here. They tend to get written off as a concert review, when they're not! The next promotional party will be in Paris at the end of this month to promote the album."

"What about the criticism that Midge is the musical talent behind Visage and that Strange is the visual image?"

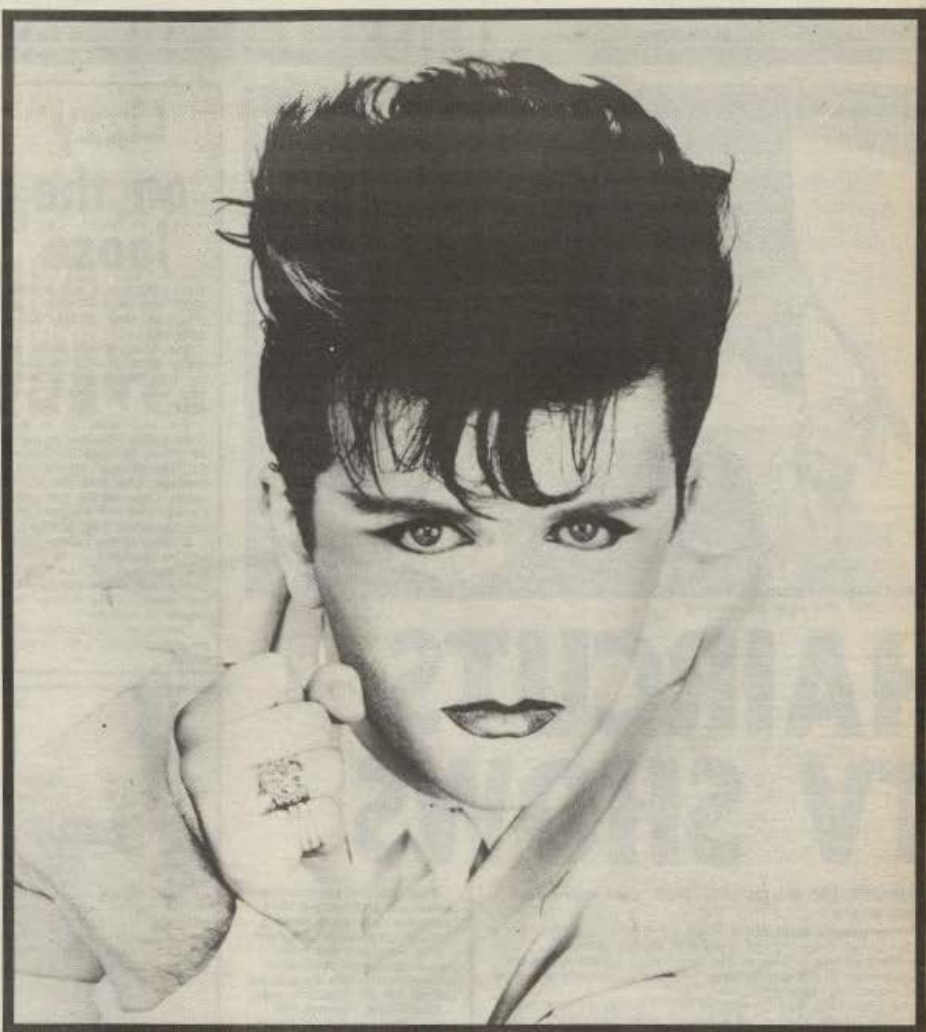
"Well, I don't care what people say. I don't care if I don't get as much recognition as I should do. I know Rusty, Midge and I all discuss and make joint contributions with the rest of the band, ideas and music for the group. As for the image the style is my own — I would always dress the way I do because it's me."

"Image plays an important part, but it can't sell a record on its own. Without musical backup it would be useless anyway."

The album was actually finished in December, apart from the finishing touches and Steve employed photographer Helmut Newton to take the cover shots.

THERE were a few technical hitches which I wanted to be sorted out so that this album could be produced exactly as we wanted it. We did the Newton shots in December. I'm not kidding him but he did them like fashion pictures and I was trying to get my concept of the shot across to him. Had I dominated the scene, it would have just taken the beauty of the picture away, so we worked together and it took a little longer to produce.

"He's captured perfectly the stark black and white image. All blonde haired women dressed up to look like man sat around a board room table. Ollie, my hairdresser from London, dyed all the models' hair blonde for the day and came over to Paris with us. Just to hire Newton out for the day cost £4,000 and that didn't include



STEVE STRANGE: "Cairo is very unhygienic"

STRANGE CLOWN

the cost of hotel rooms for everyone. But it was worth it — we're really thrilled with the result.

"The musical concept for the album all centres around nightclubs — it's about going out and having a good time. I spent a lot of time on the American nightclub scene last year, especially visiting the gay discos and that inspired me. The album title, 'The Anvil', comes from a nightclub in America. It is actually notorious for its wild nightlife."

"The title I really wanted for the record was one reflecting the scene in Paris in the thirties during the recession — people were really poor, but whenever they went out they looked great. If the women couldn't afford stockings they used to paint black stripes down the back of their legs. It was a determination to enjoy themselves. Do you want some more coffee?"

Steve, still relaxed but obviously thirsty, vanishes into the kitchen for a few minutes and returns with coffee and some fruit. After weeks of constant interviews with European press, restlessness did not seem a valid excuse for taking a break.

"I feel my voice has improved with this album. Visage now has its own style I suppose. 'The Horseman' and 'Nightrain' have funky bass lines. It was not intentional to jump on the bandwagon and produce funky music because it's fashionable. From the initial feel of the song it just ended up like that. The album's a progression in that it has a different theme, nightclubs, and this being the second time we have all worked together it has come out even better. It's dance music for European nightclubs — or for when you're having a smoke late at night."

"I suppose people may say we copy Kraftwerk, using synthesizers, but they said that I copied Bowie — it's only that we both like to change and have different images."

Will Visage produce another album in another year's time?

"Yeah. But as for myself, 1982 means that I may even make a solo record. I've already completed my first project outside Visage. I've just finished making a single with French model Ronny and Pete Townshend. Pete and Rusty produced it and Ronny and I sing — it's a revamped version of the old classic, 'The Lady is a Tramp'.

I met Pete at a party. He just said he really admired Visage's style, but it was really by coincidence that we teamed up. Ronny and I wanted to record together and Pete said we could use his studio and he ended up working with us. I learned a lot just working with him in the studio for three sessions — he's so professional."

For the single cover shot Strange dressed as a woman, wearing an Anthony Price dress, blonde wig, and with Ronny appearing as a man. What influenced him to do it? Andrew Logan?

"No. In fact I did a drag shot for Visage's 'Visage' single last year, but it was never used. It's just something I've always wanted to do. I'm not doing it under anyone's influence, just for myself."

Steve, deviously evading questions he doesn't want to answer, changes the subject. "I'm opening up the new nightclub soon."

We'd just decided we'd had enough of Heroes — time to move on. We were really bored with the one night a week adventure. We want somewhere people can go to all four in the morning, six nights a week. Peter Byfield registered Club For Heroes so we will probably call it 'Helden', which is German for heroes. We've been seriously considering the old Music Machine in Camden — it's fantastic now that it has been redesigned. We would like to open it 22 hours a day, as a restaurant and nightclub, with a lounge to relax in, in-between times. There'll be film shows during breakfast, cabaret and live bands, music and videos — something happening all the time. Again it will be membership only, but this will be a nominal amount.

"We have financial backers for this venture, that's why Rusty and I are being very careful about signing contracts, because this is an important decision, not just a six month deal. We don't want to work with a manager again, telling us what to do all the time. I love running nightclubs — I've been doing it for the last two years. I had a reasonably quiet period at Christmas, staying in with friends rather than going out to a lot of nightclubs, but now I'm really looking forward to starting something again."

CONTINUED PAGE 6

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DAVID ESSEX

Sweethearts



STEVE STRANGE: Wearing fewer hats

Egyptian tails

FROM PAGE 4

"The nightclub is a good way of promoting Visage, too, because every time I go there it's like Visage putting in a PA. A small amount of the record buying market used to come to 'Heroes' and whoever comes to this club in the future will be influenced too — we may make a video of the album and that will promote us even further.

"The other project I'm involved with at the moment is with my Sunday Afternoon Tea, at The Gardens, Kensington. It's the perfect setting for afternoon tea. Afterwards people will be able to play chess or backgammon, or just sit, talk and relax."

Will Strange change his image to promote the album?

"Yes. I don't wear as much make up as I used to and I'm not wearing hats as much these days. I'll be sporting the military look for the next few months — lots of leather. I hated the New Romantic era of clothing, when everyone went out and bought frilly shirts and generally tried to emulate my style. I like to be ahead of the High Street stores anyway, because I always like to be different and avant garde.

"I think it's healthy when people are influenced by my style, but only when they put their own individuality to it! Like lots of the people who come to Heroes really made an effort to dress up in their own style, sometimes they even designed their own clothes. I just change my style so often because I get bored.

"I use English designers like Melissa Caplan and Stephen Lynard, and Tony Price of course. I use Tony a lot because he provides such a good service. I can have a suit made up in a week.

About a year ago I designed lots of clothes, but until now I never found time to use the ideas. I'm working with wool and PVC. PVC isn't actually as nasty as it sounds — if you cut

it well with lots of detail it can look quite good. I'll be selling them through somewhere like PX, with only three or four designs of one style. Mens' and womens' clothes.

"A trip to Japan was just cancelled, to stage a fashion show over there. The idea was to take Flusty, six British and six European models and the whole of the Spinooch dance troupe, to put a show on for four nights at one nightclub. Two girls from the troupe, Lorraine and Perry have been with Visage full time for the last six months — they sing on the album, but now we probably will not use them until the next record we make."

By cancelling the pre-planned trip to Japan, Steve was lucky enough to take two weeks off for a holiday in Cairo, only his second holiday in well over a year.

"An American couple I met at a nightclub heard that the trip was cancelled and asked if I'd like to go and stay in one of their hotels for a holiday. They said they'd seen Visage's videos, loved our music and would be flattered if I accepted. So I packed my bags and left with a friend.

"The weather wasn't very good the first week — it was quite cool, but the second week was really hot and I'm very brown now.

"It's a very unhygienic city too — supposedly twice as polluted as New York. I wasn't well for the first few days. The people there all seem really happy. They work for such low wages and are really poor but they're content, I suppose it's because they don't know any better.

"We were also told that three-quarters of the population there is gay. It's believable. We certainly encountered some unusual experiences — like fishers and taxi drivers selling themselves. Male prostitution is rife there!

"The nightlife was non-existent, but there were a few things happening at the hotel. They nicknamed me 'Mr.

Dandy' because of the way I dressed. I enjoyed my boat ride, but I didn't enjoy having £500 stolen! I was inside this pyramid and the lights fused, and I was pick-pocketed! That was really annoying.

"MUSIC wise it did prove to be a great inspiration. I wrote quite a lot of lyrics and I saw some great instruments. I've brought back eight Egyptian albums to play in the restaurant. I really enjoyed my holiday."

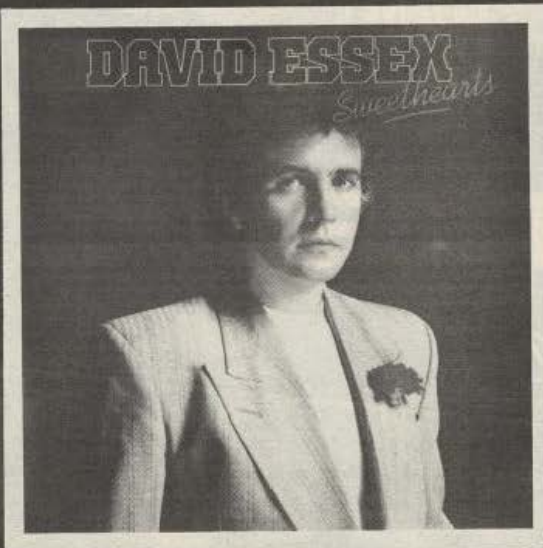
Looking around the Moroccan-designed sitting room at the top of the house a magazine on the corner table suddenly catches my eye. It's a German pop glossy with a picture of Kim Wilde scowling from the cover, dressed in a skimpy white jumper and faded jeans. Steve's latest acquaintance?

"I met Kim at a party in December. We're just good friends. I could never go out with a girl who was giddy and always laughing. I like her to know what she is doing, stand on her own two feet and look after herself. Kim knows what she wants and she's not one of those puppets which is how the press appear to describe her.

"We're just good friends. The photographers wouldn't leave us alone when we went to Langani's. We only wanted to go out and eat where the food is good. I don't mind the press when I'm in public, but my private life is my own!"

1982 will probably be another exciting adventure in the career of Steve Strange: self-made fashion trendsetter, restaurateur, nightclub associate, designer and pop star. Another year of travel, work and meeting new people. When Britain eventually catches up with last year's work Visage will be as popular as ever. No more Blitz Kids, or New Romantics. "This year is another concept with music and style — we're always changing, that's why we'll survive."

NEW SINGLE



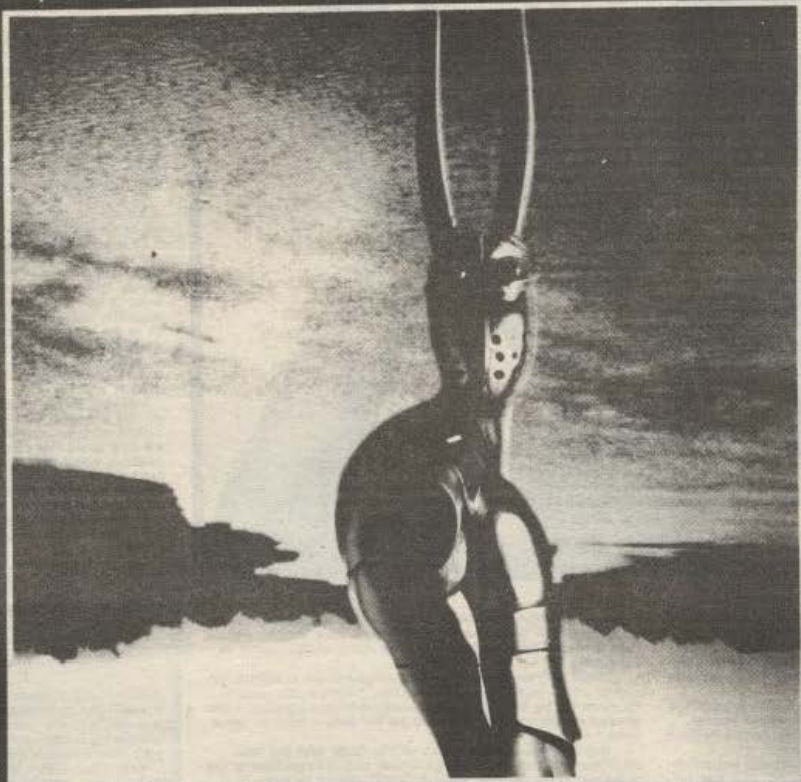
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'I'll be supporting the military look for the next few months — lots of leather. I hated the 'New Romantic' era of clothing when everyone went out and bought frilly shirts . . .'

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GINA X: mystery on the Rhine

WHEN WE meet, Gina X turns out to be exactly how I'd imagined her. A dark Aryan Acid Queen. Foreign and mysterious — with an accent clipped and a compulsory pout.

On a reputation built solely on her clubland classic 'No GDM' she's just toured a network of twilight dance havens with studio mates Fashion.

Having Gina — real surname Kikolne — suddenly manifest herself in the shadows of your local audio fallout shelter, flanked by taped effects bringing her witty Euro dance rhythms to life is a rare treat.

Her music is just one extension of an artistic existence spent lecturing on performance art in Cologne. She has no intention of ever again working with a band.

Her grasp of spoken English and my Pictish accent makes it difficult to glean information, but she tells me: "I studied art history in Cologne and that is my real profession. I'm not really a musician — I spend a lot of my time giving lectures at universities on video arts, performance and painting."

"I also organise exhibitions and write the catalogues for them."

The common denominator in her work with Fashion is her producer Zeus B Held, who writes the music for her words. And it seems her reputation is even more underground in Germany.

"They play my records a lot in the gay scene in Berlin, but not in many other parts of Germany. I don't really care, because I have more of a relationship with this country — I'm always on the road in my mind so it's only a land to leave from."

But despite the reputation of 'No GDM' and the real excellence of her albums 'Nice Mover' and 'X-Traordinaire' the prospect of an eternal "underground" stigma remains. Commercial success is a long way off, and even in broken English it worries her little.

"It's better for the health in body and mind to be underground and an insider and not Number One. Otherwise you fall down very quickly and with much pain."

I don't know if EMI would agree, but I for one am prepared to sit back and enjoy her Teutonic melodies for as long as she feels like delivering them. **BILLY SLOAN.**



MARI WILSON: nameless in Neasden

MARI LOSES HER MIND!

IMAGINATION HAVE forced Mari Wilson to drop the name 'Imaginations' from her backing band.

"I'm afraid it's the old old story that if you can't afford to fight, you can't win," said Neasden's Queen of Soul yesterday.

But Imagination, the camp three-piece from Hackney, remained unmoved. According to their publicist: "We felt that Mari Wilson stood up on her own account. Imagination have had four hit singles and a hit album. We don't want people confusing us with Mari or thinking that we are supporting her."

The depressed Mari seems beaten if not contrite: "It's difficult to see how anyone could confuse a funky black three-piece sporting Egyptian headgear and a girl from Neasden with a beehive and an 11-piece backing band, but that's what they claim."

Compact lack sufficient funds to fight the case and have settled out of court, conceding to Imagination's demands. Imagination's publicist expressed some relief that their fears about "contusion in the international market" had been resolved.

As a result, Mari and her (now) nameless band have returned to the studio to record a big production number for single release in April. This follows the failure of 'Beat The Beat' which last week slipped two places following Imagination's embargo.



COULD THIS be August Darnell, or the latest king of the New York rapping scene?

Look again and admire his healthy disposition, chic beret and well cut trousers.

Still haven't got it eh? Well, it's none other than reformed skinhead Mensi of the Angelic Upstarts. It's amazing what a beard and moustache can do for

Boot boy book

THE STORY OF Oi! by Gary Johnson (Babyon Books). Within the space of just a couple of years, 'Oi' have grown from what was once a lighthearted catchphrase tossed about by Sounds writer Gary Bushell, to what is now considered by some to be a rough, rebellious, and above all else, working class way of life.

Now comes the latest affirmation: a book all about life as an Oi loving skinhead.

Oi is also the name given to our newest and worst batch of punk rock groups — the Oi! bands. With a few exceptions, most Oi bands play grim and miserably weak punk rock, as a lot of the numerous 'leather, studs and anarchy' punk bands slogging it out do also. The crucial difference lies in the lyrics.

You see, while a 'punk' band will (for example) sing about a corrupt politician, an 'Oi' band will sing about that corrupt politician, about booting him in the balls, telling him in the face, and about kicking his f---g head in until he's stone cold dead. That is what's known in Oi circles as 'bootboy bravado'.

The Oi lifestyle and imagery is of macho, healthy, young and



OI! THE BOOK: will they be able to understand it?

tough streetfighting 'geezers', ready to rock: "No bottles 'ere mate! Our crew's f---g arse! Took all the Teds at Southend we did mate!" And so on!

Jump up and down upon your head!
Kick your around until you're dead!
I'm evil! Evil! Evil! Evil!
(Evil! The 4-Skins).

In an age where it's no longer safe to go out at night if you're not wearing the right haircut or badge, or if you're in the wrong bloody crew. In an age where helpless old women get beaten to pulp in their own homes, shouldn't there be something more to life than stinking pathetic bootboy bravado?

Look around you. The positive side of punk is here to be shared and enjoyed.

Or do you really prefer to spend your life behind the ever-present shadow of a broken beer bottle?

No future for you. **WINSTON SMITH.**

FLYING JAZ!

POLICE FIVE: Should you see a wild eyed individual answering to the name of Jaz wandering around your town, grab him immediately.

He's gone AWOL from Killing Joke, whose single 'Empire Song' is wandering around the charts.

Jaz up and disappeared one day shortly after the band played Brighton Top Rank. There hasn't been a sniff of him since then, although he did phone his mum to say he was all right.

The full reasons still aren't known for Jaz's walk out, but he has a passion for the black arts and he's fascinated by the work of magician Aleister Crowley. One theory is that he's out visiting Lay Lines — energy forces which are said to hold the earth in their grip. In Britain, a number of these lines converge around the Salisbury area and this could be a likely spot for Jaz spotting.

Killing Joke hope that Jaz will return shortly, but even if he doesn't they're determined to carry on as a three piece and they have some dates pencilled in for April.

• Jaz isn't the only musician to have disappeared from a band in mysterious circumstances. The history of rock is littered with similar cases. During his days with the Scorpions and UFO, heavy metal guitarist Michael Schenker did much the same



and was said to have developed a strong interest in tracking down flying saucers.

Ex-Wahbone Ash guitarist Ted Turner was also bitten by the saucer bug and spent much of his spare time tramping around Peru trying to find likely landing sites.

Peter Green of the original Fleetwood Mac had the charming habit of giving money away and his friend Jeremy Spencer went down with a serious bout of religion and has never recovered. The same sort of thing happened to Cat Stevens who became a Muslim.

Over and out. **SHAW TAYLOR.**

a guy and these days Mensi's looking almost human.

Fed up with bawling into microphones and making a hell of a row, the Upstarts have opted for a new romantic image and perhaps they might even

start selling some records.

Next month they release their new album 'The Upstarts Play Barry Manilow's Greatest Hits', in a mock red velvet cover. **JOHN COLLIER** (the window to watch!).

MORE NEWS BEAT ON PAGE 10!

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EVER FELT overweight, over 30, unwanted and unloved? If so, you can surely sympathise with queen of pop Freddie Mercury. The toothy one and his ageing honchos having been desperately courting Britain's hippest young posters to support them on their European and British dates, but so far none will play. Among those smart enough to politely decline have been Echo And The Bunnymen, Bow Wow Wow, Haircut 100 and Depeche Mode, while a sceptical spokesperson for U2 admitted that they'd been approached, but stated that no firm offer had been made because the arrangements for Queen even playing at Highbury are by no means finalised.

Meanwhile, Freddie's understudy, Punch lookalike Steve Strange, was reduced to tears at new ritespot the Napoleon Club (welcome back, Marilyn!) when some wag turned a fire extinguisher on his chubby bod, appalled as it was in Antony Price's finest. So grief-stricken was our elephantine hero that it took four trips to the gents — each with a different young lad to help mop him up — to put the cheesy smile back on his face

● A possible reason has come to light for the unlikely pairing of Lady Strange and close chum Hazel O'Connor on many public occasions. According to a story splashed all over last Wednesday's Daily Mirror, Haze is no longer a manager, nor ever was — Hugh Cornwell and Midge Ure were "more chums than anything else". She

has found true happiness with her "friend" Sally, who lives with her in domestic bliss, NWS. The Big O claims to have lost all her money by pouring into her group — "I loved that band" — who, we wish to point out, invariably travelled by van while their mistress flew Concorde and the like. She's also quoted as saying that "men just don't fancy me". Nice to see a glimmer of truth amidst all this Jackanory material...

The very lovely George O'Dowd and his Culture Club currently hard at work recording their first single for Virgin Records. B-side features a rapping toast by a 14-year-old white dread. Oh, don't act surprised, you'll only encourage them.

Bauhaus, stars of stage, vinyl and the odd TV commercial (well, it's a living), are interesting in seeing pix of themselves taken by You, the Humble Public, which they may use for the sleeve of their imminent live waxing. If you are prepared to accept glory rather than hard cash for your efforts with the old Brownie, post your prints pronto (SAE for returns) to: Beggars Banquet, Bauhaus Photos, 8 Hogarth Road, London SW5...

The London club scene, dormant since the fall of Club For Heroes, Planets, Club Left, Cabaret Futura et al, seems to be undergoing a rebirth. There's the previously-mentioned Napoleon Club, held on Wednesdays at Lancashire Court, W1 and hosted

GOSSIP



UP WITH the Jolly Roger; could it be that there's mutiny afoot aboard the good ship Bow Wow Wow? If not, how come guitarist Matthew Ashman appeared on a recent Top Of The Pops in civvies, rather than the Vivienne Westwood tops they've always worn before the cameras? Our pic shows Annabella Lwin faithfully toying the Plimsoll Line in her World's End couture.



"YOU THINK Rod's looking smart now? Wait till you see him in five years' time when he's had his nose job!" Alana sets her plan in action...

(hosted?) by everyone's favourite blonde, wannie Marilyn (well, she's more popular than Karen O'Connor, and better looking). Then there's Perry Haines's Dolphin Club, on Thursdays at Dial 9, beneath Marble Arch's swish Montcalm Hotel, where Blondie stay during their UK visits. Based on the notion that nasty folk are sharks and the goodies are dolphins, it's the sort of place where you're liable to collide with the odd pop star or get blabbered to death by the voluble Haines, whose latest claim is that Orange Juice "ripped off his ideas" by having two dolphins on their LP cover. Steve Strange is throwing genteel *les dansants* at Kensington's The Gardens on Sunday afternoons, and a new soul club opens soon on Tuesdays, sharing premises with the already-established rap club in Meard Street...

Which outspoken singer recently described The Jam as being "like the state of this country"? Answers on a postcard to Situation 2...

The News Of The Screws this week carries a truly fab tale of Uncle Rod and his ever-loving (see photo top right). Seems the fair Alana is behind the sudden booting of the Tartan Terror's long-time manager Billy Gaff, in a bid to turn Stewart's career from Rock 'n' roll(?) to MOR and its accompanying Beverley Hills lifestyle. "Alana wants to be married to a Hollywood celebrity," one of her friends declares...

● XTC singer Andy Partridge collapsed on stage with food poisoning in Paris the other night. Nothing curable, we hope? Well actually, it was, but the plump Swindonian's recovery was sufficiently tardy to delay the start of their UK dates...

RECORD MIRROR wishes to apologise to Lemmy and to Mr and Mrs Elmore for the "skeleton in the cupboard" joke published at Christmas. Some things are still sacred...

SPANDAUBALLET'S Steve Norman (left) and Tony Hadley (centre) were seen at Tottenham Hotspur Football Club on an undercover mission on Saturday. The pair attended the game versus Southampton, ostensibly to pull the tickets for a lottery draw, but our Tottenham correspondents have revealed a far more sinister plot! High flying Tottenham are set to take over the music business!



SPANDAUBALLET at White Hart Lane put Garth Crooks in the striker position for this week's 'Top Of The Pops'. Spurs enter the recording studio on April 4, if they beat Leicester in the FA Cup Semi-Final the previous day, using chirpy cockneys Chas and Dave. Tottenham have already proved their songwriting prowess by having their corruption of the British

COMPETITION WINNERS!

BOLAN RESULTS

SOLAN COMPETITION RESULTS
 J. Dixon, Brenton, Doncaster. A. Clarke, Gravesend, Kent. S. Selway, Whitthurst, Cardiff. D. Ross, Henbury, Wroce. J. Bond, Castle Diddling, Derby. D. Allan, Wrexham, Wales. S. Trudgett, St Albans, Herts. D. Young, Wessington, Beds. T. Devlin, Middleleborough, Cleveland. G. Abbott, Herne Bay, Kent. J. Kay, Bolton, Lancs. W. Gail, Herne, Hampshire, Herts. R. Buckley, Wallasey, Merseyside. P. Tubby, Norwich, Norfolk. D. Muir, Brighton, East Sussex. M. Deering, Nelson, Lancs. M. Blower, Eltham, London. M. Baltham, Brecknell, Berks. G. Bytheway, Chesterfield, Derby. A. Garston, Kinnerton, Chester. S. White, Gashbury, C. Emerson, nr. Newburgh, Cheshire. I. Laakka, Dunstable, Beds. C. Sturdy, Acomb, York. M. Devay, Portlade, Brighton. P. Hughes, Topoliff, N. Yorks. R. Crane, Norwich, Norfolk. T. Singleton, Harrogate, N. Yorks. K. Edwards, Leominster, Herefordshire. L. Alport, Morden, Surrey. K. Hees, Chipwell, Essex. O. Hamill, Gillingham, Kent. A. Whitworth, Leigh On Sea, Essex. D. Wilkinson, Pinesy, SW15. J. Britton, Evesham, Wroce. Sandra Spence, Loughborough, Leics. P. Pitt, Gillingham, Kent. C. Barr, Darlington, Durham. J. Ellis, Harlow, Essex. R. Bates, South Shields, Co. Down. G. Reddington, Mildes, J. Barnsley, Lichfield, Staffs. I. Johnson, Milton Keynes. A. Wright, Ipswich, Suffolk.

N. Pelling, Nottingham. M. Lane, Walthamstow, E17. N. Brown, Aylesbury, Bucks. M. Redhead, Weston Estate, Southampton. G. Jervis, Didsort, Oxon. K. Shepherd, Harnal Hempstead, Herts. A. Latta, Beacott, Leeds. J. Craig, Edinburgh, Scotland. H. Butler, West Knighton, Leics. M. Young, Liddington, Swindon. W. S. Morley, Littleover, Derby. A. Daniel, Arroyo, Scotland. G. Carrington, Wrexham, Chard. A. Lauchlan, Bathampton, Havant. L. Golpin, Farnborough, Hants. P. Enright, Harrow, Middx. P. Roberts, Wigan, Manchester. T. Tigwell, Porthfield, IDW. T. Wynne, Boreham, Scotland. G. Lomas, Whiteley Bay, T & W. M. Sutton, Quinton, Birmingham. P. Braddy, Norwich, R. Kerry, Maybole, Ayrshire. T. Pope, Eastbourne, Sussex. R. Grieve, Alton, N. Hants, West Leigh. Havard, A. Hutton, Plymouth. B. Cook, Cernbran, Oweni. K. Stewart, Ponteland, Newcastle. N. Mettcock, Hyde 10W. T. Shalper, Bristol. J. Savage, High Wycombe, Bucks. Scott, Wyburn, Sheffield. N. Ivator, Carlisle, Cumbria. R. Sampson, Sandycroft, Dewside, Clwyd. M. Tony, Liddon, Bedford. Essex. B. McQuade, Canterbury, Kent. E. Hoole, Huddersfield, Yorks. K. Story, Crayke, Manchester. D. Bolan, Charlton SE7. P. Higgin, Redditch, Wroce. B. Nicholson, Warwickshire. P. Youst.

Bedminster, Bristol. M. Beal, London SW11. G. Dixon, Stogately, Luton. J. Kenton, Huxnall, Notts. D. O'Keefe, Newbury. A. Perry, Telford, Salop. A. Heyton, Kewinport, Mersey. R. Shilton, High Wycombe. M. S. Palmer, Soham, Ely, Cambs. R. Keating, Leekwater, L. Thomas, Puntynryd, M. Glam. S. Hind, Blatchley, Milton Keynes. M. Warwick, Maidstone, Kent. D. Herford, Birmingham.

ANSWERS
 Name? Rex's first Number One — Hot Love, in which city was Marc Bolan born? — London. What's the name of Rex's short fur? — Tyrannosaurus Rex.

CLIFF RESULTS
 Key Stomer, Heston, Kent. Miss B. Demham, Oakwood, Leics. Liam O'Toole, Ashmore Park Estate, Wolverhampton. Melvyn McLaren, Bilborough Estate, Nottingham. Michael Tighe, Station Hill, Deventry, Dorset. Carron, Erifield, Middlesex. Mr B. Smart, Whiteale, Kent. Mr Kevin Shaw, Dorrington, Lincoln. M. Stevenson, Allenton, Derby. C. Leachbarrow, Blaxton, Chester. Mervyn Jeffs, Brantley, Bristol. D. B. Arthurs, London.

ANSWERS
 Give Cliff's real name. — Harry Rodger Webb. Where was Cliff born? — Luton, Beds. Name Cliff's first Number One. — Living Doll.

REFORMATION

SPANDAUBALLET

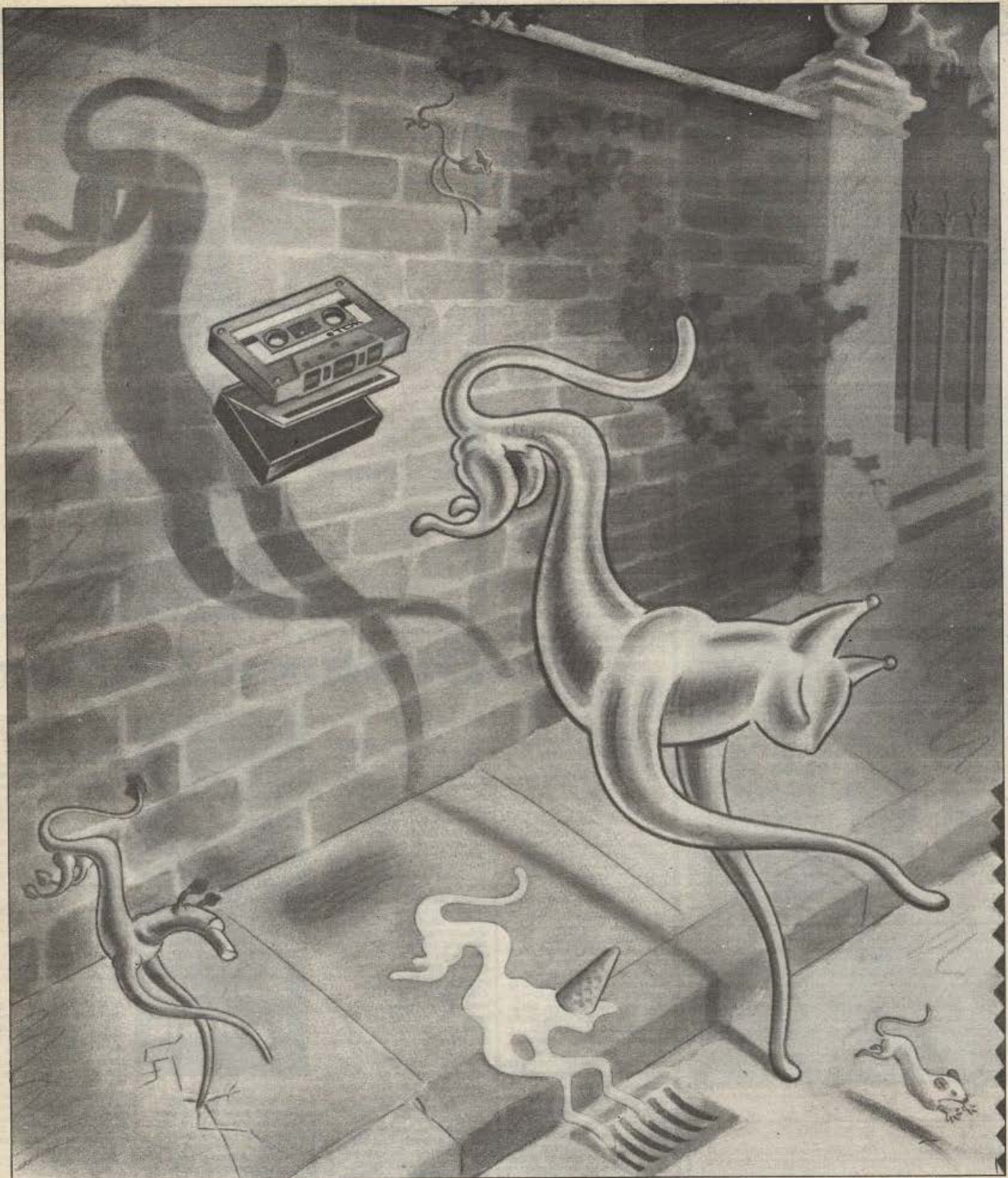
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Name _____

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1. Give the names of the three brothers who formed the Beach Boys.
2. Where and in what year did the Beach Boys form?
3. Give the title of their first hit single in the U.S.A.



**NOW TURN TO PAGE 20
FOR PART 8 OF YOUR
OWN HISTORY OF ROCK.**

Singles

SINGLE OF THE WEEK

(GIVE ME M.O.R. . . .)

DOLLAR: 'Give Me Back My Heart' (WEA). Delicious, seductive easy listening, and another step up towards some pure, impossible dream of sound in Trevor Horn's head. I'm no apologist for the rightly-detested Buggles, but the man can truthfully be said to have lived down his past. Here he forsakes the epic quality of 'Hand Held In Black And White' in favour of a production that's bright, hard and positively sparkling, possessed of a stunning precision and clarity that take your breath away. I have my reservations about the song; the chorus is rather trite, but David and Therese do their stuff with all the usual skill plus a new and obvious conviction. Above all, there's the ending: a stroke of genius that has Ms Bazaar singing, without accompaniment, what sounds just like a little girl's prayer. This record, quite apart from being a massive hit, is probably going to become a personal obsession.

RUNNER UP (AND M.O.R. . . .)

ROXY MUSIC: 'More Than This' (EG). More for this mood, as Roxy maintain the usual standards of supremely relaxed elegance. Shades of 'The Same Old Scene', actually, but product of that sort of quality is not to be sneezed at. Besides, who could resist Ferry's throwaway crooning of 'fallen leaves in the night/who can say where they're blowing'? One for soft hearts everywhere; the old romantics are the best.

THIS WEEK'S CROP (THE GOOD, THE BAD AND THE INDIES?)

VAN MORRISON: 'Cleaning Windows' (Mercury). Despite the unpromising title and less-than-glamorous subject matter, this is an absolute gem. Morrison relates a sort of Life In The Day Of a blues-loving, Kerouac-reading chap who makes his living with a ladder and a pail. The beautiful, matter-of-fact singing and fascinatingly trivial narrative (breaks for tea lovingly detailed) more than hold the attention — indeed, they had this listener riveted — while the playing is of a suitably impressive standard. Surprise of the week.

SHE SHERRIFF: 'I Forgot More Than You'll Ever Know About Him' (Charisma). The new, long-romoured protégée of M Squared (Malcolm McLaren to you) shows up at last. At first listen, only an image seems to separate the lady from Kirsty McCool by any distance, but a few more plays and the whole thing clicks into place. It's country pop all right, topped with a fifties-girl vocal that recalls the Poni-Tails and those of their ilk, but it stops just the right side of twee.

RAINBOW: 'Stone Cold' (Polydor). Rock balladry from the Abba of HM, although heavy metal is definitely a misnomer in the case of this opus. The song isn't as strong as the hits from the Bonnet days, but it's quite rousing, tightly executed and, by heavy rock standards, remarkably economical: even the guitar solo avoids the worst excesses of hysteria in favour of a restrained showing off.

BEF & SANDIE SHAW: 'Anyone Who Had A Heart' (Virgin). Trailing their covers LP, the British Electric Foundation release this ironic coupling of singer and song; both products of the early/mid-sixties, but of course, the song is best remembered as Cilla Black's. For all the cleverness of the arrangement, la Shaw's more than fair vocal and some smashing cocktail piano, this version simply isn't exciting, and for that reason, I'd gladly trade it for the brass splendour of Cilla's rendition. Cheap passion beats sophisticated artifice every time when it



DOLLAR: delicious, seductive.

Dreamy Dollar

comes to delivering a trashy epic such as this.

U2: 'A Celebration' (Island): First impressions: Christ, it's closer to I Gotta than the U2 you and I know and love and have occasional doubts about. Presently, however, their powerful delivery and Steve Lillywhite's lively production suck you into the thing; it has all the excitement that the BEF record (for instance) twiddles away in favour of workmanship and detail. A big, unashamed slab of rock rabble-raising, this, though perhaps pandering to a certain obvious side of U2's talents. What about the unique delicacy that used to offset that stomping power, then? It may still be implicit, but I'd prefer it more to the fore.

FUNKAPOLITAN: 'In The Crime Of Life' (London). Lots of quality merchandise this week; had you noticed? And a weird and wonderful variety, too: it's something of a culture shock to switch from U2's crusading stomp to the slick, tricky Funkapolitan beat. This is a good deal more fluid than their debut, which had admirable qualities but sounded a touch stilted. The polite singing still sits rather oddly atop the swinging funk thing going on in the background, and the drumming's horrid, but they're definitely progressing.

PIGBAG: 'Papa's Got A Brand New Pigbag' (Y). This re-release comes as something of a surprise, since I never knew that 'PGABNP' had been away, but it's more than welcome just the same. Cranking up the radiogram to neighbour-bashing volume (I can hardly hear the typewriter), it's time once more to delight in those rattling drums, emphatic bass and raucous horns which made Pigbag's finest hour yet. It wasn't until it ended that I could hear the bloke upstairs hammering for me to desist. Magnificent.

EVEREST THE HARD WAY: 'Tightrope' (Do It). Modern pomp from Scottish youths who sound like they've absorbed a drop too much Simple Minds for their own good. Not unskilful, but fundamentally unlovable.



**Reviewed
by SUNIE**

MOTORHEAD: 'Iron Fist' (Bronze). Irresistible as ever, heavy metal's cartoon crucial three gallop into a frenetic variation on their usual wham-bam musical theme. Not a classic like 'Ace Of Spades', but it'll do.

GIRLSCHOOL: 'Don't Call It Love' (Bronze). A side of their 'Wildlife' "EP" — a bit cheeky, when it's only three tracks, but we'll indulge them. It's far from the best of the musical molls' offerings, anyway, being noticeably short on muscle. 'Wildlife' itself is better, but Nigel Gray's production is a bit thin. Listen to the U2 single, girls, and see where you're going wrong.

FLESHTONES: 'Shadow-Line' (IRS). Distinctly Yardbirds-derived New York Rock; it echoes 'Heart Full Of Soul' all the way through. Nowt special.

T. REX: 'Telegram Sam' (EMI). **ADAM AND THE ANTS:** 'Antmusic EP' (Do It 12in). All our yesterday's kids, who's your hearthrob? I'm of the Bolan era, but I'm nearly 10

years older now and over that crush. He's dead, of course, as Adam Ant will probably wish he was if the public lurch onto to Do It's cash-in. For the 'Antmusic EP' chronicles the sleazy, slummy days of the old Ants; heavy punk gigs and the Angelic Upstarts as support and god knows what all. Dirge-like ditties abound, though at least the sound is just this side of demo quality; anything like their then live sound would have been too much punishment. Naff enough, as it is, 'Telegram' wasn't my favourite of the electric warrior's hits, 'Get It On' and 'Jeepster' having that small distinction, but it still sounds pretty good for its age. An interesting thought, by the way: none of the awful Ant tracks on the Do It 12-inch is quite as bad as 'Ant Rap' . . .

STATUS QUO: 'Dear John' (Vertigo). Funny lot, these. Aptly named, though. Plus ca change, and all that. Sheerlaw likes it, anyway. Mimes the guitar solo too, when he's had a few jars of a lunchtime. Don't like their jackets. How many of their singles could I name if I really put my mind to it? Blond one seemed like a decent bloke on Pop Quiz. Odd way to make a living, really. They look their age. What? Sorry? Oh, the record's finished. Right, next one —

RED LIPSTIQUE: 'Drac's Back' (Magnet). Somewhere between rap and Bobby Boris Pickett, the wretchedly-named Red Lipstique lie twitching. Neat girle backing vocals, but the first-play novelty wears off damn quick, leaving behind a shallow and unexceptional exercise. Fangs, boys, but don't call us.

CHARGE: 'Destroy The Youth EP' (Kamera). Apocalyptic punk rant. Fast, dynamic, reminiscent of first-generation punk and believe me, that's a compliment. Certainly a considerable improvement on the last Charge pressing to pass this way.

MOBILES: 'Amour Amour' (Rialto). Weedy, forgettable follow-up to that novelty hit. Hate it, but not as much as I loathe them.



Problems? Need some ideas or information fast? Or would it help to talk things over? Write to Susanne Garrett, 'Help', Record Mirror, 40, Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Alternatively, ring our Helpline, office hours, Monday to Friday on 01 - 836 1147.

Sex and the single boy

I HOPE you can help as I have no-one else to ask. Until three weeks ago I was homosexual and had a regular boyfriend. Then I met a girl at a nightspot. Now I no longer see the boy and my girlfriend and I have grown very close.

The problem is she wants sex and, as I have never had sex with a girl before, I don't even know if I could get an erection. I can when we lay together on the sofa, but don't know whether it would happen in bed.

Should I try? Or should I go back to my boyfriend although I don't want this? I don't want to lose my girlfriend.

I'm 20 and inexperienced with

girls and although she's younger than me, at 17 she isn't a virgin.

Niki, Norfolk

● From what you say, you're still exploring your sexuality and shouldn't rush for the

nearest label until you've given yourself a chance to find out where you stand. What's important is that you relate emotionally to other people, and don't shut yourself off from experiencing different relationships.

Do what you want to do. There is no point in going back to your ex-boyfriend if it's over and done with. Don't let this past relationship affect what's happening now.

If things are going to work with your new girlfriend, and it sounds as if you have a strong chance of staying together, let the sexual side of your relationship develop naturally as you get to know each other better, without trying to force it. There's no rush.

Shyness

EVEN THOUGH I'd really like to, at 18 I've never

been out with a girl. Unfortunately, when I fancy a girl enough to want to go out with her, which isn't often, I cannot force myself to speak to her. I just clam up and have to ignore her.

At discos I cannot pluck up the courage to ask girls to dance or even ask someone's name. If the girl I fancy happens to smile at me, I break out in a cold sweat and can't smile back. When I have plucked up courage and a girl says she likes me too, there's always someone she likes more. This has happened five times.

It's strange, but I can always talk freely to girls who don't attract me and have several friends who I like but wouldn't want to ask out. How can I overcome this shyness?
Pete, Manchester

● Up to now, all the girls who've attracted you seem to have been strangers, and, of course, it's always harder to strike up a conversation with a stranger.

Don't be discouraged because you've been turned down before — it happens to everyone.

You already have a big advantage over many other guys who're still trying to break the ice, as you realise that girls are people too, not some distant unattainable species, and have no problem relating to them when you feel no sexual pressure is involved.

Instead of turning away, accept an inviting smile at face value. Instead of freezing on the spot, say hello. It's easy. Your social skills are improving with time and practice and eventually you will find someone.

Or are you really waiting for someone else to make the first move? One of the girls you already know may well get tired of being regarded simply as a friend and could decide to sweep you off your indecisive feet instead.

Compensation

I'VE HEARD that rape victims can now claim compensation for being attacked. This happened to my sister several months ago. How can she claim?
Gina, Romford

● Rape victims, like others who've been subject to crimes of violence can apply for compensation from the Criminal Injuries Compensation Board, Russell

● We've received a number of calls from gay women wanting to make contact with others this week. Several switchboards operate nationwide to offer advice and information:
BRADFORD Lesbian Line, (tel: 305525 — Thursday 7.00-9.00pm); CAMBRIDGE, (tel: 246113 — Friday, 6.00-10.00pm); CARDIFF, (tel: 374051 — Thursday, 8.00-10.00pm); GLASGOW, (tel: 041 248 4596 — Monday 7.00-10.00pm); LANCASTER, (tel: 63021 — Wednesday 2.00-9.00pm); LEEDS, (tel: 30918 — Tuesday, 6.30-9.30pm); LEICESTER, (tel: 326229 — Tuesday 7.00-10.00pm); LIVERPOOL, (tel: 051 798 0234 — Tuesdays and Thursdays, 7.00-10.00pm); LONDON, Friend Women's Line, (tel: 01 354 1846 — Thursday, 7.30-10.00pm); LONDON Lesbian Line, (tel: 01 837 8602 — Monday and Friday, 2.00-10pm — Tuesday, Thursday, 7.00-10.00pm); MANCHESTER, (tel: 061 236 6205 — Monday to Friday, 7.00-10.00pm); NEWCASTLE UPON TYNE Friend, (tel: 737951, Tuesday, 7.00-10.00pm); NOTTINGHAM, (tel: 410852 — Monday, Wednesday, 7.00-9.30 pm); OXFORD, (tel: 42333 — Monday and Friday, 8.00-10.00pm); PRESTON, (tel: 51122, Monday and Wednesday, 7.30-9.30pm); STOKE ON TRENT, (tel: 266998 — Wednesday, 7.00-10.00pm); Saturday 2.00-5.00pm); WEST MIDLANDS, (tel: 021 622 8580 — Wednesday, Friday, Wednesday and Friday, 7.00-10.00pm); WALES, (tel: Swansea 467365, Friday 7.00-10.00pm); SCOTLAND, (tel: 041 221 1177 — each night, 7.00-10.00pm); and EIRE, (tel: Dublin 01 71 0608 — Thursday 8.00-10.00pm).

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In this much headphone.



The main feature

B-MOVIE's box office success doesn't mean a thing at home in Mansfield, where they refuse to dance to 'Nowhere Girl.' SIMON TEBBUTT goes to the flicks.

A B-MOVIE that doesn't involve Ronald Reagan or a one legged singing horse is pulling the crowds in New York City.

Whenever mentor and manager Stevo goes wheeling and dealing around the Big Apple with the groups' sparkling new single, 'Nowhere Girl', the record company execs — mindful of the lad's success with Soft Cell and the like — all make approving noises and great haste to offer bits of paper with dotted lines on them.

"They're going to be big," predicts the 19-year-old with the uncanny knack of picking the most obscure acts and making them famous. "Not in the same way as Soft Cell. B-Movie are more of a cult band but they're going to be big."

Back in Blighty the radio stations are picking up on the song and the boys from Mansfield grow daily more confident of their future.

So today we're in Retford — which someone tells me is near Notts. — where the group are rehearsing for British tour dates. Crowded around a little tea room table, they are young, ambitious with bags of teen appeal as well as being able to corner the more 'serious' end of the market, and not a little fed up at hanging around like spare organ players at a church wedding for the last year.

"We thought it was going to happen a year ago with 'Remembrance Day'," says singer Steve Hovington, he of the lanky frame, freshly blonde barnet and smouldering eyes.

"It got to number 61 and if it'd had gone to 60 we'd have got Top of the Pops. Our success has just been delayed a year that's all. We really believe in 'Nowhere Girl'."

Confidence indeed after twelve months in the critical wilderness.

B-Movie, you may or may not recall, are a four piece — well they use a temporary bassist but that just complicates things — featuring Steve on vocals in tight leather trows and the rest of the gear, Paul Statham on guitar, Rick Holliday on keyboards and Graham Boffey at the drum set. Their sound is an original mix of electro cum heavy rock cum psychedelic dance cum . . .

"We like warm instruments," offers Rick helpfully. "We use guitars and pianos as well as electronics."

REMEMBRANCE Day' was the first real product of their union — a big hit in the European clubs — but the group initially came to everyone's eyes and ears on Stevo's critically slagged but creatively fruitful 'Some Bizzare' album, where their idiosyncratic 'Moles' nestled in with strange bedfellows — including Soft



B-MOVIE: black and white imagery.

PHOTO: Virginia Turbutt

Cell, Depeche Mode and Naked Lunch.

Meeting Stevo at a Cabaret Voltaire gig was the best thing to happen to the group at the time, even if he did liken them to Hawkwind. He gets hundreds of tapes a week now but this was a couple of years ago when he was advertising for electronic groups. He heard something he liked in B-Movie.

With the 'Some Bizzare' compilation under their belts, it was off to record 'Remembrance Day' with Mike Thorne, then the John Peel Show, and a headliner at the Lyceum. Everything was coming up roses thank you very much.

Then splat! The next single 'Marilyn Dreams' flopped, the group had blown their advances and, apart from an ecstatic European tour, life wasn't a lot of fun. No dough and not a lot of go either until the formula hardened up with 'Nowhere Girl' and the sudden interest of the press.

A key element in the moulding of B-Movie during this time was Rick joining as keyboard player. A friend saw an advert in the paper so the budding musician staggered round to a local pub to watch them play. "And they were bloody awful," he recalls with only the slightest shudder. "I went along the next day and met them and we all got on so well that I joined."

"That's the thing with us," Steve continues, "we're all friends and we're all out to enjoy it. We like playing and we like touring. If we stopped enjoying it we'd just pack it in."

A rare glimpse of the star's life last year was the European tour which took B-Movie through France, Belgium, Holland and Spain with a full complement of gigs and radio and magazine interviews. The best nights were a couple of sell out gigs at Madrid's Rockola where the young Spanish, unlike their restrained Anglo counterparts, went completely ape excess, bananas and all.

"It was great. English bands go down really well in Europe," says Steve. "We were treated like kings, being ferried from gigs to radio stations to interviews. It was wonderful just being able to do something, get out and do some work. Stevo is very anti rock and roll and believes that you can make it without touring, but we love it so much that we don't care."

NOW, Some Bizzare, despite its misspelling, is an organisation that lives up to its name and Stevo wallows in the eccentricity and gift for the unpredictable that has become his trademark. Who else sends a teddy bear into

serious meetings and signs deals doing press ups? So how do B-Movie, on the threshold of their dream of big time success, enjoy life as part of the outfit?

"We're a family really . . . and Stevo's like the big Daddy." I bet he'll like that. "Obviously he's been spending more time with Soft Cell as they've taken off and he's trying to break us, I mean they can afford to go to New York to record with Mike Thorne. But we'd rather be with Some Bizzare and Stevo than have a conventional company and manager."

Do I detect a note of resentment here? After all, in the time that B-Movie have been struggling Soft Cell have taken 'Tainted Love' to the number one spot and become a top act. Do B-Movie feel they've been treated like poor relations to the illustrious Soft Cell?

"No, no," comes the joint exclamation. "We think they're great. We don't see much of Marc and Dave except in the Columbia Hotel (London's answer to Fawcett Towers where all the pop stars stay). Anyway, we're a very different band to Soft Cell, we're more of a stage band whereas they're a cabaret act. I mean we are a pop band — not in the sense of pop — but in being popular."

Back at the Retford Porterhouse — which is a musical venue and not a glorified steak bar — I watch them play. The numbers are emotional, even dark and moody at times, but not sombre and full of hooks and as if you listen to 'Nowhere Girl' you'll realise what I mean and save my trying to describe it.

Wowling them in Europe — and even the USA now — is one thing, but it seems that, although hometown Mansfield is a big mining town, one thing they don't dig is home grown talent.

"I was in the town's only club the other night and when our record came on everyone stopped dancing," complains Rick. "I mean the floor just cleared. They look at you and think 'why should I dance to his record?' Because they know you they think you're no good."

But the staid suburban burghers of Mansfield don't look like standing in the way of the only decent group the town's produced. There's a new professionalism. "We used to drink a bit before a gig, think what's the point of doing a dump like this anyway . . . but we don't do that anymore."

It's a new B-Movie imagery of black and white and, above all, a new confidence that promises to take them away from the crummy hotels and onto a new single, album and another European tour. B-Movie are about to feature.

'We're a very different band to Soft Cell, we're more of a stage band whereas they're a cabaret act. I mean we are a pop band in the sense of being popular,' — Steve.



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OUT NOW!

Maid in a swamp

IRON MAIDEN: 'The Number Of The Beast' (EMI advance copy)

By Robin Smith

WELL, WELL, well, just look what came clambering out of the swamp. This monster is a showcase album from a band poised on the brink of world success, but with much still to prove.

I must admit to having a few reservations about Bruce Dickinson joining the line-up, but he's shoehorned his way in well, adding a dynamism and gutsiness that Paul D'Anno was always one step away from.

'The Beast' is a pretty frantic album, with ideas coughed up and then dropped at the bat of an eyelid. But working under the thumb of veteran producer Martin Birch, Maiden deliver the goods and come up smiling. They have a sense of comic horror that nobody else can match and a knack for writing over the top imaginative lyrics.

A constant obsession with Maiden is the darker side of world history and 'Invaders' is a fine opener. Bruce's vocals are really on the attack before switching to the dreamlike quality of Maiden's obligatory semi-acoustic track, 'Children Of The Damned'.

It's 'The Prisoner' though, which is the most stylish number of the album. Voice overs from the television series of the same name, are followed by an apocalyptic theme.

'22 Acacia Avenue' is black humour about life out in the suburbs where Dickinson is quite horribly menacing and it's followed by the title track pumped up with more adrenalin than Sebastian Coe over a quarter mile. First Motorhead's 'Iron Fist' and now this epic. My, what a pleasant afternoon it's been. + + + + +



IRON MAIDEN: horribly manacing

Steve faces the music

VISAGE: 'The Anvil' (Polydor)

By Sonia Ducie

CONGRATULATIONS STEVE! For taking advantage of a lull in Adam's career and releasing 'The Anvil' at a time when old heroes can safely re-emerge into the exclusive spotlight. For hiring top photographer Helmut Newton to shoot an upmarket lesbian scene for the wrapping of Visage's latest bon-bon

(T'aint what you do... it's how it's seen to be done). And for opening a restaurant and sitting back while they queue outside.

Of course 'The Anvil' is destined for the top end of the charts before the music is even considered.

Steve Strange has such a well known, well oiled team of workmates to ensure that should the marketing scheme fail (impossible), the music sounds good anyway. Midge Ure, Chris Cross, Billy Currie, Rusty Egan and Dave Formula all feature. It is essentially produced by Midge Ure, although Steve does sing and write the lyrics.

Again the music is cleverly calculated to slot perfectly into the nightclub scene. The title, 'The Anvil', is taken from an American nightclub, notorious for its outrageous activities.

As for the music Visage have adopted their own style now — synthesizers, heavy percussion backing, repeated choruses and, contrasting, Steve's soft vocals, this time aided by two girl singers, Lorraine and Perry. It's rock-pop, Floyd-sque, and not surprisingly, reminiscent of Ultravox.

'The Anvil' is actually taut, melodic, entertaining dance music. 'Damned Don't Cry' was a mistake release — it showed all of the stiffness and emptiness of 'Fade to Grey', and doesn't respect the passionate feel 'The Anvil' aims for.

Visage needn't have gone to the trouble of affording such an expensive (£4,000) cover for the album. The music stands up for itself and Steve Strange sells enough copies of merchandise as it is. It represents the superficial, painfully self-conscious concept on which Visage is based — or perhaps I'm the only one fed up with 'painted faces'? Visage: bare thy music to the world and the world will listen. + + + + ½

J. J. CALE: 'Grasshopper' (Shelter ISA 5022)

By Simon Hills

LYING AROUND on your Nashville porch, releasing an album every 18 months or so isn't a bad way to make a living.

It's exactly what J. J. Cale does, playing music from the heart of the region that launched everyone from Elvis Presley to Tammy Wynette. He never tours, never gives interviews but will occasionally stretch himself enough to put 40 minutes worth of music together for an album.

With little more than a whisper, his husky voice has croaked out songs like the now-famous 'Cocaine' which have influenced countless artists.

The trouble with 'Grasshopper' is that the raw edges have been cleaned up so he sounds like an imitation of one of his proteges — Dire Straits for example.

All his trade marks are still there. The opener 'City Girls' is a mellow up-tempo ditty about his preference for the country while only 'Devil In Disguise' has the roughness that makes his rasp so compelling.

It's doubtful whether the old picker could care less if the album sells or not. If he doesn't want to progress, then he might as well stick to what he knows best. + + +

WHITE HEAT: 'In The Zero Hour' (Valium VALP 101)

By Daniela Soave

THIS DEBUT album is a disappointment — after seeing White Heat several times I expected more. This proves that at the moment White Heat are a far better proposition live than on vinyl.

This could be due to the production of 'In The Zero Hour', which is so bad it sounds like you're listening to it with cotton wool in your ears. Worse, the production — or lack of it — gives the songs such a uniformity that none stand out, which is a pity because as compositions they're quite competent.

My final complaint is that singer Bob Smeadon tries too hard, as if he wants to be the second Springsteen, a pity when his own voice is adequate. + +

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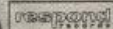
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PUNCH DRUNK

MOTORHEAD: 'Iron Fist'
(Bronze BRNA 539)

By Robin Smith

JUST WHEN you thought it was safe to go back to your turntable and the world seemed like a comfortable place, Motorhead get dressed for battle.

It's been more than a year since the release of 'Ace of Spades' and for 'Iron Fist' Motorhead have gathered all the influences they gained while travelling the world. Diary of a hunch of madmen? That's pretty near the mark.

Motorhead have become an institution. Twinkling rough diamonds in a world full of compromise. Doesn't everybody have at least one soft spot for them? Doesn't everybody admire their capabilities for survival in the face of unfair odds?

Produced mainly by Eddie Clarke, 'Iron Fist' is a fun packed double sided visit to hell and back. The title track thrusts its happy way through two panes of double plated glass. It must rank as one of the most accessible things Motorhead have ever done and it's virtually guaranteed for the charts.

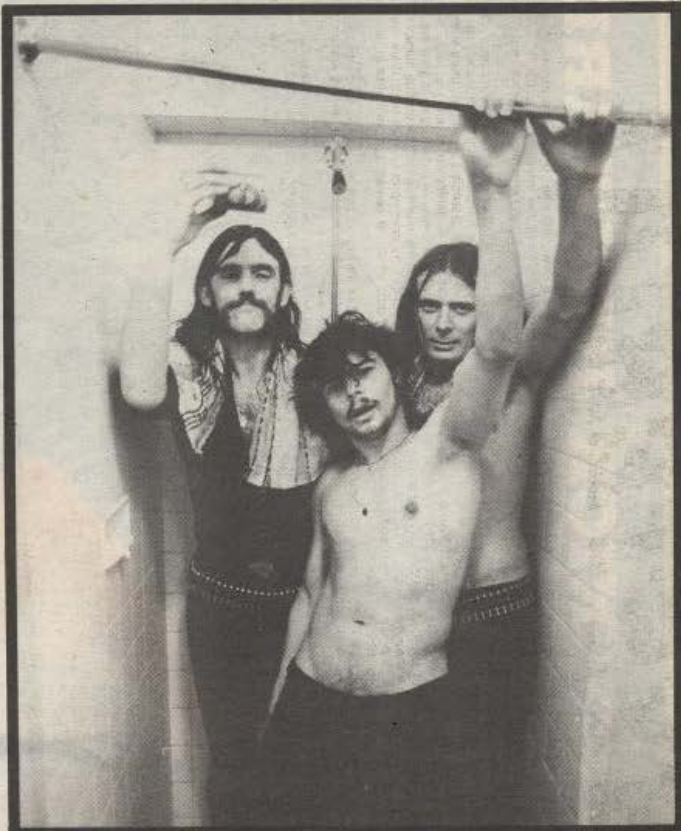
'I'm The Doctor' has a touch of Alice Cooper to it and over some furious guitar, Lemmy sounds like he's singing face down in the bath. An unusual style to be sure, but one which adds a new dimension to the band.

'Go To Hell' reflects a change in Motorhead's usual repertoire. It's a shade or two softer than the other tracks and together with 'The Loser' boasts some understated nifty guitar playing. There's also uncharacteristic anguish in Lemmy's voice.

Closing side one is the mightiest track of the album 'Sex And Outrage' a bombshell of a track cranking wildly out of the speakers.

Apart from 'America' (a tribute to the band's first trip over there last year), side two doesn't have the subtleties of side one and there's enough straight ahead playing to satisfy anybody. 'Shut It Down' is a love song while 'Don't Let 'Em Grind Ya Down' is an engaging slice of Motorhead's philosophy and 'Don't Need Religion' ponders about our role in the universe.

Unabashed mayhem filled entertainment, this album will leave you with a wide grin from ear to ear. + + + + +



MOTORHEAD: showered with compliments

Cult faves

VARIOUS ARTISTS: 'A Fresh Selection' (Fresh LP 8)

By Winston Smith

FIRST the bad news. Side one of this compilation of Fresh singles begins with a throwaway version of 'Sorrow' by the Dumb Blondes, goes on to feature Wilko Johnson making 'Back In The Night' sound even worse than usual and later coughs up Bernie Torme snoozing through 'All Day And All Of The Night'.

In its favour though, side one does have the inoffensive futuristic pop of Cuddly Toys and the Igloos, not forgetting the agreeably twee 'Savoir Faire' from Family Fodder. But all in all, it's not a side to return to with much haste.

Side two is a different matter. Bursting into life with what must be UK Decay's finest moment, the shattering, seething, power-crazed 'Unwind', it then slips into the husky punky-pop of Manufactured Romance's 'Time Of My Life'.

The Dark's 'Hawaii Five-O' is a waste of talent, as is Menace's 'The Young Ones', but the Wall's 'Ghetto' is a truly devastating hunk of rock-hard punk and JC's Malmen's 'Earbending' is a jolly romp bringing back happy memories of countless Members gigs.

The real highlight though, turns up at the end. It's that genuine cult classic from 1978, the touchingly hate-filled 'Punk Rock Stars' by the near legendary Art Attacks, now this you must possess. Side 1 + + Side 2 + + + + +

the return of Joe Boyd as the Thompsons' producer and a newfound emphasis on Richard's guitar work, which replaces John Kirkpatrick's accordion and emphasises the lively side of Boyd's production.

The old ballads remain of course and the old images, men and women walking on the wire with an abyss beneath, calming songs like 'Just The Motion' and strutting songs like 'Don't Renegate On Our Love' or the picture of desperate spiritual solitude that is 'Man In Need'.

'Shoot Out The Lights' is best judged in the Thompsons' own terms and against their own body of work. This is their heaviest record, the riffama of the title track verging on the psychedelic style Richard used to employ with Fairports.

The strongest Thompsons album since 'Four Down Like Silver'. Roll over the rest, the bosses are back. + + + + +



RICHARD THOMPSON: riffama

ZOUNDS: 'The Curse Of Zounds' (Rough Trade)

By Jim Reid

THE EARLY independent labels, fired by punk, released records that were vital, invigorating and a sure testimony to the health of British pop 76-77. Yet the subsequent growth and proliferation of independent record companies and the groups which spawned them, has led to new standards, that are chiefly characterised by mediocrity and lack of imagination.

What once aspired to

challenge the rock

establishment has become one more comfortable niche in the music business. The big deal, in most cases the "alternative" chart, is simply the alternative to having a good time.

Zounds fit perfectly into this scheme of things. One of the worst types of politico rockers, they smother lack of talent and ideas, with good intentions and self-righteous blabber mouthing.

Punk's lyricism lay, as much in the defiance and aggressiveness of its music, as in the shrill invective of its words. In comparison, Zounds simply limp along. Their music is a tacky, messy hybrid of new wave and old rock. Their lyrics are full of the naivety and rabble rousing that Jimmy Pursey spat into his beer many moons ago.

In music, there is no alternative, merely good or bad. Which ever way you look at this LP, it's terrible. The Curse of Zounds' is a pretty apt title. +

THE CHURCH: The Church (Carrere Cal 130)

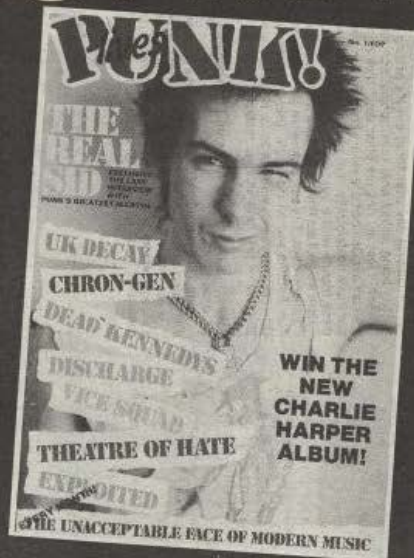
By Kevin Wilson

DAYS of the past today revisited. When the New Psychodelia reared its pretty head last year, the Church were still working on their version of it. Two Aussies and two Poms, all convinced the world needed a new version of sixties hedonism.

In truth, this debut album does possess the necessary spirit with a faithful production job being performed by Chris Gilbey and Bob Clearmountain. The mood is soft rock, with jangly guitars, strumming chords and Byrdsy harmonies. Pick of the crop must be 'Is This Where You Live' which starts off in the mystical and ends up in the hysterical. The rest is much the same with perhaps the free 'n' easy 'Bel-Air' being the best.

The Church may well be smuggled into the Paisley clan by the back door if they are not careful. The direction they are taking is a dangerous one if they're trying to avoid ridicule. + + +

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NICK HEYWARD



HAIRCUT HYSTERIA!

NICK HEYWARD replaces his smart tortoiseshell-framed sunglasses as he leaves the hotel restaurant.

"Some shades, man," he smirks. "Too much heroin. All this on the road rock 'n' roll lifestyle. It's too much, man."

In case you're wondering whether Heyward 100's first major tour has turned the breezy singer and guitarist into some grotesque rock 'n' roll caricature, hang on. It's just the little joke. No-rides and slightly cynical he may be but the Disney Mr. Heywood remains the nation's latest number-one heart-throb. Amongst mothers as well as daughters. Well wouldn't your mother like your sister to bring home somebody like you?

"Er, I don't know, actually," he mutters. "I see I'm a bit of a normal chap, really," he goes on, not entirely convinced by his own words. "And all this is getting ridiculous." He looks at me pleadingly and lets Mark Fox continue.

"It's all very well being mobbed and mentioned in the same breath

as Dickenson and everything but it's getting to the point where stuff is being nicked from hotel rooms. For souvenirs."

"I wish, I wish my ring the other day," Nick replies. "One that me gran left me. She had a jewelry shop in Worthing. It was great," he continues nostalgically. "I used to go down with my parents. We had these friends with a boat and would go on fishing trips..."

Here we go. Last time Nick spoke to us he was on about his happy childhood days. The sun shining on the motorway on the way back from Pontins and all that stuff. Today motorways have a rather different association with the band. No longer are they pathways to pleasure — just long tedious stretches between one gig and the next.

Well, this is only your first tour. I try encouragingly, you'll soon get used to it.

"Hope, I'm never gonna do it again," Nick responds sternly. "I like everything about playing but hate everything in between."

"If you only enjoy 50 minutes a day, it's no better than working in a bloody factory where all you've got to look forward to is going home at the end of the day," adds Mark.

DO you want to make personal appearances in states like ABC?

"Not really, because then you end up missing to yourself in

places like the Human League. The idea is the band's record should be strong enough to promote itself."

"I know we're strong live and that with our image and record we've got a good package to take on the road. But what we didn't realise was the whole living-out-of-suitcase aspect of it all."

"You end up hating yourself," blinks Nick. "You look at yourself in the mirror and think 'What?' We've fallen into the rock 'n' roll trap of touring on the back of an LP. It's one thing playing to 2000 people clamouring to get into a show but another when you suddenly find yourself in a massive auditorium with madhead bouncers sickening hell out of all the young kids."

"It's crazy. Everyone has a lovely time watching the band and everything is great and relaxed and happy and joyful and spontaneous and meanwhile the road crew are lazing after everything in sight and some heavy gear's setting drugs in the toilet."

As a result of their distaste for life on the road, the Haircuts have

just turned down a Queen support tour slot. This follows a pattern set by Echo and the Bunnymen, U2, Bow Wow Wow and Depeche Mode who have also given Freddie Mercury's mob the cold shoulder.

Their alternative? Their own TV series, apparently. Always a keen TV savage, Nick is writing scripts with Chris Langan for a series of six programmes — presented by and featuring Haircuts 100.

"A fantastic way of getting out of going on tour," Nick enthuses. "It'll be like The Monkees — us turning up in your own home. Except it'll be different inasmuch as we'll be playing ourselves and it won't be like Elvis who gave up music just to do films. We'll be doing it really early on in our careers and we'll already have been out on tour."

"It will be the best of both worlds," he concludes. "And filming will take place in Mafie where the sun's always shining and the sea's always blue."

That hermit sparkle makes a welcome reappearance in his saucer-shaped eyes. Maybe life on the road isn't so bad after all. MIKE NICHOLLS

A LIFE IN THE DAY OF Jive Records

WORKING FOR a record company isn't really like a 9-5 job at all. So it's difficult to clarify what we do in a day in those sort of terms (James Tod).

The major difference is the way the time goes. I used to work for Kodak before I got into the music business and I swear I'd be looking at the clock every five minutes. But now there never seems to be quite enough time to do everything. It's always later than you think.

Of the two of us I must have the most routine job but things can change just like that. I spend most of my time in our offices in Willesden but I'm also responsible for Jive Records overseas. The other week a problem came up suddenly in Sweden so I had to go over there and sort it out. I was there and back in a day! I left home at 6.30 in the morning and was back by midnight. But that's unusual.

Most mornings I'm in the office by about 9.30. The first thing I do is go through my mail and check whether any telexes have come for me from Australia or Venezuela or any of our foreign licensees. They tell us what's happening in their charts and how our records are doing over there. They also tell us whether they've received our latest samples and when they plan to put them out.

We always send them cassettes long enough in advance for them to synchronise their release dates with ours. That's usually quite possible. We don't put out very many records, you see. Compared with EMI or Phonogram, who release as many as a dozen a week, we rarely come with two or three a month. So we never swamp the licensees with product.

And because we're independent we've been able to do separate deals in every territory round the world. So we're pretty sure we've got the best people working for us everywhere (Bob Nolan). Jive Records are only six months old, and you wouldn't normally expect a company that young to have the clout we've got abroad. But we're actually part of the Zomba group and they have a tremendous reputation internationally.

When we were setting it up people's first reaction was: 'Jive who?' But when we also said:

'We manage Mutt Lange, who produces AC/DC and the Boomtown Rats. We publish the Stray Cats, the Beat and Elvis Costello and we own Battery and Morgan Studios' they soon took us seriously.

They realised we weren't Herbert Sherbert from Kilburn High Road! The Zomba connection really greased the wheels in Europe. You may wonder why we're so bothered about how things go abroad. But the fact is that Britain may be very influential musically speaking but it only represents about 8 per cent of the world record market. There are lots of groups — like our Starlighters — who sell far more records in France and Germany than they do over here.

As General Manager of Jive Records I have to make sure all the day-to-day machinery is running smoothly.

The first thing I do is phone up the CBS factory in Aylesbury to confirm that they've done their bit and pressed up enough records for us. Having the right records in the right place at the right time is the key to my side of the industry. There's no point in pulling out all the stops and getting something like the Tight Fit video on TV three times in one week — like we did when 'The Lion Sleeps Tonight' first went into the charts — if people can't buy it because it's out of stock at the factory.

All your careful planning can go to waste overnight if that happens and the record may never regain its momentum. So if I discover that the CBS people are behind on the orders, which has happened occasionally, then I have to shout at them loudly down the phone.

Next I ring up the wholesalers. They're a very important link in the chain between the record company and the public because they largely control what the shops keep in stock.

If you've got a record that's happening they can take staggering orders. They wanted 150,000 copies of 'The Lion Sleeps Tonight' for example. The guys I speak to are the buyers and they're pretty aware of what's going on because they keep a keen eye on the charts and on TV. But you have to get them up about new releases. They can be very cautious. It's the hardest thing in the world to break a new single by a brand new act because it's so difficult to get them into the shops.

Both the wholesalers and the independent retailers are reluctant to stock anything they haven't heard of or they can't be sure will sell quickly. It's not uncommon to spend the best part of the morning trying to get them to place orders over the phone and end up with the same answer from everyone. 'No. Not until it's in the charts.'

It's like a chicken and egg situation because it's impossible to get a record in the charts unless it's in the shops to begin with.



JAMES TOD (left) and BOB NOLAN (right) run Jive Records, the fledgling independent label who recently celebrated their first Number One with Tight Fit's 'The Lion Sleeps Tonight'. Tod, 26, served his apprenticeship first as a booking agent and then as manager of the ill-fated Photos, while Nolan, 31, spent seven years with Phonogram and Ensign working with acts like Thin Lizzy, Steve Miller and the Boomtown Rats. The pair now work with a wide variety of talent, including Flock of Seagulls and the Starlighters as well as Tight Fit.

How does the day develop after that? Well, that takes us to about 11 o'clock and James is in the office by then. We work pretty closely on a lot of things (Bob Nolan).

My official title is Artist and Repertoire Manager but I handle artist development too. So I don't just make sure Jive sign good bands who will make good records. I have to see to it that everything from single sleeve design and advertising campaigns to shooting videos, photo sessions and organising tours.

At the moment we've only got five acts on the label and they're all very different. On one hand there's Tight Fit who are very pop but on the other there are the Starlighters, who are cousins of Angus Young in AC/DC, and very heavy metal. We have a Flock of Seagulls too who are more Futurist and a duo called Q Feel who we call our 'house writers'. They're a bit like a young Alan Tarney and Trevor Spencer.

Finally there's an African guy called Richard Jon Smith who specialises in disco-funk like Al Jarreau or George Benson. Before I do anything else in the morning I make a point of listening to the tapes that people have sent in. New talent is still the lifeblood of the industry. But not all the cassettes are from new bands wanting record contracts. We only get half a dozen of those a day compared with the major labels who get scores.

Timing is crucial in this business and that's where we can score over some of the bigger labels. We can move so much quicker. It's not unknown for a band's manager to argue

for weeks to get a major to agree to a picture sleeve or a video. But by the time they get it it's too late because the record has dropped down the charts and the chance to help it higher has been missed.

All these factors — ads, videos, tours and so on — combine to help sell records. No one thing is more important than another. Adverts in the papers are not enough. They make the public aware of the act but you have to be careful how you go about it. If you come from nowhere with full page ads you not only waste a lot of money — between £800 and £1100 per page in the music press — but the public suspect you of hyping them. So we try to be as strategic as possible and tune people into the band before hitting them with anything big (James Tod).

Some acts don't need advertising at all. Like Tight Fit. We knew from the start that if 'The Lion Sleeps Tonight' didn't happen on radio then it would be dead. But as soon as the radio stations began to pick it up we decided to put all our advertising budget into the video (Bob Nolan).

Just like I might sit down with a record producer to talk about what he's going to do with one of our bands so I discuss the video in detail with the film director. We get the band to chip in their ideas and we finalise the budget — which could be as much as £12,000 — and then go ahead and shoot the thing.

Bob and I do the same with the guys who design our single sleeves and the photographers who do our photo sessions. It's

easy to treat each record like it's a catalogue number. We try to remember that there are people involved and make a point of being available to hear their thoughts and act on them if possible (James Tod).

Apart from the telephone ringing every five minutes that's how my average day goes from the time I get in till I get home at about 8 to 8.30. It's almost a 12-hour day. And I rarely take lunch breaks!

It's longer than that for me because the other half of my day begins when everybody else has finished. I like to spend as much time with the bands as possible so if they're recording I'll go and visit them in the studios. Luckily most work in our own studios which are literally just across the road. So that's a luxury.

Otherwise I like to go on the road with them. At least for the first few dates of a tour. I spent a week in the States with the Starlighters making sure everything was properly organised and they knew who to talk to in our American offices (James Tod).

But if I'm in London then come half past seven in the evening I slip into my black leather jumpsuit and my lures Y-fronts and patrol the clubs looking for new talent to sign up. Invariably I end up checking something out that doesn't go on stage until after midnight so I'm lucky if I'm in bed before 2.00 in the morning. And it doesn't stop for weekends either!

HISTORY OF ROCK

8

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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

8

Miller in 1973 when 'The Joker' topped the singles chart in America. Despite the comparative infrequency of his recorded work since, he remains highly respected today.

As San Francisco's reserves of talent seemed exhausted, American record companies tried to launch the city of Boston as the next pool of talent, but wasted millions of dollars in the process of failing. Fortunately, other parts of America were less barren, major discoveries being songwriter Jimmy Webb and Los Angeles group The Union Gap. Webb continues to write great songs today but with less success than when he penned the monumental 'MacArthur Park' for Irish actor Richard Harris. The Union Gap, led by Gary Fuckalt, topped the British chart with 'Young Girl', which re-entered the UK charts in 1975 and enjoyed several other big hits in the late '60s.

Another major new group was The Band, a predominantly Canadian quintet who had learned their trade backing rocker Ronnie Hawkins. The group were then invited to work with Bob Dylan, who was still recovering from a 1966 motorcycle accident, and provided him with a substantial electric backing. While living with Dylan in Woodstock, The Band recorded their acclaimed 'Music From Big Pink', the first of a series of carefully constructed LPs, before breaking up in 1977. They commemorated their demise by mounting a final concert in San Francisco which they billed as 'The Last Waltz'. The show was filmed and attended by many of rock's aristocracy including Neil Young, Van Morrison, Eric Clapton and Ringo Starr, among others, who all appeared with The Band on stage.

Another of the stars paying her respects at 'The Last Waltz' was Canadian singer/songwriter Joni Mitchell, who first attracted attention in 1968 when her songs were recorded by Judy Collins and folk singer Tom Rush. Joni's own first LP, 'Song To A Seagull', was produced by ex-Beat David Crosby, one of a string of rock star admirers who courted her over the following years. After a series of well received LPs during the first half of the '70s, Joni's more recent releases have been sporadic, although new product is always awaited by her impatient fans.

Other original singer/songwriters like Randy Newman, Leonard Cohen, Laura Nyro and Tim Buckley also first displayed their wares during the year, although none would achieve instant success, Newman being the only one of the four to score his



JONI MITCHELL: a series of well received albums

own big hit when 'Short People' made the US top 10 in 1977.

The burgeoning country/rock movement began to take shape in Los Angeles, an early front runner being Poco led by Richie Furay, late of the Buffalo Spring-

field. While they initially promised more than they delivered (their biggest hit came as recently as 1979), Poco nevertheless contributed Furay to the ill-conceived supergroup of Souther, Hillman and Furay, Jim Messina to Loggins & Messina, and both Randy Meisner and Tim Schmit to the Eagles.

L.A. also spawned two formidable psychedelic groups, the heavily macho Steppenwolf, whose biggest hits were raucous items like 'Born To Be Wild' and 'Magic Carpet Ride', and the more jazz inclined Spirit, which featured guitarist Randy California, a one time associate of Jimi Hendrix. The group's original drummer was the shaven headed Ed Cassidy, California's stepfather, who left the band in the early '70s but later returned to play with Randy in the current Spirit line up, while both Jay Ferguson and Mark Andes were later to form the briefly successful Jo Jo Gunne after leaving Spirit.

Also briefly important were the stable of acts signed to New York producers Jerry Kasenetz and Jeff Katz, who almost single handedly conceived bubblegum music — ultra light catchy pop singles played by anonymous groups like the 1910 Fruitgum Company, who scored a massive hit with the ultimate audience involvement single, 'Simon Says', and the marginally weightier Ohio Express, whose moments of glory came with 'Down At Lulu's' and the remarkably profound 'Yummy Yummy Yummy, I've Got Love In My Tummy'...

UNION GAP: topped the UK chart with 'Young Girl'

'67

THIS was the year when the LP replaced the single as the rock music medium, and many artists who were singles-oriented fell by the wayside. The change was typified by the monumental 'Sergeant Pepper' album by the Beatles, which many assumed to be influenced by hallucinogenic drugs like LSD, around which a new culture arose in San Francisco.

Large ballrooms featured acts like the Grateful Dead playing long sets at high volume, and with stoned audiences further inflamed by remarkably ingenious light shows. San Francisco became the new Liverpool.

Few of the dozens of acts signed to make records were particularly good, the five major groups being the Jefferson Airplane, the Grateful Dead, Country Joe & the Fish, Moby Grape and Big Brother & the Holding Company. Airplane, fronted by ex-model Grace Slick, were first to hit the chart with both 'Somebody To Love' and 'White Rabbit' making the US top ten. Eight LPs in a row made the album chart top 20 before personal and personnel disintegration set in.

After a brief hiatus, Slick and guitarist Paul Kantner formed the Jefferson Starship, one of the biggest mid-'70s American bands. The Grateful Dead were a huge live draw, but their psychedelic ramblings were never successfully recorded until the early '70s, by which time their initial impetus was lost — their recent records are seen as relics of a bygone era, something which also applies to Country Joe & the Fish who made perhaps the ultimate psychedelic LP, 'Electric Music For The Mind & Body'. Moby Grape's early promise was destroyed by the hype of their first release when an album and five singles taken from it were released on the same day. The band never really recovered.

Big Brother's demise was much more tragic — fronted by Janis Joplin, a raunchy, hard living Texan girl, their second LP 'Cheap Thrills' was a classic. Janis then left the band to go solo, but died in 1970 of a heroin overdose.

San Francisco also attracted other Texans like Steve Miller, Boz Scaggs and the 13th Floor Elevators led by guitarist Rocky Erickson. The 1967 Monterey Pop Festival, whose theme song was 'San Francisco (Where Some Flowers in Your Hair)' by Scott McKenzie, convinced many more to move to the city. Los Angeles was also affected by the new drug culture, and five groups led in the broadening of musical barriers. The Doors, fronted by the charismatic Jim Morrison, were scorned by several labels before signing

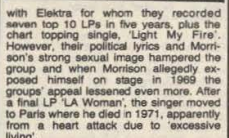
RIGHT: Procol Harum — 'Whiter Shade Of Pale' was their big one
BELOW: The Doors had a chart topper with 'Light My Fire'



ABOVE: Janis Joplin, a hard living Texan girl



LEFT: Jefferson Airplane, eight LPs in a row made the chart



Magic Band, and Canned Heat, both initially blues bands. Canned Heat scored with 'On The Road Again' and 'Goin' Up The Country' before singer, guitarist Al Wilson died of a drug overdose. Group leader Bob Hite continued with several new line ups before he too died in the early 1980s. Captain Beefheart is still very much alive — his 1967 debut LP, 'Safe As Milk', established for him a small but vociferous cult following, and a late '60s collaboration with Frank Zappa produced the celebrated 'Trout Mask Replica'.

Buffalo Springfield began as folk rockers and were only lauded after they split up when Stephen Stills formed Crosby, Stills & Nash.

The American waves also reached Britain where 'International Times' became the journal of the 'underground', a diverse collection of people considered to be anti-establishment. A handful of British groups provided the soundtrack to their activities led by Soft Machine and Pink Floyd. The Floyd were regulars at the legendary UFO Club in London, and signed to EMI to record two hit singles, 'Arnold Layne' and 'See Emily Play'. Soon after, main songwriter Syd Barrett left the group but critics who then wrote off Floyd were confounded when they became one of the biggest acts in the world during the 1970s.



LPs like 'Dark Side Of The Moon' and 'The Wall' sold by the millions while Barrett himself went into artistic decline after two highly idiosyncratic solo albums. Soft Machine were less fortunate — always an experimental band, their constantly changing line up never attracted more than a cult following although they continued well into the '70s.

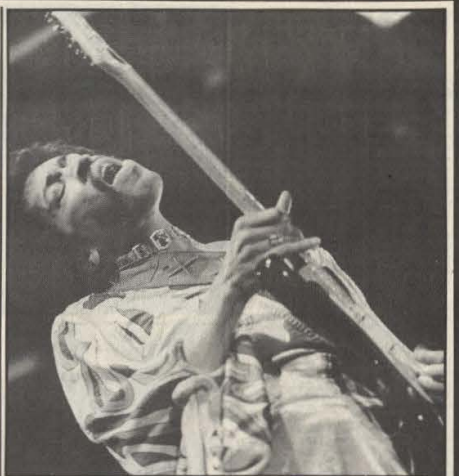
Procul Harum initially outdid both bands when their 'White Shade Of Pale' topped the chart, but they were never able to repeat that success, breaking up 10 years later. Procul's lyrics were assumed to be drug-oriented, as were those of the Jimi Hendrix Experience and Traffic.

Hendrix, a brilliant black guitarist, was discovered in a New York club by ex-Animal Chas Chandler, who brought him to Britain, found him a rhythm section and produced four UK top 20 hits for him within a year. Hendrix returned to America, conquering it overnight at the Monterey Festival, after which came his finest recorded work, the double LP 'Electric Ladyland'. After that, various problems afflicted him and soon after a poor appearance at the 1970 Isle Of Wight Festival he was dead, having choked on his own vomit in a drug-induced stupor. Unfortunately his obvious genius was then sullied by an endless procession of posthumous LPs throughout the '70s, which did him no justice.

Traffic was formed by Stevie Winwood after he left the Spencer Davis Group, and after starting with two top 10 singles, the group settled into a comfortable groove, only to be upset when Winwood joined the supergroup Blind Faith in 1969. After that group's swift demise, Traffic reformed, although without the spark which had first made them popular. They finally disbanded towards the end of the '70s after which Winwood began a slow-moving solo career which finally bore fruit in the early 1980s.

Both Cream and Fleetwood Mac were formed by ex-members of John Mayall's Bluesbreakers. Eric Clapton and Jack Bruce teamed up with drummer Ginger Baker to form Cream, the original supergroup, and scored several gold LPs and a few single hits before the combination of their musical intensity and personal incompatibilities led to a split in 1968, since when they have constantly been asked to reform. In fact, Clapton and Baker went on to form Blind Faith, while Bruce embarked on a solo career.

Fleetwood Mac, on the other hand, are still much in evidence today, although the current group is different both musically and personally from the 1967 original. Guitarist Peter Green and the rhythm



JIMI HENDRIX: a brilliant guitarist. He died in a drug-induced stupor.

section of John McVie and Mick Fleetwood from the Mayall band formed the nucleus of the group which charted with a series of inspired R&B influenced singles including the chart topping 'Albatross'. Green was the first of many to leave the group (in 1970) but after an arid spell in the early '70s, the band returned to even greater heights in the second half of the decade with the immensely successful album 'Rumours'.

The Jeff Beck Group was shorter lived but more exciting at the time. Led by the ex-Yardbird guitarist, the band also included Rod Stewart and Ron Wood, although it was Beck and not Stewart who sang on early hits like 'Hi Ho Silver Lining'. Stewart did sing lead on the band's brilliant first LP 'Truth', but once

again personal differences splintered them. (Hindsight shows this to be a most unfortunate occurrence as soon after Led Zeppelin would refine the Beck formula to become the biggest act in the world).

By the end of the '60s, Stewart and Wood had joined the remnants of the Small Faces, while Beck later joined two ex-members of Vanilla Fudge to form what should have been the ultimate heavy metal trio, Beck, Bogart & Appice, but which turned out to be a short term enterprise.

The Move, from Birmingham, were another legendary 1967 group and made an initial impact by a destructive stage act and a series of great Roy Wood songs. When Jeff Lynne (from the Idle Race) joined the band in 1970, a parallel group called the Electric Light Orchestra was formed, ultimately leading to the Move's demise in 1972.

The Bee Gees are still with us today — the three Gibb brothers were stars in Australia and returned to their native Britain in 1967 to score six hits in two years before fraternal squabbles split them apart, although they later reformed to dominate the early years of the disco boom in the mid-1970s.

Many other new acts enjoyed brief fame, including the Royal Guardsmen, Keith, Harper's Bizarre, the Electric Prunes, the Box Tops, Classics IV, the Fifth Dimension, Bobby Gentry and the Vanilla Fudge. Soul music, however, provided only two great newcomers — Aretha Franklin was a preacher's daughter who made four million-sellers in two years after a previously unsuccessful career, while Sly & the Family Stone, led by ex-disc jockey Sylvester 'Sly' Stewart, played what could only be called psychedelic soul music. After a big hit with 'Dance To The Music', the group stormed through the '60s, only to dry up in the early '70s.

Overall, 1967 was an unforgettable year for rock music.

CREAM: the original super-group



'68

THINGS inevitably had to slow down after the revelations of 1967, and the following year saw the music (and the drugs) get heavier. While new names were in short supply, established acts like the Beatles, the Rolling Stones, Bob Dylan, Jimi Hendrix and Cream were all at, or close to, their creative peak. And one of today's biggest names, Status Quo, scored a first hit. At the time a 'flower power' quintet, Quo charted with 'Pictures Of Matchstick Men', which remains their only US hit to date, but thereafter deteriorated until 1970 when they were considered has-beens. By 1973, blue denim had replaced pattern paisley, and the boogie would begin... The Love Affair topped the chart with their debut 45, 'Everlasting Love', but when it was revealed that session musicians had featured on the record, a stigma arose from which they never recovered. Another of the year's chart topping groups was Marmalade, whose number one was a cover of the Beatles' 'Ob-La-Di'.

The main British thrust came from R&B bands, apart from short term chart artists like Mary Hopkin, the Equals, Honeybus, Don Partridge and the Bonzo Dog Doo Dah Band, each of whom possessed a gimmick of one sort or another. The two hottest R&B acts were Jethro Tull and Ten Years After, the latter fronted by ultra-fast guitarist Alvin Lee. T.Y.A.'s appearance at Woodstock brought them overnight fame, although their music's basic lack of variety finally bored even the band themselves during the mid-'70s and they faded away.

Jethro Tull, of course, remain superstars today in some parts of the world, although only group leader Ian Anderson, a faustic and highly distinctive singer, has been ever-present. The Claptonesque guitar of Mick Abrahams was another early factor in the band's rise, but Anderson soon took control, and an eventual total of 15 gold and/or platinum LPs indicate that despite his dictatorial approach, the group might not have endured without his constantly progressive musical vision.

Three other major British acts to surface were the Nice, Joe Cocker and Led Zeppelin. Originally formed as PP Arnold's backing band, the Nice, led by keyboard wizard Keith Emerson, soon broke away to achieve their own fame, but split up in 1969 when Emerson left to join Greg Lake and Carl Palmer in ELP.



ABOVE: Status Quo, a 'flower power' quintet



LEFT: Alvin Lee, ultra-fast guitarist

Joe Cocker was arguably the finest white soul singer ever — after topping the chart with a quite unforgettable adaptation of the Beatles' 'With A Little Help From My Friends' and making a huge impression at the Woodstock Festival in 1969. His success was consolidated by an alliance with Leon Russell for the remarkable 'Mad Dogs & Englishmen' tour and film in 1970. However, Cocker found it difficult to cope with the pressures of fame and rarely records nowadays.

Led Zeppelin went on to become one of the biggest groups of all time. Formed by Jimmy Page on the dissolution of the Yardbirds, the group was completed by top session player John Paul Jones and two unknown musicians from Birmingham based Band Of Joy, vocalist Robert Plant and drummer John Bonham. After a slow start in Britain Led Zep found swift acceptance in America, which helped them to immense fame. Each of their nine

albums achieved almost instant platinum status. The band dissolved after Bonham died of a heart attack in 1980.

America produced two equally heavy bands in Iron Butterfly and Blue Cheer, although neither possessed Zeppelin's staying power. Substantially more influential were the Velvet Underground, formed under the patronage of media personality Andy Warhol, who produced their eponymous debut LP. The drug inspired songs of Lou Reed were intoned by felled himself and co-vocalist Nico, a German chanteuse, while musical originality was provided by a sinister Welsh cellist John Cale. The band became an ultimate critic's choice, a status which was only reflected commercially after their demise in 1970 when frequent mentions by David Bowie, Patti Smith and the punk movement in general put the band in their proper perspective. Subsequently, all three principals embarked on solo careers, Lou Reed enjoying more mass acceptance than his cohorts, who have never been able to outgrow cult status.

San Francisco remained productive with Quicksilver Messenger Service and the Steve Miller Band beginning distinguished recording careers. Both broke through strongly with their second albums, but for Quicksilver, 'Happy Trails' marked a creative peak to which they would never again aspire. Miller's 'Sailor' was a masterpiece, after which his long time associate Boz Scaggs left the band for a solo career, although the quality of the band's music was hardly affected. Huge commercial success finally arrived for



JETHRO TULL: remain superstars today

FINGERPRINTZ Night Moves, Glasgow By Billy Sloan

IN A week when their album became the 24th most danceable record in America, Fingerprintz are without a British record deal.

I don't know what the A&R men in the audience saw, but I saw a band hungry for and surely on the verge of a hit single — all they need is the right machinery.

Fingerprintz's problem all along, however, hasn't been the quality of songs.

Jimme O'Neill is a master of his craft, writing three minute scenarios on the sinister side of life.

As a band Fingerprintz interpret his thoughts perfectly. Their brand of eerie funk — built around Cha Burnz's recurring jagged guitar licks and Kenny Aton's vibrant bubbling bass — is the ideal foil for O'Neill's sordid cabaret vocals. There lies the rub. Fingerprintz's funk tones are too hard hitting, too abrasive and too sharp edged to make them palatable. They compare well to today's young funk darlings — Level 42, Lynx and Beggar And Co.

Fingerprintz are sometimes too real — they don't look like pop stars. Onstage not one of them has a face I would trust — perhaps their most redeeming feature.

Their current set, sharpened up by their recent American trek, contains all the best dance numbers from 'The Very Dab', 'Distinguishing Marks' and 'Beat Noir' — songs you hear when the villain lies helpless in the squad car and headlights and the credits roll.

Fingerprintz will have a hit and soon. Only then will this sound more like the fact it is — and less like a hard sell.

TANDOORI CASSETTE Warehouse, Leeds By Ron Furbisher

IF JOHN Greenwood quit the England job and started picking bands instead, this would be his first team. A wealth of experience, but precious little flair.

On paper the line-up looks a winner. Two crowd-pullers front in Charlie Turnahal on bass, Bill Nelson's sidekick from Be-Bop days, and Zal Clemenson, ex-SAHB, on guitar and vocals. Ronnie Leahy handles keyboards and former Jethro Tull percussionist Barrymore Barlow batters the synth-drums.

They looked uncomfortable as they took to the stage in their quasi-romantic threads. The music was a calculated stab at the new dance pop genre, an attempt to squeeze into the niche carved by the likes of Human League and the Teardrops. Crooned vocals, a backdrop woven on keyboards, and regular synth-drum crashes were all there, but the missing ingredient was good songs.

Technically excellent, but unimaginative, they had all the knowledge, but no ideas. Too often they settled for the easy option and trotted out the same old chord sequences you would expect from a heavy metal band.

Occasionally things looked up. 'Dancing Days', for example, had an infectious beat and gushing melody, but the main pleasure provided by the set was Turnahal's acrobatics as he bounced around the stage.

They tried to be new and radical, even threw in a few tribal wails for good measure, but they could not resist indulging in the patronising pantomime of an audience singalong.

Barrymore Barlow should write out 200 times: "I must not subject concert-goers to drum solos in this day and age."



MARI WILSON: handicaps and hairdos

PHOTO: Steve Rapport

Beehive bop

MARI WILSON AND THE IMAGINATIONS Queen Mary College, London By Mark Cooper

'HEERE'S MARI,' announces Hank, Mari's obnoxious master of ceremonies, and the spotlight searches the wings for that proud beehive, those stiletto heels.

Hank has just lowered himself from the balcony with the aid of a rope, the Marionettes have filed onstage and so have the Marines, the trumpets are blaring, and Gary, Larry, Barry, Cary and Jim, the guitarist, are beating out the beat.

At last, here she comes, the Queen of Neadsden Soul, walking proudly but humbly centre stage, taking the microphone from Hank and moving the boy aside because here we go, 'Baby, It's True.'

Mari's entrance sets a style and a tone that is brilliantly maintained for the next hour in a whirlwind tour of classic sixties' style, handclaps and hairdos perfectly rehearsed. Mari's act is a

show, a non-stop package of gestures that nod at those Motown groups and their ceaseless routines while taking in some classic musicals on the way.

Every time the pace palls, there's another gag, another exchange between Mari and Hank (she cares but she puts him down — he needs it) and then another Teddy Johns instant classic.

Johns uses sixties' pop language to perfection, from tunes like 'Mash Potato' to 'Rave', the references are complete with no gaps showing. In fact the whole production is so stylised that it would be stifling if it weren't for Mari's natural charm and the tackiness of the whole thing.

Nope, you can't beat the beat. Occasionally the ensemble get too busy hammering it up to get on with the music — but then, when you ain't dancing you can play spot the reference, reveal in nostalgia and wonder how Mari manages to make it all so 'innocent,' so fresh. The show tells a tale, of how a star is born. I think it's a safe prophecy.

Stale Toots

TOOTS AND THE MAYTALS The Venue, London By Simon Hills

THE COY grin and rasping voice of Toots has won over thousands of people since Mr Reggae virtually introduced the music back in the sixties.

Tonight was the same — but he hardly deserved it. Toots knows that with songs like 'Monkey Man' and 'Pressure Drop' — a laid back version of the song opened this show — and his endearing smile that he'll win any crowd over. Contrived theatrics have replaced the natural raw energy of yore, and he didn't fall back on the subtlety of his newer songs to compensate.

At times he almost looked like a heavy metal showman and rather than lean back on the delicate arrangements of his more modern numbers he insisted on the lead guitarist hammering out some of the most hackneyed riffs ever.

The recent single 'Beautiful Woman' benefited from some marvellous slide guitar, though, while 'Reggae Got Soul' was Toots at his best, pushy and busy when he wants to be, raw and straightforward on the hooks with more than enough steely vocal panache to hold the effort together.

There wasn't enough of it though and, by the time he encoored with a laborious medley and only a minute's worth of his raucous 'Funky Kingston', the veneer of his show had worn down to a dull, lacklustre performance.

The energy left in this 40-odd year-old master of reggae is still there, but he directed it into facile showmanship — when the potency of his songs could have had more effect with less effort.

The superb 'Chatty Chatty' had more throwaway bass lines, more voice, more splashes of keyboards and was more like it. And the new song 'Weekend' likewise hinted at a spirited Toots without the ridiculous histrionics that marred so much of the subtlety. Toots has done a marvellous job in bringing a great musical style to the public at large, and although he has always loved performing and getting the crowd to sing, he shouldn't forget his own roots and how important his songs are as part of them.



TOOTS: dull and lacklustre

LIMELIGHT Marquee, London By Karen Harvey

LIMELIGHT ARE not (as their name strangely suggests) a new band, in fact they're not exactly a young band either.

But their years of apprenticeship served on the club circuit have paid off well, as the band play with enough accuracy and professionalism to knock the spots off many combos.

From the set an instant but unusual comparison springs to mind — Rush and Supertramp — but that doesn't mean this band aren't interesting, far from it.

Limelight without a doubt deserve a little more national acclaim than they are at present getting. They have a large enough cult following and an album readily available on Avatar Records, but somehow, this band have mislaid their entry visa to success.

EARWIGS / MARBLE STAIRCASE / MOOD SIX

Porchester Hall, London By Viviane Horne

PORCHESTER HALL, chandeliers, a floor so polished you could skate in sand shoes — a psychedelic trip back in time.

Earwigs sound seriously psychedelically but look like young HM merchants. Marble Staircase go for the old look, the nutty keyboard player in full frilled shirt and bassist in Andy Pandy stripes. They could be the Haircut 100 of the psychedelic revival if there was one. During their encore, 'Gloria', the Doctor bursts on stage in Dracula cape and tiny round dark lensed specs, stethoscope swinging, and treats us to the medical students speciality — mooning!

Mood Six have the look of a pat. Frilled shirts, beatnik haircuts, terribly tasteful.

Vocalist Phil resembles a sea blonde cherub, the guitarist looks closely related to George Melly and the keyboard player twinkles twixt two burning candles.

Spattered with kaleidoscope lights (I counted five projectors) and galactic slides they deliver slow soul and frantic heart-felt renditions summed up in style by the cover of 'Venus' a 1999 hit for Shocking Blue.

An evening spent reminiscing but sadly this eighties gypsy sees no real future.

THE BLUSH: Tayside Bar, Dundee By Bob Flynn

JEFF DORAN, Liverpoolian singer / writer of The Blush, is shouting for lights as the whole place is plunged into pitch darkness during their excellent heartbreaker, 'Agony Column'. They motor on regardless, to a blinded, bitter finish that heightens the song's effect. There is friction in these songs.

The lights return to illuminate Jeff and three band members parked in front of a white sheet with the crudely painted Blush symbol. His sharp black figure is offset by the tiny, rain-coated, Eddie Robertson on guitar, a part-time street urchin bearing out under-rhythms and melody lines. Tom Petty style guitars jangle over repetitive Clash-thrash, pulling away from the recognisable with images built around a manic variety of subjects. Like 'Nicotine', drawing an edgy line around addictive torture or the dark haunting of 'Terror, Terror'.

This is a unique blend of wit and warning with the lack of confidence offset by the audacity of the material.

Adult night out

**DOLLAR
Night Out, Birmingham**
By Kevin Wilson

IT TOOK a lot of courage coming to this gig. Mixing with gangs of architects, bank managers and accountants with mollycoddled molls in tow is a hazardous business.

Dollar are a fine pop act — the art of cabaret is the art of vanishing, the lacquered finish, the plastic coat, the thin veneer that separates the touchable and the unreachable. David and Theresa hold hands, smile happily, dance divinely, dress beautifully and sing sweetly.

The cabaret takes second place to the inane chit chat of the high brow, a definite nuisance to the wine-o brigade. "Who are they Charles?" "I think they're Scandinavian dear, friends of Abba." What? Dollar are Abba and Bucks Fizz and the bloody rest of the MOR pop hierarchy all rolled into one perfect duo.

As midnight approaches and men turn back into mice, the resplendant make their way home in a fleet of tatty limousines and horse drawn hackney cabs.

Average age at the Night Out: around 35 — Dollar are young. The kids stayed at home when they should have been in the front row. How are you going to

learn anything by staying at home?

Never let Dollar near such a venue again. Dollar must be seen to be doing what they stand for. Real pop. The Land of Make Believe belongs to Bucks Fizz and marauding accountants.

**APB
Tayside Bar, Dundee**
By Bob Flynn

LOVE AT first bite. Efficient, effective, with a hard attack and lack of gloss that brings faith in the way that APB are going back to the dance floor.

Unfortunately there was no dancing room here but the floor bounced and tables moved with the seated pounding of the punters.

Pop with fists clenched. Ian Slater's bass forms the deep-down, swinging punch that joins Glen Robert's scraping, trebled-up guitar and eventually leaps forward on Georgie Cheyne's springboard percussion.

It hits you right in the feet. We should be dancing. But if you can't do that, just sit up and listen to their stories of love and reason.

They set themselves very high standards with 'If Whisps Were Horses', the best of the night, with echoing, fast vocals repeated and overlapping to a powerful end.



DOLLAR: sweet singing

**VAN MORRISON
Dominion Theatre,
London**

By Mark Cooper

'IT'S TOO late to stop now!' cried Van Morrison at the end of the first night of four at London's Dominion. Older fans will recall the cry as Van's customary finale. The few newer fans, unprotected by their elders' nostalgia, may have wondered what the man was on about. Any later and the pubs would close and with them any hope of a livener after two hours of lukewarm music.

Morrison himself was his usual surly presence, uttering only the occasional gruff 'thank you,' to the adoring throng of couples. After a while, his resolute introversion came to seem like pomposity, an impression aided by the purple prose of his recent lyrics.

Opening with perfunctory readings of such old classics as 'Into The Mystic' and 'Moondance', Morrison seemed to be threatening a 'Stars On 45' of his former glories. Fortunately he drew back from this depressing route and, with the aid of a superb seven piece band delivered an intermittently interesting conductor's display.

Morrison's voice and vocal commitment lacking their old command, the man settled down to demonstrating his gift for arrangement, for the abb and flow of his mystical rhythm and blues. Here his great skill is the ability to lead a band towards a surging climax and then down towards silence.

It still staggers that such a surly character can produce such uplifting moments as 'Bright Side Of The Road' and such peaceful ones as 'Common One'. But, with time, Morrison's errors of taste seem to increase (his tendency to purple prose and cultural shopping lists that throw in anyone from Wordsworth to Kerouac) and so does his tendency to nostalgia for an 'older' England and Ireland that belongs to the sentimentalities of American fantasy. His older fans will follow him. But who else?

**THE dBs
Dingwalls, London**
By Robert Steen

THE dBs (short for 'decibels') constitute that rare breed — the perfect pop group. They specialise in short, snappy pop songs chiefly about love, while their music is influenced by the likes of The Byrds and The Beach Boys circa 1966.

They do not simply imitate the afore-mentioned luminaries, however. Songwriters Peter Holsapple and Chris Stamey, have absorbed the best of the 'post British Invasion' American pop and have come up with a style which is both fresh and contemporary. They have drive, soul and wit, as well as an abundance of melodic flair.

Friday's gig was a one-off affair which served both as a warm-up for the band's forthcoming tour as support for Dave Edmunds and as a promotion exercise for their second album, 'Repercussion'.

Highspots included 'Black and White' and 'The Fight' from the first album and the encore, Richard Lloyd's wonderful 'Storm Warning'. The turtle-necked Holsapple was embarrassed by the enthusiastic reaction they drew, especially when it became clear quite a number of those present were familiar with their records.

They played for about an hour (it felt more like ten minutes) and, at the end of the show, their lack of response to the clamour for a second encore seemed to indicate a desire not to outstay their welcome, almost as if they expected the enthusiasm to wane at any moment. I hope they won't be so modest next time.

Live and dirty

**MOTORHEAD
Civic Hall, Newcastle**
By John Barclay

IN THE beginning there was volume, then came even more volume and with it Motorhead.

Lowered on chains like a drawbridge the stage meets eye level and the audience, on cue, go mental as Motorhead went tearing through the long established classics 'White Lion Fever', 'Motorhead' and 'Overkill'.

Motorhead, trapped in an image far larger than life, are almost becoming the band they set out to replace not so long ago, the plodding heavy rock dinosaur. Only their speed and totally crazed style stops them crossing the border of respectability.

Lacing the set heavily with numbers from the new 'Iron Fist' album the reaction was far from what you would expect from a docile Newcastle audience. Even the stage ascending on its chains during an earbattering 'Motorhead' received little reaction.

Not the best gig of the tour by a long chalk but it still beats staying at home.

**DISLOCATION DANCE
North London
Polytechnic**
By Jim Reid

DISLOCATION DANCE are tonight's hors d'oeuvre — a

tasty tibia to warm an audience waiting for their Orange Juice. With the lamentable state of QJ these days I knew which group I'd come to see.

Allying a respect for their influences with an intelligent and flexible approach, Dislocation Dance have managed to combine elements of swing, funk and sixties pop in a sound whose subtlety undermines the coarse brashness of their most obvious rivals.

Yet whilst Dislocation Dance provide one of the more interesting additions to the modern dance, I fear their provincial obscurity and lack of an easily identifiable image will prevent the kind of success their music surely deserves. At a time when packaging is almost as important as content, knowing the right hairdressers and photographers is the surest route to Top of the Pops.

Nevertheless there is always the music. Firstly, there is a trumpeter who can really play — whether it be soulful, funky riffs or swinging cool notes — whose touch adds an almost Burt Bacharach quality to Dislocation Dance instrumentals.

Secondly the group's playing is proficient, yet untrammelled by technique — Dislocation Dance are the true breeze to blow away those outfits who strictly adhere to the ABC of funk. Thirdly, there is a pop sensibility

whose aim is memorable tunes and bright, humorous lyrics.

**B. MOVIE
Porterhouse, Retford**
By Sonia Ducie

B. MOVIE are a cross between the electronic Duran Duran and psychedelic Mood Six. If they continue to play alternative, obscure music and pop songs, they've found the perfect balance to satisfy two different audiences.

But why has the electronic pop of 'Nowhere Girl' caught the limelight instead of 'Remembrance Day'?

The local tarterie and Movie manager, Steve fans turned up at the North's popular nightspot, the Porterhouse and B. Movie followed perfectly the top indie records which set the scene before their appearance.

Lead singer Steve Hovington's loud and abrasive voice seemed to be the most notable aspect of the band's obvious talent. It asserted itself well over the melodic synthesizer additions.

It was an alternative show with a few commercial songs thrown in for good mix — they sailed through the night with material like 'Promised Land', 'Amnesia' and ended with 'Remembrance Day'. A small audience in Retford, but give them a few months and it'll be the Hammersmith Odeon they're filling.

ON VIDEO

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ON VIDEO

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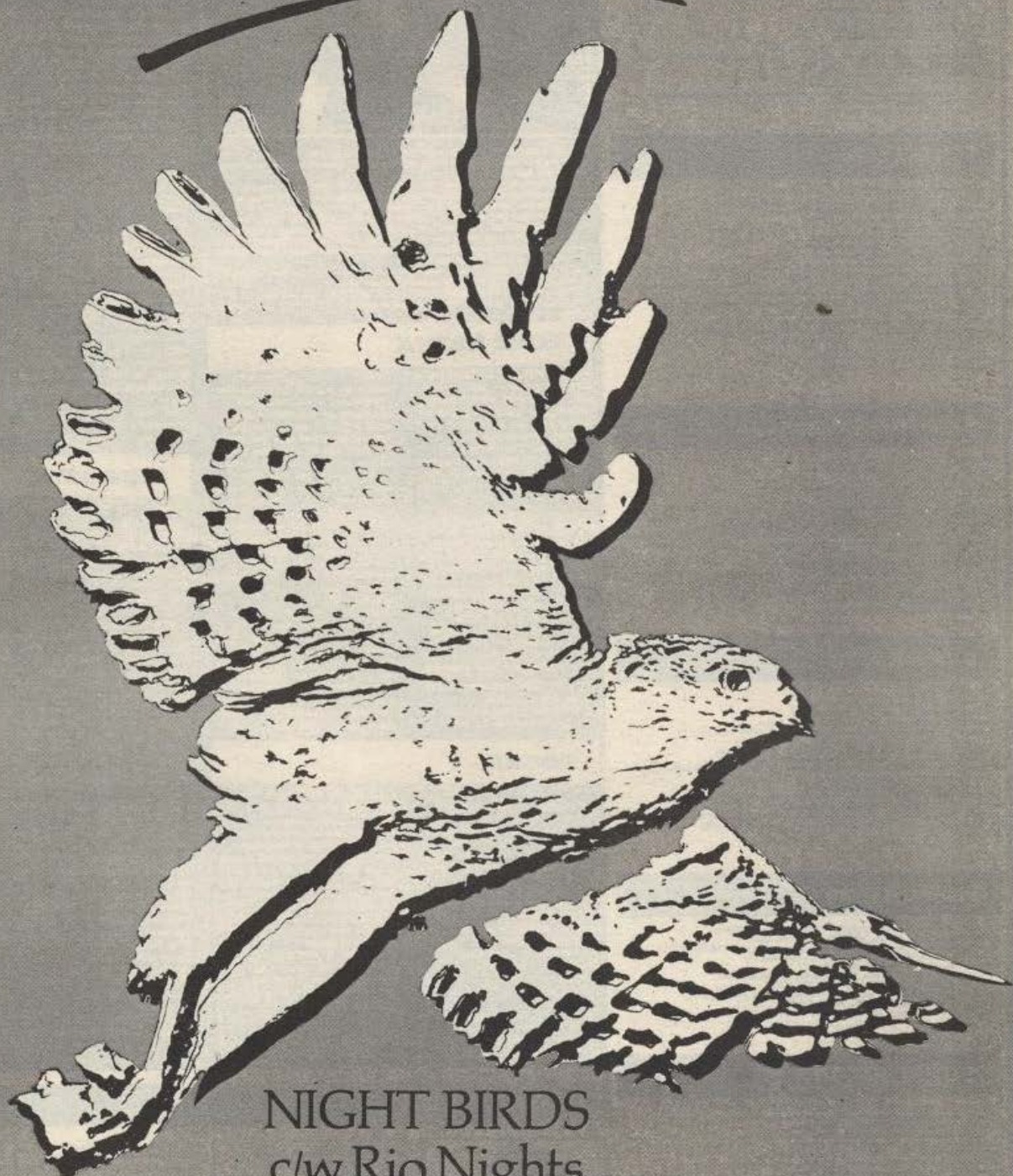
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Turn On

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

THURSDAY 25

ABERYSTWYTH, University, (45242), Haircut One Hundred
 DERBY, Blue Note, Sadler Gate, (45259), Blue Rondo A La Turk
 GLASGOW, Night Moves, Sauchiehall Street, (041-332 5863), The Higsons
 GUILDFORD, Civic Hall, (67314), Nine Below Zero/The Flashstones
 HITCHIN, Regal, (84333), Pigbag
 HUDDERSFIELD, Star Bar, Blenheim
 HULL, New Theatre, (20403), Mike Harding
 LEICESTER, De Montfort Hall, (27333), Steve LIVERPOOL, Cagney's, Pete Shelley
 LONDON, Hammersmith Odeon, (01-748 4061), XTC
 LONDON, Hammersmith Palais, (01-748 2812), The Fall/Birthday Party/The Room
 MANCHESTER, Apollo, (061-273 1112), The Jam
 MARGATE, Queen's Hall, Chase and Dave
 NOTTINGHAM, Commodore, (71746), David Essex
 PLYMOUTH, Devonport College of Further Education, Secret Affair/De Metro
 PRESTON, Warehouse, St John's Place, (53216), Chelsea
 WATFORD, Batsy's, (39648), Four Tops

FRIDAY 26

CAMBRIDGE, Sound Cellar, (35523), Cuban Heels
 CANVEY ISLAND, Goldmine, (82353), Blue Rondo A La Turk
 CARDIFF, Top Rank, (26388), Haircut One Hundred
 CHELTENHAM, Town Hall, (23690), Pigbag
 EDINBURGH, Playhouse New Club, (225 657 2590), The Higsons
 GLASGOW, Apollo, (041-332 8221), Slade
 HARLOW, Football Club, Chase and Dave
 HULL, New Theatre, (20463), Mike Harding
 LONDON, City of London Polytechnic, Fairport House, Whitechapel High Street, (01-247 1441), UK Decay/Orange Cardigan/Action Pact
 LONDON, Dingwall Centre, (01-267 4267), True Life Confessions/Screen 3
 LONDON, Hammersmith Odeon, (01-748 4061), Motorhead/Tank
 LONDON, ICA, The Mall, (01-630 0453), TV 21/Boots For Dancing/Twin Sets
 MANCHESTER, Apollo, (061-273 1112), The Jam
 MARGATE, Winter Gardens, (21348), Judie Tzuke
 NOTTINGHAM, Rock City, (412544), Nine Below Zero/The Flashstones
 STOKE, North Staffs Polytechnic, (01-278 1540), Huang Chung
 STOKES HALEY, Victoria Hall, (2641), XTC
 SWINDON, Brunel Rooms, (31384), The Fall
 WATFORD, Batsy's, (39648), The Four Tops

SATURDAY 27

BIRMINGHAM, Odeon, (021-643 6101), XTC
 BRISTOL, Polytechnic, (30990), Huang Chung
 CHESTER, Deeds Leisure Centre, (812311), The Jam
 COVENTRY, General Works, (85402), Wasted Youth
 HARLOW, Football Club, Chase and Dave
 HULL, New Theatre, (20463), Mike Harding
 LIVERPOOL, Empire, (051-709 1555), Mike Harding
 LONDON, Hammersmith Odeon, (01-748 4061), Motorhead/Tank
 LONDON, Horseshoe, Tottenham Court Road, (01-638 3047), True Life Confessions
 LONDON, The Venue, Victoria, (01-828 9441), Q-Tips
 LONDON, White Lion, Fulham High Street, (01-788 1540), The Soul Band
 MANCHESTER, The Gallery, Chris Slewty/The French
 POOLE, Arts Centre, (70521), Judie Tzuke
 RETFORD, Portershall, (70498), The Higsons
 ST ALBANS, City Hall, (84511), Nine Below Zero/The Flashstones
 SWINDON, Oasis, (33404), David Essex
 WATFORD, Batsy's, (39648), The Four Tops

SUNDAY 28

BLACKPOOL, Opera House, (27788), The Jam
 BRADFORD, St Georges Hall, (32513), Slade
 BRISTOL, Colston Hall, (291768), David Essex
 CROYDON, Fairfield Halls, (01-688 5291), Judie Tzuke
 GLASGOW, Night Moves, Sauchiehall Street, (041-332 5863), The Higsons
 HULL, New Theatre, (20463), Mike Harding
 LONDON, Barchuda, Baker Street, (01-486 2724), Secret Affair
 LONDON, Hammersmith Odeon, (01-748 4061), Motorhead/Tank
 LONDON, ICA, The Mall, (01-630 0453), Richard Jobson/The Bluebellies/Endgame
 LONDON, Lyceum, The Strand, (01-636 3715), The Damned/Vice Squad/Peter And The Test Tube Babies
 LONDON, Walthamstow Assembly Hall, (01-521 7111), Haircut One Hundred
 MANCHESTER, Rottens, (061-236 4934), Bauhaus
 NEWCASTLE-UPON-TYNE, New Theatre, (21551), Mike Harding
 PLYMOUTH, Top Rank, (362064), Nine Below Zero/The Flashstones
 SOUTHAMPTON, Gaumont, (69772), XTC

MONDAY 29

BELFAST, Queens University, (45133), Echo And The Bunnymen
 BIRMINGHAM, Holy City Zoo, (021-233 1260), The Higsons
 BOURNEMOUTH, Winter Gardens, (26448), Nine Below Zero/The Flashstones
 CRAWLEY, Leisure Centre, (37451), Haircut One Hundred
 DERBY, Assembly Rooms, (31111), Slade
 LONDON, Hammersmith Odeon, (01-748 4061), Motorhead/Tank
 LONDON, Hammersmith Palais, (01-748 2812), XTC
 NEWCASTLE-UPON-TYNE, New Theatre, (21551), Mike Harding
 PURFLEET, Circus Tavern, (4001), David Essex
 SCARBOROUGH, Futral Theatre, (80544), Elkie Brooks

TUESDAY 30

CARDIFF, Top Rank, (26388), Nine Below Zero/The Flashstones
 DUBLIN, McCannaghs, (774697), Echo And The Bunnymen
 LONDON, Venue, Victoria Street, (01-828 9441),
 Dolly Mixture/Rimshots/Catcrossers
 MANCHESTER, Apollo, (061-273 1112), Slade
 MIDDLESBROUGH, Town Hall, (345432), Mike Harding
 NEWCASTLE-UPON-TYNE, City Hall, (302007), Elkie Brooks
 PURFLEET, Circus Tavern, (4001), David Essex
 SHEFFIELD, Top Rank, (21927), The Jam
 SWINDON, Brunel Rooms, (31384), Huang Chung
 WIMBORNE, Wyvern Tavern, (2481), Chase and Dave

WEDNESDAY 31

COVENTRY, Guy's Club, (20994), Blamemange
 DUBLIN, McCannaghs, (774697), Echo And The Bunnymen
 LONDON, Hammersmith Odeon, (01-748 4061), Haircut One Hundred
 MANCHESTER, Raffles Club, (061-236 9788), The Higsons
 NEWCASTLE-UPON-TYNE, City Hall, (302007), Elkie Brooks
 PORTSMOUTH, Pier Pavilion, True Life Confessions
 PORTSMOUTH, South Pier, Poolside/Catcrossers
 PURFLEET, Circus Tavern, (4001), David Essex
 READING, Top Rank, (67262), Nine Below Zero/The Flashstones
 SHEFFIELD, Top Rank, (21927), The Jam



STARS INCLUDING Rod Stewart (pictured above), Eric Clapton and the Small Faces resurface next week when their immediate record label is in the shops again.

It will include old Jeff Beck records, often featuring Rod Stewart and Lead Zepplin guitarist Jimmy Page. Keith Emerson with The Nice, while Aman Corner, John Mayall and Humble Pie all re-appear.
 Every record the label ever released will be coming out again over a nine month period. They will all come out in their original sleeves.
 The first album to come out is the Small Faces album 'Ogden's Nut Gone Flake' which is packaged in its original circular sleeve opening out to feature a different member's face.
 And all the singles — first release, Humble Pie's 'Natural Born Boogie' — will be issued in their European picture sleeves.
 Once the Small Faces album comes out, all future LPs will cost £2.99. The singles will all have their original B sides and will cost the normal price.

NEWS EXTRA

ACCLAIMED SCOTTISH band Orange Juice — who broke into the charts with 'Felicity' recently — play a couple of dates in their homeland next month. The group play Edinburgh Valentino's on April 4 and Glasgow Mayfair 6. They are currently in the album charts with 'You Can't Hide Your Love Forever'.

SCOTS DISCO merchants Simple Minds have a new single out on April 2. Entitled 'Promised You A Miracle' it is backed with 'Theme From Great Cities' while a 12-inch version also features an instrumental version of 'Seeking Out The Angel'. Meanwhile, their road crew were involved in van crash while on tour in Belgium, but only received minor injuries.

RY CODDER has added two more dates to his forthcoming concerts at London's Hammersmith

Odeon. He plays the extra dates on June 5 and 6 as the previously announced six concerts at the venue are sold out. It means that the American artist has become the first act to play the same venue on the same tour for eight nights. He has also added a date at the Brighton Dome on June 4. A new album is due out next month. JAPAN BASS player Mick Karn will be exhibiting his sculptures at London's Hamilton Gallery for two weeks from March 31. The Gallery is at 13 Carrius Place, Mayfair, W1.

BEATLE GEORGE Harrison has a limited edition of his 'I Me Mine' book reissued this week... but anyone who wants it will have to pay £184 for the privilege! The book is leather-bound and signed by Harrison, and the prints will be destroyed after the issues have been sold out.

TOURS

THEATRE OF Hate have added another date to their tour. The group — whose 'Westworld' album is high in the charts — now play a gig at Coventry Polytechnic on March 30.

THE BLUES Band play three dates before going to Europe. They are the first concerts without drummer and founder member Hughie Flint. Dates are Sheffield Limit Club March 25, Plymouth Polytechnic 27 and Gillingham King Charles Hotel April 3.

TRUE LIFE Confessions play a gig at Portsmouth Pier Pavilion on March 31 and London's Fulham Golden

Lion on April 5. Their debut album is due out in May. A FLOCK OF Seagulls — whose 'Telecommunication' single nibbled at the charts recently — have added some extra dates to their tour at: Norwich Gains Hall March 26, Bath Moles April 2 and London Diversand (Barracudas) 6. The group release their third single 'I Ran' next week.

VETERAN ROCK band Camel go out on the road again in May and June. They play: Liverpool Empire May 16, Manchester Apollo 17, Birmingham Odeon 18, Brighton Dome 19, Portsmouth Guildhall 21, Poole Arts Centre 22,

Croydon Fairfield Hall 23, Bristol Colston Hall 25, Leicester De Montfort Hall 26, Sheffield City Hall 27, Newcastle City Hall 28, Edinburgh Playhouse 29, Preston Guildhall 31, Ipswich Gaumont June 2 and London Hammersmith Odeon 3 and 4. The band release a new album entitled 'The Single Factor' in May.

THE FIXX go on the road for a short tour this week. Dates are: Liverpool Pyramid March 25, Cambridge Sound Cellar 27, Birmingham Holy City Zoo 30, Bristol Trinity Hall April 1, Glasgow Maestro's 4, Sheffield Limit 6, Manchester Fagins 7. The band release their new single 'Stand Or Fall' this week, which is taken from their forthcoming album 'Shattered Room'.

MOTOR BOYS Motor go on the road next week as they release their debut album entitled 'Motor Boys Motor'. They play London dates at The Clarndon April 12, Hope And Anchor 15, The Rock Garden 22, North London Polytechnic 25 and The Hope And Anchor 29. They also play High Wycombe Nags Head on April 1 and Swindon Brunel Rooms 13.

THE GROUP 1 play London dates next month at the Moonlight April 8 and St Martin in The Fields 16 and Coventry's General Wolfe on April 10.

THE RIBS — who have just released a new single entitled 'Uruguay' — play a one off at

their home town Dundee Technical College on March 28.

THE THOMPSON TWINS have cancelled their date at London's Lyceum on March 28. Instead they play Hammersmith Palais on April 12. The group's album 'Set' entered the charts last week. HEAVY METAL band Diamond Head go out on the road this week. They play: Edinburgh City Hall March 25, Manchester Free Trade Hall 26, Hinckley Leisure Centre 27, Gravesend Woodville Hall 28, Oxford Blades 29, Bristol Granary 30, Colwyn Bay Pier Pavilion 31, Newcastle Mayfair April 1, West Runton Pavilion 3, Wolverhampton Civic Hall 4, Swindon Brunel Rooms 5, London Peckham Bouncing Ball 8, Mansfield Leisure Centre 9 and Powys Newtown Theatre Hafren 10. The group release an EP 'Four Cuts From Diamond Head' on April 2. It will sell for the same price as a single.



KIRK BRANDON of Theatre Of Hate.

RELEASES

TANGERINE DREAM release their fourteenth album this month, titled 'White Eagle'. PUNK BAND The Concretes release their four-track EP 'Pure Punk For Row People' this week.

IT'S A good week for top producer Unval Thompson. There are two new albums out this week that he donated his talents to. They are 'Poor Man Style' by Barrington Levy and 'Scientist And Jammy Strike Back' featuring Roots Radics Band.

WASTED YOUTH have a single out this week called 'Wildfire' covered with a remix version of 'Games'. The band are due to play Coventry General Wolfe on March 27 and London's Zig Zag club on April 16.

CHAZ JANKEL releases a new single from the 'Chasanova' album on March 26. The single, 'Glad To Know You', is currently number one in the US disco charts.

AUSTRALIAN GROUP The Models bring out a single, 'Unhappy / Rate of Change' from the 'Local And / Or General' album.

THE HAPPY Family release a three-track single 'Puritans / Innermost Thoughts / The Mistake'. The band features ex-Josef K bassist Dave Weddell.

NIGHTDOCTOR, UB40 support band, release their

new single 'BI Blues' next week.

THOMAS DOLBY brings out a new single next week. It's called 'Radio Silence' and features Yellow Magic Orchestra vocalist Akiko Yano. Dolby will be taking his unique one-man show on the road soon.

HEAVY ROCK band Wolf release a single called 'Head Contact' this week. It is backed with 'Soul For The Devil'. Wolf are to support the Scorpions on their forthcoming tour.

BRITAIN'S FIRST theatrical dance band The Media bring out their single 'Silent Dreams' this week and begin a tour next month.

CHARLIE GILLETT discovers Woodhead

Monroe release 'Identify' as a single this week.

FUNK DUO Two Two display the first results of their partnership on the single 'Insufficient Data' out this week.

NEW LONDON band the Sharpees release their debut single 'Back To Zero' on March 25.

EXPOSURE HAVE an album out in April called 'Out Of The Dark' and a single, 'Sound Systems', is released this week. The band have supported the Jam and Robert Fripp in the past.

LINDA TAYLOR releases her first solo album, 'Taylor Made', next month.

TV AND RADIO



HAZEL O'CONNOR announces judgment on SATURDAY'S 'Battle Of The Bands' on BBC 1.

SOP LEADING light Roy Jenkins and the earth shattering important Hillhead-by-election means that 'The Old Grey Whistle Test' is shelved on THURSDAY. Apart from the usual twin pronged attack of BBC 1's 'Top Of The Pops' and 'The Kenny Everett TV Show' the day looks this aside from Dr John and Chris Barber's jazz band on 'Take Me Back To New Orleans' on BBC 2. Viewers in the Central region are blessed with the shades of the Big O. Roy Orbison, on 'Portrait Of A Legend'. Tony Visconti, the man behind Bowie, Bolan, Boomtown Rats and Thin Lizzy is the subject of Radio One's 'The Record Producers'.

Care Grogan's happy happy persona is the star of Tynes Tees 'Razzmatazz' with tracks from the

new Altered Images album 'Pinky Blue'. 'THE FRIDAY Rockshow' features Roy's music's guardian Phil Manzanera's 801 band and a new session from Tylan on Radio One. Earlier David Essex, Brian Johnson of AC/DC and Simon Frith, critic with The Sunday Times, judge the new releases on 'Roundtable'. Toyah and BA Robertson are still agonising on BBC 2's youth magazine 'Dear Heart'.

SATURDAY is the finals of the nationwide 'Battle Of The Bands' competition on BBC 1. Hazel O'Connor, Suzie Quatro, Shaky and Jets produced Stuart Coleman, The Who's John Entwistle, Slade's Noddy Holder and Paul Gambaccini are the judges while Dollar provide the entertainment. BA Robertson turns up again on BBC 1's 'Swap

Shop'. OTT on ITV have lined up The Beat, Radio One's 'In Concert' features Aftab Of Moe and the highly regarded 'Way Of The West'. James Bond is the only highlight for SUNDAY with 'The Spy Who Loved Me' and the theme song 'Nobody Does It Better' by Carly Simon on ITV. Radio One has the second part of its look at the art of Tony Visconti in 'Record Producers'.

MONDAY'S 'Hiverside' is a mystery, featuring two bands, unknown to TV, voted for by its viewers. The puzzle is revealed on BBC 2. Radio 2 features electric folkies Steeleye Span on 'Folk On 2'.

Central's 'TUESDAY Jazz And Blues' puts the spotlight on Blind John Davies.

DISCOS

FROM PAGE 27

highlight: 100-90-80bpm P-funk groove and the 104bpm "I-Funk-U" is similar but cooler. "Gin" is a purposefully lo-fi 110-111bpm staccato chunter. A Little Taste Of Love a roller.
117-118-117-118bpm jazzy interplay filler. "So Good" a repetitive jolting 117bpm smacker with electronic vocal effects. Funk On For a ruffed 123-125bpm heavy-ish strutter, and "Give It Up" a wailing 121bpm jagger.
MICHAEL WYCKOFF: "Looking Up To You" (LP) Love Conquers All US RCA NPL-8004). Webster Lewis-produced non-missy slow soul set, the gently bubbling attractive 104bpm swayer working well with Smokey, Lamont etc. while the funky budding brassy 107bpm "Diamond Road" is very similar to the 107-108bpm "Still Got The Magic In".
JEAN KNIGHT & PREMIL: "You Show Me Yours, I'll Show You Mine" (LP "Keep-It-Comin' US Capitol SD 5230). Premium's an understated gay duetting with soulful Jean, this suggestively leaning bouncy 123bpm strutter synching bass lines with NY Sissy Call Me, while the ultra soulful phrasal introd slow 0-40-20bpm "You Got The Papers (But I Got The Man)" is the best answer version to Richard "Dimples" Fields.
OBRYAN: "Still Water (Love)" (LP "Doin' Alright" US Capitol ST-12192). Pleasant enough slow soul set clearly remarkable for the nice similar 88bpm Four Tops revival, his "The Gigolo" US soul hit being a narrowly straggling 136bpm groove.
TOM RANER: "Saxa Samba" (LP "Night Music" US Music In Medicine MIA-062). Frantically flying fast specialist.
141-144bpm jazz sax instrumental, the title track being a jaunty accessible keyboard strider. "I Miss You" a linking 75-95bpm smoocher and "I Love You, Now Get Outta Here" a breezy 137-144bpm keyboard rocker.
MARCIO MONTARROYOS: "Patamar" (LP "Magic Moment" US Columbia FC 37929). Ultra specialist jazz lugehorn trumpet boogie with a very slow deliberate ominous 40/80-77bpm instrumental. "Makenna Beach" being a sedulously fast almost Northern Soul raver with slow bits.
PEECH BOYS: "Don't Make Me Wait" (US East West WES-221) 113-111bpm over-produced continually complex but interesting electronically furnished percussion essentially a distorted "Dust" type bass line and loose lyrics, the 115bpm 12in "Dust Mix" getting going soonest.
PLEASEUSE: "Sendin' My Love" (US RCA PD-13068). Effective basic rock with rhythmic groove 111-113-111bpm 12in swayer with repetitive lyric.
NEWZ: "Oh I See" (Dutch Mercury M40026). Languid 120bpm 12in slow eyed (in fact almost "white boys") rapper, not unattractive though lacking guts despite a drifting synth groove.
L.N.D.: "Into New Dimensions" (LP US Erect ESPL 302). Workmanlike soul set, including the suggestively titled chunky 113bpm "Soyam Of The Moment", "Ladies Night" 111bpm "You Just Be You", and funky 110-111bpm "Every Body Likes To Do It".
DAZZ BAND: "Keep It Live" (LP US Motown 6044ML). Pretty typical Motown set of the 30s, with speedy synth burst squeaky soul 128bpm "Keep It Live (On The K.L.L.)" title track, charmingly funky 0-121bpm "Shake What You Got", fast ticking 131bpm "Let It Whip" and jolting 113bpm "Can We Dance" the up-tempo tracks.
VOGGUE: "Love Buzz" (Canadian Celatex 12CLS-7006). Mechanically leveller happily romping 112-121-122bpm 12in swayer, a remake of the "Dancing The Night Away".
FRANCE JOL: "Can We Fall In Love Again" (Canadian Manhattan MX 002). Long slow starting MOR-ish 10-107bpm 12in ballad swayer with better sita breaks, flipped by the similarly low-energy but beefier 112bpm "You Good Love", both remixed from her new disapproving band and down-tempo US Prelude LP "Now".
KIBIKELIKTRIK: "Magic Fly" (Canadian Rio RIO 21). Space's Giorgio-style electronic instrumental olde in a new 120bpm 12in version with the original contemporary cover version as Bp.
OTHER IMPORTS on 12in include SASS Much Too Much (US 25 West). Slow-ish creamy striding husky 111bpm roller with tricky synth; VIOLA WILLS "Stormy Weather" (US Sunray), glistening gay-armed 123bpm revival of the standard; VIOLA WILLS "The More I See You" (US Percepto), lovely lush 120bpm MOR disco treatment; MADLEEN KANE "You Can" (US Chale), slow starting Abba-style 123bpm smooth pure poppy carter; ZINN-ZINN "Kiss Me" (Canadian), pleadering simple smacking 120bpm retitled remake of "Kissed" with version flip.

SYLVIA "It's Good To Be The Queen" (US Scepter), Mel Brooks gets a 110bpm sex change (see p. 2) but with less incisive rap; KAREN DIGGS "You Take My Love For Granted" (US NewWave), percussively juggling slow 120bpm number (inst flip); CHRISTOPHER MOORE "Love Me Tonight" (Canadian Barbara), zapily juggling 120bpm smacker 11-100bpm acrobatic sounds like 90bpm Lower! at 231bpm by mistake); SILVER STAR "Ee-eh-eh" (US Enigma), hits sung 116bpm monotonous rapper; VICKI SUE ROBINSON "Give My Love Back" (US Perfect), hollow tapping dull 113bpm hustling strutter; ELOISE WHITAKER "Don't Turn Your Back On Love" (US Debut), gay framing 122bpm bumpy boomer; RUSSY CUSSY La Vie (Canadian Nico), Spanish-sung Gibson-type 131bpm rubber-egg king.
Salsa Gen Gicha" (US Bert), dated rattling 112bpm rocker blearily modelled melodically if not vocally on the Gibson line.

UK NEWS

QUINCY JONES: "The Dude" (A&M AMX5 8207). Finally the Grammy-winning superb silky Bob James-ish Rod Temperton co-written James Ingram/vocoderm/cheating subtle Stevie Wonder-synthesized 96bpm groove appears on 12in with Ingram's US hit dead slow Just Once and 45rpm One Hundred Ways as 2-track flip.
WAS (NOT WAS): "Tell Me That I'm Dreaming" (Cap 12NRP 6778). Justly tongue in cheek infectious driving 116bpm 12in funk smacker with glistening interplay chime breeze interrupted by some comic outbursts of Ronald Reagan saying "Can we who man the ship of state slow Just Once and 45rpm One Hundred Ways" instrumental version chop seguing into a 124bpm smacking out of "Out Come The Freaks".
THE CAGE featuring NOLA HENDRIX: "Do What Ya Wanna Do" (Metropolis MPR 184), via Island). Rusty Egan's synthetically smacking energy changed 127bpm T-Connection remake is wailed by the ex-litelle lady or to my mind even better in the "Hum A Luongo Dance Mix" instrumental dub version, on 3-track 12in with the almost jazz-funky choppy jittering brass and guitar instrumental.
129-123-127-129bpm "The Summer".
FASHION: "Stevelayer-Mechanic" (Arista ARIST 12466). Another superb driving 130bpm electro funkier full of tricks (and "synthwave brass") by Berenssen's finest — their Gnostyco-tipped leader was moodily charismatic as ever on QTT last week — flipped on 3-track 12in by the staro-trodded very different and possibly even better 0-104bpm "Mutant Mix Mechanics" and 120bpm "Dressed To Kill Mix".
MASS PRODUCTION: "Inner City" (LP "In A City Groove" Culliton K 50878). Missively lepped onto the UK NewWave last week but now in fast distribution here, this smoochy chugging 110-114-114-113-115bpm harmony swayer with city street sound effects over the rhythmic passages is indeed surprisingly strong out on the floor.
DANNY RAY: "Spring Again" (Black Jack BJO 13). Lovely mellow voiced and occasionally good-on soulful 79-80-81-82bpm 12in lovers rock

treatment of the Gamble & Huff-penned Lou Rawls song, complete with waltzing "bird" effects (and an air of a "Stranger In Paradise").
TOM BROWNE: "The Gones" (Arista ARIST 12466). Jolly intro'd bass bumped brassy remade.
115-117-118-117-119bpm 12in rambling clooper, less infectious than his hits, flipped by the tunelessly innocuous 123bpm "My Latin Sky" instrumental.
GAYLE ADAMS: "Baby I Need Your Loving" (Epic EPC A13-2187). The safe option from her album, this rather basic 122bpm 12in treatment of the Four Tops classic strikes me as being kinda dull, but ok like it and it won't frighten pop radio programmers.
LOGIC SYSTEM: "Be Yourself" (EMI 12EM 5279). Misleadingly packaged, it turns out to be a very Crusaders-ish well made slow 90bpm 12in jazzy instrumental jagger with chit chorus, although the released "Domino Dance" flip is indeed frantic jolly 144bpm electronics.
FUNK MASTERS: "Invaders" (Master Funk MF 022). Bass prodded and synth 222d fast sparsely brassy instrumental 0-132-130-131-130bpm 12in Brit-funk boomer with possible Flaga-sih "white boys" appeal but, flipped by Bo Kool's less good "Space Invaders" vocal version.
FUSE ONE: "Sunwalk" (LP "Walk" CTI 9006). Creed Taylor-produced jazz supersession, this subtly throbbing 112-113-115bpm seeping jolly having scattling vocoder and after some by the likes of Benson and Turnstone, "Hot Fire" being a 113bpm raver (there's a one take without overdubs), leaving straight jazz.
95-48bpm jagger, and "In Celebration Of The Human Spirit" extremely complex fast straight jazz.
FREDDIE HUBBARD: "This Is It" (LP "Ride Like The Wind" Elektra Musikon K 52362). Trumpeter's good though typically formalized jazz set (even if recorded in one take without overdubs), featuring specialist cuts with more accessible pop tunes like the 114-116-117-121-120bpm (very jolly and the last) 123-127-128-127bpm Christopher Cross the track.
FIRELY: "Love Is Soona Be On Your Side" (Exceller EXCL 516). Tony Swain remixed clipping 113-112bpm 12in revival of last year's Italian combined Chicago guitar/jazz smacker.
COMMODORES: "Why You Wanna Try Me (Blowin' The First 1256). Timeously whining unremarkable 0-118-117-116bpm 12in booper.
PEABO BRYSON: "Let The Feeling Flow" (Capitol CL 236). Pleasant fluffy 30bpm 7in smoocher by the US deep soul balladeer.
IRIS WILLIAMS: "Just Like Magic" (EMI 5278). Self consciously Gloria Gaynor-styled 118bpm 7in MOR disco booper, beautifully produced on blank label 12in.
THE WEATHERMAN: "Lifer" (Pre 21-12). Steve Wainwright's raucous Spanish-ish 118-120bpm 12in "white boys funk" smacker. Relax — it ain't "our" Steve Wain (although I bet there's a lot of dark matter and hair losing going on in, Mexico).
RED LIPSTIQUE: "Drea's Back" (Magnet 12MAG 221). Pop-aimed, and effective enough as such though rather limp by hard disco standards, simple 125bpm 12in Andy Fonyy revival by the Bolshoi Bros. BILLY FIELD: "Bad Habits" (CBS A2087). Tarnish swinging Louis Prima-style 105-103bpm 7in MOR quickstepper, a recent Australian number one.



FRANK BEVERLY: It's taken a long time

SLOW HAND

MIKE GARDNER talks to Frank Beverly

MAZE FEATURING Frankie Beverly are hardly the best name to drop in funk crazed Britain. The black American octet have never been within spitting distance of the national singles or albums charts. Their slow burning brand of funk is not built for the physical jerks of the dance floor. Their music is a rarity on the airwaves; their name a stranger to the music press and they'd never played a date in Europe... until this week.

Yet when tickets went on sale for Monday's London debut at the Hammersmith Odeon they sold out within hours after one mention on Radio London DJ Robbie Vincent's Saturday Soul Show! A second show was hastily added and quickly earned a "House Full" notice.

The speed of the ticket sales emphasised the grass roots appeal of the San Francisco based band. So why has London flocked to see Maze Featuring Frankie Beverly?

The secret is simple. Beverly, a 35 year old Philadelphia-born singer / writer / producer, has cleaved a unique sounding gap between the 'get up, get down' funksters like Kool And The Gang and the lush passion of vocal groups like The Four Tops. The distinctive sound has a golden brown mellowness to it. The funk is delicate with lush melodies and acts as a warm canopy for his rich passionate tenor vocals.

The individual sound is a direct fusion of the two musically diverse coasts of America and 11 years of backbreaking work since the nucleus of the band was formed in 1971.

Philadelphia had always had a reputation for producing singles since the days of Bill Haley and the Comets, Len '2-3' Barry and Chubby 'Let's Twist Again' Checker in the sixties but the accurate pulse of the city was vocal groups. Most were worn on street corner singing and the church. Beverly sang and led groups like The Blanders and the Butlers, the latter gaining national TV exposure, before going against the prevailing current and launching a Sly and the Family Stone influenced Raw Soul in 1970.

By this time Philadelphia was the hot city with vocal groups like Harold Melvin and the Blue Notes (featuring Teddy Pendergrass), The Stylistics and The O'Jays. The self-contained eight-piece Raw Soul didn't fit in with the slick vocal harmony groups where the motto seemed to be "The string's the thing".
"The leading producers Kenny Gamble and Leon Huff made great sounding records, very clean but it couldn't inspire me to get arrested! You need to get to the heart. And to get to that bottom you've got to have it ragged and a little gritty," comments Beverly.

So the band headed west to San Francisco in 1972, but the journey wasn't smooth.
"We left Philly in an old bus and we got about halfway to a town called Stuart, Iowa

when our engine seized up. We settled down for the night and had a jam session some of the local folk came out and it ended up like one big party! The local sheriff told us to stop making noise but we had attracted such a crowd he was over-ruled by the mayor and the town fell in love with us and fed us for over a month while we waited for a new engine. It taught me a lot about basic humanity," recalls Beverly.

"When we got to San Francisco it was hard. We starved for nearly five years. Three of the band left within two weeks. We were making a good living in Philly but it was a question of pride. I can remember Harold Melvin telling us we were fools and it hurt me to my heart," says Beverly. "But it just stealed me. I had to prove I wasn't crazy!"

The band lived on the bus, got meagre wages, sometimes just four dollars to share between them.

"If we had a dollar we'd make sure everyone was alright. We'd usually buy a bag of potatoes... I can tell you hundreds of ways of cooking potatoes," he smiles, "But it was good for us," he adds philosophically. "When I tell you we are a family it's not a loose word and that's the truth!"

Of the Raw Soul Band percussionists Roame Lowry and McKinley Williams and keyboardist Sam Porter remain in the present line-up. The addition of players like guitarist Ron Smith, Billy "Shoes" Johnson on drums, bassist Robin Duke and keyboardist Phillip Woo contributed to a hardening of the rhythm section and the injection of the reknown mellowness of California that has characterised Maze.

It wasn't until 1976 that soul singer Melvin Gaye helped them to a contract with Capitol Records but in typical slow burning Maze fashion it took a year to go gold. Since then they've sold in excess of five million records worldwide and they're the biggest black live draw in America after Rick James and Earth, Wind and Fire.

They have resisted the temptation to spike their live shows with slick dance routines and lasers and have refused point blank to join the disco bandwagon.

"The record label tried to get us to put a couple of disco tracks on our albums but I pitched a bitch and refused. When the album went gold the president of Capitol called me into his office and apologised. He said: 'You are a strong man and I appreciate you. You put us all in our places and didn't allow us to tamper with your music. You have my ultimate respect'."

Maze has never been responsible for keeping soul sweet without the syrup and they are a tribute to Frankie Beverly's determination. Maze Featuring Frankie Beverly deserve your ultimate respect.



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| P3813 BAD MANNERS | The tide is high | 100 BUL SINGLES | £10.00 | 50 REGGAE SINGLES | £5.00 |
| P3352 TM BROWNE | Punkin' for Jamaica | 100 PICTURE COVER SINGLES | £10.00 | | |
| P3366 CLASH | Bank robber | | | | |
| P3452 HARDY CRAWFORD | One day, 700 fly away | | | | |
| P2181 BARBARA DICKSON | Caravan song | | | | |
| P2923 ART GARFUNKEL | Turn it on again | | | | |
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| P3958 GEORGE HARRISON | All those years ago | | | | |
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| P3875 PHIL LYNOTT | Yellow pearl | | | | |
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| P2552 NOLAN | I'm in the mood for dancing | | | | |
| P3472 ODYSSEY | If you're looking for a way out | | | | |
| N4148 POINTER SISTERS | Slow hand | | | | |
| P3624 ELVIS PRESLEY | Breakfast hotel | | | | |
| P1593 BOB SEGER | Hollywood nights | | | | |
| P3667 SPANDAU BALLET | To cut a long story short | | | | |
| P3715 SPECIALS | Do nothing | | | | |
| P3788 STATUS QUO | Something about you baby I like | | | | |
| P2608 STYX | Babe | | | | |
| P4305 U2 | Gonna get along without you now | | | | |
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| ABBA 79* (7) | DILLAN, MAN* | MAGNESS 78* (7) | SQUIDRE 78* (7) |
| ACDC 79* (8) | GALLAGHER, RORY* | MOTONAG 78* (7) | SPRINGSTEEN 78* (7) |
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| BLACK SABBATH 78* (7) | MOT 80* (7) | OC CONNOR, MAXEL 81* (7) | STRANGLERS 79* (7) |
| BLONDIE 78* (7) | ROCK, MICK 80* (7) | PINK FLOYD 80* (7) | STYX 80* |
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TOP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	SINGLES
1	2	5	SEVEN TEARS, Goombay Dance Band, Epic
2	1	10	THE LION SLEEPS TONIGHT, Tight Fit, Jive □
3	12	4	QUIEREME MUCHO (YOURS), Julio Iglesias, CBS
4	8	4	JUST AN ILLUSION, Imagination, R&B
5	3	8	MICKEY, Toni Basil, Radar/Choice/Virgin
6	6	—	POISON ARROW, ABC, RCA
7	16	4	LAYLA, Derek and the Dominos, RSO
8	10	9	CLASSIC, Adrian Gurvitz, RAK
9	15	6	PARTY TEARS TWO, The Associates, Associate
10	4	9	LOVE PLUS ONE, Haircut 100, Arista ○
11	7	9	GO WILD IN THE COUNTRY, Bow Wow Wow, RCA ○
12	5	7	TAINT WHAT YOU DO (IT'S THE WAY THAT YOU DO IT), Fun Boy Three / Bananarama, Chrysalis ○
13	11	7	SEE YOU, Depeche Mode, Mute
14	31	3	AIN'T NO PLEASING YOU, Chas and Dave, Rockney
15	13	6	RUN TO THE HILLS, Iron Maiden, EMI
16	42	2	GHOSTS, Japan, Virgin
17	9	7	CENTERFOLD, J. Geils Band, EMI America ○
18	23	3	DAMNED DON'T CRY, Visage, Polydor
19	21	4	MUSIC FOR CHAMELEONS, Gary Numan, Beggars Banquet
20	14	6	CARDIAC ARREST, Madness, Stiff
21	35	3	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis
22	26	4	YOUR HONOUR, Photo, KR
23	36	3	IS IT A DREAM, Classix Nouveaux, Liberty
24	17	5	STARS ON STEVIE, Star Sound, CBS
25	18	7	SOME GUYS HAVE ALL THE LUCK, Robert Palmer, Island
26	29	6	DON'T LOVE ME TOO HARD, The Nolans, Epic
27	37	3	ARE YOU LONESOME TONIGHT, Elvis Presley, RCA
28	32	5	A BUNCH OF THYME, Foster and Allen, Ritz
29	30	4	TAKE MY HEART (YOU CAN HAVE IT IF YOU WANT IT), Kool and The Gang, Delite/Phonogram
30	19	5	DEUTSCHER GIRLS, The Original Adam and the Ants, EG/Polydor
31	33	4	BALL'S HYMN (EP), David Bowie, RCA
32	25	8	HEAD OVER HEELS, Abba, Epic
33	—	—	MY CAMERA NEVER LIES, Bucks Fizz (RCA 202) 34
34	—	—	LOVE MAKES THE WORLD GO ROUND, Jets, EMI
35	—	—	GIVE ME BACK MY HEART, Dollar (WEA Buck 3)
36	—	—	DEAR JOHN, Status Quo, Vertigo/Phonogram (Quo 7)
37	54	2	A NEW FASHION, Bill Wyman, A&M
38	74	2	MEMORY, Barbra Streisand, CBS
39	20	7	TOWN CALLED MALICE/PRECIOUS, The Jam, Polydor
40	24	8	SAY HELLO, WAVE GOODBYE, Soft Cell, Some Bizzare/Phonogram ○
41	—	—	SEE THOSE EYES, Altered Images (Epic EPCA 2198)
42	53	3	THIS BEAT IS MINE, Vicky D', Sam
43	58	2	EMPIRE SONG, Killing Joke, Malicious Damage/Phonogram
44	66	2	HOUSE ON FIRE, Boomtown Rats, Mercury/Phonogram
45	70	2	CELTIC SOUL BROTHERS, The Doves Midnight Runners, Mercury/Phonogram
46	55	2	I HATE... PEOPLE, Anti-Nowhere League, WXYZ
47	41	3	MAN ON THE CORNER, Genesis, Charisma
48	56	2	FIVE MILES OUT, Mike Oldfield, Virgin
49	27	10	MAID OF ORLEANS (THE WALTZ JOAN OF ARC) OMD, Virgin/Dindie ○
50	64	2	TEMPORARY BEAUTY, Graham Parker, RCA
51	69	3	KLACTOUEEESSTEIN, Blue Rondo à la Turk, Diable Noir/Virgin
52	—	—	LOVE POTION NO. 9, Tygers of Pan Tang (MCA 789)
53	69	2	WORK THAT SUCKER TO DEATH/LOVE IS ON THE ONE, Xavier, Liberty
54	46	3	THE ANTMUSIC EP, Adam and the Ants, Do it
55	44	4	TWIGHT FM GORNA, LOVE YOU ALL OVER, Four Tops, Casablanca/Phonogram
56	38	8	YOU'RE THE ONE FOR ME, D. Train, Epic
57	—	—	I CAN MAKE YOU FEEL GOOD, Shalamar, Solar K12599
58	28	10	I CAN'T GO FOR THAT (NO CAN DO), Hall/Oates, RCA
59	51	3	TELL ME TOMORROW, Smokey Robinson, Motown
60	—	—	BLUE EYES, Elton John, Rocket/Phonogram Express 71
61	72	2	RING RING, Dollar, Carsons
62	48	4	KICK IN THE EYE (SEARCHING FOR SARTORI — EP), Bauhaus, Beggars Banquet
63	34	11	THE THEME FROM HILL STREET BLUES, Mike Post/Larry Carlton, Elektra
64	49	5	HARDEN MY HEART, Quarterflash, Geffen
65	43	4	FOUR FROM BLACKFOOT, Blackfoot, Atco
66	—	—	IRAN, A FLOCK OF SEAGULLS, Jive (Jive 14)
67	—	—	RUBY RED, Black, RCA (RCA 191)
68	39	12	GOLDEN BROWN, The Stranglers, Liberty □
69	52	4	DON'T TALK, Hank Marvin, Polydor
70	—	—	NOWHERE GIRL, B-Movie, Some Bizzare BZZ 8
71	—	—	TELEGRAM SAM, T.Rex, EMI Trax 101
72	—	—	AMOUR AMOUR, Moblie, Rialto Rila 5
73	47	10	NEVER GIVE UP ON A GOOD THING, George Benson, Warner Brothers
74	—	—	BALL AND CHAIN, XTC, Virgin VS 482
75	—	—	LOVING YOU, Chris Rea, Magnet MAG 215

BUBBLING UNDER

ALL JOIN HANDS, TV21, Deram ATV 21
 APACHE, Sugarhill Gang, Sugarhill SHL 109
 BEAUTIFUL FRIEND, Undertones, Ardeck ARDS 10
 BIRDIE SONG (BIRDIE DANCE), Tweets, PRT 7P218
 EMPIRE STATE HUMAN, Human League, Virgin VS 464
 EVER SO LONELY, Monsoon, Mobile Suite Corporation CORP 2
 IN THE NAME OF LOVE, Thompson Twins, T TEE 4
 I WANNA BE WITH YOU, Earth, Wind And Fire, CBS A2074
 I WILL LOVE YOU, Furey Brothers, Ritz RITZ 912
 I WON'T LET YOU DOWN, PHO, WEA K79299



AS USED BY THE BBC

Charts supplied by BMRB Music and Video Week

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MARTIN FRY of ABC: still at number six.

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)

STAR CHOICE

RAY COTTON OF THE JETS

WITCH QUEEN OF NEW ORLEANS — Redbone. A good steady rhythm. TOO USED TO BEING WITH YOU — Bobby Bare and Skeeter Davis. A good country duet. CRAZY LEGS — Gene Vincent. Because it really rocks on! TALK ABOUT RUN — Clint Eastwood and General Saint. A very amusing reggae number. BIRTH OF THE BOOGIE — Bill Haley And The Comets. Great jive number! WISHING ON A STAR — Rose Royce. Because it's a great song! COUNTRY BOY — Albert Lee. Fantastic guitar playing! SPELLBOUND — Dennis Brown. A good tuneful LP. BABY LOVE — Diana Ross and the Supremes. One of the great Tamla songs. SUPERWOMAN — Stevie Wonder. A great track from the 'Music Of My Mind' LP.

YESTERYEAR

1

March 26, 1981

- 1 THIS OLE HOUSE, Shakir Stevens, Epic
- 2 KIDS IN AMERICA, Kim Wilde, Rak
- 3 JEALOUS GUY, Roxy Music, Polydor
- 4 FOUR FROM TOYAH, Toyah, Safari
- 5 KINGS OF THE WILD FRONTIER, Adam & The Ants
- 6 LATELY, Stevie Wonder, Motown
- 7 DO THE HUCKLEBUCK, Coast to Coast, Polydor
- 8 REWARD, Teardrop Explodes, Mercury
- 9 YOU BETTER YOU BET, The Who, Polydor
- 10 CAPSTICK COMES HOME/SHEFFIELD GRINDER, Tony Capstick, Dingles

5

April 2, 1977

- 1 KNOWING ME KNOWING YOU, Abba
- 2 GOING IN WITH MY EYES OPEN, David Soul
- 3 CHANSON D'AMOUR, Manhattan Transfer
- 4 WHEN, Showaddywaddy
- 5 SOUND AND VISION, David Bowie
- 6 MOODY BLUE, Elvis Presley
- 7 SUNNY, Boney M
- 8 I DON'T WANT TO PUT A HOLD ON YOU, Bernie Flint
- 9 TORN BETWEEN TWO LOVERS, Mary MacGregor
- 10 BOOGIE NIGHTS, Heatwave

10

March 25, 1972

- 1 WITHOUT YOU, Nilsson
- 2 BEG, STEAL OR BORROW, The New Seekers
- 3 AMERICAN PIE, Don MacLean
- 4 ALONE AGAIN (NATURALLY), Gilbert O'Sullivan
- 5 MEET ME ON THE CORNER, Lindisfarne
- 6 MOTHER AND CHILD REUNION, Paul Simon
- 7 HOLD YOUR HEAD UP, Argent
- 8 GOT TO BE THERE, Michael Jackson
- 9 DESIDERATA, Les Crane
- 10 FLOY JOY, The Supremes

15

March 25, 1967

- 1 RELEASE ME, Engelbert Humperdinck
- 2 EDELWEISS, Vince Hill
- 3 GEORGY GIRL, The Seekers
- 4 THIS IS MY SONG, Petula Clark
- 5 PENNY LANE/STRAWBERRY FIELDS FOREVER, The Beatles
- 6 SIMON SMITH AND HIS AMAZING DANCING BEAR, Alan Price
- 7 ON A CAROUSEL, The Hollies
- 8 I WAS KAISER BILL'S BATMAN, Whistling Jack Smith
- 9 THIS IS MY SONG, Harry Secombe
- 10 THERE'S A KIND OF HUSH, Herman's Hermits

20

March 24, 1962

- 1 WONDERFUL LAND, The Shadows
- 2 TELL ME WHAT HE SAID, Helen Shapiro
- 3 ROCK-A-HULA BABY/CAN'T HELP FALLING IN LOVE, Elvis Presley
- 4 MARCH OF THE SIAMSE CHILDREN, Kenny Ball
- 5 LET'S TWIST AGAIN, Chubby Checker
- 6 WIMOWEH, Karl Denver
- 7 THE YOUNG ONES, Cliff Richard
- 8 STRANGER ON THE SHORE, Acker Bilk
- 9 DREAM BABY, Roy Orbison
- 10 THE WANDERER, Dion

25

March 23, 1957

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



CHARTFILE



THE POLICE: pushed off the road

AS REPORTED last week, the failure of 'Cardiac Arrest' to make the top ten has robbed Madness of the chance of taking over from retiring champs Abba as the chart act with most consecutive top ten hits. However, the nutty boys can take solace from the fact that they now lead the way in the closely associated category, most top twenty hits of the eighties.

Thus far this decade Suggsy and Co. have placed nine straight releases in the top twenty, thus beating the Police's total of eight which includes 'Message In A Bottle', released in 1979, but still a top twenty hit at the turn of the decade. The chasing group of the Specials, Shakin' Stevens and Adam & The Ants have all seen their last five releases soar into the top twenty, though it's doubtful that the 'Antrmusic EP' can further Adam's tally. Meanwhile Bucks Fizz seem certain to procure their fifth straight top twenty hit in less than a year with 'My Camera Never Lies'.

Extending this category back into the seventies, Blondie emerge as leaders. If the four top 20 hits the group have had this decade are added to the eight they scored at the end of the seventies their overall record is one of twelve top twenty hits, one more than Madness who only released two records in the seventies — both of which made the twenty — thus giving them an overall total of eleven.

The Beatles' American medley single, exclusively revealed here a fortnight ago, has now been released under the title 'The Beatles' Movie Medley'. It runs for three minutes and 56 seconds and includes excerpts from 'Magical Mystery Tour', 'All You Need Is Love', 'You've Got To Hide Your Love Away', 'I Should Have Known Better', 'A Hard Day's Night', 'Ticket To Ride' and 'Get Back'...

THOUGH David Cassidy fans had, like dinosaurs, died out long ago. Not so. There's apparently a revival of interest in the recordings of the older Cassidy boy which has reached cult proportions. Katy Leuty of Garden Flat, 18 Ceylon Place, Eastbourne, Sussex, is already operating a David Cassidy Appreciation Society, and this week Chartfile received a letter from David Shea outlining his plans to produce a regular David Cassidy news sheet. In both cases if you're interested send a sae to the address mentioned. Mr Shea also requested details of Cassidy and The Partridge Family's US and UK chart positions, a plea repeated by S. Field, of Brighton. OK chaps, here they are — Cassidy solo first.

UK		SINGLES		US	
Date Entered Chart	Hot Pos	Date Entered Chart	Hot Pos	Date Entered Chart	Hot Pos
Cherish	8 Nov 71	9	—	—	—
Could It Be Forever	19 Feb 72	37	8 Apr 72	2	2
How Can I Be Sure	20 May 72	25	16 Sep 72	1	1
Rock Me Baby	9 Sep 72	36	25 Nov 72	11	11
Daydreamer/Puppy Song	—	—	13 Oct 73	1	1
If I Didn't Care	—	—	11 May 74	9	9
Please Please Me	—	—	27 Jul 74	16	16
I Write The Songs	—	—	5 Jul 75	11	11
Delrin'	—	—	25 Oct 75	16	16

UK		ALBUMS		US	
Date Entered Chart	Hot Pos	Date Entered Chart	Hot Pos	Date Entered Chart	Hot Pos
Cherish	12 Feb 72	15	20 May 72	2	2
Rock Me Baby	11 Nov 72	41	24 Feb 73	2	2
Dreams Are Nothin' More Than Wishes	—	—	1 Dec 73	1	1
Live	—	—	10 Aug 74	9	9

UK		SINGLES		US	
Date Entered Chart	Hot Pos	Date Entered Chart	Hot Pos	Date Entered Chart	Hot Pos
I Think I Love You	10 Oct 70	1	13 Feb 71	18	18
Doesn't Somebody Want To Be Wanted	18 Feb 71	6	—	—	—
I'll Meet You Halfway	8 May 71	9	—	—	—
I Woke Up In Love This Morning	14 Aug 71	13	—	—	—
It's One Of Those Nights (Yes, Love)	18 Dec 71	20	26 Feb 72	11	11
Am I Losing You	1 Apr 72	59	—	—	—
Breaking Up Is Hard To Do	1 Jul 72	28	8 Jul 72	3	3
Looking Through The Eyes Of Love	16 Dec 72	39	3 Feb 73	9	9
Friend & A Lover	—	99	—	—	—
Walking In The Rain	14 Apr 73	—	19 May 73	10	10

UK		ALBUMS		US	
Date Entered Chart	Hot Pos	Date Entered Chart	Hot Pos	Date Entered Chart	Hot Pos
Partridge Family Album	31 Oct 70	4	—	—	—
The Partridge Family Up To Date	3 Apr 71	3	—	—	—
The Partridge Family Sound Magazine	28 Aug 71	9	29 Apr 72	14	14
The Partridge Shopping Bag	25 Mar 72	18	—	—	—
The Partridge Family At Home — With Their Greatest Hits	9 Sep 72	21	—	—	—
The Partridge Family Notebook	16 Dec 72	41	—	—	—
Crossword Puzzle	7 Jul 73	167	—	—	—



THE JAM: big in Greece

The best selling single of the year in Greece was Jam's 'Going Underground' whilst Barbara Streisand's 'Guilty' sold more copies than any other album... Pluto's latest hit was originally released in 1975...

Songwords

JAPAN — Ghosts

On Virgin Records

When the room is quiet
The daylight almost gone
It seems there's something I should know
Well I ought to leave
But the rain it never stops
And I've no particular place to go

CHORUS

Just when I think I'm winning
When I've broken every door
The ghosts of my life
Blow wilder than before
Just when I thought I could not be stopped
When my chance came to be king
The ghosts of my life
Blow wilder than the wind

Well I'm feeling nervous
Now I find myself alone
The simple life's no longer there
Once I was so sure
Now the doubt inside my mind
Comes and goes but leads nowhere

CHORUS

Written and composed by David Sylvian
Copyright: 1981 by Chadwick Nomis Ltd for all countries.



Profile



ADRIAN GURVITZ

FULL NAME: Adrian Gurvitz
NICKNAME: Agy
DATE OF BIRTH: June 26, 1953
PLACE OF BIRTH: London Hospital
EDUCATED: Gearies Secondary Modern, Ilford
HEIGHT: Six foot, one inch
WEIGHT: 12½ stone
COLOUR OF EYES: Blue
FIRST LOVE: Music
FIRST DISAPPOINTMENT: Father leaving home
FIRST PERFORMANCE: Local youth club

FIRST RECORD BOUGHT: 'Three Steps To Heaven' — Eddie Cochran
MUSICAL INFLUENCES: Everyone
INSTRUMENTS PLAYED: Guitar and keyboards
HERO: Superman
HEROINE: Wonder Woman
FAVOURITE BOOKS: 'Quest Of The Overself' — Dr Paul Brunton
FAVOURITE FILMS: 'Godfather', 'Close Encounters Of The Third Kind', 'One Flew Over The Cuckoo's Nest', 'The Pink Floyd — 'The Wall''
FAVOURITE CLUBS: Speakeasy, Rainbow, Los Angeles, Tramps
FAVOURITE FOOD: Mum's cooking
FAVOURITE CLOTHES: Ebony
HAIRCUT: Hair by Sharon
FAVOURITE DRINK: Scotch and coke
IDEAL HOME: Flat in Imperial Court, Prince Albert Road, Kensington, London
IDEAL HOLIDAY: Four weeks on the Moon
IDEAL CAR: Anti-riot Rolls Royce Carmaruge with bullet-proof windows
MOST FRIGHTENING EXPERIENCE: Being born!
WORST EXPERIENCE: Making an album with Graeme Edge of The Moody Blues
FUNNIEST EXPERIENCE: Making an album with Graeme Edge of The Moody Blues
SUPERSTITIONS: Keys on the table. Walking barefoot in the house
FANTASY: A perfect world
MOST HATED CHORE: Stopping for petrol
AMBITION: To stay happy

TOP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ALBUM
1	2	11	LOVE SONGS, Barbra Streisand, CBS □
2	1	2	THE GIFT, The Jam, Polydor □
3	5	8	ALL FOR A SONG, Barbara Dickson, Epic ◊
4	3	4	PELICAN WEST, Haircut One Hundred, Arista □
5	4	4	ACTION TRAX, Various, K-Tel □
6	15	17	BEGIN THE BEGUINE, Julio Iglesias, CBS
7	7	2	THE FUN BOY THREE, Fun Boy Three, Chrysalis ◊
8	8	19	PEARLS, Elkie Brooks, A&M ◊
9	31	2	KEEP FIT AND DANCE, Various, K-Tel
10	13	8	DREAMING, Various, K-Tel □
11	6	3	ONE NIGHT AT BUDOKAN, Michael Schenker Group, Chrysalis
12	10	22	DARE, Human League, Virgin
13	36	7	THE BEST OF THE FOUR TOPS, The Four Tops, K-Tel ◊
14	11	3	TWENTY WITH A BULLET, Various, EMI
15	19	2	DIAMOND, Spandau Ballet, Reformation
16	56	2	THE CONCERT IN CENTRAL PARK, Simon and Garfunkel, Geffen
17	9	16	NON-STOP EROTIC CABARET, Soft Cell, Some Bizzare/Phonogram □
18	—	—	FIVE MILES OUT, Mike Oldfield, Virgin YZZZ
19	12	19	ARCHITECTURE AND MORALITY, OMD, Virgin ◊
20	20	8	WORD OF MOUTH, Tony Basil, Radiachoice/Virgin
21	29	17	TIN DRUM, Japan, Virgin
22	16	168	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int ◊
23	24	27	DEAD RINGER, Meat Loaf, Epic/Cleveland Int B
24	18	3	DR HECKLE AND MR JIVE, Pigbag, Y
25	14	5	FREEZE FRAME, J. Gells Band, EMI America
26	25	12	CHRISTOPHER CROSS, Christopher Cross, Warner Bro □
27	21	19	SPEAK AND SPELL, Depeche Mode, Mute □
28	28	14	THE VISITORS, Abba, Epic◊
29	—	—	PORTRAIT, The Nolans, Epic 10033
30	23	17	4, Foreigner, Atlantic
31	22	20	QUEEN GREATEST HITS, Queen, EMI ◊
32	30	6	ENGLISH SETTLEMENT, KTC, Virgin ◊
33	39	3	FILTH HOUNDS OF HADES, Tank, Kamouflage
34	17	3	WESTWORLD, Theatre of Hate, Burning Rome
35	69	2	THE SECRET POLICEMAN'S OTHER BALL, Various, Springtime/Island
36	37	14	SEE JUNGLE . . . , Bow Wow Wow, RCA
37	25	4	CHASE THE DRAGON, Megnum, Jet
38	38	59	THIRD DEGREE, Nina Simone Zero, A&M
39	32	10	GEORGE BENSON COLLECTION, George Benson, Warner Bros □
40	36	2	GRASSHOPPER, J J Cale, Shelter/Island
41	57	2	THE BEST, Quincy Jones, A&M
42	44	5	BEAUTIFUL VISION, Van Morrison, Mercury/Phonogram ◊
43	41	12	SOMETHING SPECIAL, Kool and the Gang, Delta/Phonogram ◊
44	40	22	BODY TALK, Imagination, R&B
45	18	27	PRIVATE EYES, Daryl Hall & John Oates, RCA
46	46	10	FRIENDS OF MR CAIRO, Jon Vangelis, Polydor ◊
47	—	—	JAMES BOND GREATEST HITS, Various, EMTV 007
48	34	12	PENTHOUSE AND PAVEMENT, Heaven 17, Virgin ◊
49	—	—	ANOTHER GREY AREA, Graham Parker, RCA RCLP 5029
50	53	17	PERHAPS LOVE, Placido Domingo/John Denver, CBS
51	33	7	PHYSICAL, Olivia Newton-John, EMI
52	76	1	LOVE SONGS, Cliff Richard, EMI ◊
53	16	16	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic □
54	47	24	MADNESS 7, Madness, Biff
55	76	69	JAZZ SINGER, Neil Diamond, Capitol
56	35	11	LA FOLIE, Strangers, Liberty ◊
57	52	73	MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram
58	83	22	MANILOW MAGIC, Barry Manilow, Arista
59	70	12	FACE VALUE, Phil Collins, Virgin
60	43	26	DURAN DURAN, Duran Duran, EMI
61	54	25	SECRET COMBINATION, Randy Crawford, Warner Bros
62	79	3	DRIVE HARD, Shakatak, Polydor
63	93	22	HOOKED ON CLASSICS, Louis Clark/Royal Philharmonic Orchestra, K-Tel
64	81	11	ASSEMBLAGE, Japan, Hems/Arista ◊
65	43	4	YOU CAN'T HIDE YOUR LOVE FOREVER, Orange Juice, Polydor
66	63	33	RUMOURS, Fleetwood Mac, Warner Bros ◊
67	51	18	THE SIMON AND GARFUNKEL COLLECTION, Simon & Garfunkel, CBS ◊
68	72	27	SHAKY, Shakin' Stevens, Epic ◊
69	73	25	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista ◊
70	78	76	GUILTY, Barbra Streisand, CBS
71	97	2	HEX INDUCTION HOUR, Fall, Kamera
72	68	18	ALL THE GREAT HITS, Diana Ross, Motown
73	71	43	ANTHEM, Toyah, Saffari
74	62	21	THE BEST OF BLONDIE, Blondie, Chrysalis
75	81	24	GHOST IN THE MACHINE, Police, A&M ◊
76	77	19	RAISE, Earth Wind and Fire, CBS
77	49	10	THE MAN MACHINE, Kraftwerk, Capitol □
78	69	5	CELEBRATION, Simple Minds, Arista
79	67	13	TRAVELOGUE, Human League, Virgin □
80	60	19	TONIGHT I'M YOURS, Rod Stewart, Riva ◊
81	—	—	PUNK AND DISORDERLY, Various, Abstract A&B 100
82	86	24	WORDS AND MUSIC, Hank Marvin, Polydor
83	57	2	SOUND OF YOUR CRY, Elvie Posley, A&M
84	94	67	BUCKS FIZZ, Bucks Fizz, RCA
85	—	—	CHARIOTS OF FIRE, Vangelis, Polydor POLS 1026 □
86	84	3	BUSINESS AS USUAL, Secret Affair, I Spy
87	80	4	ARACAB, Genesis, Charisma □
88	—	—	FRIENDS, Shalamar, Soly R52345
89	74	4	DIRE STRAITS, Dire Straits, Vertigo/Phonogram ◊
90	45	5	MESOPOTAMIA, 52°x, Island
91	48	3	SET, Thompson Twins, T
92	66	92	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
93	87	19	PRINCE CHARMING, Adam and the Ants, CBS
94	85	2	ESCAPE, Journey, CBS
95	82	14	CATS, Various, Polydor
96	—	—	HUNNY DORY, David Bowie, RCA INTS 5064 ◊
97	90	21	WALK UNDER LADDERS, Joan Armatrading, A&M
98	55	15	ONCE UPON A TIME — THE SINGLES, Shalamar and the Barabes, Polydor ◊
99	83	6	MECHANIX, UFO, Chrysalis
100	42	23	HEGHEHO SANDWICH, Not The Nine O'Clock News, BBC

US SINGLES

1	1	I LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts, Boardwalk
2	2	OPEN ARMS, Journey, Columbia
3	5	WE GOT THE BEAT, Go-Go's, IRS
4	4	THAT GIRL, Stevie Wonder, Tamla
5	5	SWEET DREAMS, Air Supply, Arista
6	7	MAKE A MOVE ON ME, Olivia Newton-John, MCA
7	3	CENTERFOLD, The J Gells Band, EMI-America
8	14	CHARIOTS OF FIRE, Vangelis, Polydor
9	10	PAC-MAN FEVER, Buckner And Garcia, Columbia
10	18	FREEZE-FRAME, The J Gells Band, EMI-America
11	13	KEY LARGO, Bertie Higgins, Kat Family
12	12	BOBBIE SUE, Oak Ridge Boys, MCA
13	9	SHAKE IT UP, The Cars, Elektra
14	24	DON'T TALK TO STRANGERS, Rick Springfield, RCA
15	17	SHOULD I DO IT, The Pointer Sisters, Planet
16	19	TAKE OFF, Bob & Doug McKenzie, Mercury
17	22	(OH) PRETTY WOMAN, Van Halen, Warner Bros
18	21	DO YOU BELIEVE IN LOVE, Huey Lewis & The News, Chrysalis
19	25	EDGE OF SEVENTEEN, Stevie Nicks, Modern
20	20	TONIGHT I'M YOURS, Rod Stewart, Warner Bros
21	26	ONE HUNDRED WAYS, Quincy Jones Featuring James Ingram, A&M
22	8	MIRROR, MIRROR, Diana Ross, RCA
23	35	'S LOVE AFFAIR, Paul Davis, Arista
24	30	FIND ANOTHER POOL, Quarterflash, Geffen
25	28	MY GUY, Sister Sledge, Cotillion
26	35	NOBODY SAID IT WAS EASY, Le Roux, RCA
27	32	ON THE WAY TO THE SKY, Neil Diamond, Columbia
28	34	BEY-BOW-JENNY, Tommy Tutone, Columbia
29	38	GORY DOWN, Greg Gulyar, Badlands/Columbia
30	31	JUKE BOX HERO, Foreigner, Atlantic
31	11	SPIRITS IN THE MATERIAL WORLD, The Police, A&M
32	15	LEADER OF THE BAND, Dan Fogelberg, Full Moon/Epic
33	16	TAKE IT EASY ON ME, Little River Band, Capitol
34	23	DADDY'S HOME, Cliff Richard, EMI-America
35	41	BABY MAKES HER BLUE JEANS TALK, Dr Hook, Casablanca
36	27	WHEN ALL IS SAID AND DONE, Abba, Atlantic
37	29	THROUGH THE YEARS, Kenny Rogers, Liberty
38	33	TELL ME TOMORROW, Smokey Robinson, Tamla
39	40	JUST CAN'T WIN 'EM ALL, Stevie Woods, Cotillion
40	59	I'VE NEVER BEEN TO ME, Charlene, Motown
41	45	THEME FROM MAGNUM P.I., Mike Post, Elektra
42	42	ANYONE CAN SEE, Irene Cara, Network
43	46	POP GOES THE MOVIES PART 1, Meo, Arista
44	37	LOVE IN THE FIRST DEGREE, Alabama, RCA
45	49	MAMA USED TO SAY, Junior, Mercury
46	—	DID IT IN A MINUTE, Daryl Hall & John Oates, RCA
47	53	SHINE ON, George Duke, Epic
48	56	GET DOWN ON IT, Kool & The Gang, De-Lite
49	51	GENESIS OF LOVE, Tom Tom Club, Sire
50	39	DON'T LET HIM KNOW, Prism, Capitol
51	43	I'LL FALL IN LOVE AGAIN, Sammy Hagar, Geffen
52	54	MEMORY, Barbra Streisand, Columbia
53	60	MARKING LOVE, Robert Fleck, Atlantic
54	—	NEVER GIVE UP A GOOD THING, George Benson, Warner Bros
55	44	ANOTHER SLEEPLESS NIGHT, Anne Murray, Capitol
56	57	APACHE, Sugar Hill Gang, Sugar Hill
57	47	I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
58	—	SHANGHAI BREEZES, John Denver, RCA
59	—	DON'T YOU WANT ME, The Human League, A&M
60	—	ALWAYS ON MY MIND, Willie Nelson, Columbia

US ALBUMS

1	1	BEAUTY AND THE BEAT, The Go-Go's, IRS
2	2	FREEZE-FRAME, The J Gells Band, EMI-America
3	3	I LOVE ROCK 'N' ROLL, Joan Jett And The Blackhearts, Boardwalk
4	6	CHARIOTS OF FIRE, Vangelis, Polydor
5	5	ESCAPE, Journey, Columbia
6	7	GHOST IN THE MACHINE, Police, A&M
7	8	PHYSICAL, Olivia Newton-John, MCA
8	4	Foreigner, Atlantic
9	9	GREAT WHITE NORTH, Bob And Doug McKenzie, Mercury
10	10	GET LUCKY, Loverboy, Columbia
11	15	THE CONCERT IN CENTRAL PARK, Simon And Garfunkel, Warner Bros
12	13	PRIVATE EYES, Daryl Hall And John Oates, RCA
13	14	BELLA DONNA, Stevie Nicks, Modern Records
14	11	HOOKED ON CLASSICS, The Royal Philharmonic Orchestra, conducted by Louis Clark, RCA
15	12	QUARTERFLASH, Quarterflash, Geffen
16	16	THE INNOCENT AGE, Dan Fogelberg, Full Moon
17	17	SHAKE IT UP, The Cars, Elektra
18	18	TATTOO YOU, The Rolling Stones, Rolling Stones Records
19	21	THE DUDE, Quincy Jones, A&M
20	22	SKYLINE, Bitty, Salsoul
21	20	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
22	28	BOBBIE SUE, Oak Ridge Boys, MCA
23	23	DIARY OF A MADMAN, Ozzy Osbourne, Jet
24	24	TOM TOM CLUB, Tom Tom Club, Sire
25	19	ARABIAN GENEALS, Atlantic
26	27	SOMETHING SPECIAL, Kool & The Gang, De-Lite
27	28	FEELS SO RIGHT, Alabama, RCA
28	37	MOUNTAIN MUSIC, Alabama, RCA
29	30	THE FIRST FAMILY RIDES AGAIN, Rich Little, Boardwalk
30	25	WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
31	31	STANDING HAMPTON, Sammy Hagar, Geffen
32	29	THE POET, Bobby Womack, Beverly Glen
33	33	YES IT'S YOU LADY, Smokey Robinson, Tamla
34	32	THE ONE THAT YOU LOVE, Air Supply, Arista
35	20	TONIGHT I'M YOURS, Rod Stewart, Warner Bros
36	35	MESOPOTAMIA, The B-52's, Warner Bros
37	36	WORKING CLASS DOG, Rick Springfield, RCA
38	40	MEMORIES, Barbra Streisand, Columbia
39	39	NON-STOP EROTIC CABARET, Soft Cell, Sire
40	45	ALWAYS ON MY MIND, Willie Nelson, Columbia
41	43	GREEN LIGHT, Bonnie Raitt, Warner Bros
42	42	LOVE IS WHERE YOU FIND IT, The Whispers, Solar
43	38	JUICE, Julie Newton, Capitol
44	54	ALDO NOVA, Aldo Nova, Portrait
45	48	BREAKIN' AWAY, Al Jannus, Warner Bros
46	41	THE GEORGE BENSON COLLECTION, George Benson, Warner Bros
47	—	SUCCESS HASN'T SPOILED ME YET, Rick Springfield, RCA
48	53	BEAUTIFUL VISION, Van Morrison, Warner Bros
49	52	YOU COULD HAVE BEEN WITH ME, Stevana Easton, EMI-America
50	55	NOCK THE KNIFE, Rick Lowe, Columbia
51	44	DON'T SAY NO, Billy Squier, Capitol
52	—	DARE, The Human League, A&M
53	—	PICTURE THIS, Huey Lewis And The News, Chrysalis
54	—	A LITTLE LOVE, Aura, Salsoul
55	57	SMALL CHANGE, Prism, Capitol
56	56	MYSTICAL ADVENTURES, Jean-Luc Ponry, Atlantic
57	56	THE BLASTERS, The Blasters, Slash
58	—	BLACK ON BLACK, Waylon Jennings, RCA
59	—	FRIENDS, Shalamar, Solar
60	60	DREAM ON, George Duke, Epic

UK DISCO

- 1 YOU'RE THE ONE FOR ME (INSTRUMENTAL), "D" Train, Epic 12in
2 LOVE IS ON THE ONEWORK THAT SUCKER TO DEATH, Xavier, Liberty 12in
3 THIS BEAT IS MINE-INSTRUMENTAL, Vicky "D", SAM 12in

- 11 TAKE MY HEART, Kool & The Gang, De-Lite 12in
12 SHINE ON, George Duke, Epic 12in
13 TIME-INSTRUMENTAL, Stone, US West End 12in
14 GRACE, The Band AKA, US PPL LP

- 31 IVE HAD ENOUGH, Earth Wind & Fire, CBS 12in
32 LETS WORK IT OUT (INST)(VOCAL), Next Movement, US Prelude 12in
33 I CANT GO FOR THAT, Hall & Oates, RCA 12in
34 FALL IN LOVE-TAKE A TRIP, Second Image, Polydor 12in

- 51 KASSO, Kasso, US Delirium/Dutch Rams Horn 12in
52 ALL THATS GOOD TO MEBOOGIES GONNA GET YA, Rafael Cameron, US Salsoul 12in
53 TONIGHT IM GONNA LOVE YOU ALL OVER, Four Tops, Casablanca 12in

- 71 - ESTREFO DE TARUMAMAY I HAVE THIS DANCE?, Azymuth, US Milestone LP
72 77 (IF YOU) STUDY LONG YOU'LL STUDY WRONG, J. Gale Gaymon, US Aflou 12in
73 70 WHAT GOES AROUND COMES AROUND, Brandi Wells, WMOT LP

- 81 80 ALWAYS THERE, Jeff Lorber, US Arista LP
82 - SALS SAMBA-NIGHT MUSICI BRISS YOU, Tom Ranier, US Music Is Medicine LP
83 79 WINTER LOVE-PUNK ME DOWN TO RIO 92/PERFUMED GARDEN, Rah Band, TNT 12in

ROCK 'N' ROLL

- 1 HEE-HAW BREAKDOWN, Nolan Comler, Swallow
2 59 VOLVO, Medallions, Dooto
3 IM A FOOL TO CARE, Joe Barry, Jin
4 BIG 10 WICK, Bullmoose Jackson, King

HEAVY METAL

- 1 TURN YOUR HEAD AROUND, Tank, 45, Kamaflage
2 FATHER OF TIME, Demon, from 'Night of the Demon', Carrere
3 BLOOD, GUTS & BEER, Tank, from 'Fifth Hounds of Hades', Kamaflage

Compiled by: MICK & GEOFF, THE TYRESIDER, Tuesday Rock Club, Saltwell Road, Gateshead.

NIGHTCLUBBING

- 80s MOD CHART
1 IT AINT WHAT YOU DO (It's The Way That You Do It), Fun Boy Three/Banarama
2 TOWN CALL MALICE, Jam
3 TIME FOR ACTION, Secret Affair

Compiled by: PAUL BARRON (Resident DJ Rotherham Tiffans - every night).

VIDEO



SILOUSIE: top of the video chart

- 1 (1) SILOUSIE & THE BANSHIES, Spectrum
2 (4) THE BEST OF BLONDE, Chrysalis
3 (2) PHYSICAL, Olivia Newton-John, EMI
4 (3) ABBA MUSIC SHOW VOL II, Intervention

Compiled by: HMV, Oxford Street, London W1.

IMPORTS

- 1 MEGATRON MAN, Patrick Cowley, Megatone Records (America)
2 1 SHUT UP AND PLAY YOUR GUITAR, Frank Zappa, CBS (France)
3 2 AKA BAND, PPL Records (America)
4 MYENERGY, Patrick Cowley, Fushion (America)

REGGAE

- 1 1 BABY LOVE, Tamlane, Reggae
2 6 SHUT ME MOUTH, Rankin Dread, Greensleeves
3 10 PRETTY WOMAN, Mighty Diamonds, Reggae
4 8 TOP OF THE POPS, Sammy Dread, Jee-Life

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

INDEPENDENT



THE FALL: independent album success

SINGLES CHART

- 1 1 SEE YOU, Depeche Mode, Mute (12)MUTE 018
2 - 1 HATE ... PEOPLE, Anti-Nowhere League, WXYZ ABCD 2
3 3 LOVE SONG, Damned, Big Beat NS 75
4 0 OBJECT REFUSE REJECT ABUSE, Orl, Cross 3219846

ALBUMS CHART

- 1 1 DR. HECKLE AND MR. JIVE, Pig Bag, Y Y17
2 4 HEX INDUCTION HOUR, Fall, Kamera KAM 005
3 3 SEVEN SONGS, 23 Skidoo, Fetish SM 2006
4 2 DRUNK ON THE POPS'S BLOOD THE AGONY IS THE ECSTASY, Birthday Party/Lyla Lanca, AAD CAD 252

SPARKS FOR MARC

ALTHOUGH I consider myself to be a normal heterosexual male, I have a problem.

Whenever I see or hear the voice of Soft Cell's Marc Almond strange things happen: my breathing becomes heavy, my palms sweat, I have an uncontrollable desire to throw off my pin-striped suit and bowler and, well, to put none too fine a point on it, interfere with myself. Can this be stopped? Desperate Dave Lawrence, Leicester.

● Yes, it can be stopped, by one of two methods: either shoot yourself or shoot Marc Almond.

Toyah tirade

I WAS disgusted at the garrulous garbage I read in the gossip column of your usually intelligent magazine. The obtuse person who wrote it dared to criticise the transcendent, divine Toyah Wilcox, the accomplished actress/singer. Her artistry is nonpareil, her genius and talent unequalled. Please, print no more of this loquacious drivel. Zetta Thomelin, Harlow, Essex.

● Enough said. We don't intend to print any more of your loquacious drivel.

Popular

WHAT MAY I ask is wrong with pure pop? OK, admittedly every so often someone wants something thought provoking, but surely music for many people is a way out of their problems just for a short while, be that with Adam Ant, Bucks Fizz or whatever. Please note, Paul Weller, it can be fun. Bog Roll, Birmingham.

● If these people have to listen to Ant and Bucks Fizz then I would agree, they do need music to drive away their problems.

Ant crap

POOR ADAM. It must be embarrassing for him to hear old tracks such as 'Deutscher Girls' on the radio all the time. Come to think of it, though, it must be embarrassing for him to hear any of his tuneless records, mustn't it? For example, the unholly cacophony of 'Ant Rap'. Adam is just a poser with about as much talent as a constipated warhog's left ear-lobe. Jonathan Tenniel, London SE13.

● At last, someone has guessed the truth.

Bowie versus

Bolan

LAST WEEK G Black questioned RM using Bowie

rather than Bolan for the History Of Rock. He considered that Bowie followed Bolan, but does he realise that in 1968 Bowie was doing mime on a T. Rex tour.

Bowie's music followed the style he wished and still does. Although Marc and David were good friends, it was Bowie who used his imagination to make music. Where is Bolan's Ziggy Stardust or Aladdin Sane? David Cushman, Sandy, Beds.

● About six feet under, or hadn't you noticed?

Gary (again)

ONCE AGAIN, in good old Record Mirror style, Sunie has slagged off the master of electronic music, Gary Numan. I remember a time when you gave Gary a fair hearing. When 'Replicas' came out it was awarded four stars in your mag. Since then his music has progressed so why do you just dismiss everything he does? Robert Watson, Cheltenham, Glos.

● The only direction Mr Numan has progressed in is off the edge of a cliff.

Amoebic

TO CALL Wattie of the Exploited a moron is probably the biggest compliment he could ever get. I don't know what Craig said about the band but I read Wattie's dad's letter and the bit about his son's so-called maturity was hilarious. It is obvious that Wattie has the maturity of a backward amoeba by the way he incites unnecessary violence wherever he opens his ugly gob.

Does a mature man being encourage his pathetic, easily-led fans to try and kill the rest of their generation after a gig? Clare Roberts, Loughton, Essex.

● You got it in one.

Clothes horse

I'M GETTING cheesed off with all these pathetic facts that take off from time to time. People must really be idiotic to dress a certain way because it's the done thing. I laugh my head off when I see fools dressed up in hard leather gear or wearing weird make-up. Haven't they got any minds of their own? Steven Ant, Norwich.

● Nope.

Sunie sewage

YOU SHOULD get someone who knows what they're talking about on the singles page, and let Sunie get back to a job she knows something about, like sewage inspection. Liz Walker, South Shields, Tyne and Wear.

● I don't know, the two are pretty much the same these days . . .



IN THE past couple of months, Sunie has given praise to some of the worst groups in the entire history of British music. She has shown enthusiasm for such putrid dirge as that bunch of futuristic Nolan Sisters, Depeche Mode and the blatantly abysmal Unorchestral Manoeuvres In The Dark. She's also once again slagged off that master of electronic music Gary Numan. Gary and his music have progressed over the years so why dismiss everything he does as crap? Robert, a loyal Numanoid fan.

● Because it is.

THIS HAS gone too far. I am referring to that poser called Sunie. Every heavy rock single is in for a rough time when that nobody lays her paws on a new release. First it was AC/DC, then Sabbath and in your recent issue she slags Thin Lizzy by saying they're going cheap and nasty. Do me a favour and kick her fat arse out of your rag. Heavy Metal Freak somewhere in Britain.

● Some of us have tried, but our feet just bounced off . . .

Armchair thriller

AM I right in thinking that the gentleman sitting in the armchair for the Maxell Cassette tapes advertisement is in fact the lead singer with the group Bauhaus?? Mark Giron, Nottingham.

● Yes, you're absolutely right. British Rail also want to use Pete Murphy when Jimmy Saville's contract expires.

Queen rule

I'M SICK to death of buying your second rate music paper each week, to find that you continually refuse to interview Queen. Unless you hurry up and do so, I'm going to switch

to reading Melody Maker. Roy Stroten, Worthing.

● But we have tried to interview Queen. Time after time we've phoned their record company to get some wit and banter from Freddie Mercury's golden tongue. It's made us shake our fists with frustration, I can tell you.

Sour Jam

SO PAUL Weller thinks that most of pop music is crap. He's entitled to his opinion of course, but he shouldn't be so sanctimonious. Does he really feel that we fans who buy his records and boost his ego listen only to the meaningful songs that he says he produces. Pop is light, ephemeral and insubstantial and that is half the joy of it. As John Peel says "you can have a different favourite record of all time each week."

Moreover, Paul Weller is saying that his band is the elite, but whose opinion does he base this on? It can hardly be said that 'Town Called Malice' has made a major contribution to civilisation as we know it. It's just another pop song like all the rest. I resent being told by Paul Weller what I should think. I along with all the other Jam fans, helped put him where he is now and if he starts to preach we'll knock him down as well. Aidan Roberston, Cambridge.

● Are you reading this, Paulie dear?

Missing Kate

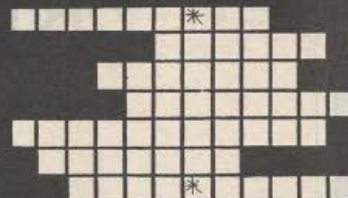
I HAVE been reading your record paper for over two years and I find it does not give its readers enough coverage of Kate Bush. If you don't give more coverage you will lose a lot of readers. Kate is so popular that she featured in a variety of competitions. Now come on RM more Kate Bush or I'll send the boys around. Kate Bush Fan, London.

● Coming soon an entire Kate Bush issue. Kate on the cover, Kate in the centre, Kate on every page. (Ah well we can all dream can't we?).

PUZZLES

POP-A-GRAM . . . and your chance to win an album

POP-A-GRAM



SOLVE THE seven cryptic clues and write the answers across the puzzle so the starred down column reveals a band who've just had a heart attack. Remember the clues aren't in the correct order. You have to decide what the right order is. Let us hint become the piece for Mike's blues (4, 6). The most man chases a dragon (3). The tank told Hank what to do (4, 4). They really want to see you (7, 4). The Meyer man changes like the animal he sings about (4, 5). Red lads could provide LP, problem for Joan. She won't walk under 'em (7). Shingle could describe XTC's settlement (7).

X-WORD



CLUES

ACROSS

- 1 Latest Madness smash (7, 6)
- 2 Kim Carnes Hollywood lookalike hit (5, 5, 4)
- 3 Roxy Music 45 (6, 4)
- 4 All girl group who had 1978 number one with Substitute (5)
- 5 Written by Blondie back in 1977 (7, 7)
- 6 Holland leader (5)
- 7 1973 Selector hit (2, 2, 5)
- 8 Steve Hackett LP (5)
- 9 You may find him wearing a Blue Mask (4)
- 10 Cockley's partner (5)
- 11 Red Noise guitarist (4)
- 12 Riders of the Storm (5)
- 13 1976 Blondie number one (6, 4)
- 14 Elvin or Stephen (6)
- 15 The Clash told us of one in Hammermith Palais (5, 3)

DOWN

- 1 Recorder of Arthur's theme (11, 5)
- 2 Luckless singer (5, 6)
- 3 The Village People were all at sea in 1979 (2, 3, 4)
- 4 Captain of German (4)
- 5 Kim's romantic feelings (5, 4)
- 6 Recent Earth Wind and Fire hit (4, 6)
- 7 Group who could make you Dance, Sing or Anything (5)
- 8 Where to find an angel (10)
- 9 Heard in the mountains (7)
- 10 Band Jeff Lynne left to join the Move (4, 4)
- 11 They produced The Sound of the Suburbs (7)
- 12 It dies screaming for US40 (5)
- 13 John Sebastian's spoutful (5)

ANSWERS TO LAST WEEK'S CROSSWORD

ACROSS

- 1 Andy Partridge, 7 Roastie, 8 Price, 9 Chuck Berry, 12 Einsteint A Go Go, 14 Exile, 15 Bedsitter, 17 Westworld, 22 Tainted Love, 23 Tonight, 24 Frapp, 25 Endless, 26 Stage.

DOWN

- 1 Associates, 2 Do You Believe In, 3 Respectable, 4 Deep, 5 Elvis Costello, 6 Love, 7 Rak, 10 Taxi, 11 Sorry, 13 Noel, 16 Detroit, 18 One Of Us, 19 Still, 20 Stoned, 21 Purple.

LAST WEEK'S POP-A-GRAM SOLUTION

Sexist, Speciala, Imagine, Penthouse, Private Eyes, UFO, Mr. Cairo, Almost Blue.

DOWN: Tight Fit

LAST WEEK'S WINNER

Rosemary Annals, 45 Cholmeley Park, Highgate, London N15.

NAME: _____
ADDRESS: _____

Remember, you have to complete both the Pop-A-gram and X-word to qualify to win an album. Send your complete entry to Popagram, Record Mirror, 40 Long Acre, London, WC2 9JT.

ROXY MUSIC

The new single

MORE THAN THIS

Bryan Ferry

*I could feel at the time
there was no way of knowing
fallen leaves in the night
who can say where they're blowing*

*As free as the wind
and hopefully learning
why the sea on the tide
has no way of turning.*

INDIA

Bryan Ferry

*Produced by Rhett Davies & Roxy Music,
Mixed by Bob Clearmountain.*

eg

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