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GARY KEMP: "I'll take the high road ..." (Pic Peter Stanway)

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QUO: KINGS AT THE CASTLE



STATUS QUO: record crowd expected

STATUS QUO will headline this year's Castle Dorington Festival. It is the climax to their massive twentieth anniversary tour.

The festival — which triumphed last year when AC/DC topped the bill — takes place on August 21. And attendance is likely to exceed last year's massive 65,000 crowd now that Dorington is to be enlarged

to allow even more people to see the event.

The festival marks the first time Status Quo have played a large outdoor date since they headlined Reading in 1978.

The group have already added dates to their May outing, which finishes at London's Brixton Fair Deal on May 15. But they have been inundated with ticket applications which means that thousands of fans would have been disappointed. Other bands are being

finalised for the bill, which is expected to include at least one big American group. UFO are hotly tipped to appear at the festival, while Blackfoot could be the American guests.

With Quo playing such a big tour the promoters want to make sure to present a whole package of big names. Rainbow and AC/DC have assured that the festival has become the heavy metal showcase of the year — although the annual Reading event on August bank holiday

remains a strong contender.

● HOW TO BOOK: Tickets are all £10 and available by post from Woolfare Ltd, PO Box 123, Watlington W55 4QQ. Cheques or postal orders should be made payable to Woolfare Ltd, and enclosed with a SAE. Postal orders are preferable as 21 days should be allowed for cheques to be cleared.

Tickets will also be available from the site on the day, but the price will be upped to £11.

Short cut!

HAIRCUT 100 are on the road again. Even though they finished their last tour at London's Hammersmith Odeon on April 1, there's no stopping the group.

Because so many fans didn't see the band they have fixed up six more concerts in May and June.

And this time they've ensured there is no age limit at any of the concerts. Thousands of fans missed the group last time because a lot of venues were only open to the over-18s.

Haircut 100 fixed up their last tour before

they became the pop sensation they are now and that meant venues were inadequate for the demand.

The group — high in the charts with 'Fantastic Day' — play Glasgow, Liverpool, Manchester, Birmingham and Brighton ... with another London date to be added soon.

They kick off at the Glasgow Apollo on May 27. Then: Liverpool Empire 29, Manchester Apollo 30, Birmingham Odeon June 1 and 2 and Brighton Conference Centre 3.

● HOW TO BOOK: Tickets for all dates are £3.50 and they are on sale now from the venues concerned.



HAIRCUT 100: non stop

Stevie double

STEVIE WONDER'S double 'best of' album is all set to be released.

The double album is entitled 'Stevie Wonder's Original Musiquarium 1' and features a host of the soul superstar's greatest hits.

It also includes two completely new songs — 'Front Line' and 'Ribbon In The Sky'. Also featured is a version of his latest single 'That Girl' — with the singer/songwriter playing all the instruments.

Full track listing for the album is: 'Superstition',

'Living For The City', 'You Haven't Done Nothin'' and 'Front Line' on side one, 'Superwoman', 'Send One Your Love', 'You Are The Sunshine Of My Life' and 'Ribbon In The Sky' on the second side, 'Higher Ground', 'Sir Duke', 'Master Blaster', 'Boogie On Reggae Woman' and 'That Girl' on side three and 'Isn't She Lovely', 'I Wish' and 'Do I Do' completing the set.

Stevie Wonder has hit the charts with 'Ebony And Ivory', a duet with Paul McCartney.

Scritti single

SCRITTI POLITI release another single to follow in the footsteps of last year's offering 'Sweetest Girl'. The new release is called 'Faithless', and is from their long-awaited forthcoming debut album 'Songs To Remember', out shortly.

Toni opens her mouth

TONI BASIL'S new single is 'Nobody' out this week. It's again from her 'Word Of Mouth' album and is the follow up to 'Mickey', which has sold over half a million copies.

Strange happenings

STEVE STRANGE opens yet another nightclub on April 22. Called The Camden Place, it's within that ex-bastion of punk, London's Music Machine.

He has teamed up with Rusty Egan for the Palace venture and they plan to have one of the biggest video screens in the country.

It will also showcase offbeat records with Rusty Egan deejaying. "We would rather you listen to a record you cannot dance to than dance to a record you cannot listen to," he said.

Non-stop music will be coupled with laser effects and each night a different theme: Tuesdays, 'Any Excuse For A Party'; Wednesdays, 'Sound And Vision'; Thursdays, 'Helden'; and Fridays/Saturdays, 'Dance Your Ass Off'.

Associates consolidate

THE ASSOCIATES follow the success of 'Party Fears Two' with a new single 'Club Country', released on April 30.

Written by Billy Mackenzie and Alan Rankine, 'Club Country' will be available with

'A.G. It's You Again' as the B side.

A special 12 inch version of the single will feature a seven minute version of 'Club Country' and an additional track 'Ukragyseptem'.

S Q U E

Manilow live album

BARRY MANILOW releases a recording of last January's sell-out shows called 'Live In Britain' on April 23.

The double album features 18 of Barry Manilow's stage favourites, including his new single 'Stay', which was released on April 9.

The album was recorded as a tribute to the British fans who made the tour a success.

But not everyone was happy — some fans were unable to see the American star.



KEITH: two dates



ANTI-NOWHERE LEAGUE: first major punk package tour since 'Anarchy'

GOING NOWHERE

OUTRAGEOUS PUNKS The Anti-Nowhere League go out on a massive tour next month.

The group — whose 'Streets Of London' single was seized by the Obscenity Squad — are promising their most over-the-top shows ever.

Their latest single, 'I Hate People', has been banned by most radio stations because it's considered too risqué.

Anti-Nowhere League will include the tracks on their debut album, entitled 'We Are ... The League', and due for release on May 7.

Their tour is to be a punk extravaganza — also on the bill are veterans Chelsea and The Defects as well as another major punk band, yet to be named.

"This is the first major punk package tour since the Sex Pistols' 'Anarchy In The UK' tour in 1977," said a spokesman.

The group kick off at Brighton's Top Rank Suite on May 12. They go on to play: Margate Winter Gardens 13, Birmingham Imperial Cinema 14, Leicester De Montfort Hall 15, Wakefield Unity Hall 16, Sheffield Top Rank Suite 17, Manchester Rotters 18, Newcastle Mayfair 20, Glasgow Tiffany's 23, Preston Polytechnic 24, Hanley Victoria Hall 26, Derby Assembly Rooms 27, Ipswich Gaumont 29, Bristol Locarno 31, Plymouth Top Rank Suite June 1, Reading Top Rank 2, Portsmouth Locarno 3, Norwich Gala Ballroom 4 and London Lyceum 6.

All tickets for the gigs are £3 and go on sale from the venues now. Some more dates might be added later.

Video Soft Cell



SOFT CELL: 40 minute video

SOFT CELL release a brand new package for the summer ... but this time it's all on video.

The duo are busy compiling a 40-minute extravaganza which includes the television videos of their hits 'Bedstir' and 'Say Hello, Wave Goodbye', as well as special versions of 'Tainted Love', 'Whar', 'Memorabilia' and others.

Meanwhile the group have finished making a video for their forthcoming single, 'Torch', which features New York rapping artist Cindy Ecstasy.

A follow up album to 'Non Stop Erotic Cabaret' is promised for the autumn when the group may consider playing a few live dates.

Stones play London

THE ROLLING STONES look almost certain to play Britain this summer.

Two dates are believed to be pencilled in at London's Wembley Stadium.

The original forecast of a concert on July 29 at the massive stadium is looking more likely, with another date the following week.

The superstar band — who played their most successful tour ever in America this year — are on for two dates at the

Madrid Stadium in Spain. That means they will almost definitely take on a European tour.

And Britain is high on the priority list. The Stones have not played their native land since 1978 when they headlined the Knotworth Festival.

Two dates at Wembley Stadium would mean they could satisfy a large number of fans desperate to see the group. Their last tour — also in 1978

— attracted over a million ticket applications.

With the success of their latest 'Tattoo You' album, there are just as many people wanting to see them now.



PARTRIDGE: no better

Partridge still poorly

XTC'S TOUR is in danger of being cancelled again ... as a result of Andy Partridge's illness.

The dates have already been put back once and an American tour has been scrapped because of the singer's stomach complaint.

It could be that he will not recover in time for the British dates in May, although a spokesman for the band insisted they are expecting him to be fit by then.

Meanwhile, Partridge is hunting Britain to find a specialist who can diagnose what is wrong.

The band — whose single 'Ball And Chain' recently hit the charts — are keen to capitalise on their success.

World tour

TOP REGGAE band Third World — who hit the charts last year with their 'Now That We've Found Love' single — go on the road next month.

The band play 11 dates following the release of their single, 'Try Jah Love' — a song written by Stevie Wonder.

They have also released an album called 'You've Got The Power'.

Dates for the tour are:

Poole Arts Centre May 2, Brighton Centre 3, Bristol Locarno 4, Manchester Apollo 5, Birmingham Odeon 6 and 7, Edinburgh Playhouse 8 and 9, Liverpool Empire 10 and London Hammersmith Odeon 11 and 12.

Tickets for all dates are available now. Poole, Brighton and Bristol tickets cost £4 while the others are priced at £3.50, £4 and £4.50.



THIRD WORLD: reggae maestros

Wood goes OTT

ROY WOOD is back in action.

The mentor of ELO and The Move releases a new single this week called 'OTT'. It is inspired by the TV series of the same name. And in May he releases an album of all his hits with The Move and Wizard.

Tracks include 'Blackberry Way', 'See My Baby Live' and 'Flowers In The Rain'. There are no songs from his ELO days.



new single
**black
coffee
in bed**

out now



MONARCH of the glen: Gary Kemp of Spandau Ballet

A PROBLEM seems to have arisen: over the million to one chance of a forest fire breaking out.

A tour bus cruising along the narrow country roads would block the way for fire appliances, so the Forest Ranger is adamant — we've got to go.

Spandau Ballet are having a picnic. The tranquil natural splendour of the Loch Lomond countryside is the setting — far from the grime and bustle of neighbouring Glasgow.

The picture is almost like the setting for the "Musciebound" video. Bare trees, leafy glades, snow peaked mountains with the clear, fresh water of the loch lapping on the pebble shore.

As we disappear into the heart of the forest the comfort of the country silence is broken by promoter, ace face and quick tongue (gorgeous!) Gary McGrotty attempting to reason with the aforementioned Ranger — suggesting that despite our perhaps flamboyant appearance, our intentions are honourable.

We really do want to fill our assorted lungs with the pure, fresh air and feast our collecting eyes on the stunning scenery.

The Ranger casts his gaze on John Keeble's multi-coloured fur jerkin, two tone riding breeches and boxing boots, and one female's Japanese fatigues and bright red multi-buckled marching boots, surrenders under fire from McGrotty's persuasive tones, shakes his head sadly and tramps back to his Land Rover.

Perhaps the Chelsea Supporters Club chose the location for their last annual bus run and he's still suffering from the carnage. Perhaps he still doesn't believe a busy party so young and strangely clad could have an appreciation of nature's beauty.

Or perhaps it's the can of lager McGrotty's been wielding throughout their brief discussion which makes it difficult for him to distinguish us from the next bunch of visiting yobboes.

For the record it also must be stated that McGrotty is the only group leader I've come across in a lifetime of Sunday School trips.

TURN TO PAGE 6

Only loch and roll

Highland Ballet hoo as Spandau go wild in the Scottish countryside.

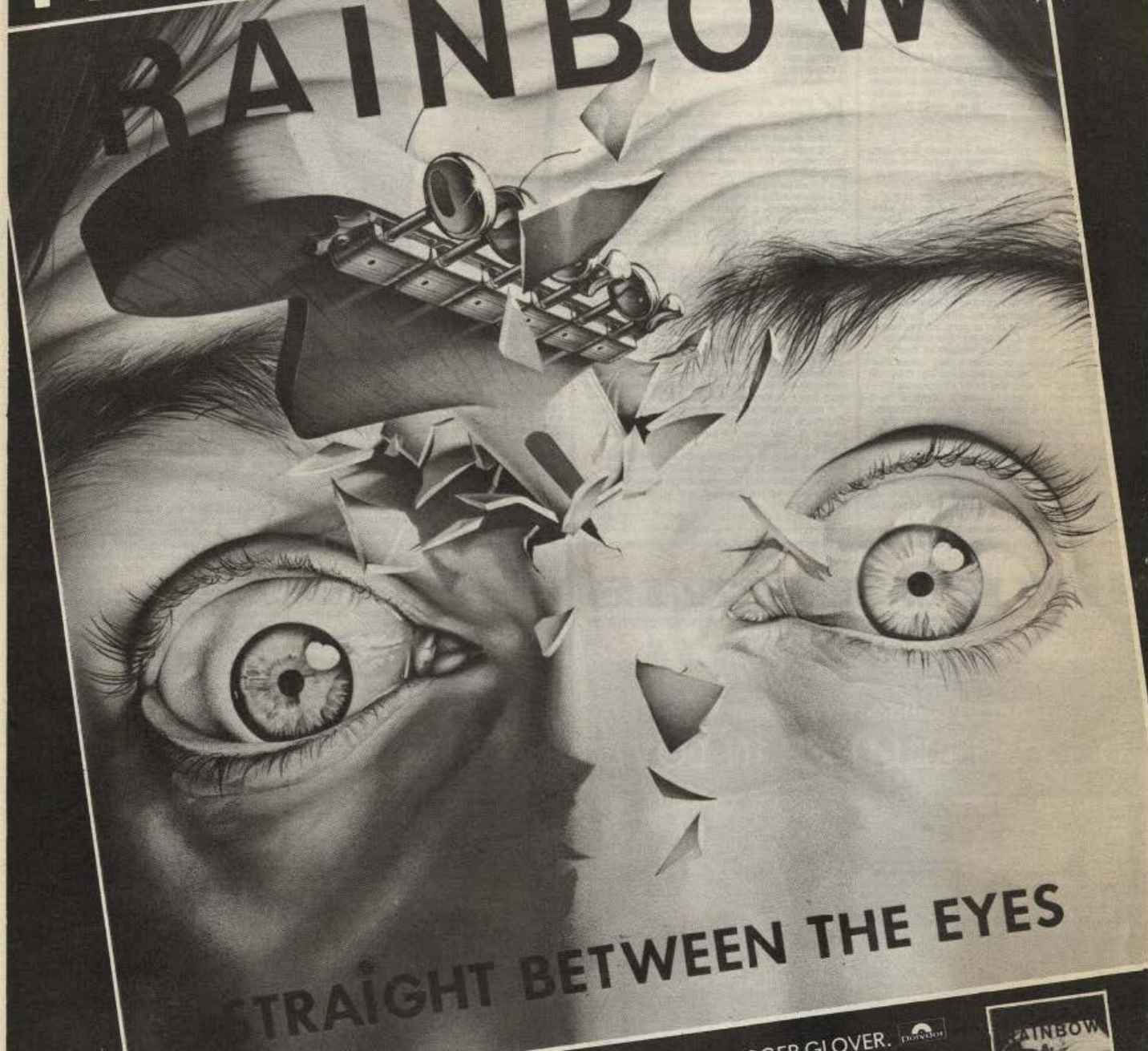
North of the border tales by BILLY SLOAN.

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Spandau

FROM PAGE 4

and youth club outings to arrange a picnic devoid of vital ingredients like sausage rolls, meat paste sandwiches and the all important custard cream biscuits.

A philosophy no doubt shared by media celebrity Robert Elms who spends most of the return journey reeling from a dodgy pie bought during a pit stop.

On reaching the other side of the forest we bask in the cool breeze and breathtaking beauty.

Band manager Steve Dagger — who obviously adheres to my own thirst for an all action timetable — smiles pleasantly and mutters: "OK — we're here, what are we supposed to do now?" Perhaps he's pining for custard creams too.

ADJECTIVES exhausted we troop back onto the coach, wind our way around the shore roads and move into sidings in search of food, drink and adventure.

Fed, watered and the adventure part of the quest fulfilled by a mini tournament on the cafe space invaders Spandau songwriter Gary Kemp and I sit at a pavement table, to discuss the group.

While vocalist Tony Hadley — resplendent in his full length fur coat, like some kind of crooning cruise ship Romeo — wanders off with the rest of the crew to the nearby jetty.

Spandau have suffered recently at the hands of two flop singles and widespread condemnation of their recently released second album 'Diamond'. Accusing them for most part of scraping the barrel RM's Mike Nicholls summarised the album by saying: "They have become victims of their obsessive stylisation and unless they break free from their neurotic need to be super hip they will soon stagnate beyond the point of no return."

There is nothing super hip about 'Diamond' — it was never Kemp's intention that there would be. 'Diamond' is the result of a long time in the studios. A long time getting the record on to vinyl and into the shops. And a long time deliberating over their future musical identity.

If you've already listened closely to 'Diamond' you'll have noticed the degree of experimentation on side two of the album. According to Kemp the plan was to have a full side of dance orientated numbers — 'Chant No 1', 'Paint Me Down', 'Instinction' and 'Coffee Club' — complemented by

a flip side's worth of slower, moodier songs.

Whether the experiment has been a success or not depends on how free rein you're prepared to allow Kemp for his songwriting skills.

'She Loved Like Diamond' is discounted because of its familiarity, but 'Pharoah', 'Innocence And Science' and 'Missionary' remain mouthwatering slices of Kemp's writing strengths.

Although 'Pharoah' conjures up the same musical and lyrical picture as say, 'Musclebound', it's seemingly at loggerheads with any of their previous work.

KEMP'S endeavour is to be admired if only because it must have been tempting to come up with two sides of variations on their familiar brass tinged white boy funk.

It's expected of him perhaps, but the thrill for him remains not by stretching and exploring Spandau's funk strains further (for the moment) but by squaring off to them and using 18 minutes of valuable album time with, let's face it — by their own standards, a shot in the dark.

'Innocence And Science' seeks Kemp's experimentation expand to include an Oriental instrument called a cheng, while Steve Norman plays assorted tablas.

If anything Norman's choice of instruments is another of the freshly stirred ingredients served up by Spandau. His percussion has moved rapidly from being excitable, spontaneous beats — to still spontaneous, yet slightly more disciplined percussive fills, now essential to Spandau's overall sound.

Add to this Martin Kemp's fluent bass work, John Keeble's solid backbeat and Tony Hadley's brilliantly adaptable vocals — and Spandau have probably left more avenues open for exploration than most of their contemporaries.

If this sounds as if I'm trying to justify Kemp's directions and inclinations on 'Diamond' it's not meant to. Nor does he pretend to do likewise during our discussion.

All he does is attempt to explain what his thoughts were at any given time during the album's fruition and leaves enough gaps for you to then weigh up his reasons and consider their implications.

Against a picturesque backdrop of a cascading, hubbubing waterfall — the sound of our fellow



TONY HADLEY: Och the noo romantic?

revellers in the distance — Kemp overflows with observations and opinions.

"I hate albums where all the music is mixed up and emotions are being thrown around — they should give you a choice. I still feel side two works as a chunk — 'Pharoah', 'Innocence' and 'Missionary' work really well together and are very much inter-linked.

"It would have been wrong to split them up, even though they weren't written to go together."

THE dance concept of side one — although Kemp visibly grimaces at the categorisation — stems from his wide-eyed involvement in Soho night life. Its richness and colour, decadence and twilight existence. Side two was inspired contrastingly by his discovery of new foreign instruments and ethnic strains.

"With percussionist Steve Norman I've quickly had to learn the capabilities of the new instruments they'd both come across, swiftly utilising what they'd learned to the full development of the album.

"Steve and I met this bloke in Portugal who played quite a lot of different instruments and when we came home I bought a cheng — which is like a Chinese guitar that you play by laying it on your lap — and Steve bought some tablas.

"I like eastern music and I also like British folk music and Chinese harmony lines are very similar to European and Scottish folk harmonies.

"I like those kind of melodies and we decided to write those songs around those kind of musical lines.

"'Musclebound' was very much a folk song — even though the lyrics were very tongue in cheek. It is taking an atmosphere, but it is quite abstract — like something you remember from reading a book when you were a kid — and taking that kind of imagery and putting it into music.

"When someone paints a picture, he doesn't have to do a picture of what's happening in the dole queue or the local club. He paints a picture of anything and that's what I attempt with music.

"With 'Musclebound' I wanted to make a folk song, but make it up to date — almost like a stage musical. It was a kind of spoof on those old work songs."

'Pharoah' developed along similar lines, coloured in and nurtured into an epic by respective ideas.

"It started off with just a simple funk bass line and a very weird lyric and it did tend, through that and the mass vocals, to turn out like an epic.

"But we never ever visualised those three tracks as being singles so we never worried about them. We knew people wouldn't like them and would be annoyed by them, but that never really worried us — we wanted to experiment.

"We're offering such an alternative on the album because we've got those tracks yet there are a lot of other commercial tracks on it too."

But what of the criticism that the places taken by the previous three singles could have given a wider berth for further access to Kemp's experimentation?

"Albums become pieces of history, whether they are good or bad or hated, and it would have been a crime not to put 'Chant No 1' on the album because that marked a definite change for Spandau. In three years time people will see it as Spandau Ballet between 1981 and 1982.

"I still think we break down conventions and we still enjoy doing that — it's a bit perverse really and I think we do go against ourselves commercially at times. But hopefully we're not a band who has to rely on our last single."

'DAMOND' also brings to an end Spandau's long standing working relationship with producer Richard Burgess. Kemp concedes that recruiting Trevor Horne was perhaps slightly obvious — but only because they weighed up what else was available and decided to go for the best.

"The album came out five months after we'd finished recording it, which in the case of some of the songs was ten months after they'd been written.

"We wanted to release 'Instinction' and we'd a lot of new ideas since then and wanted to remix and rerecord some of it.

"You didn't have to look very far to realise that Trevor Horne was doing some of the best things in the charts — and what he did was come in and polish the song up.

"When he first came into the studio both of us were thinking very commercially as opposed to me saying: 'Well I'll let him get away with that because he's a good friend'. I was willing to see what he could do, because I was interested in his ideas and we're looking forward to the new album in the summer."

Which according to Kemp is already fully written — although he's not keen to give too many details away.

"The songs are mainly all up tempo numbers and we're not going to do any of the kind of stuff on side two of 'Diamond' — that was purely an experiment.

"I'd really like to record it in one chunk and get it out as quickly as possible.

"We're a band with new ideas all the time, our music changes rapidly — and in the future I think we'll experiment with Trevor. He loves to use shock value in pop music and he's going to be a big influence and give us a powerful commercial sound and perhaps record us the way we play live."

THAT said, Kemp and I decide to go back to having fun by enjoying the cool evening air on the lockside and admiring the new colours reflected in the water. No such luck. McGroff's already announced that last one to the tavern down the road buys the drinks.

And it's not that we Scots are mean, but with 30 thirsty bodies languishing in the coach we make haste.

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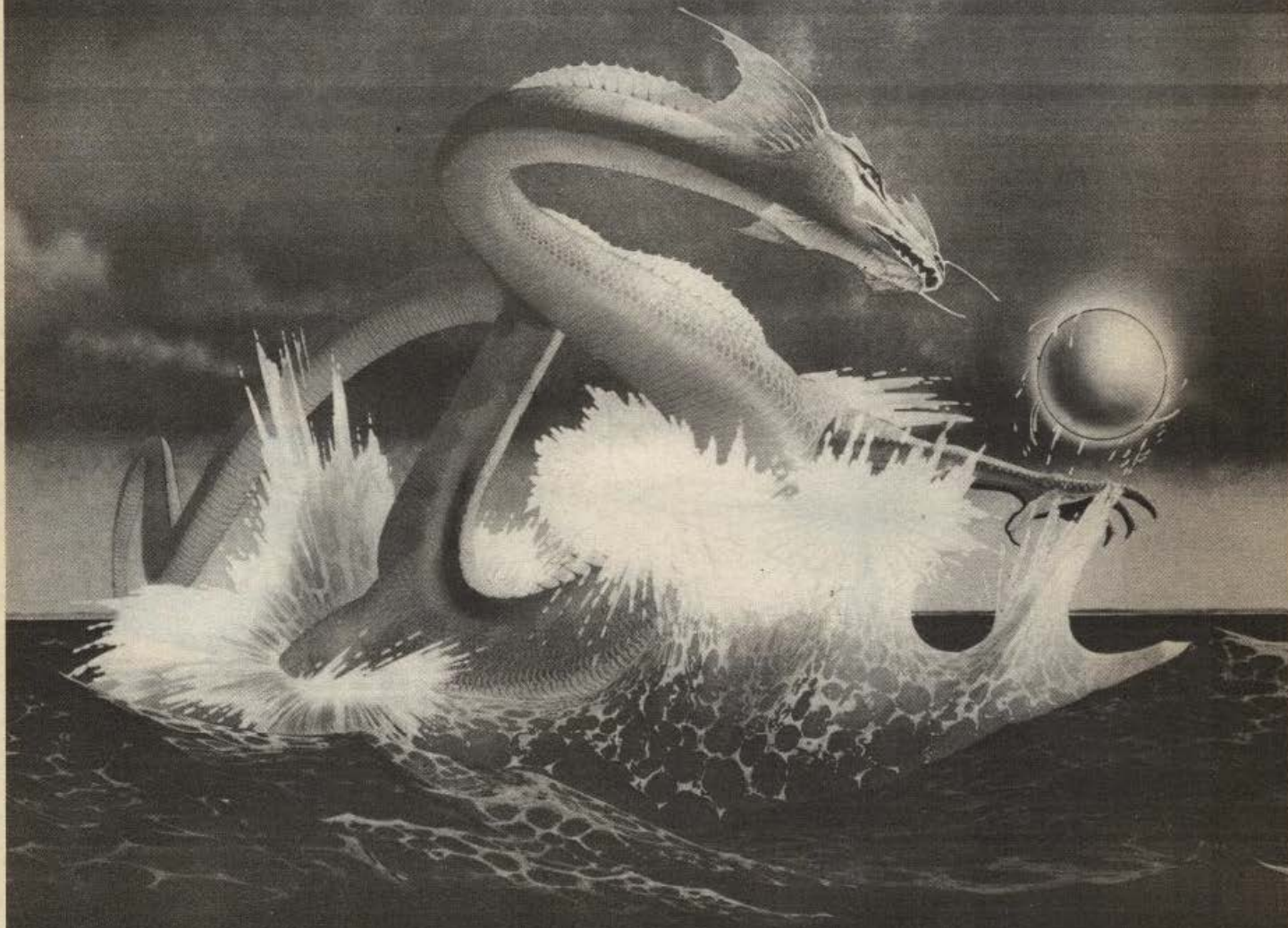
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BUT IS this Madness? The Nutty Boys, intent upon a giant fish supper, soon found this oversize cod too much to handle. Chas tries on the Barbara Woodhouse routine, but no luck, it just wouldn't sit! Eventually feeding time arrives and as usual the Magnificent Seven get it wrong. Could this be the beginning of the Magnificent Six?

Dread the movie!

RASTAFARIANISM GETS its biggest boost ever with a new film called 'Countryman' which comes out later this month. Top reggae stars Bob Marley, Toots & The Maytals and Lee Perry add their credence to the movie — Jamaica's biggest since Jimmy Cliff's 'The Harder They Come'.

The film is about Countryman, an old Rasta fisherman who comes to the aid of two Americans whose plane has crashed. But there is a nasty twist when it's found that someone planted a cache of guns in the crashed plane. The young Americans — Bobby and Beau — are therefore hunted down by the army with the old Rasta to help them.

'Countryman' is based on a real character who spent his whole life fishing on Jamaica's shores. "He lived totally at one with nature, and when progress — in the form of high-rise buildings or roads — encroached on his nature, he just moved on," says screenwriter Michael Thomas. The film opens in London and Birmingham on April 29, before moving to other cinemas round the country.

It features music by the late Bob Marley singing 'Natural Mystic' and 'Rastamar Chant', 'Sound System' by Steel Pulse and Aswad's 'Mosman Skank' among a host of other tracks. A double album of soundtrack, which carries the same name is released this week. SIMON HILLS



BOB MARLEY



TOOTS AND THE MAYTALS



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Seagulls take off

CRITICALLY SLATED but now taking the charts by force with their new single 'Iran', A Flock Of Seagulls couldn't give a damn who writes them off.

"How do we feel about the slagging of our album?" asks Mark Score, singer and guitarist with the Merseyside electro rock outfit. "It doesn't worry us. We've been slagged off by everyone with only one exception. But we look at it philosophically, all the time we're being slagged we're getting bigger and soon people are going to realise."

And as if to prove the point, A Flock Of Seagulls have just finished a 20 date British tour and are soon off to tour the United States.

Mark explains why: "Telecommunications' has been No 1 in the New York dance charts for about 20 weeks now and 'Iran' has just gone straight in the same chart at No 10."

Apart from Mark, A Flock Of Seagulls consists of brother All (drums), Frank Maudsley (bass) and Paul Reynolds (lead guitar). All are from Liverpool but it's difficult to remember how they all met.

"Well I met All when I was born," Mark sardonically recalls, "and Frank because we'd worked together and although we knew Paul it was about six months before we found out he played guitar. 'We've been together about two years now. We started off by playing about 20 gigs in Liverpool and then we practised solidly for about a year. Our manager knew Bill Nelson so we went down to London and played him our tapes. He liked them and offered us a singles deal.'"

So what is it about their music that stands out from the rest? "We've managed to knit electronic music and rock music," explains Mark, "and people tend to like only one or the other. We've found that middle ground and it doesn't matter what people have said about us because we've been going down a storm at gigs."

And the future? "It depends if 'Iran' moves up the charts," says Mark, "but we'll probably come back from America and work on the second album. There'll be some new songs like 'The Fall' and 'The Traveller' and a couple of oldies like 'Bright Lights'. But we've got no problems with material, we have about 80 songs in the pipeline. The album's almost written."



A FLOCK OF SEAGULLS: slagged off

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NEWLY RETURNED from his honeymoon and roasted to a shade of a coffee bean, RM assistant ed Mike Nicholls relates that he was unable to keep away from the wunnerful world of rock 'n' roll, even in Sri Lanka.

There, amid the elephants and the air-conditioning, our lad collided with Duran Duran, who were out there to film a video and have photos taken for their LP cover (nice work if you can get it, eh?). Seems Birmingham's hunkiest had been out shopping for souvenirs — strictly of the consumable, not to say combustible, kind...

Can it be true? The is - she - really - going - out - with - him sags of **Clare Grogan** and Spandau's **Gary Kemp** is rumoured to have been nipped in the bud. And it's little miss prissy who's given her fair-haired escort the old heave-ho, the way we hear it...

A healthier romance is that currently ongoing between **Boomtownt Rats** overseer **Fachna O'Kelly** and **Bananarama's** unpronounceable **Slobhan**, deny it though they might...

Since everyone and his dog **Fred** is going crazy about **Tina Turner's** rendition of 'Ball Of Confusion' on the BEF LP, Virgin in their infinite wisdom have decided to whip it out (ahem) as a single instead of the previously-planned **Paula Yates** track. Are you ready, boots? ...

Bow Wow Wow, currently supporting **The Police** on tour in the USA, reportedly much miffed at their American record company's decision to title their next EP 'The Last Of The Mohicans'. And how can you blame them...

XTC, meanwhile, will not be touring America as planned, because that unhealthy-looking specimen **Andy Partridge** is suffering from a stomach ulcer, the poor old fella. 'Slummy, though, he looks more like a gout sufferer to us...

● **Snooker ace Steve Davis** cited **Japan** as his favourite group in a recent radio interview. Phew — not only the hunkiest thing ever seen in a waistcoat and shirtsleeves, but the boy's got taste too...

Fun-loving **Marc Almond** was snapped in the buff recently for "this is the tack they want" rag **Flexipop**. The results were so embarrassing, apparently, that the poor boy's record company had to buy the negatives for a couple of grand to prevent them being used...

Whatever happened to RM sweetheart **Honey Bane**? Answer: the lass has been furthering her acting career, taking a major part in **Mal Zetterling's** 'Scrubbers', a sort

GOSSIP



DOLLAR: the secret's out.

of female 'Scum'. In order to avoid typecasting, the intrepid **Honey** tackles the part of **Ophelia** (yep, that **Ophelia**) at the Edinburgh Festival, this summer...

PAULA YATES' next single will be an oldie duet with the quivering falsetto of funk, **Prince**. The blonde bombshell will be winging her way over to Minnesota in May to record her future masterpiece, boldly going where no-one has dared go before. Brave girl...

UB40 are bringing their own particular brand of coals to Newcastle when they tour Zimbabwe later this year... Back to Japan: fans of the sylph-like ones need not despair at all about those hysterical "split" stories, for a UK tour is planned for the autumn. 'Cantonese Boy', meanwhile, is to be 'Ghosts' follow-up, and **Mick Karn** is off to Canada to appear on TV — no, not hosting a cookery show, but a pop awards presentation...

And finally, regardez our pic of ditsy **David** and thrilling **Therese**, the Dollar duo, taken at their recent secret wedding ceremony at a small branch of the Unification Church in Neasden. **Trevor Horn** was best man...



SID VICIOUS

Boozer box

WHERE HAVE all the British film-makers gone? Down the boozer, every one.

Sound And Vision, a pub in London's West End, heralds an exciting alternative for pop video promo people frustrated by the lack of outlets for their work.

Here **Clockwork Orange** meets light 'n' bitter — at the end of a long, dark bar there's a large screen and 50 pence'll buy you two mini-movies from an impressive selection.

The choices range from masterpieces like **Bowie's** 'Ashes To Ashes' to the familiar zaniness of **Madness** and the political posturing of **Police's** 'Invisible Sun', which the powers that be wouldn't allow on TV because it was shot in Belfast.

Then there's some vintage **Sid (Vicious, that is)** 'singling' **Sinatra** his way and even **Jimi Hendrix**, whose guitar gymnastics can still distract the most ardent ale-swiller from his pint more than a decade after he died.

Fashionable funk — tribal and cocktail varieties — are represented by **Pigbag** and **Blue Rondo A La Turk** — the kind of films that won't get the exposure they deserve, at least until video juke-boxes are as much a part of the pub scene as a ploughman's lunch. **PHILIP SHAW**

NEW ALBUM

ELTON JOHN

JUMP UP

INCLUDES THE HIT SINGLE BLUE EYES

WALK RECORDS LP WSPD 127 70 REWIND 17

SHANGHAI SHANGHAI

Music mart

A UNIQUE collection of books, newspapers, magazines, photographs, records and rare paraphenalia from the sixties and seventies is to be sold.

The collection belongs to **George Tremlett**, who was a music journalist for over 17 years. All the items offered in the mail order sale were acquired for research and have been carefully stored.

Among the groups featured are: **The Beatles**, **The Rolling Stones**, **The Who**, **Marc Bolan**, **David Bowie**, **Gary Glitter**, **Bob Dylan**, **Elton John**, and **Elvis Presley**.

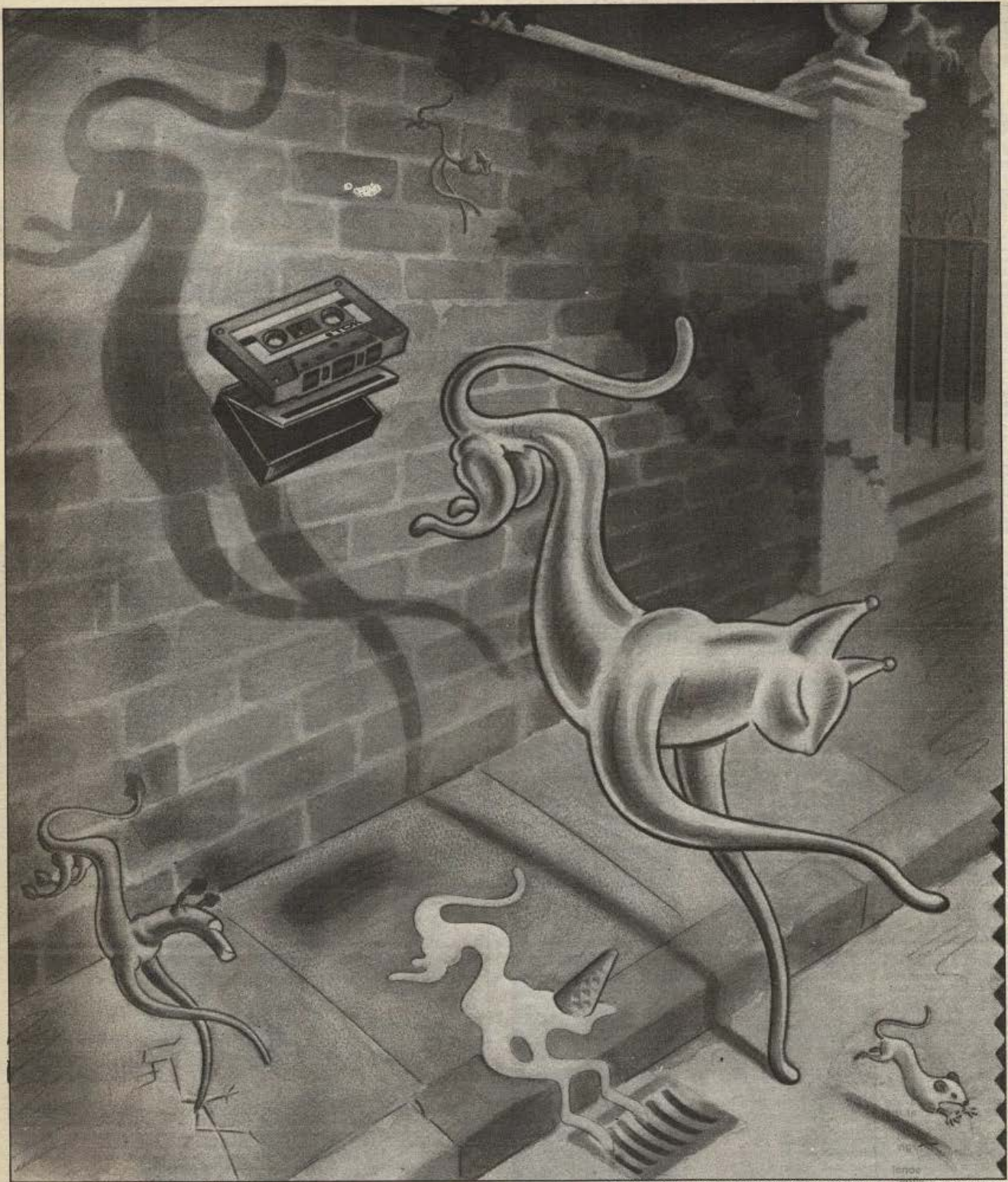
For £10 you could buy a photocopy of the **Beatles'** original contract with **Brian Epstein** and **NEMS Enterprises**. Or if you have £850 to spare, you could have a rare collection of early photographs of the mop-tops performing at the **Cavern**.

Rolling Stones fans could shell out £1,200 for a collection of 140 photographs from 1964-68. Of course, there are plenty of cheaper items like a rare early paperback of 'Our Own Story' for £8. And there's an extensive press cuttings library on rock music going for £9.500.

Tremlett moved to London in 1961 and set up Britain's first freelance pop news agency, and continued collecting cuttings until 1977. Some 200,000 cuttings are stored in 12 four-drawer filing cabinets.


Most important, perhaps, are the long runs of music papers for sale. You can buy an almost complete run of **NME** from 1959 to 1979 for £1,200, or complete runs of selected years of **Record Mirror** from £40 a complete set, to £15 for 27 consecutive issues.

Prices are not negotiable, but if you fancy leafing through the fascinating catalogue, write to **Corran Books Ltd**, 7A Cambridge Park, East Twickenham, Middlesex. **DANIELA SOAVE**



'REPEAT PERFORMANCE': BUSH HOLLYHEAD.

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STAIN REMOVER

SOME TIME ago, 'Help' published details of treatment for the removal of birthmarks, including port wine stains, available under the National Health Service. I've tried everything and would like to pass on more information to my doctor. I'm 18.
Dave, Burnley

● Research and treatment using laser technology in the removal of this kind of birthmark is currently being pioneered in the UK at a Southampton hospital. Limited exposure to argon laser light can cause prominent birthmarks to lighten, or in some cases, disappear completely, and this treatment, which originated Stateside, has been found to be most effective when patients are aged 17 or over.

For more information, and possible referral, ask your doctor to contact John Carruth, c/o ENT Department, Royal South Hants Hospital, Graham Road, Southampton (Tel: Southampton 34288). The waiting list of patients hoping to benefit from this new development in alleviating a previously untreatable condition is long.

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Missing link

I'VE MANAGED to trace back my family tree as far as my great grandparents, but there are one or two gaps which I can't fill in. Could you give me the address of Somerset House in London or any other organisation which could help? It's taken me three years to get this far, but I'd like to go further. Some of my ancestors came from Scotland.
Andy, Norwich

● The Register Of Births Marriages And Deaths which you could usefully consult to move a little further in your researches is now located at St Catherine's House, 10 Kingsway, London WC2 (Tel: 01-242 0242). This central register moved from its previous location at Somerset House some time ago. For a free information booklet on records kept, going back as far as 1837, and how to use them, send a stamped addressed envelope. In Scotland, a similar register is kept at the Registrar General's Office, New Register House, West Register Street, Edinburgh (Tel: 031 556 3942). To consult the files a personal visit is essential as neither register can offer telephone search facilities.

As you've managed to compile a family tree going a fair way back, you're obviously not a total beginner in the skill of genealogy, but for a free booklet, covering titles which offer practical information on combing parish registers, and other fruitful sources, send a stamped addressed envelope to The Society Of Genealogists, 37 Harrington Gardens, London SW7 (Tel: 01-373 7054). Ask for membership details when you write. Annual membership isn't cheap, but members have access to a well-stocked library holding two-thirds of English parish register material, as well as indexes to Scots information,

and a basic membership subscription could save on fares and travel expenses to the highways and by-ways of Britain. Some free advice is also available to members who may have hit a brick wall or two.

The society will send a booklet which explains library facilities for a 45p postal order (payable to Society Of Genealogists).

Heartbroken

MY GIRLFRIEND, who I've known for three years, has just finished with me. It has left me totally heartbroken, and I think of her 24 hours a day. I just can't forget her, and I cry very often.

Although she says she still likes me, she says going out with me was boring. We're both 15. I've had this bottled-up inside me and I feel I have to turn to someone for help.
Roger, Oldham

● In three years people can change a lot especially during their early teens, and although you've spent a part of your life growing-up with your girlfriend, it's only natural that you've grown apart in some respects. Sitting around moping over the past won't bring her back. Do yourself a big favour and make the effort to go out with your friends. Enjoying life is easy, if you let it happen. Keep this girl as a friend too but give yourself a break and get involved in new interests and activities. You have your whole life ahead of you, all manner of good times ahead and a lot of people to meet. Starting now.

New friend

THROUGH MY mum's bed and breakfast business, I've met a girl who has become more than a good friend. Recently, she came to stay for a weekend and we spent all the time just walking and talking.

I realised then that this was more than just a friendship for me but didn't tell her how I felt as she'd just gone through the strain of a broken engagement. I thought revealing my feelings would only upset her.

As she lives some distance away I won't see her for another month or so until she comes to stay again at the end of May. Should I write and tell her how I feel? Or should I phone her, arrange to see her for a weekend where she lives and then tell her?
John, Cumbria

● You obviously have doubts and reservations about whether this girl sees you as more than just a friendly shoulder to cry on. Stick with your hunches. There seems no point in laying your feelings on the line and pouring-out your innermost hopes in a letter until you know her a little more.



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.

If you really can't wait until May, write or ring her simply saying how much you enjoyed the time you spent together and suggest meeting-up again in the meantime. Keep in touch. At the very least you've made a new friend, and that's nothing to sniff at.

Party piece

IN MY head, I have hundreds of ideas whirling around. I read a lot, I listen to music, I go to gigs. But when it comes to making conversation I'm very shy. At a party last weekend, I hardly spoke to one person apart from saying 'Hello'. What am I doing wrong?
Klaus, London

● Maybe you're one of that breed of innately shy people who don't appear to lack confidence in themselves but merely look aloof and stand-offish. Your shyness could be interpreted as lack of interest. Even if you don't feel too sure of yourself inside, it is possible to project a more confident front. Try smiling too — it helps.

You could build a reputation as a highly interesting person without saying much at all apart from asking a question or two. How? By being prepared to listen, and looking interested. Many people are prepared to rabbit on and on for hours when they encounter a sympathetic earhole. "Who do you know at the party?", "What do you think of the music?", are both conversational openers which could bring forth results. There are plenty more — use your imagination.

Conversation is an exchange of ideas, information, and experiences, so be prepared to say what you think and share yours to. If you're asked a question, avoid basic "yes", "no" answers. "Yes, but I disagree because..." or "No, I think Haircut 100 are a much better band..." are more likely to promote further discussion.

You don't have to say a lot, but say something. Some parties, where people are more into drinking, dancing, eating and generally having a good time don't inspire discussion, admittedly. But there'll always be a couple of people who like a good natter. Persevere, and you'll find them. Or wangle invites to more intellectual parties.

KONTACT KORNER

ISOLATED? WANT to meet people in your area for gigoing, or just want to write to others who share your musical tastes? Write to Kontakt Korner, Help, Record Mirror, 40, Long Acre, London WC2.

NEW ALBUM

FELTON JOHN

JUMP UP

INCLUDES THE HIT SINGLE BLUE EYES

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LP HISPO 127
REWIND 127

Midnight mover

SINGLE OF THE WEEK

WEEKEND: 'The View From Her Room' (Weekend/Rough Trade). In which Alison Staton, highly-praised chanteuse from the now defunct Young Marble Giants, resurfaces — and in delightful form. Her musical surroundings these days take the form of a relaxed, jazzy groove, tinged, on the A side at least, with a resemblance to Jackie's 'White Horses'. The girl has a voice that's pure pleasure to listen to and the atmosphere of the whole caboodle is pleasingly unaffected. Tell you what, I'll take this into the office and play it tomorrow and they won't understand. But if they were to hear it at midnight in their bedrooms, they'd know ...

HIGHLY COMMENDED

JUNIOR GISCOMBE: 'Mania Used To Say' (Mercury 12in). Here we go: this isn't actually a re-release of the American remix of the song which has gained Junior Giscombe a sturdy reputation here and rather more than that on 'other side of the Atlantic. Follow? The B side features the American instrumental mix and the British party mix of the same song, which does seem to be spreading things a wee bit thin, but there's no denying the lad's

worth, or his prospects. Shame they've kept the same poxy sleeve that graced the original UK release, but at least they've remixed it pink.

THE REST

GRANDMASTER FLASH & FURIOUS FIVE: 'It's Nasty (Genius Of Love)' (Sugar Hill 12in). If rap's your (ahem) bag, then nobody does it better, I guess. This is hardly in the radical vein of 'Wheels Of Steel', but it's moderately diverting, especially when the Tom Tom Club riff and the kazoo bits pop up.

JOAN JETT & THE BLACKHEARTS: 'I Love Rock 'n' Roll' (Epic). **THE GO-GOS: 'Our Lips Are Sealed/We Got The Beat' (IRS).** If by any chance you've missed the significance of this pairing, turn now to the US charts at the back of our noble journal. There you will find echoes of this sort of dialogue: 'Hey, you guys! I just figured it out — this Noo Wave stuff is rilly just good old ROCK 'N' ROLL!' It applies particularly to Joan Jett, who's Quatroing away like a good 'un — the Go-Gos are lighter, poppier and prettier, but just as stereotyped and just as rigidly conventional.



ALISON STATON: pure pleasure

SKAT: 'Femme Fatale' (Graduate). It's very simple, really. If I'd never heard the song before, I'd probably be drooling over this disc, in spite of the group's stupendously unattractive name. As it is, a quick earful had me scrambling for 'The Velvet Underground And Nico' and the original, which is so sublime as to render all subsequent versions redundant — even one as pretty and faithful as this. **SHAMBEKO! SAY WAH!: 'Remember' (Eternal).** Latest stupid appellation for Wylie & Co. — who do they think they are, the Spizzies? This is their stab for Success rather than Reputation (which does little to

repay record company advances). They've recruited Clive Langer and Alan Winstanley to this end, but improved production does little to enhance a non-song such as this. Ironically enough, it's the least memorable single that Wah - in - any - shape - or - form has ever produced. **TWINKLE: 'I'm A Believer' (EMI).** Heaven help us all. An attempt at the sort of semi-successful resuscitation that the BEF have performed upon Sandie Shaw, but done with a budget of about five quid, give or take the loose change. They'll be playing either the Monkees' or Robert Wyatt's version at the gates of heaven, dear, I assure you. Poor girl, more than 15 years since 'Terry' and she's still got split ends.

TEARS FOR FEARS: 'Pale Shelter (You Don't Give Me Love)' (Mercury 12in). Return of the mad-eyed screamers, those exponents of less than fashionable Primal Therapy who take their name from the idea behind the howling. There's no trace of emotional exorcism about their record, surprisingly enough; it's rather delicate electronic stuff, with more than a suspicion of Song among its better qualities. A guarded yes, methinks.

WEAPON OF PEACE: 'Foul Play' (Safari). 'S reggae, innit? Dead boring, reggae. I mean, 's all right to dance to now and then, but it all sounds the same, dunnit? Oh very well then, I exaggerate, but how come I get to hear so much pale, boring reggae? Is that all there is? Or is it just that John Shearlaw and Mark Cooper manage to get hold of the very worst of the genre?

TALK TALK: 'Talk Talk' (EMI). Watery reflections of Duran Duran and Simple Minds, a contrived-looking image of pretty boys all in white — gee, is virginity making a comeback? — and that's about the size of it. The next big what? Don't make me laugh.

THE HAPPY FAMILY: 'Puritans' (4AD). Part III of the continuing saga, 'Whatever Happened to That Postcard Group — No, Not Orange Juice, The Other Ones?' Josef K singer Paul Haig, you may

recall, is dallying with some sort of scabby group and has made a record so bad that it's painful to even think about; Malcolm Ross has been conscripted to the ranks of the aforementioned OJs, and now David Weddell ... Well, it seems he's not far behind Haig on the slippery slope. Duf, sub-Joe K record.

CANDI STATON: 'Suspicious Minds' (Sugar Hill). Sentimentalists (and they know who they are!) may resent Gary Glitter's football terrace delivery of this chestnut, but his BEF version has now implanted itself so firmly in my cranium that, on Ms Staton's low-rent torch rendition, I kept expecting those 'OH WOAH OH WOAH OH WOAH!' backing vocals to jump out from behind her. No such luck.

JONID AND THE IDS: 'False Promises' (Prelude Club). Fairly polished sounding indie release, and believe me, that makes it a diamond in the mud. Biko's got a pleasant voice — shame about the crappy name. There don't seem to be any new groups with good names (backtrack through this column and you'll see what I mean). Don't they realise how much this matters? Though I s'pose with the Goombay Dance Band at number one, you could forgive them for missing the significance.

THE HIGSONS: 'Conspiracy' (Waap). Usual Higsonian funk, topped with manic vocal (you're gonna Byrne ...) and featuring a neat, highly humorous lyric. Great cover, too, apparently depicting Lee Harvey Oswald getting blown away by Jack Ruby.

THE FARMERS BOYS: 'I Think I Need Help' (Waap). Curiouser and curiouser — the Norwich-based label and their norwich-titled act come out with a winning song whose delivery, musical and vocal, owes something to just about every group to make it out of Edinburgh, Glasgow or East Kilbride in the last two years.

The bass style, the guitar sound, the casually concerned singing ... Needless to say, I love it.

THE BLOODS: 'Button Up' (Exit International). Smart, snappy stuff from the all-girl Bloods, featuring some very tidy funk bass and a singer who knows what she's about, too. Doesn't sound like Just Another (Brit) Funk Record, and certainly doesn't sound as if it was recorded in Farnham! Investigate forthwith, she urged plaintively.

ASIA: 'Only Time Will Tell' (Geffa). Supergroup! AOR! Doncha just loathe 'em? Sure thing, pal; there's a limit to how broadminded I'm prepared to be (you've noticed?), and an aggregation whose pedigree includes Yes, the Buggles and ELP is stretching it. Severely.

TECHNO TWINS: 'Can't Help Falling in Love' (PRTT). Ah, the Dickies of futurism. Having murdered one old standard ('Falling in Love Again'), they get their aluminium claws into this lovely song and proceed to smother every trace of feeling, melody and warmth it ever possessed. Come back, Andy Williams! All is forgiven.

BUGLES: 'On TV' (Carrere). And talking of soulless music-by-numbers ... Naturally, this is a far more skillful affair than the woeful Techno Twins' effort, but it's still sterile sounding and not even tuneful. Trevor Horn must be a really unselfish bloke



Reviewed by SUNIE

to do such brill work with other groups, keeping the rubbish for his own.

THE DOTS: 'Helen In Your Headphones' (EMI). Horrendous "normal" pop, much along the lines of, say, The Look, preceded by a fake DJ radio close — "hope you've enjoyed the show," etc. Blimey, that makes four QHs (quel horreurs) in a row. Better be something good left in this dwindling pile ...

GWEN GUTHRIE: 'It Should Have Been You' (Island 12in). If not a stunner, Ms Guthrie's waxing at least comes as a considerable relief to these tired old eardrums. An American session singer of generous proportions, she's possessed of a quite delightful grin and a voice that's not half bad, either. Inevitably, she's backed by Sly and Robbie, in funkish rather than reggae drive, though naturally they do it without recourse to the usual clichés implied by that dreaded four letter word. The whole thing's as classy as can be, and I like it rather a lot.

WAS (NOT WAS): 'Tell Me That I'm Dreaming' (Ze 12in). Profoundly average work-out from a combo who, in the words of the prophet, have had their 15 minutes. Incidentally, this record, like most of this week's (particularly the 7-inches), is irredeemably warped. Whatever happened to quality control?

GODDOT: 'Extended Player' (Pinnacle 12in). Approached this one quite well-disposed, since half of the ponderously named Goddot was David Hughes, a likeable chap once found within the ranks of Dalek I and the otherwise insufferable OMD. On this EP, however, he's badly teamed with a singer suffering from a nasty case of the Tony Hadleys, and the music itself is run of the mill electronic. Still, great things may lie ahead, since Hughes is now collaborating with Ian Brodie, ex-Big In Japan. Did I get it right?

MOTHMEN: 'Wadada' (Do It). Rather pallid poprock with insipid lyrics. You know what I was saying about groups with dull names — ?

STIFF LITTLE FINGERS: 'Talkback' (Chrysalis). It's hardy perennials time, folks. Not much of a song, but if what sounds like Joey Ramone singing an awful set of lyrics over a Boomtown Rats backing track, studio brass and all, is your idea of fun, look no further. It's actually not quite as offensive as that description makes it sound; but it's not worth listening to, either.



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QUO: 1982, 1972, 1962 — who cares?

STATUS QUO: '1982' (Vertigo 6302 189)

By Chas de Whalley

WELL, IF they hadn't told me, I'd never have known. If it weren't for the fact there's a new face sitting pretty in the group shot on the sleeve — and a new name added to credits on the inner bag — I'd never have guessed Status Quo have changed their drummer. The famous Quo beat continues unabated. It just goes on and on and on. '1982' is meant to be a celebration of Status Quo's twenty years in rock'n'roll and the way they put their heads down and boogie through these eleven prime cuts there's no reason to believe they won't be celebrating again in the year 2002. '1982' should also prove their thirteenth Top Ten album in a row. And not simply because they can be sure of a following who will buy this LP in hundreds of thousands but because, if anything, the old dog with two heads actually barks louder and bites harder with newcomer Pete Kircher on the drums than it has done recently with the dear departed John Coghlan.

The purists will probably kill me for saying so. But then '1982' isn't yer purists' Quo album. Sure, they still sound the most gloriously predictable band in Britain and they retain that tight grip on style which renders anything and everything they do immediately identifiable. But, as Francis Rossi suggested shortly after Christmas, this new album

EXCLUSIVE

shows the boys are flexing their muscles in some new directions.

Recording in Queen's Swiss studios could have a lot to do with it. All of a sudden Status Quo sound grand. There's something hugely sumptuous about that familiar headlong fling. The drums crash like trains in tunnels, bursting out between steep banks of smooth backing vocals while the guitars glisten like rails in the rain.

Everything is bathed in a cathedral-like echo which, on a song like 'Doesn't Matter', is immediately reminiscent of ELO and throughout the closer 'Big Man' transforms the Pride of Peckham into something very near Blue Oyster Cult.

But am I complaining! No fear. I have never been the world's greatest Status Quo fan, but I love this album. From the John Fogerty-like hymns to the electric guitar 'I Love Rock'n'Roll' and 'Resurrection' to the new single 'Dear John' and the hilariously smutty 'Get Out And Walk' Status Quo have got me rearranging my dandruff already. Put this on your turntable and you'll be shaking your head in no time. Crank it up loud and I bet you'll get the neighbours joining in too. This has to be one of Status Quo's best ever. + + + + +

CLASSIX NOUVEAUX: 'La Verite' (Liberty LBG 30346)

By Mike Gardner

YOU'VE GOT to laugh! First Modern Romance clean up the ackers with their Woolworth brand of salsa instead of the street credible likes of Kid Creole and trendy Blueondo. Then imagination take the funk chart honours despite Linx hogging the magazine front covers — now Classix look set to walk away with the synth pop honours.

While Japan and Simple Minds have grafted relentlessly for years to little reward the gothic stylings of the chrome-domed Sai Solo and his cohorts have made the charts with increasing velocity.

Classix have beaten them all to it with their new pomp. Sure they've borrowed but who hasn't?

Classix have struck a vein of pop success with such sweet pop as 'Never Again' or the anthemic 'Because You're Young'. Even instrumentals like 'Six To Eight' have an accessibility that refreshes the parts others won't acknowledge. + + + + +



ELTON JOHN: a return to the top of the league?

UTOPIA: 'Swing To The Right' (Avatar AALP/BRK 3666)

By Mike Gardner

THE EIGHTIES hasn't been kind to Todd Rundgren and his occasional band Utopia. In the last decade his doodlings with techno-pomp at one extreme and whizzed pop soul at the other seemed correct.

Utopia have since shambled from one half baked concept to another piece of superficial whimsy. 'Swing To The Right' doesn't do anything apart from show another depth the band can plumb. The set is full of passionless exhortations for an optimism that has a peculiarly depressing quality.

It's as though Todd's concern has been shoved onto a conveyer belt for all the complacency shown. Played against his masterpiece 'Hormit Of Mink Hollow', made at the end of the last decade, when he was painfully extracting himself from a dead marriage, this is a travesty of blinkered platitudes. And that's a far sadder affair. + + + + +

Elt back on form

ELTON JOHN: 'Jump Up' (Rocket HISPDP 127)

By Mike Gardner

ELTON JOHN'S back in the first division! And he's done it a full two months before his beloved Watford raise themselves into the higher echelons of the Football League.

After cruising around the doldrums for the past few years he has produced a solid gold piece of vinyl that shows he's lost none of his skill as a tunesmith. Elton's 23rd album uses three lyricists, his old friend Bernie Taupin, Gary Gabourne, first used for 'A Single Man', and 'Evita' man Tim Rice debuts on the unimpressive 'Loyal Boys'.

It's the collaborations with Taupin which shine whether on the Motown flavoured 'Spitfire Child', surely a candidate for the next single, or the classically constructed MOR pop of 'I Am Your Robot'. The ace in the pack is the evocative tribute to John Lennon, 'Empty Garden (Hey Hey Johnny)'.

'Jump Up' is a West Indian expression meaning the essence of parties and good times. On the evidence of this album and Watford's recent performance he'll get used to using it to celebrate this year. + + + + +

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WEATHER REPORT: 'Weather Report' (CBS 85326)

By Paul Sexton

IN THE second half of the seventies, when nearly every respected jazz musician seemed to be selling his soul to pay for a place on the jazz-funk-disco bandwagon, long-standing Weather Report fans must have been covering their ears waiting for what seemed the inevitable, the band's sellout to chart jazz.

It didn't happen — and it still hasn't.

The band's twelfth album brings them full circle, in that it's anonymously named, as was their first. Listening back through early sets like 'I Sing The Body Electric' it occurs that only in the last few years have they established what is now unmistakably the Weather Report sound. It coincided with the arrival of a regular line-up based on Joe Zawinul's keyboards, Jaco Pastorius's rumbling, marauding bass lines and the jangling yet soothing sax styling of Wayne Shorter.

That, essentially, is what happens on 'Weather Report'. To the relief of most of us, there are no real traces of commerciality, just the same idiosyncratic, eccentric and quite fascinating jazz.

Drummer Peter Erskine hits out something approaching a regular beat for 'Dara Factor Two' but before that the music, helped by its jerking, impetuous arrangement, sounds spontaneous and natural, less rehearsed and 'manufactured' than anything near it. Enjoying Weather Report is like befriending a foreigner who speaks little of your language. You like them, but you don't really understand them.

++++

BEF: covers plus

BRITISH ELECTRIC FOUNDATION: 'Music Of Quality And Distinction (Volume One)' (Virgin V2219)

By Michael Pilgrim

AN LP version of Stars On 45 or upmarket canned music?

Either way a 'Music Of Quality And Distinction' review ought to read like the first annual report from BEF Ltd. The directors, Messrs Craig Marsh and Ware report of a successful year, following a split from the parent company, P. Osakey and Co.

Having secured a sizeable portion of the market with 'Penthouse And Pavement', the company announces the latest product — a compilation of well known songs by established artists.

What does the record prove? That BEF are old enough to remember sixties songs? That they have the good taste to pick the right material? That they know all the stars?

'Penthouse And Pavement' had style and dance-ability — here the BEF synths sound positively flaccid. Interpretations are miles from adventurous and too close to the originals — half the instrumental breaks are identical.

There are however, outrageous moments — picture Gary Glitter quivering his chest to a mutilation of 'Suspicious Minds'. It's a jolly romp through the Elvis song, regardless of key, timing or reverence for The King.

Associate Billy Mackenzie's reading of Roy Orbison's 'It's Over' is pure melodrama. Then there's gossip vulture Paula Yates sounding like a 10-year-old recording her voice on a new cassette machine. Nancy Sinatra she ain't, but 'These Boots Were Made For Walking' is quite funny.

My favourite song ever 'You Keep Me Hanging On' has been slashed to pieces many times before — witness the Rod Stewart knife job — so Bernie Nolan's version isn't too much of a disappointment.



IAN CRAIG Marsh of BEF

And anyway the pathetic synth imitation of the original's opening guitar phrase lets you know well in advance that a failure follows.

This is one record review where I feel justified in drawing comparisons so listen to the Motown version and hear the song done properly.

'Music Of Quality And Distinction' is destined for the top end of the albums chart, but as Nick Heyward has already said, the LP only makes you want to own the originals.

Music To Pay Royalties To (Volume One) ++

LORA LOGIC: 'Pedigree Charm' (Rough Trade Rough 28)

By Mark Cooper

LUKEWARM AND Logic-formed, 'Pedigree Charm' wanders around in search of new territory, flound and round in circles, one step forward, one step back, then heading off on a sideways tack. Lora's muse is a mild and wayward funk that's propelled by her whimsy and her sliding sense of scale.

None of this music really matters and that is its peculiar charm. 'Pedigree Charm' rarely insists, it prefers to wander.

Laura's charm is that she's not essential. She's a gentle, inquiring spirit with a mild sense of melody which she explores via her girlish voice. This Heat and Co. provide a backing that is gently percussive and occasionally pushes a popping bass to the front of the mix.

Mostly however, Lora relies on her charm and her winning sense of wonder. Songs like 'Stop Halt' and 'Crystal Gazing' hint at melodies and then slide across them, sax and voice wandering up, down and around. The lyrics suggest a theme or story and then disappear into Lora's private world, a slightly bizarre, sometimes troubling place.

'Soft spacey sauce' says Lora on 'Horrible Party' and it's as good a description as any of this record. Warm and friendly, 'Pedigree Charm' will probably appeal to budgie-lovers and bird-watchers everywhere. As inconsequential and necessary as birdsong, Lora's made the first record I've heard that finds a feeling in the lukewarm and space in the bland. You don't need this record but it won't harm you and it'll probably charm you. +++

Junior's got a big one.



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STATUS QUO

THE NEW ALBUM INCLUDES THE HIT SINGLE DEAR JOHN

1982



1982 UK TOUR

APRIL 23	Deeside, Leisure Centre	London, Hammersmith	7 MAY
26	Bridlington Spa	London, Hammersmith	8
27	Bridlington Spa	London, Hammersmith	9
30	Glasgow, Apollo	N.E.C. Birmingham	13
MAY 1	Glasgow, Apollo	N.E.C. Birmingham	14
3	London, Hammersmith	Brighton, Conference Centre	17
4	London, Hammersmith	St. Austell, Coliseum	20
5	London, Hammersmith	St. Austell, Coliseum	21
6	London, Hammersmith		

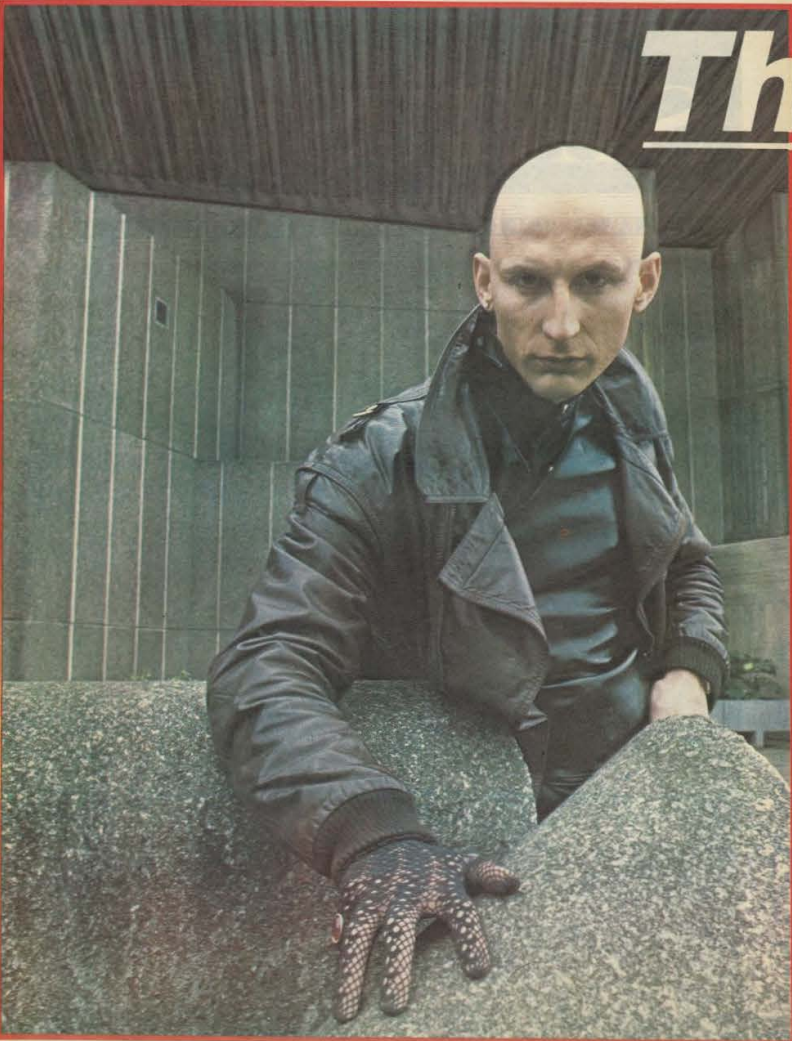


VERTIGO
LP 6302 189
EP 7144 189

phonogram

SOLD OUT

Thin on top!



WHENEVER SAL Solo of Classix Nouveaux sees a picture of himself in a magazine, it's usually with this accompanying caption: "Would you like YOUR boyfriend to look like this?"

"It's one of the occasional hazards which goes with being happy with his hairless cranium."

"About five years ago, my manager was into Queen and wanted me to wear a wig so that I, too, would have curly flowing locks. So I decided to shave my hair off, because I didn't want to get seventy underneath the wig."

"But I was shocked by the way it changed my appearance, and decided to discontinue with the wig and become bald instead. I was very appreciative about how my friends would react. I remember sitting in the living room waiting for a few to call round, but they all said how well I suited me."

"And that's how he finally landed on the look he'd been searching for. "For me, pop music has always been a form of fantasy and has always represented escape," he adds. "It represents something special and that's why the people who succeed are the ones who stand out. Gary Glitter for example, I didn't particularly like him when he was big the first time round but you have to admit he had character."

"I've always latched on to personalities. The first record I ever bought was 'Free' by Arthur Brown, who came out on Top Of The Pops with flames shooting out of a special headpiece. I was blown by that."

Now, Sal is a personality himself, what with the chart success of 'A Dream', and has appeared on the belated programme at last.

"I've taken the singles to get us on Top Of The Pops," he says. "The other four got stuck at the 50 mark. The songs were all worthy of being hits, but the big problem for us was that we didn't get Top Of The Pops, and maybe that's why we were not so successful in Britain, because we were popular in Europe. And the second company wasn't on our side either, because the guy who'd signed us could see we had an international appeal. So we started ourselves to a year of touring Europe and working in particular countries. We're even popular in India and South Africa."

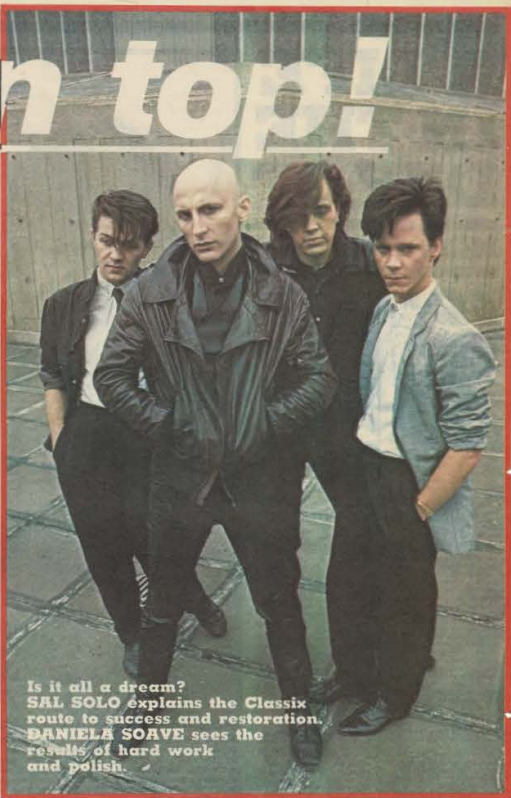
"We've done practically every foreign Top Of The Pops show in '81," Sal adds. "There's another thing about our music, there's a real something that every band under the sun. It's not that's not a criticism — it just shows our wide appeal. We're like the Beatles — they didn't stick to one style. Very few groups do."

Meanwhile, I've always dismissed Classix, lumping them with the New Romantics in the '80s to be followed with '80s music. But as Sal says, "We were signed long before the New Romantic thing ever came about."

Yet, "Salby" came out around the emergence of the Shou boys, and like Steve Strange and Spandau Ballet, Classix are very involved in their image and mode of dress.

"There is an element of truth in that," he concedes, "but we didn't continue to the status of new sensations. We were happy to have anyone at our shows, and in fact we had large pink balloons as part of our audience. I'm happy that our success in Britain has come after the new romantic trend, because we don't want to be linked to a dying fad."

Spandau Ballet might have got away with playing very few gigs if they'd been musically competent, but they aren't and people are seeing through them at last. There's this myth that they're wildly popular abroad when in fact we're far, far more successful than they are. Musically, our stuff and Duran Duran's has a far wider appeal, which is why we're popular and Spandau aren't."



Is it all a dream? **SAL SOLO** explains the Classix route to success and restoration. **DANIELA SOAVE** sees the results of hard work and polish.

A LIFE IN THE DAY OF

Mike Read

IF THERE'S A bit in the corner of my bedroom which is very untidy. I really ought to call it a wardrobe, but in actual fact it's a pile of neatly folded clothes which invariably collapses in a heap whenever I pull something from the bottom.

I have an alarm call every morning at five — that is, apart from today. I woke up about ten past five wondering why I hadn't had one — it turned out I'd forgotten to pay my phone bill and they'd cut me off. I was sent the final reminder while I was on holiday.

I get up, have a bath, then play my juke box for half an hour. I collect them, I've got four so far. I just like them. Each plays a hundred singles — I've got two in the kitchen, one in the sitting room and another one which plays 78s, but that's away being fixed.

In fact, the people who are mending it phoned me up the other night and offered me a Rockola juke box, maybe it'll bring me luck because I've got a record out now under the name of The Rockolas, 'The Language Of Love'.

I sometimes have a cup of tea and a grapefruit juice before I drive up to London. It takes me 30 minutes or less, it's not busy at that time of day. I get to Radio One about a quarter past six and read all the daily newspapers to see if there's any humorous bits for the show. If you're really enjoying the show, time really flies. I've never known it to drag, it's not like a normal job when you're looking at the clock every five minutes.

I remember one occasion when I'd stayed up all night at one of Paul Burnett's parties, where I was the life and soul of the evening. When I got up the following morning I felt really awful, which isn't surprising as I'd had enough to sink the Bismark. All the way into the studio I was sure I was going to be sick, and for once I didn't do any preparation for the show.

Seven o'clock came, and I thought, right, I'm going to segue as many records as I can. Yet, as soon as the mike was on, I was as sparkling and bright as any other day. Once I'd done the show I felt just as ill, so I drove back home in the inside lane because I knew I'd have to stop the car at some point and be sick.

I got back home, jumped out the car leaving the doors open, tore my clothes off and jumped under the duvet. I got up again at four because I was on Roundtable that day, drove back into London for a quarter past five. The same thing happened — until half past seven I was fine, but the minute I came off the air I wilted again. Yet instead of going home, I went to a party round the corner

and was there till half past two in the morning!

But back to my typical day. What I do after the show depends on what day it is. For instance, every day last week I was working on the Shadows' biography, which they asked me to write. I have to do 75,000 words which involves a lot of work, background research, talking to associates and that sort of thing. And I've also got the two Guinness books to work on, so I'm very busy.

Quite often I'll go home and write some songs. Quite a few singles I've had out I've written myself. I have six or seven guitars, including a rare six-string bass.

Occasionally I go out and do something live, for instance two months before Christmas Cliff Richard, Rick Parfitt, Garth Hewitt and I gave a charity concert at the Young Vic. We rehearsed in the afternoon and that was it. Cliff and Rick did 'Rocking All Over The World' and 'Hello Mary Lou'.

Lunch varies. Sometimes I have it, other times I don't. After lunch I go to GRRR Books, our office in Shaftesbury Avenue (Gambo, Read, Rice and Rice). We've just moved there and there's no furniture, so it's easier to work at home.

I like working at home. I can work in the garden and it's far nicer than having to work in a stuffy office then face the dread rush hour traffic. Oh, I also occasionally do voice overs for commercials in the afternoons.

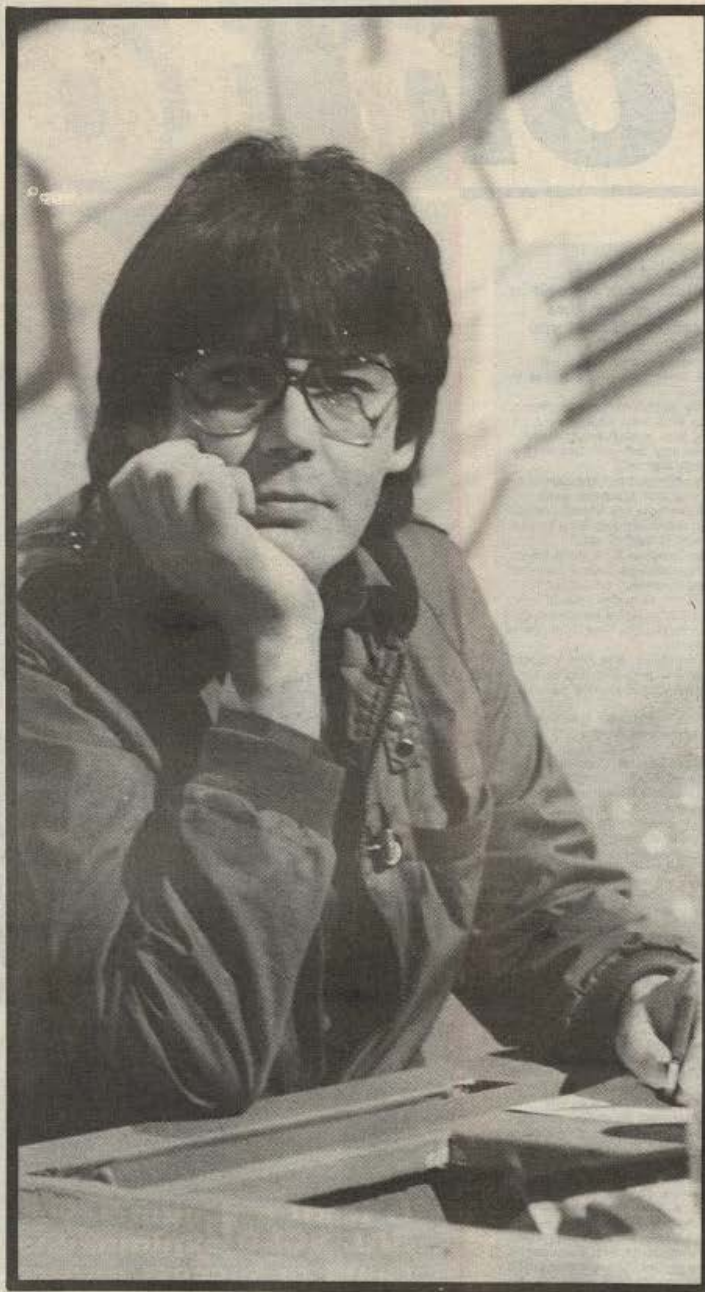
It's difficult to keep up a social life because I have to get my sleep. I used to go out to a lot of gigs when I worked on the evening programme but I can't now. I'm so busy, I have to write two columns a week including one for the New Eagle.

What do I do for entertainment? I go out to cricket dinners, to odd things in the music business. I play tennis twice a week as well. Of course, we often have the Radio One weeks and I enjoy them, very entertaining. We're like a bunch of schoolkids on an outing, people can't believe how silly we are. Last week I got locked out of my bedroom and I had to go down to the desk stark naked with my hands over my front to get the master key.

One of my interests is archaeology. I used to be very keen and a group of us discovered a 10th century manor house site in Weybridge. Then the Duchess of York took over the dig and it became impersonal. I used to collect neolithic flints, too.

It's funny, really. Last year I ordered some earth for the garden. It came from the top of a hill where Caesar had a camp, so I rushed home and went through two tons of earth. People must have thought I was mad.

I never really intended being a DJ. It all came about by accident. I loved cricket, and this guy asked me to do a piece on it, but the boss wanted professionals and I wasn't. I happened to know what pub the boss drank in, so I saved up my money and would drop into the



MIKE READ lives in a detached cottage with lattice windows near Weybridge, Surrey. Born in Lancashire, he came to Radio One at the end of 1978, starting off with the evening programme. He has co-written four editions of the 'Guinness Book of Hit Singles' and is currently working on the fifth, as well as compiling '500 Number Ones'. He also presents BBC1's 'Pop Quiz' on Saturday nights. Mike Read is 31.

pub, accidentally on purpose bumping into him. I told him a few white lies, how I'd done voice overs for commercials and had a bit of experience of radio work. I also told him about my interest in cricket and music and that I played guitar, and he said, 'Hmm, I have a programme for you'. I know he wanted to have a radio station cricket team and group, so my qualifications were impeccable!

It was a lovely way to start. Thames Valley radio station was just being set up when I joined and Steve Wright started on the same day as me, we wanted a programme called 'Read And Wright'.

I'll tell you a funny story about our first ever broadcast together. Two days before the station was due to go on the air, Steve and I were in the studio

at five am, practising. But the engineer left the line switched through, and, unknown to us, we were on the air! What was worse was I was the only person who had keys to the studio, and as there wasn't a telephone in there, nobody could get through to tell us!

So there was Steve and I, telling spoof news stories about buses being cancelled and generally fooling around, not knowing we were on the air. Eventually someone broke in and told us the dreadful news, and we thought we'd be sacked.

Luckily the boss was really proud of us because we hadn't used one swear word, and it wasn't our fault anyway that the line had been left on.

Nothing will surpass the feeling I have for the day Thames Valley opened. It was

real pioneering spirit, everyone working towards the big day. It's like the first flush of adolescent love.

I've always enjoyed myself on next to no money. Socially I had a better time when I was a student than I do now. That's why I hate living by myself, I miss those flat-sharing days when you could have a real laugh. I can remember one occasion when we were too poor to feed the meter and we were freezing, so we would play tag indoors to warm up. It was so funny.

I go to bed any time between ten and twelve. I have a video and I watch things. I was doing a video last night so I recorded 'Minder', which I'll watch tonight.

HISTORY OF ROCK

11

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

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

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(4) **BACK ISSUES:** If you miss any issue of RECORD MIRROR'S 'History Of Rock' series you can still obtain it — simply by writing to: 'History Of Rock', RECORD MIRROR, 40 Long Acree, London WC2, enclosing a 30 pence cheque or postal order made payable to 'Record Mirror' for every copy that you require.

'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.

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COUPON

11



STEVE HARLEY (left): made 'em smile, while Leo Sayer made it big as a clown

further hits including six number ones (in addition to 'Waterloo'), and elevated the group second only to Volvo cars as a foreign currency earner in Sweden! They have yet to conquer the United States in as comprehensive a manner as every other territory in the Western world, although they did top the US charts in 1977 with 'Dancing Queen'. There is little doubt that in time America may fall under their spell, but an evident lack of ambition will probably find the group in comfortable retirement before their conquest of the world is complete.

In soul music, the biggest thing — in more than one respect — was the corpulent Barry White, an early pioneer of disco music who intoned sexually oriented lyrics over a danceable backing and topped the singles charts on both sides of the Atlantic during the year. In extreme contrast were black girl trio The Three Degrees who topped the UK chart with 'When Will I See You Again'. The combination of soulful vocals and revealing costumes proved irresistible to male fans which included no less a personage than Prince Charles. Among the other hot soul items of the year were George McCrae's 'Rock Your Baby' and MFSB's 'TSOP'.

American music began to grow again, brief fame being enjoyed by groups like Brownsville Station and Guess Who offshoot Bachman-Turner Overdrive.

ABBA: conquered the Western world, and the Wombles, who won over Wimbledon ...



along with solo stars like Jim Stafford and Billy Swan, but the hottest new name was that of Linda Ronstadt, an attractive part-Mexican country singer who had charted in 1967 as lead singer with the folk trio the Stone Pony's. Her subsequent solo career had lacked sparkle until a 1974 LP, 'Heart Like A Wheel', recorded to complete her contractual obligations, spawned two big hit singles and began a run of four further platinum LPs during the decade. Another original kookie, Canadian Gordon Lightfoot, topped the chart with 'Sundown' after several years of having his songs recorded to greater effect by others.

Heavy metal guitarist Ted Nugent emerged from the Amboy Dukes to abuse the hearing of anyone within earshot, one of his many proud boasts being that complaints of excessive noise had once been received from someone who lived 12 miles away from one of his concerts! Nugent's formulaised high volume guitar heroics eventually became too stereotyped for mass acceptance, but meanwhile he charted with a series of LPs, one of which featured the then unknown Meat Loaf as 'guest vocalist'.

Guitarist Eric Clapton returned from apparently hopeless drug addiction with a new band, a hit album in '461 Ocean Boulevard' and a hit single in 'I Shot The Sheriff'. The process of regeneration succeeded in making him one of the most

same is unlikely to occur with another act which came back strongly in 1974, the Drifters. Only lead singer Johnny Moore had been in previous line ups of the group, but after relocating in Britain and putting their recording career in the hands of British producers and songwriters like Roger Greenaway and Tony Macaulay, the group enjoyed nine further hits in addition to their already impressive score before Moore left in 1980 for a solo career.

The rise of the Wombles was typical of the era — previous hitmakers like the Archies had been non-existent, or at least anonymous, but the furry litter-collecting Wombles, created in a series of children's books, came alive when the theme music for a TV adaptation of the series made the top five. Mike Batt, the man responsible for the music, then provided the 'group' with six more top 20 items in 18 months. Batt was unable to use this vicarious fame as a launching pad for his own more serious solo work as the Womble stigma proved insuperable.

Amid this musical melange, record sales continued to increase despite the general lack of innovation displayed in the chart, but a rude awakening for popular music was getting closer by the day. Soon, everything would start to change, and in less than two years, the name of Johnny Rotten would be on everyone's lips ...

'73

THIS year was probably the nadir of the decade in musical terms providing little or no innovation, particularly in America, where sonic perfection was considered far more crucial than any kind of new sound or movement. As a result, bland became big, and acts like Loggins & Messina began a series of gold LPs which continued until they began separate solo careers in 1977. Their recipe for success was echoed by the equally bland Seals & Crofts and most other new names enjoyed little more than brief fame, among them Jim Croce (whose career was halted in its prime as he was killed in an air crash) and Dawn, who made the biggest record of the year, 'A Yellow Ribbon Round The Old Oak Tree'. Other hot chart items included Albert Hammond's 'It Never Rains In Southern California', which Hammond wrote in Fulham, Edgar Winter's biggest hit 'Frankenstein', Dr John's moment of chart glory with 'Right Place, Wrong Time', and hits from rival Motor City groups, the Detroit Spinners and the Detroit Emeralds.

Fortunately a trio of American acts displayed more than ephemeral talent — Lou Reed proved his worth as a solo artist with 'Walk On The Wild Side' — with a little help from his friend David Bowie — and has continued to walk a lonely street ever since without his medium sized following being affected. While Reed had fronted the Velvet Underground, Todd Rundgren was leading The Nazz. Todd then broke through as a solo star with 'Something/Anything', a double album demonstrating his capabilities as songwriter, producer/engineer, singer and multi-instrumentalist. Later he formed Utopia, concurrently releasing solo and group LPs of great artistic, but sometimes less commercial merit and also found himself in great demand as a record producer working with such diverse acts as Meat Loaf, Patti Smith, Hall & Oates, Tom Robinson and Grand Funk Railroad. 1973's only significant new American group was Lynyrd Skynyrd from Atlanta, Georgia, who were signed by Al Kooper to his Sounds Of The South label. After exposure to audiences as support act to The Who, Skynyrd reached a plateau which guaranteed substantial LP sales, but were torn apart by a 1977 air crash which claimed the lives of singer Ronnie Van Zant and two other group members. A more recent offshoot, the Rosington-Collins Band, may yet be able to rekindle



LOU REED: proved his worth as a solo artist

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BELOW: Todd Rundgren, found himself in great demand

RIGHT: Lynyrd Skynyrd's Ronnie Van Zant, killed in an air crash

BOTTOM RIGHT: Suzi Quatro, a major female talent



the flame which brought the world the remarkable 'Free Bird'.

Both major new female talents were American, although Suzi Quatro came to Britain to make it after being discovered by Mickie Most. Mickie then passed her on to his hitmaking accomplices Chinn & Chapman, resulting in chart toppers with 'Can The Can' and 'Devil Gate Drive' before the formula finally ran out of steam. Suzi also embarked on a part-time acting career, appearing in several episodes of 'Happy Days'.

Bette Midler, the other outstanding female newcomer, also became involved in acting but to a far greater extent than Suzi — Bette's vaudeville-flavoured music seems to become relegated to a poor second place after her starring role in 'The Rose', a film loosely based on the sad life of Janis Joplin.

Chinn & Chapman were also responsible for the biggest hits made by Mud over a four year period which included three number ones before the group, echoing an earlier Chinnchop act, The Sweet, decided to go their own way and soon vanished.

Thin Lizzy, an Irish trio, displayed a harder and more substantial talent, first scoring with the vintage folk song 'Whiskey In The Jar', which became their only success until 1976, when they returned in strength with an expanded and strengthened line up to begin a run of success which continues today and has now taken in nearly a dozen LPs. Group leader Phil Lynott also charted with his debut solo LP at the start of the '80s, but although their long term fame in Britain is assured, Lizzy's failure to make headway in America remains inexplicable.

Queen, in contrast, conquered America before their native Britain, charting their first LP in the USA while being regarded with suspicion in Britain on account of the glitter-rock connotations of their name. This shallow judgement ignored their inventive precision and technical brilliance, although Queen's roots, in a non-lounge band called Smile which contained guitarist Brian May and drummer Roger





Taylor, gave no clues as to what they might later achieve after teaming up with singer and supreme showman Freddie Mercury and bass player/electronics wizard John Deacon. Their disregard of convention finally paid off hugely when their fourth LP, 'A Night At The Opera', spawned a massive hit single in 'Bohemian Rhapsody', after which all their albums have shipped gold and/or platinum. To crown their status as perhaps the most popular group in the world at the start of the '80s, the group released a best selling video of their greatest hits and also collaborated with David Bowie for a single, 'Under Pressure', which inevitably topped the charts in 1981.

Status Quo celebrated their 20th anniversary together in 1982 (although longtime drummer John Coughlan chose this singularly inappropriate year to announce his departure) and continue to be one of the most popular British heavy metal bands, although like Thin Lizzy, they have failed to conquer America. After two hits as a psychedelic band in the '60s, Quo lost much of their popularity before resurfacing in 1973 as a boogie band, resulting in an unending series of hit singles and LPs. Since most of their material is based around the 12-bar blues format, the group's detractors tend to claim a distinct lack of adventure and invention for them, but Quo carry on regardless.

Roy Wood undoubtedly displayed more adventurous musical ideas than Status Quo, but for various reasons has found it increasingly difficult to equal either his brilliant achievements with the Move in the 1960s, although his most successful period in the '70s came after he left ELO to form his eight piece band, Wizzard, whose records often echoed (in more ways than one) the timeless studio productions of Phil Spector. While this sound helped the group to a pair of great number ones in 'Angel Fingers' and 'See My Baby Jive', Wood was concurrently involved in his own less successful solo records as well as writing songs for others, two of which were recorded by Elvis Presley. Unfortunately a combination of predictable fatigue and extra-musical

TOP LEFT: Thin Lizzy, a run of successes

CENTRE: Status Quo, popular UK band

LEFT: Roy Wood, more adventurous

BELOW: Queen, conquered America before Britain



MUD: cleaned up

business problems sapped his energy to the point where recent years have seen little or nothing to match his earlier triumphs.

Nazareth are still together nearly ten years after their biggest hit 'Broken Down Angel', although another Scottish act which surfaced during the year, Stealer's Wheel, seemed to find the pressure of stardom too great after scoring with the Leiber & Stoller produced 'Stuck In The Middle With You', and soon disbanded. After a lengthy period of recuperation, the group's main talent, Gerry Rafferty, resurfaced as a solo artist in 1978 with the million selling 'City To City' LP and a top single, 'Baker Street', although subsequent releases have been less successful.

Two British solo singers with long experience but little previous success also stormed the charts during the year and one of them, Alvin Stardust, had previously charted in his former guise of Shane Fenton in the '60s. With a remodelled image based on black leather and in partnership with producer/writer Peter Shelley, Stardust scored six big hits in two years, but after Shelley's departure he was back to square one for several years until a recent further chart comeback with a remake of Carl Mann's 'Pretend'.

For David Essex the trip was rather different — after several years of failure in chart terms, Essex achieved fame as an actor in the London production of the musical 'Godspell' and progressed into films. Both 'That'll Be The Day' and its sequel, 'Stardust', portrayed Essex as a rock star, a role which he began to live in reality with help from producer Jeff Wayne. After topping the chart with 'Gonna Make You A Star' and 'Hold Me Close', Essex and Wayne drifted apart, and the former has subsequently moved almost full time into acting, gaining acclaim as Che Guevara in the original stage version of 'Evita' and starring in several films, while his record releases become few and far between.

The year's big surprise star was Mike Oldfield, a shy guitarist who was given the chance to record his predominantly instrumental masterwork 'Tubular Bells'. He eagerly grasped the opportunity — to such effect that the resulting LP sold over five million copies worldwide. Oldfield later followed it with several equally grandiose projects, although without repeating 'Bells' success — something which neatly summarises a year when running on the spot supplanted innovation as a means of musical survival.

'74

THIS year saw the peak of the teeny-bop period which had been germinating during the past two years. Chart toppers were registered by Slade, Mud, Suzi Quatro, Alvin Stardust, Gary Glitter and the Demonds, but a major new force joined them by the end of the year in the tartan-clad shape of the Bay City Rollers. The group had first scored in 1971 with 'Keep On Dancing', but a new image, strategic replacement of personnel (with new members chosen as much for their photogenic appeal as their musical ability), and a massive promotional push elevated the Edinburgh quintet to teen dreams. They reigned supreme in Britain between 1974 and 1976 and later scored heavily in America before personal shuffles and business problems heralded the end of their purple period. Subsequent reunions and revivals have been fruitless, although the Rollers, as they are now called, survived longer than their contemporaries like Pilot, Paper Lace, Kenny and the Rubettes.

Survival is a word which can be applied to Sparks, who continue to exist after a life of more than ten years encompassing several hits and innumerable different labels. Led by Los Angeles brothers Ron and Russell Mael, Sparks continue to threaten the chart, although with far less effect than during their early '70s spell with Island Records which produced a top three hit in 'This Town Ain't Big Enough For Both Of Us', or their later '70s time with Virgin from which came their Giorgio Moroder produced 'Number One In Heaven' LP.

Showaddywaddy preferred revival to the kind of innovation provided by Sparks, their cabaret styled revivals producing a long series of hits which included a 1976 No. 1 with their copy of Curtis Lee's 'Under The Moon Of Love'. They fell out of favour at the start of the 1980s but this was nevertheless a lengthy run for a somewhat individually anonymous group.

At least Showaddywaddy retained their public longer than the year's new supergroup, Bad Company, which comprised Paul Rodgers and Simon Kirke from Free, Mick Ralphs from Mott the Hoople and Boz Burrell from King Crimson. After a trio of highly successful LPs, a considerably less inspired fourth album alienated much of Bad Company's British following. Their popularity in America has been unaffected by the group's increasingly rare ventures out of hibernation and their all too evident lack of progress.

Two British male singers emerged from their groups to become solo stars: Leo Sayer from the virtually unknown Patches; and Steve Harley from the hitmaking Cockney Rebel. Sayer's breakthrough came when he teamed up with David Courtney to form a writing partnership, their first success coming when Roger Daltrey of The Who recorded a complete solo LP of their songs. Sayer soon took



off as a singer with both his debut LP 'Silverbird', and a single taken from it making the top three. Further hit albums and ten more single hits including a number one with 'When I Need You' in 1977, saw Sayer achieving huge fame before he seemingly went into semi-retirement at the start of the 1980s.

Steve Harley had led Cockney Rebel through several hits before the band's early democracy changed to a dictatorship. Harley's early efforts under his own name included the chart topping 'Make Me Smile', but his appeal soon dissipated despite the man's own often over-inflated view of his own talent.

European rock made a greater impact than usual with Focus, a sophisticated jazz-rock group from Holland, scoring with two hit singles. Several German synthesiser based acts like Tangerine Dream and Can also stimulated interest, but it was the pure pop of Swedish quartet Abba which finally had the greatest impact on the British charts. It all started when they produced the catchy 'Waterloo' and won the 1974 Eurovision Song Contest. After overcoming the stigma which habitually prevents Eurovision winners from further success, the two boy, two girl group spent 18 months consolidating their continental European success before returning to the UK Top Ten with 'S.O.S.'. This heralded a remarkable run of 14



TOP: Sparks, Ron and Russ Mael

ABOVE: Bay City Rollers, reigned supreme for two years

BELOW: Showaddywaddy, preferred revival rock



FEAR OF FLYING!

IT WAS a fear of flying that led Mike Oldfield to learn to pilot an aircraft but his latest single 'Five Miles Out' was inspired by the moment his worst nightmare nearly came true.

The 28-year-old Reading born composer of 'Tubular Bells' faced certain death in his twin engined Piper Navaho over Spain in August 1980. Mike and his group found themselves plunged into the eye of a violent thunderstorm.

"We were flying from San Sebastian to Barcelona over the Pyrenees and we hadn't been given the correct weather forecast," he explains. "We were the only plane airborne in the whole of Spain and because the Piper is such a light plane we weren't carrying the oxygen needed to fly above it. We couldn't land either as we were above the mountains.

"The main problem was that we were icing up and the propeller kept stopping. I've heard of cases where a foot of ice can form in seconds and you drop like a stone!" But Mike held his nerve and managed to fly to safety.

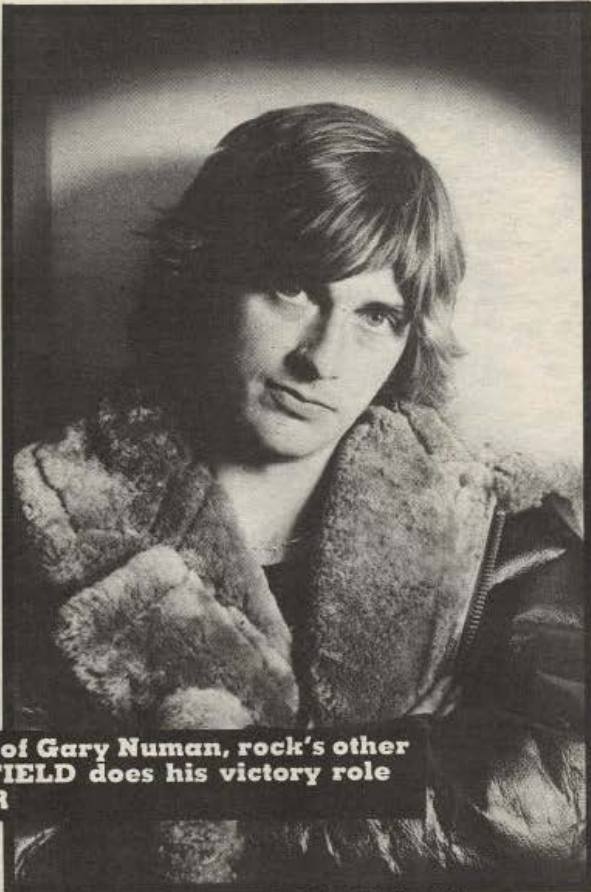
"It was one of the most frightening experiences of my life — now I know how Amelia Earhart felt!" And that's what inspired his hit single.

Obviously Mike's misfortunes haven't earned him the ridicule that has befallen Gary Numan with his ill-fated global flight and unscheduled landing on a main road.

"I don't think that light aircraft are safe unless you are deadly serious and can afford the maintenance. I'd always thought flying was dangerous and it was the fear of being airborne that prompted me to get a pilot's licence. I decided that the only way to conquer my fear was to experience it and combat it by being in control of my safety."

Mike has been a pilot for three years and owns a helicopter as well as the Piper Navaho.

But even now, on the eve of the first leg



MIKE OLDFIELD: Winged wonder flying jacket and all

Hot on the tailplane of Gary Numan, rock's other Biggles MIKE OLDFIELD does his victory role for MIKE GARDNER

of his debut in America, the bad weather still follows Mike Oldfield around. He's propped up against the bar of New York's Mayflower Hotel on the affluent side of Central Park, snug and warm, waiting for an endless line of journalists to plough their way through drifts of up to 15 feet in upstate New York following a freak Easter snow storm.

But Mike, who rocketed to stardom nine years ago with 'Tubular Bells', has always had his head firmly fixed in the sky. From the age of eight he would gaze at the stars with his doctor father.

"I used to stay out all night with my father and a flask of coffee. We would park two deckchairs on the lawn, study a star map we bought at the London Planetarium, then lean back and take it all in through binoculars," he says.

"We used to trace constellations and items of interest like the Great Spiral in Andromeda, which is another galaxy like our own and can be seen with the naked eye."

He still uses powerful binoculars to gaze at the night sky.

"I found you have to spend a lot of money on a telescope but because of the earth's rotation it has to be power driven to follow the stars."

But now Mike has moved from the Cotswolds to Dordham, near London, where he lives with Sally, the mother of his two children Molly and Dougal, and he finds he hasn't been able to follow the stars so enthusiastically.

"You get glare from the lights of London and that spoils observation. In my younger days it was fabulous. You just couldn't avoid gazing at those glorious sights with the whole sky set up for you. I miss those nightly excursions in Gloucester, but it was a luxury I had to forego because of my work."

And what work! To date Mike Oldfield has sold 10 million albums. Right from the start he was interested in the classical works of Ravel, Stravinsky, Sibelius and Mahler while listening to the progressive rock sounds of the late sixties. He was always a withdrawn character and it was this that fostered his natural gift for music.

He burst onto the music scene when he became the first success for Richard

Branson's fledgling Virgin organisation with 'Tubular Bells' in May 1973. At the time nothing had been heard like it before — a single piece of music taking up a whole side of an LP, containing elements of both folk and rock music, and produced entirely by synthetic means, with the then 19-year-old prodigy playing every instrument.

Its appeal was instant and irresistible with its success in America boosted when it was used as the soundtrack to the classic demonic film 'The Exorcist'.

The attraction was totally in the music, because Oldfield refused to appear in public preferring to work in seclusion on albums such as 'Hergest Ridge' and 'Ormadawn'. Although they failed to repeat the runaway success of 'Tubular Bells' he became the darling of colour supplement set; beloved by arts-programme producers and a cause celebre for the 'quality' newspaper critics.

"I started producing music on my own because I'd always loved classical music but I was never any good at methodical learning, so studying composition was out. That, and a boyhood fascination with gadgets, led me to try doing it all with a tape recorder."

Now he uses devices like a CMI — 'Computer Musical Instrument' — which can 'sample' any musical sound and reproduces it exactly. But is he impressed by the recent explosion of electronic pop music?

"Not really. The genius seems to lie in the people who design the equipment, not in those who use it," he says. "It's very easy to make passable noises now, but all the effort seems to be going into fashion and image. The pop press seems to like it, but I don't know what they're on about half the time."

His work has been honoured twice by the establishment. First he joined a small elite — including Winston Churchill, Yehudi Menuhin and Bertrand Russell — who have been deemed important enough to be included in 'Who's Who', the directory of status in Britain, at a comparatively young age. Even Paul McCartney was only

recently listed after 20 years of world-wide success.

Secondly, he was given the Freedom of the City of London in March, a first for a rock star. He piloted his Jetranger helicopter to a Thames-side heliport to receive the award — for giving a free concert at the City's Guildhall during the celebrations to mark the Royal Wedding last year.

"Flying the helicopter to the heliport was nothing compared to the nerves I felt about the ceremony. It was a great honour."

In addition to a scroll, he also earned some exclusive rights. One of them being that he'll be able to put his family in the City's almshouses should they fall on hard times. An unlikely occurrence for a man who has earned enough to be put on the stockmarket.

He will also be able to drive sheep across London Bridge and choose to be hanged by a silken rope rather than the ordinary hemp should the occasion ever arise!

"Of course there is the silly side with the outmoded laws but I tend to look at the positive side. It means a great deal to me."

In the past few years he has become more prolific, and more seen in public releasing albums, and touring with regularity. He's just released his album 'Five Miles Out' and he's about to start his first ever world tour in America.

"It's something I've always wanted to do. I've formed a band who are 100 per cent committed and I've even given them a percentage rather than a wage to get them to produce their best. This time it's not like a terribly out of control centipede which is what I felt about the 1978 tour I did with a full orchestra of over 50 people. Now it is neat and tidy with no rough edges and it works well."

So why is America so important to you? "You're not a real success unless you've made it in America somehow. I know I'll never feel successful because that'd mean I'm losing my motivation but America is important."

HISTORY OF ROCK COMPETITION

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1. What was Iron Maiden's first hit single?
2. Which band was Bruce Dickinson with before Iron Maiden?
3. Name the vocalist before Bruce Dickinson.



NOW TURN TO PAGE 20 FOR PART 1 OF YOUR OWN HISTORY OF ROCK

IN WITH THE IN CROWD

Bournemouth or bust with the new romantics, Spandau Ballet and Blue Rondo



PICS BY: ANDY ROSEN



BOURNEMOUTH SPANDAU WEEKEND

By Gary Hurr

THE THOUSAND strong gang of fainting girls and frustrated boys braving Bournemouth's bracing midnight air told the story: the 'team' were back in town!

Such was the demand for breathing space at the after-show 'Spandau and Blue Rondo party' — as much as £10 for a glimpse of the stars — that well over 500 hopefuls spent their Saturday night pulling on the pavement!

Coaches brought punters from soulboy outposts all over the UK for a weekend of staggered events, highlighted by live action from Spandau at the town's Winter Gardens Pavilion, which in the previous week had seen shows from such unlikely 'romantics' as the Tweets and the Barron Knights.

Across the road at the Exeter Bowl the copiously talented Blue Rondo A La Turk brought samba to the seaside, while soul-mates, the nail-biting Animal Nightlife

confirmed the 'soon-to-be-stupendous' rumours.

It was the first time the three frontrunners of the nightclub ethic had all played on consecutive days in any one place, though Bank Holiday excesses in the quaint South Coast resort have long been a regular fixture among the legion of hard drinkers and cool thinkers in the nation's souls saunas. Bournemouth, unlike sister ship Brighton, is famous for its lack of violent clashes between marauding tribes of 'youth' representatives.

Centre of operations for the weekend was the Exeter Hotel where a steady flow of sharp, fashionable young blades queued to kiss the Ballet's Kemp brothers. All through the desperate hours the question was the same — "got any spare tickets?" As if I would!

Things kept quiet on the seafloor. The most 'outrageous' thing I saw were the traditional duckings in the muddy stream that runs through the centre of Bournemouth. Wild! The low-key police contingent gave away no secrets: "It's all

been very peaceful" offered one.

The locals (over 30) regarded the strangely attired invasion with credulity: "Well if they want to enjoy themselves I suppose it's alright. I just hope they don't cause any trouble" volunteered an elderly couple.

The traditional hedonism of a four-day weekend in April goes back to the days of the soul-struck mid-seventies. Then the small conservative-minded resort was laid under siege by "West Ham fans in flares" who came to dance, drink, and... well, you know the rest!

"The best thing about Bournemouth is that you can dress as you want and walk around town *without* getting beaten up" remarked a punter.

The list of highspots is endless: The Merville — bed and breks only a five; the Vaults, the Fox, the famous pier itself. As Robert Eims pointed out, "you could come here without knowing the right places and people and you'd miss everything."

This particular weekend EVERYBODY knew the right places and, it seemed, the

right people. Spandau's gig at the palatial Winter Gardens was souled (?) out weeks in advance, while the Exeter Bowl with a capacity of just 300 gave a good impression of Calcutta's Black Hole as Blue Rondo revved their salsa into overdrive.

Most 'fans' came down with the express intention of kipping on the beach — well, it's all part of the fun isn't it? The slogan "Bournemouth or bust" took on epic significance.

No matter which part of the town you were in, the friendly face was never far away. Most stayed by the sea and posed at the Bowl and every night on the stroke of seven the bars were full of loud dressers and local wide boys.

Bournemouth took to the 'team' as the team took Bournemouth. It was a well weary bunch of travellers who steamed back into London on Monday night, the holiday over and another one just beginning.

The question answered itself: 'coming next year, John?' I've already booked my place!

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GRAHAM PARKER

The Odeon, Birmingham

By Simon Hills

HE LOOKS like a fly, has a voice like a chainsaw and moves like a black soul singer.

The stick-like Parker is back again with his new American band, performing against howls of derision about his latest "overproduced" album. Don't you believe them.

Dominated by his enormous teardrop shades and an oversize grey suit — hence his resemblance to an insect — Graham Parker has all his previous bitterness and passion.

Fans were treated to only two old numbers: the vintage 'Howling Wind' and the opener 'Discovering Japan' from his brilliant 'Squeezing Out Sparks'

BRIGHT AREA

album. The rest of the set was almost a rerun of his last 'The Up Escalator' album and the latest offering.

It worked. The ballad 'Dark Side Of The Bright Lights', 'Crying For Attention' and the screaming 'Another Grey Area' showed Parker is no longer the hip pub-rocker made good. Slick the band might be, but heartless they are not. Parker's ruthless voice, cutting over a backing that's tight and always sympathetic, made the sht is harmonies on 'Dark Side Of The Bright Lights' ironic enough to give pure pop purpose.

The new band presumably didn't know his earlier numbers

— a pity, because splashes of his old R&B songs would have made a welcome break from a style that although distinctive, tends to play on similar phrasing all the way through.

Yet there is no doubt — with the exception of a rather jaded Brinsley Schwartz on lead guitar — that this group have given the singer a sheen that will allow him to do much more with his voice than ever before.

If this was his first time out — and it might as well be — Graham Parker would be acclaimed as one of the hottest talents to come to the fore. Unfortunately, rock music and all its trends don't work

sympathetically. He still has it... new band or not.

THE FALL/THE DANCING DID Leicester Polytechnic

By Steve Gerrard

THE COMMON denominator of the many and varied shapes that flock to The Fall call is the celebration of An Attitude. It disrupts the pre-gig disco by lying on the floor, festival-style, and also provides The Fall with some of their finest moments, giving teeth and reason to the music.

Before the disco has time to fade out, The Fall are on stage bubbling 'Hip Priest' into a cold sweat.

After toying with the building bricks, The Fall quickly pile up a wall of noise which stretches right through the set, pausing only as the simplicity of 'Who Makes The Nazis' lets in some air and light.

As music, The Fall broadcast is long, loud and uncompromising. As an exercise in self respect, it is a joy.

The Dancing Did are polite anarchists. Will o' the Wisp from the Evesham Vale kicking rustic imagery around in the bottom end of rhythm and blues. Their songs about nature's little road casualties, bungalows and village cricket verge on the whimsical, but there is much to enjoy in their more peculiar moments.

ANTI-PASTI, CHRON-GEN, THE INSANE Lyceum, London

By Winston Smith

A great deal of people were impressed by the insane tonight. Fronted by an ever so slightly eerie Johnny Rotten lookalike on vocals, the band powered through a genuinely thrilling set, full of excitement, energy and inventiveness, only spoiling things by opting out and playing a couple of cover versions of punk standards towards the end of the proceedings. Pity.

Tonight also saw Chron-Gen, in all their glory. Seeing Chron-Gen live makes their album seem a complete disaster by comparison. The group are rapidly becoming one of the best live rock outfits in the country. The spirited zest of their music makes adverse reaction a near impossibility. This is reality.

Dizzy, scorching, and outstandingly atmospheric ('Hounds Of The Night' must have one of the rock melodies), Chron-Gen will, if there's any justice, grow and grow, lousy lyrics or not.

I'm afraid the same can't be said for Anti-Pasti. The more I hear them, the less I want to hear them. I must be missing something I suppose, I mean they're very popular.

To me, the Anti-Pasti show is one long downer... Thud thud thud! Bish bash boshi! Urgh. I'm sorry, but it's so depressing. Punk rock, but so basic, and so ploddingly ponderous. To the surprise of many of the audience, Steve Jones joined Anti-Pasti for a raucous encore of that old Heartbreakers gem 'Born To Lose'. He was quite stunning. Let's just hope and pray he's a survivor.

Nothin' but metal

SCORPIONS
Manchester Apollo
By Brian Dawes

THE 'SO bad it's good' option often used by reviewers when confronted by a HM onslaught, is not appropriate in the case of the Scorpions because undoubtedly they are one of the better HM bands around.

Unfortunately the qualities they bring to the genre — occasional melody (as on 'Holiday') and pointed soloing — only leaves me to despise these obviously talented musicians as they seek to give HM a credence it does not deserve.

That said, for the majority of their set, the Scorpions threw all notion of texture, rhythmic variation and discretion out of the window, as they pummelled the crowd with a set mixed with old favourites and material from the new 'Blackout' album.

The double bass drum pounds the chests while dual guitars play havoc with the brain's delicate nerve-endings. But is that and the escapism such bands offer enough?

Ultimately it's heavy metal — as in this instance the Scorpions offer nothing else. That's a source of utter despair for this reviewer but an undoubted attraction for the fans.

MEINE HOST Kibus



WEAPON OF PEACE
Top Rank, Cardiff
By Gary Hurr

WHEN WEAPON OF PEACE's singer told the audience "we've had to undergo a drastic change in style", questions came swiftly to mind.

I see like this: the pleasant, though insipid, soft reggae riddims which characterised the initial part of the set were a mite too UB40-ish to enable WOP to achieve world domination. After all, there can only be one bunch of Brummie biggies playing reggae pop.

WOP's last four songs saw them move upmarket with a bigger, more beaty, dare I say it, more rock/roll sound. Their 'new style' involves changing the temperature dramatically and moving towards the imagination end of the pop spectrum.

THE BAMBOO FRINGE
Warehouse, Liverpool
By Gary Davey

THIS BAND are beginning to get like Granada's musical equivalent to Terry Wogan, barely a month goes by without their mugs adorning the screens of our local TV station. Despite this fact it remains difficult to work out what they are up to.

I have been entertained by the trio on several occasions and it has become obvious that their live set sums them up totally. Uncertainty, experimentation and the sheer unpredictability of the show is endearing to each unprepared member of the audience while manic guitar and synthesiser solos give each song a positively grievous cutting edge.

This is class pop music delivered with imagination and aggression and it is just what we need, so I think we should brace ourselves.

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Gt. Yarmouth, Grimsby, Guildford, Halifax, Hastings, Haverfordwest, Hemel Hempstead, Hereford, High Wycombe, Hitchin, Huddersfield, Huntingdon, Inverness, Ipswich, Kendal, Kettering, Lancaster, Leamington, Leeds, Leicester, Lincoln, Liverpool, London, Lowestoft, Luton, Macclesfield, Maidenhead, Maidstone, Manchester, Mansfield, Medway, Middlesbrough, Milton Keynes, Minehead, Mold, Motherwell, Neath, Newbury, Newcastle, Newport (Gwent), Northampton, Norwich, Nottingham, Orpington, Oswestry, Oxford, Penrith, Penzance, Peterborough, Petersfield, Plymouth, Pontefract, Portsmouth, Potters Bar, Preston, Reading, Redhill, Rhyl, Rochdale, Romford, Rugby, Ryde, St. Albans, St. Austell, St. Helens, Salisbury, Scunthorpe, Sevenoaks, Sheffield, Shrewsbury, Skelmersdale, Slough, Southampton, Southend-on-Sea, Southport, Stafford, Staines, Stevenage, Stoke, Stratford, Sunderland, Swansea, Swindon, Tamworth, Taunton, Telford, Tenby, Thanet, Torquay, Truro, Tunbridge Wells, Uckfield, Uxbridge, Wakefield, Waltham Cross, Warrington, Watford, Weybridge, Whitehaven, Wigan, Winchester, Witney, Wolverhampton, Worcester, Workington, Wrexham, Yeovil, York.

DISCLINE DIAL 160
British TELECOM Guidelines

Turn On



THE COMSAT ANGELS have teamed up with Jam producer Peter Wilson. The group release their first single by the new team entitled 'It's History' on April 30. A new album is released later this summer after the band return from their first dates in America.

NEWS EXTRA

MARSHA HUNT — who has worked with Marc Bolan and had her own hits in the seventies — has written and produced her own play. It opens at the Zig Zag Club on April 18 and is entitled 'Man To Woman'. Meanwhile, four of the songs she has written for the play are released on an EP this week. It has the same title and features 'Call Me Bitch' by cast member Jeanette Landrey, 'No Age Shuffle' by Eddie and Tony Kemp, 'All She Wanted Was Marlon Brando' by Robert Wyatt and 'A Million Years Ago' by Christine Ebersole.

THE BRITISH MUSIC FAIR opens in Birmingham next month. It features stands of equipment, instruments, workshops and exhibitions as well as showing concerts. It takes place at

Birmingham's massive National Exhibition Centre and kicks off on May 14 — finishing four days later. Tickets cost £2 or £1 for people under 16 or unemployed. And Status Quo fans get a special discount! Along with ticketholders of Jethro Tull they can get half price admission by showing their ticket stubs from concerts at the same venue.

LONDON'S CLUB Left has moved. The club, which used to be in Wardour Street, is now hosted by Downstairs at Ronnie Scott's in Soho's Fifth Street. It now finishes before midnight and kicks off on April 25 with resident artist Vic Godard and Subway Sect. The club will run fortnightly with an emphasis on playing rare records. Meanwhile, Vic Godard is a guest on the Altered Images tour which kicks off on May 6.

RELEASES

THE LAMBRETTAS say they're changing their image. The ex-MoD band who had a hit with 'Dance' now release 'Somebody To Love' as their next single. **BIRMINGHAM BAND** The Mood Elevators bring out their latest single this week. It's a cover of the Seekers hit 'Georgie Girl' and is backed with the group's own composition 'You Never Try' which is produced by Ranking Roger of the Beat. The Mood Elevators also play London's Fulham Greyhound on April 25. **TEARS FOR FEARS** whose debut single was 'Suffer The Children', now release a second single called 'Pale Shelter' which is backed with 'The Prisoner'. **THE DEFECTS** bring out a new single, 'Survival/Brutality' this week. The band are also supporting the Anti-Nowhere League on their forthcoming tour. **GAMMA** release a new single on April 30 titled 'Fight The First Time' backed with 'Condition Yellow'. Both tracks are taken

from the current album 'Gamma 3'. **THE METHOD ACTORS** release a five track 12inch titled 'Dancing Underneath', which has previously been available only on US import. **MANCHESTER BASED BAND** The Mothmen bring out their second album 'One Black Dot' this week. The group will then be doing a tour of Britain. **THE ASTRONAUTS** release their debut single this month called 'I'm Your Astronaut'. **LEICESTER BAND** The Sinatras release their single 'You Make Me Feel Like I'm Wearing New Clothes' which is backed with 'Finding Your Own Lover'. **TECHNO TWINS** bring out 'Can't Help Falling In Love' this week as a follow-up to 'Falling In Love Again'. **Sev Segs** returns from the States this week to head the 'Techno Nostalgia' movement. **JAZZ-PUNK** white-noise-disco band Material release their last independently recorded work this

week — a single called 'Ciguri' which is backed with 'Detached'. **FOETUS OVER Frisco**, a seven piece group from the States, release a twelve inch single 'Custom Built For Capitalism' this

week. **THE MOGADONS** bring out their debut EP this month which comprises 'Plague In E Minor', 'Zuzumbe', 'New Shadows' and 'Plague'.

TOURS

THE THREE Degrees fly into London this week to start their UK tour. Dates are: Purfleet Circus Tavern April 21-24, Birmingham Night Out 26-May 1, Southport Theatre 2, Scarborough Futurist Theatre 3, Sunderland Empire Theatre 4, Eastbourne Congress Theatre 4, London Barbican Centre 6, Manchester The Garter 10-15, Cheltenham Central Hall 16, Westford Balloons Nightopol 17-22, Windsor Blazers 24-30, Warrington Festival Spectrum Arena 31, Portsmouth Guildhall June 2, Crawley Leisure Centre 3, Poole Arts Centre 4, Bristol Colston Hall 5 and St Austell Cornwall Coliseum 6.

THE SOUND play Hammermith Palala on a bill that also includes the Thompson Twins on April 12.

THE CHAMELEONS go on a short tour to coincide with the release of their debut single 'In Strada'. Less Than Human, Dates are: Leeds Warehouse April 18, London The Venue 21, Brighton Extremes 22, Bath Mole 23, Cambridge Sound Celler 24, London Rock Garden 29, Manchester Poly May 1 and Oxford Poly 7.

SYD SYLVAIN, formerly of the New York Dolls, has formed his own band called Syd Sylvain's Teardrops who play their first dates this month. The UK tour kicks off with London Kingsway April 14 and London Lyceum as support to Classix Nouveaux, with more dates to follow.

ROSE ROYCE have added an extra date to their tour — Chippendale Rock City May 5. There is also an alternative — the May 6 date should read Nottingham Rock City and not Nottingham Spectrum.

JUDY COLLINS returns to Britain for the first time in nearly two years to play a series of concerts. Dates are: London Royal Festival Hall May 5, Hatfield Forum 7, Plymouth Theatre Royal 9.

FRED WEDLOCK, who shot to fame last year with 'Coldest Swinger In Town' has an extensive tour lined up to promote his new album 'Fred Wedlock Live'. Dates are: Guildford Civic Hall April 15, Oldbath Civic Hall 15, London Cambridge Theatre 18, Brentwood Hermit 20, Frome Merlin Theatre 21, Bristol Beaminster Down Club 22, Jersey Opera House 23, Guernsey Beauvoir Theatre 24, Bristol Cabotage Country Club 28, Chelmsford Civic Hall May 1, Chislehurst Bulls Head 2, Hemstead Three Horshoes 4, Sturford Gathouse Theatre 5, Banwell Bell Club 6, Cwmllan Congress Theatre 22, Wrexham Arts Centre 26, Harlow Theatre (Arquady 27, Newport Theatre Heffan 28, South Wales Wyseside Arts Centre 29, Woolwich Tramshed Arts Centre June 1, Harlow Squires One Theatre 2, Melvorn Festival 9, Bedford Bunyan Centre 20, Durham Wn Mildred College and Swindon Wyvern Theatre.

TV AND RADIO

THURSDAY'S 'Old Gray Whistle Test' features American band The Waitresses and vintage footage of The J Geils Band on BBC 2. On BBC 1 Kenny Everett has Lulu and Sily Connolly, all done in the best possible taste! On Radio One there is a repeat of 'The Record Producers' featuring Bonnie and Mud producers Clavin and Chapman.

The chrome domed 'Sol Solo' sits in with Dollar and ABC producer Trevor Horn and DJ Mike Read on Radio One's 'Roundtable' on FRIDAY. 'The Friday Rockshow' features new Welsh rock band No Quarter. 'Razzmatazz' on ITV has Kim Wilde and Souzeza, as well as the Paul McCartney / Steve Wonder video. BBC 2 sees the return of 'Something Else' which will have two bands, Linda Ronstadt and Emmylou Harris are the guests of Dolly Parton on LWT's 'Dolly'.

SATURDAY morning sees the start of a new series of 'Get Set For Summer' with Peter Powell. His guests are Depeche Mode, Leger on BBC 1 Rick Wakeman, Barbara Dickson and Sney Col Brigs. Setzer pit rock wits with Dennis Mindor Waterman, Suggs of Madness and ABC's Martin Fry. Newcomers Buzzz and Man Wilson and the Imaginators have the Radio One airwaves on 'In Concert'. Later interest will centre on the controversial play 'Oz' for England on ITV which will look at the cockney cut.

SUNDAY morning has an exclusive interview with Paul McCartney at 10.00 on Radio One. Andy Peebles will ask the questions and play tracks from the upcoming 'Tug Of War' album. Later



DOLLAR: join Sol Solo on BBC 1's Roundtable on Friday

Gambaccini will place the spotlight on Bruce Springsteen for his series of rock profiles while Thunderbirds, Queen and Cars man, Roy Thomas Baker is the subject of 'The Record Producers'. On the box TVS get a preview of new Hazel O'Connor series 'Jangles' while BBC 1 has its second 'Eurovision Song Contest Preview'. There are concerts by Joe Cocker on LWT and Gilbert O'Sullivan on BBC 2.

On MONDAY Chuggers Plays Pop on BBC 1 while on BBC 2 Barry Manilow in Britain will present the phenomenon of the Concordia record star's last visit in January on BBC 2.



PAUL MCCARTNEY: previews his new album exclusively to Radio One on Sunday morning.

THURSDAY 15

BIRMINGHAM, Odson (021-643 6101), Elkie Brooks
EDINBURGH, Playhouse Nite Club (031-665 2064), Marillion
GLASGOW, Nite Moves, Sauchiehall Street (041-332 5883), The Waitresses
LEEDS, University (39071), Kid Creole And The Coconuts
LEEDS, Warehouse (468287), Huang Chung
LONDON, Dominion Theatre, Tottenham Court Road (01-580 9562), Chase And Dave
LONDON, Embassy Club, Old Bond Street (01-429 5974), The Breakfast Band
LONDON, Greyhound, Fulham Palace Road (01-899 8615), The Wall/Catch 22
Wet Paint Theatre Company
LONDON, Hope and Anchor, Upper Street, Islington (01-359 4510), Motor Boys Motor
LONDON, Pied Bull, Islington (01-837 3218), IKI
MANCHESTER, Jilly's (061-236 0265), Spilser
READING, Hexagon (56215), Blackfoot
WALLASEY, Dale Inn (051-439 9947), Rockin' Horse
WATFORD, Bailey's (39848), Gladys Knight And The Pips

FRIDAY 16

CAMBRIDGE, Sound Dealer, Hill Road (69833), Motor Boys Motor
DERBY, Assembly Rooms (31111 ex 2255), Boomtown Rats
EDINBURGH, Playhouse Nite Club (031-665 2064), The Waitresses
HITCHIN, Regal (54332), Rankin' Dread
LEICESTER, De Montfort Hall (27632), Blackfoot
LONDON, Hogg's Grub, Production Village, Crickwood Lane (01-450 8969), Rio And The Robbers
LONDON, Zig-Zag Club, Great Western Road (01-289 7001), Wasted Youth
Miles Over Matter/Vene
SHEFFIELD, Polytechnic (738934), Kid Creole And The Coconuts
SUNDERLAND, Mayfair (843827), Palms
TWICKENHAM, Black Dog (01-892 4308), IKI
WAKEFIELD, The Grove (381420), The Screaming Habdabs
WATFORD, Bailey's (39848), Gladys Knight And The Pips

SATURDAY 17

ABERDEEN, Music Hall (27688), Saracen/Freelind Bash Street Kids/Stormchid
CHADWELL HEATH, The Greyhound, Electric Stadium, High Road (01-599 1533), Le Mat/The Doctor
EDINBURGH, Playhouse Nite Club (031-665 2064), Boots For Dancing
GLASGOW, Red Lion (66127), LA Heckler
LEEDS, Haddon Hall (751115), Dotty Tactics
LIVERPOOL, The Warehouse, Fleet Street (051-709 2540), Clint Eastwood And General Saint
LONDON, Dominion Theatre, Tottenham Court Road (01-580 9562), Kid Creole And The Coconuts
LONDON, The Fridge, Bronx Road (01-737 1477), The Mighty Diamonds
LONDON, Half Moon, Herne Hill (01-737 4580), Bumble And The Beez/Airport And Dean
LONDON, Hope and Anchor, Upper Street, Islington (01-359 4510), The Broughtons
LONDON, Pied Bull, Liverpool Road (01-837 3218), Dolly Mixtures/Dead Bats
LONDON, Zig-Zag Club, Great Western Road (01-289 7001), UK Decey/Dance Society / Southern Death Cult / 13 At Midnight
NEWCASTLE-UPON-TYNE, City Hall (20007), Boomtown Rats
ST AUSTELL, Cornwall Coliseum (4281), Sky

SUNDAY 18

BRADFORD, St George's Hall (32513), Scorpions
BRADFORD, Vaults Bar (382712), Riot Squad
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01-599 1533), The Wall
DERBY, Blue Note, Sadler Gate (42560), The Breakfast Band (Al-dayer)
DUDLEY, JB's (53597), Mood Elevators
GLASGOW, Apollo (041-332 9221), Boomtown Rats
HATFIELD, Polytechnic, The Elephant House (01-361 0080), Clientella/Destroyer
LIVERPOOL, Empire (051-489 4180), Judie Tzuke
LONDON, Marquee, Wardour Street (01-437 8603), Angelwitch
LONDON, Tompkins, North Finchley (01-445 4710), Morrisey Short Stories
TWICKENHAM, Back Dog, London Road (01-892 4308), Muller Stories

MONDAY 19

ABERDEEN, Capitol (23141), Boomtown Rats
BIRMINGHAM, Night Out (021-622 2233), Gladys Knight And The Pips
BOURNEMOUTH, Winter Gardens (26446), Sky
BRIGHTON, Dome (882-27), The Cars
BRIGHTON, Port Rank (25895), Kid Creole And The Coconuts
LONDON, Barracuda, Baker Street (01-486 2724), Bumble And The Beez
LONDON, Marquee, Wardour Street (01-437 8603), Tank
MANCHESTER, Band On The Wall (061-832 8625), Dance Society
READING, Hexagon (56215), The Cars
SHEFFIELD, City Hall (22865), Scorpions
SOUTHAMPTON, Gaumont (29772), Blackfoot
STOKE HANLEY, Victoria Halls (24641), Judie Tzuke
WATFORD, Bailey's (39848), Showaddywaddy

TUESDAY 20

BIRMINGHAM, Night Out (021-622 2233), Gladys Knight And The Pips
BOURNEMOUTH, Winter Gardens (26446), Elkie Brooks
BRIGHTON, Dome (882-27), The Cars
BRIGHTON, Port Rank (25895), Kid Creole And The Coconuts
DUNSTABLE, Queensway Hall (22001), Blackfoot
LONDON, Dingswals, Camden Lock (01-267 4867), The Chi-Lites/
Last Touch
LONDON, Hope and Anchor, Upper Street, Islington (01-359 4510), Three Piece Sweet
LONDON, Marquee, Wardour Street (01-437 8603), Tank
MANCHESTER, Band On The Wall (061-832 8625), Veegan Weston
MANCHESTER, Free Trade Hall (061-834 0943), Judie Tzuke
NOTTINGHAM, Rock City (412544), Kid Creole And The Coconuts

WEDNESDAY 21

BIRMINGHAM, Night Out (021-622 2233), Gladys Knight And The Pips
BRIGHTON, Centre (203131), Meat Loaf
BRIGHTON, Dome (882-27), The Cars
BRIGHTON, Port Rank (25895), Kid Creole And The Coconuts
DUNSTABLE, Queensway Hall (22001), Blackfoot
LONDON, Dingswals, Camden Lock (01-267 4867), The Chi-Lites/
Ryde And The Quarter Boys
LONDON, Greyhound, Fulham Palace Road (01-899 8615), Blood Poets/Empty Vessels
LONDON, Hammermith Odson (01-748 4081), Miles Devis
LONDON, Marquee, Wardour Street (01-437 8603), Meats
LONDON, Royal Albert Hall (01-589 8212), Sky
LONDON, Sol Y Sombra, Charlotte Street, Design For Living/Family Rio
LONDON, The Venue, Victoria (01-828 8441), The Waitresses
PURFLEET, Circus Tavern (4031), Three Degrees
SOUTHAMPTON, Gaumont (29772), Elkie Brooks
WATFORD, Bailey's (0923 36448), Showaddywaddy

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'Taste so good to the very last drop/You on bottom and me on top/Rollin' around to the saxophone/Feel so good don't wanna come down' (From 'Make Love To Me' by Rick James)

RICK JAMES knows he's a star. "Motown Records made 20 million dollars out of me last year, they can pay for the goddamn drinks!" he explodes at his post-gig reception, after a Motowner has been imprudent enough to suggest that not all the nightcaps are on the house.

And now the Germans know he's a star too. Do you read me Great Britain?

One weekend ago, when Leicester City's soured supporters were inventing the new game of Ossie-bashing and our brave boys were speeding across the Atlantic to prove that old Britain isn't finished yet, there was another kind of international exchange going on in Essen.

Rick James was introducing his very lewd, very American and very opulent punk-funk to Germany for the first time. Wait there — to Europe for the first time. They got on very well, no need for an interpreter.

Now if you've come this far and you didn't see the Old Grey Whistle Test card the other Saturday, you're due some explanation. Essen, West Germany, was having its annual Rockpalast, the live music occasion of the year in these parts, in terms of playing hours, playing names and playing prestige.

Every year the German rock fan — and they're not all radio-controlled dummies operated from Kraftwerk Castle — comes to the parallel of Wembley Arena, where he doesn't get high — not on funny cigarettes, anyway — and doesn't do anything his mother wouldn't like, except groove for six hours on Anglo and American rock.

This year, he stood, sat, smiled and sang in the company of Van Morrison, the Kinks and America's biggest black star, Rick James.

Oh, and 'biggest' isn't another record company boast, the figures support it: he's sold four million copies of 'Street Songs', his last and best album for starters.

In fact he's conveniently wrapped up the States and taken them home with him — in Memphis he's as big as Elvis, in LA the car queues stretched for six miles and 40,000 people were turned away from a Baton Rouge gig.

And all because the ladies 'n' gentlemen, black and white, love what they see as not just the most exciting and funkier performer there is, but the one who hasn't left them behind, who still sings about the streets.

The standard comparisons remain the most exact — Rick James as the new Sly Stone, Rick James as the new George Clinton. But his fame in America has now surely surpassed that of either. "See, at the time I came along Boatsy and the Funkadelics were really big and they were singing songs about comic books and spaceships and that kind of bullshit. I came along with serious love songs and real things and the people paid some attention. Timing has a lot to do with it, too. And 1978 happened to be my time."

"Serious" love songs mean this: 'Taste so good to the very last drop/You on the bottom and me on top/Rollin' around to the saxophone sound/Feel so good don't wanna come down.' Either that or it's 'Pass the joint/Thank you,' or it's songs which tell the story of his past better than any biography because Rick is the guy in the lyric: 'Below The Funk' comes on: 'I was born in a city we called Buffalo/Zero degrees below is too damned cold and funky/Mama raised me on the numbers racket/With eight kids and no father/Said she couldn't hack it.'

HE called the album 'Street Songs' because he feels, very deeply, that that's where he still belongs, on the street in Buffalo, New York, where he grew up. "If someone offered me a joint in the street, I'd smoke it," he says. It's how you tell whether a guy's got his feet on the ground; by whether he's high in the sky or not.

It's not the easiest thing to equate, but Rick is the American Ian Dury. Remember when we discovered we liked the Essex Blockhead? It was because he sung in his real voice about things he really did. James sings about sex 'n' drugs 'n' rock 'n' roll because that's the life he leads. "You can't identify with Mars if you're not from Mars. You identify with what you've lived through, and the rest is pure bullshit." Okay?

He's proud of his home — so proud he's moved back to Buffalo, but to a happier house than the one where another little baby child was born, in the ghetto. See, his mother really did have eight of them to handle. With that kind of starter in life you get old very young — you steal young, you hang out young, you smoke young and soon you're in jail young.

Except that Rick wasn't, because his childhood of listening to Della Reese, Billie Holiday and Bessie Smith was — corny but true — his rope. He pulled it and landed in a band called the Mynah Birds with, of all the unlikely combinations, a young Neil Young.

Thence to Motown-Records as a staff writer for other people's songs, until the call of the studio was too loud and he cut his own first album, 'Come Get It' in '78. He talks enthusiastically about his home town, for the other musicians it's raised. "The jazz band Spyro Gyra come from Buffalo, so does Grover Washington. It's a good town for music."

RJ's first album was double platinum USA and the second and third followed too fast, if anything, because he was also beginning to write for and produce his own backroom boys, the Stone City Band, and to unveil Teena Marie, whose 1979 claim 'I'm Just A Sucker For Your Love' was all too easy to believe when we knew she was part of the James gang. She now stands with enough soul of her own but it was the James connection that paid for her ticket, no question.

Then came the fourth Rick James album, 'Garden Of Love', and in spite of good reviews and a dance hit with 'Big Time', skimpy sales by comparison. The album bulged with ballads, deep love ballads for which his funk fans weren't quite tuned up. He composed the album in the Bahamas and Rick recalls: "At the time I was into birds, oceans, loveliness and nature." Hence so much tranquility on the record and so much tranquility in the record shops on its release.

But the birds, oceans, loveliness and nature didn't last long and



RICK JAMES: creature from the black lagoon?

Funkin' for Germany!

The RICK JAMES rap by PAUL SEXTON

by last summer 'Street Songs' was ready, back in the good old dirty street style and crammed with streetlife stories. It's now invested with some status — quadruple platinum, or 'Four Million Americans Can't Be Wrong'.

BUT I wanted to be sure, so here I was at the Rockpalast to get the live version of what you saw on Annie's Whistle the other Saturday. And what you saw, I'll wager, was different and rather better than what I saw.

Like cameras following RJ's every move, or in particular every move of certain parts of his body, and a well-mixed TV sound which didn't lose the horns and the girl vocals like we did.

Rick knew this was a different plate of onions to his American gigs, and the Germans dug it but somehow all the funk was missing, something approaching cabaret took its place in the form of 'call-and-response' games which near took over until the songs were fragmented to smithereens.

The live versions of his finest, funkier records — 'Ghetto Life', 'Super Freak' 'Give It To Me Baby', 'Big Time' and his first single, never bettered, 'You And I', were live — but not dangerous. He pranced, he pouted, he played the big time game, and the music suffered. Leather and fur isn't my idea of macho, but he won — Germans don't cheer if they don't like, they don't sing if they don't swing.

And they swung, so they sung; every note he wanted, till it was very nearly the Stone City Band in third place behind the crowd. It was fun for them but it wasn't funk for me, and the only time the Stone City boys emerged from the dry ice, they went into the traditional kind of macho, the guitar and drum solo routine and suddenly it was Iron Maiden at the Hammersmith Odeon.

And still the Germans loved it. It seemed, just then, like a long

long way from the street, but it's working and it must be what he feels, so the street it must be.

It won't remain idle speculation much longer, anyway — when we chatted at the post-gig reception (after he'd cooled down a little about those drinks and before he began indulging in artificial additives) he told me "I'm coming to Britain, in October, definitely."

It was news to all the Motown staffers around the table, certainly, but there is a great deal of straight honesty exuded by this guy, a very low rating on the bullshit-ometer, and you tend to believe it's not just something he's made up on the spur of the moment. The boy likes to talk about the future and since Europe's allowed him through the big swing-doors, a British visit seems the right idea.

His most recent project is one of his most interesting too. "I've produced the new Temptations single, with Eddie and David in the line-up (he means, for Temps non-historians, Eddie Kendricks and David Ruffin from the original Temptations).

"It's starting to kick ass over there, it's the fastest-moving record in the States right now," he brags, but as the Temptations were one of his earliest loves and influences, the bragging's excusable.

What else? "I'm also working on the new Stone City Band album, and we're doing albums by the Coloured Girls, my backing singers (Shella Horn, an ex-Bnde Of Funkenstein and Valerie Young, another former P-Funker) and the horn section, the Mary Jane Band. It's like four bands in one." Mary Jane, incidentally, is not the new Teena Marie but a reference to one of Rick's favourite substances.

So... October, huh? Don't hold me to it, hold him. There'll be another batch of songs from the street where he lives by then.

Right now he's got all of six months to get ready for you but... you've only got six months to get ready for him.

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TOP UK SINGLES

Week ending April 10, 1982

TWENTY WEEKS	LAST WEEK	WEEKS IN CHART	SINGLES
1	1	7	SEVEN TEARS, Goombay Dance Band, Epic □
2	5	3	MY CAMERA NEVER LIES, Bucks Fizz, RCA
3	2	6	JUST AN ILLUSION, Imagination, R&B ○
4	7	5	AIN'T NO PLEASING YOU, Chas and Dave, Rockney
5	9	4	GHOSTS, Japan, Virgin
6	18	2	MORE THAN THIS, Roxy Music, EG/Polydor
7	15	3	GIVE ME BACK MY HEART, Dollar, WEA
8	4	6	LAYLA, Derek and the Dominos, RSO
9	3	6	QUIERME MUCHO (YOURS), Julio Iglesias, CBS
10	14	5	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis
11	16	5	IS IT A DREAM, Classix Nouveaux, Liberty
12	11	5	DAMNED DON'T CRY, Visage, Polydor
13	25	3	DEAR JOHN, Status Quo, Phonogram
14	21	8	DON'T LOVE ME TOO HARD, The Nolans, Epic
15	8	11	POISON ARROW, ABC, RCA ○
16	37	2	NIGHT BIRDS, Shakatak, Polydor
17	17	3	SEE THOSE EYES, Altered Images, Epic
18	24	7	A BUNCH OF THYME, Foster and Allen, Ritz
19	—	—	EBONY AND IVORY, Paul McCartney, Stivie Wonder, Parlophone R6054
20	6	12	THE LION SLEEPS TONIGHT, Tightfit, Jive □
21	12	11	CLASSIC, Adrian Gurvitz, RAK
22	10	8	PARTY FEARS TWO, The Associates, Associate
23	31	3	BLUE EYES, Elton John, Rocket/Phonogram
24	30	4	HOUSE ON FIRE, Boomtown Rats, Mercury/Phonogram
25	28	5	ARE YOU LONESOME TONIGHT, Elvis Presley, RCA
26	13	10	MICKEY, Toni Basil, Radialchoice/Virgin □
27	35	3	I CAN MAKE YOU FEEL GOOD, Shalamar, Solar
28	19	6	YOUR HONOUR, Pluto, KR
29	33	2	IRON FIST, Motorhead, Bronze
30	50	2	PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y
31	28	—	MUSIC FOR CHAMELEONS, Gary Numan, Beggars Banquet
32	—	—	FANTASTIC DAY, Haircut One Hundred, Arista Clip 9
33	30	11	GO WILD IN THE COUNTRY, Spow Wow Wow, RCA ○
34	42	2	STONE COLD, Rainbow, Polydor
35	—	—	THIS TIME (WE'LL GET IT RIGHT), England World Cup Squad, England ER 1
36	34	4	MEMORY, Barbara Streisand, CBS
37	—	—	REALLY SAYING SOMETHING, Bananarama and Fun Boy Three, Derram Nana 1
38	32	8	RUN TO THE HILLS, Iron Maiden, EMI
39	57	2	EVER SO LONELY, Monsoon, Mobile Suit Corp
40	23	11	LOVE PLUS ONE, Haircut One Hundred, Arista ○
41	—	—	FREEZE-FRAME, J. Geils Band, EMI America EA 134
42	27	9	SEE YOU, Depeche Mode, Mute
43	—	—	ONE STEP FURTHER, Bardo, Epic EPC A2265
44	—	—	TRAX, A Fleck of Soapflats, Jive
45	—	—	CAT PEOPLE (PUTTING OUT FIRE), David Bowie, MCA MCA770
46	22	9	TAINT WHAT YOU DO (IT'S THE WAY THAT YOU DO IT), Fun Boy Three with Bananarama, Chrysalis ○
47	53	2	A CELEBRATION, U2, Island
48	74	2	I WON'T LET YOU DOWN, PHD, WEA
49	29	8	CARDIAC ARREST, Madness, Siff
50	45	3	AMOUR AMOUR, Motels, Radio
51	43	4	FIVE MILES OUT, Mike Duffield, Virgin
52	71	2	STREETLAYER-MECHANIX, Fashion, Arista
53	41	4	A NEW FASHION, Bill Wyman, A&M
54	73	2	I WILL LOVE YOU, The Fureys, Ritz
55	38	6	TAKE MY HEART (YOU CAN HAVE IT IF YOU WANT IT), Kool and the Gang, De-Lite/Phonogram
56	47	3	LOVE POTION No. 9, Tigers of Pang Tang, MCA
57	—	—	TM YOUR TUI, Elvin Dattolo and the Attractions and the IPO, F. Bee X21
58	60	3	BALL AND CHAIN, XTC, Virgin
59	—	—	PROMISED YOU A MIRACLE, Simple Minds, Virgin, VS 488
60	51	3	RUBY RED, Slade, RCA
61	48	5	THIS BEAT IS MINE, Vicky 'D', Sem
62	56	2	DON'T CALL IT LOVE (WORLDWIDE EP), Girlschool, Bronze
63	44	4	EMPIRE SONG, Killing Joke, Damage/Phonogram
64	72	2	NO ONE LIKE YOU, Scorpions, Harvest
65	40	8	CENTERFOLD, J. Geils Band, EMI America ○
66	36	7	STARS ON STEVIE, Star Sound, CBS
67	—	—	PRIVATE EYES, Daryl Hall and John Oates, RCA 134
68	56	4	TEMPORARY BEAUTY, Graham Parker, RCA
69	68	3	NOWHERE GIRL, B Movie, Some Bizzare
70	63	4	THE CELTIC SOUL BROTHERS, Dexys Midnight Runners and the Emerald Express, Mercury/Phonogram
71	65	5	KLACTOUESEBOSTER, Blue Rondo à la Turk, Disque Noir/Virgin
72	86	3	LOVING YOU, Chris Rea, Magnet
73	—	—	YOU GOT THE POWER, War, RCA 301
74	87	5	MAN ON THE CORNER, Genesis, Charisma

BUBBLING UNDER

ADONINGO JUNIOR (EP), Uriah Heep, Bronze BRO 143	MAKE A MOVE ON ME, Olivia Newton-John, EMI 5291
BACK INTO MY LIFE, UFO, Chrysalis CHS 2007	NEVER BE THE SAME, Christopher Cross, Warner Brothers K17738
CAN YOU SEE THE LIGHT, Brass Construction, United Artists UP 852	ONLY YOU, Yazoo, Music, Mute 020
CASTLES IN THE AIR, Don McLean, EMI 5258	PUERTO RICO, Denouage, R&B RBS 207
CHAIRNOTS OF FIRE, Vangelis, Polydor POPP 348	READ 'EM AND WEEP, Meat Loaf, Epic/Clevedon Int EPC A2012
DRAC'S BACK, Red Lipstick, Magnet MAG 221	SAVE IT FOR LATER, The Beat, Go-Fast FICY 233
GLAD TO KNOW YOU, Chas Jankel, A&M	SHAKE IT UP, Cars, Elektra K12583
ARE 8213	SHOUT, SHOUT (KNOCK YOURSELF OUT), Rockin' Sharpe and the Repleys, Chiswick DICE 3
IN THE CRIME OF LIFEWAR, Funkegotten, London LON 002	STAND ON FALL, The Fixx, MCA FOX 2
I'VE JUST SEEN THE WORD, Blancmange, London BLANC 1	SUSPICIOUS MINDS, Candy Station, Sugarhill SH 112
JUNGLE MUSIC, Rico and the Special A.K.A., Two-Tone CHET 19	THE WAY LIFE'S MEANT TO BE, ELO, J&J JET 7201
LOVE CASCADE, Leisure Process, Epic EPC A1877	



Once again folks, it's holiday time. To meet our harassed printer's deadlines the April 10 UK and US album and singles charts are repeated. Back to normal next week... but only for a while!

AS USED BY THE BBC

Charts supplied by BMRB Music and Video Week

All American charts c 1982 Billboard Publication Inc reprinted by permission



STATUS QUO: Dear John, we're doing really well in the singles chart

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

RICKY MEDLOCKE OF BLACKFOOT

ELECTRIC LADYLAND — Jimi Hendrix. So much feeling and the very start of an innovative era.

WHEELS OF FIRE — Cream. So much blues and heavy rock.

HEARTBREAKER — Free. My favourite singer, Paul Rodgers, shined on this one, not to say he didn't on others, but this ONE... YEAH!

LED ZEPPELIN III. So much controversy over this one but it's a favourite.

EL DIABLO — ZZ Top. Let's hear it for Billy G and company.

ABBEY ROAD — Beatles. Just flat out... ing great!

STREET SURVIVOR — Lynyrd Skynyrd. This one would have broken them worldwide.

ARE YOU EXPERIENCED — Jimi Hendrix. Not till I heard this. Opened my blue eyes.

JAILBREAK — Thin Lizzy. Cowboys were meant to have jailbreaks. If this album had been considered a concept LP it would have been a masterpiece.

PHYSICAL GRAFFITI — Led Zeppelin. The last great Led Zep album recorded, unrehearsed in the raw.

YESTERYEAR

1

- April 18, 1981
- 1 MAKING YOUR MIND UP, Bucks Fizz
 - 2 THIS OLE HOUSE, Shakin' Stevens
 - 3 LATELY, Stevie Wonder
 - 4 CHI MAL, Ennio Morricone
 - 5 EINSTEIN A GO-GO, Landscape
 - 6 NIGHT GAMES, Graham Bonnet
 - 7 GOOD THING GONG, Sugar Minnett
 - 8 CAN YOU FEEL IT, Jacksons
 - 9 IT'S A LOVE THING, Whispers
 - 10 INTUITION, Linx

5

- April 23, 1977
- 1 KNOWING ME KNOWING YOU, Abba
 - 2 RED LIGHT SPELLS DANGER, Billy Ocean
 - 3 I DON'T WANT TO PUT A HOLD ON YOU, Bernie Flint
 - 4 FREE, Deniece Williams
 - 5 GOING IN WITH MY EYES OPEN, David Soul
 - 6 WHEN, Showaddywaddy
 - 7 HAVE I THE RIGHT, Dead End Kids
 - 8 SUNNY, Boney M
 - 9 SIR DUKE, Stevie Wonder
 - 10 YOU DON'T HAVE TO BE A STAR, Marilyn McCoo and Billy Davis

10

- April 15, 1972
- 1 AMAZING GRACE, Royal Scots Dragon Guards Band
 - 2 WITHOUT YOU, Nilsson
 - 3 BIRD, STEAL OR BORROW, The New Seekers
 - 4 BACK OFF BOOGALOO, Ringo Starr
 - 5 SWEET TALKING GUY, The Chiffons
 - 6 HOLD YOUR HEAD UP, Argent
 - 7 THE YOUNG NEW MEXICAN PUPPETEER, Tom Jones
 - 8 ALONE AGAIN (Not Alone), Gilbert O'Sullivan
 - 9 DESIGNERATE, Les Crane
 - 10 HEART OF GOLD, Neil Young

15

- April 15, 1967
- 1 SOMETHIN' STUPID, Frank and Nancy Sinatra
 - 2 RELEASE ME, Engelbert Humperdinck
 - 3 PUPPET ON A STRING, Sandie Shaw
 - 4 A LITTLE BIT ME, A LITTLE BIT YOU, The Monkees
 - 5 THIS IS MY SONG, Harry Secombe
 - 6 HAI HAI SAID THE CLOWN, Manfred Mann
 - 7 SIRION SMITH AND HIS AMAZING DANCING BEAR, Alan Price
 - 8 I WAS KAISER BILL'S BATMAN, Whistling Jack Smith
 - 9 IT'S ALL OVER, Cliff Richard
 - 10 EDELWEISS, Vince Hill

20

- April 14, 1962
- 1 WONDERFUL LAND, The Shadows
 - 2 DREAM BABY, Roy Orbison
 - 3 TELL ME WHAT HE SAID, Helen Shapiro
 - 4 CAN'T HELP FALLING IN LOVE/ROCK-A-HULA BABY, Elvis Presley
 - 5 HEY! BABY, Bruce Channel
 - 6 TWISTIN' THE NIGHT AWAY, Sam Cooke
 - 7 STRANGER ON THE SHORE, Acker Bilk
 - 8 WIMOWEH, Karl Denver
 - 9 HEY LITTLE GIRL, Del Shannon
 - 10 THESE FROM 2 CARS, Johnny Keating

25

- April 13, 1957
- 1 CUMBERLAND GAP, Lonnie Donegan
 - 2 YOUNG LOVE, Tab Hunter
 - 3 DON'T FORBID ME, Pat Boone
 - 4 LONG TALL SALLY, Little Richard
 - 5 BANANA BOAT SONG, Harry Belafonte
 - 6 KNEE DEEP IN THE BLUES, Guy Mitchell
 - 7 LOOK HOMEWARD ANGEL, Johnny Ray
 - 8 SHE'S GOT IT, Little Richard
 - 9 DON'T YOU ROCK ME DADDY-O, Lonnie Donegan
 - 10 THE GIRL CAN'T HELP IT, Little Richard



CHARTFILE

PAUL McCARTNEY and Stevie Wonder scored an impressive double last week, their duet 'Ebony And Ivory' being the highest debut on both the US and UK singles chart.

Here the record made its entry at no. 18, not a devastating start for two such established artists. In America, though it came in a full 10 places lower at no. 26, it became the highest new entry since Mecca's former Beatles colleague John Lennon's 'Imagine' sprinted to a first week position of no. 20 in 1971.

Since Billboard's chart was extended to a 'hot one hundred' in 1956, the following records have made the highest debuts:

Position	Title — Artist	Date
6	Let It Be — Beatles	21 Mar 70
7	The Purple People Eater — Shep Wooley	24 May 58
7	Wear My Ring Around Your Neck — Elvis Presley	12 Apr 58
10	Hey Jude — Beatles	14 Sep 68
10	Get Back — Beatles	10 May 69
12	Mrs Brown, You've Got A Lovely Daughter	17 Apr 65
15	Jailhouse Rock — Elvis Presley	10 May 57
15	Hard Headed Woman — Elvis Presley	21 Jun 58
18	Poor Little Fool — Ricky Nelson	26 Jun 58
20	Something — Beatles	18 Oct 69
20	Imagine — John Lennon	23 Oct 71

In the years between 'Imagine' and 'Ebony And Ivory' the highest debuting discs were 'Hungry Heart' by Bruce Springsteen (no. 30), 'The Best Of Times' by Styx (no. 31) and a couple of Neil Diamond hits which both made their first appearance at no. 32, 'Love On The Rocks' and 'Hello Again'...

DEBBIE HARRY and Chris Stein were so upset by Lester Bangs' 'Blondie' book that they wrote their own version of the Blondie story. The result is a book called 'Making Tracks: The Rise Of Blondie', which is slated for US release next month.

Speaking of Debbie, she's one of several acts appearing on the soundtrack to the movie 'Soup For One'. All tracks are written and produced by these famed Chromadrome 1516 Rodgers and Bernard Edwards. The title track is performed by Teddy Pendergrass. Other cuts feature Sister Sledge, Chic and Carly Simon...

It's a case of third time lucky for Pigbag and their 'Papa's Got A Brand New Pigbag' single. It was first released exactly a year ago and rapidly found itself a niche in the indie chart, selling very steadily over a long period of time.

Consequently by the time Pigbag's second single 'Sunny Day' was released, 'Papa's' had earned the group a well-deserved and enthusiastic following. As a result 'Sunny Day' became a minor hit despite its obvious inferiority.

Pigbag's label — Y — figured that 'Sunny Day' could be a hit that 'Papa's' could too. They promoted it but it couldn't quite make the vital breakthrough despite a nine-week stint 'bubbling under'. Y reluctantly gave up and released Pigbag's next offering 'Getting Up'. Like 'Sunny Day', it became a minor hit.

'Papa's' meantime had settled down to sell a steady 1,000 a week so Y executed a timely deletion of the record with the promise to release it later. Once they'd built up substantial orders for it, they did so, and the resulting sales surge was sufficient to carry 'Papa's' into the chart for the first time.

By now it had sold more than 100,000 copies, substantially more than the majority of hits manages and certainly more than any uncharted single in history, though early Spitz and Cross singles come fairly close.

'Papa's' breakthrough is complete. It can now be heard on daytime radio and last week saw Pigbag's first Top Of The Pops appearance in support of the single. Pigbag have finally arrived. Incidentally, 'Papa's' is currently being aired regularly on Japanese television as the backing pad for a Honda commercial...

THE BEATLES' 'Movie Medley' is the fab four's 68th US hit, and their first since 'Sgt. Pepper With A Little Help From My Friends' scaled the chart in 1970. It's also their 44th top thirty hit and the source of great vexation to their British fans.

As Chartfile reported a couple of weeks ago, the record was and is not going to be released in Britain. Collectors will therefore have to fork out £2 for the US import. Worse, the montage of Beatles interviews — 'Fab Four On Film' — originally scheduled to appear on the flip, has been replaced



MACCA: Impressive duet debut

by 'I'm Happy Just To Dance With You' following legal problems.

However, several thousand promo copies of 'The Beatles' Movie Medley' do have 'Fab Four On Film' as a B side thus creating a new and lucrative collectors' item for their lucky recipient and further problems for the Beatles collector.

For the record, 'Fab Four On Film' is a skilfully edited 6 1/2 minute montage of interesting and witty Beatlespeak on the subject of 'A Hard Day's Night' featuring Paul, George and Ringo. John Lennon is absent...

Speaking of Lennon, May Pang, his constant companion during his eighteen month 'lost weekend' is preparing a book about her life with him...

Orchestral manoeuvres in The Dark are number one in both Spain and Holland. It's 'Souvenir' that's top of the stack in Holland, whilst Spain prefers 'Maid Of Orleans'. Music-loving Spaniards have a lot to be grateful to OMD for. Before they took over at no. 1 child prodigy Nikita Coetz had been sitting atop the chart for almost three months with her sassy version of Lesley and Michael Gore's 'Out Here On My Own'. The Brit gets her own back on the album chart where she's held OMD at bay for several weeks...

The highest placed American record in the UK singles chart last week was Elvis Presley's 'Are You Lonesome Tonight?' at no. 25. The Yanks have never had it so bad...

Kid's scariest disc 'Keep Fit And Dance With Peter Power' — what an awful thought — has sold over 100,000 copies so far and threatens to establish a craze for 'erotic' dancing similar to the one sweeping America where six previously unknown dance tutors have scored to chardonnay by barking out instructions over insipid musical backing...

'Vergelt's' 'Charlots Of Fire' soundtrack album valved an impressive 57 notices last week in response to its confirmation as best original score in the Oscar awards. It's the bearded Greek's biggest-selling album to date with British sales approaching 200,000, American sales 500,000 and climbing rapidly and worldwide sales of over 1.5 million... ALAN JONES

Songwords

Paul McCartney & Stevie Wonder
Ebony And Ivory
On Parlophone Records

Ebony and Ivory
Live together in perfect harmony
Side by side on my piano keyboard
Oh Lord, why don't we?

We all know
That people are the same
Wherever you go
There is good and bad
In everyone
We learn to live
We learn to give each other
What we need to survive
Together alive

Ebony and Ivory
Live together in perfect harmony
Side by side on my piano keyboard
Oh Lord, why don't we?

Ebony, Ivory, living in perfect harmony
Ebony, Ivory

We all know
That people are the same
Wherever you go
There is good and bad
In everyone
We learn to live
When we learn to give each other
What we need to survive
Together alive



Ebony and Ivory
Live together in perfect harmony
Side by side on my piano keyboard
Oh Lord, why don't we?
Side by side on my piano keyboard
Oh Lord, why don't we?

Ebony, Ivory, living in perfect harmony...

Written by Paul McCartney
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1982

Profile



THEREZA BAZAR of DOLLAR

FULL NAME: Thereza Bazar
NICKNAME: Tel (named by my band) and the Queen
DATE OF BIRTH: May 23, 1957
PLACE OF BIRTH: Toronto, Canada
HEIGHT: five foot
WEIGHT: seven stone 11 lbs
COLOUR OF EYES: hazel
FIRST LOVE: David Cassidy and chocolate
FIRST DISAPPOINTMENT: finding out David Cassidy had spots and chocolate gives you spots
FIRST PERFORMANCE: Wimbledon Theatre
FIRST LIVE SHOW SEEN: Colin Blunstone

FIRST RECORD BOUGHT: 'Please Please Me' (LP) — The Beatles
MUSICAL INFLUENCES: Carpenters, Beatles, Abba, Chinn and Chapman, and Chaplin
INSTRUMENTS PLAYED: Piano and guitar
HERO: Trevor Horn, my producer
HEROINE: Audrey Hepburn
FAVOURITE BOOKS: my diary (day to day bible) and astrology book
FAVOURITE MAGAZINES: none
FAVOURITE FILMS: The Deerhunter, 101 Dalmatians, Casablanca, Angels With Dirty Faces
FAVOURITE TV SHOWS: Starsky And Hutch, Soap
BEST LIVE SHOW SEEN: Bruce Springsteen
FAVOURITE CLUBS: don't have any
FAVOURITE FOOD: chocolate, salmon mousse and summer fruit
FAVOURITE CLOTHES: silk pyjamas, ball gowns
FAVOURITE DRINK: champagne
IDEAL HOME: large house in the country, villa in sun and flat in London
IDEAL HOLIDAY: private villa somewhere remote with someone I like
IDEAL CAR: white Mercedes sport
MOST FRIGHTENING EXPERIENCE: jumping through a window in the 'Mirror Mirror' video
WORST EXPERIENCE: the same FUNNIEST EXPERIENCE: when I unknowingly met Robert Plant of Led Zeppelin and he told me he was a taxi driver
SUPERSTITIONS: I always wear my bottle of gold on a chain and let the telephone ring three times
FANTASY: to own my own island
MOST HATED CHORE: paper work
AMBITION: to write and produce a number one single around the world and to star in a romantic Hollywood movie



OMD: number one in both Spain and Holland

TOP UK ALBUMS

Week ending April 10, 1982

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	1	THE NUMBER OF THE BEAST, Iron Maiden, EMI EMC 3400
2	1	13	LOVE SONGS, Barbra Streisand, CBS 100 □
3	2	6	PELICAN WEST, Haircut 100, Arista □
4	12	3	JAMES BOND GREATEST HITS, Various, Liberty □
5	4	10	ALL FOR A SONG, Barbara Dickson, Epic ☆
6	3	4	THE GIFT, The Jam, Polydor □
7	28	2	SKY 4 — FORTHCOMING, Sky, Arista
8	5	19	BEGIN THE BEGUINE, Julio Iglesias, CBS
9	6	2	THE ANVIL, Visage, Polydor
10	7	3	FIVE MILES OUT, Mike Oldfield, Virgin
11	—	—	BLACKOUT, The Scorpions, Harvest SHVL 823 ☆
12	8	6	ACTION TRAX, Various, K-Tel ☆
13	9	4	KEEP FIT AND DANCE, Peter Powell, K-Tel □
14	13	3	TIN DRUM, Japan, Virgin □
15	11	21	PEARLS, Elkie Brooks, A&M ☆
16	7	3	CHARIOTS OF FIRE, Vangelis, Polydor
17	17	3	PORTRAIT, The Nolans, Epic
18	19	4	DIAMOND, Spandau Ballet, Reformation
19	14	24	DARE, Human League, Virgin □
20	24	24	BODY TALK, Imagination, R&B
21	26	5	TWENTY WITH A BULLET, Various, EMI □
22	—	—	THE NAME OF THIS BAND IS TALKING HEADS, Talking Heads, Sire ☆
23	15	4	THE CONCERT IN CENTRAL PARK, Simon and Garfunkel, Geffen □
24	—	—	ASIA, Asia, Geffen GEF 8557
25	22	170	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
26	27	18	NON-STOP EROTIC CABARET, Soft Cell, Some Bizzare/Phonogram □
27	10	4	THE FUN BOY THREE, Fun Boy Three, Chrysalis □
28	16	5	ONE NIGHT AT BUDOKAN, Michael Schenker, Chrysalis
29	25	14	CHRISTOPHER CROSS, Christopher Cross, Warner Bros □
30	21	21	ARCHITECTURE AND MORALITY, OMD, Virgin ☆
31	42	20	PRIVATE EYES, Daryl Hall and John Oates, RCA
32	38	2	MAYBE IT'S LIVE, Robert Palmer, Island
33	—	—	100% COTTON, Jets, EMI EMC 3399
34	23	9	THE BEST OF THE FOUR TOPS, The Four Tops, K-Tel □
35	3	3	SPEAK AND SPELL, Depeche Mode, MUTE □
36	33	7	FREEZE-FRAME, J. Gells Band, EMI America
37	44	19	4, Foreigner, Atlantic □
38	18	10	WORD OF MOUTH, Toni Basil, Radiolchoice/Virgin
39	32	29	DEAD RINGER, Meat Loaf, Epic/Cleveland
40	46	14	SOMETHING SPECIAL, Kool And The Gang, De-Lite/Phonogram □
41	20	10	DREAMING, Various, K-Tel □
42	51	11	DRIVIN' HARD, Salsabak, Polydor
43	35	22	QUEEN GREATEST HITS, Queen, EMI ☆
44	31	7	BEAUTIFUL VISION, Van Morrison, Mercury/Phonogram □
45	30	5	DR HECKLE AND MR HYDE, Pigbag, Y
46	55	12	GEORGE BENSON COLLECTION, George Benson, Warner Bros □
47	49	2	LIFE ON THE WIRE, Morrissey Mullen, Beggars Banquet
48	58	3	PUNK AND DISORDERLY, Various, Abstract
49	53	14	PENTHOUSE AND PAVEMENT, Heaven 17, Virgin □
50	45	9	PHYSICAL, Olivia Newton-John, EMI □
51	57	3	FRIENDS, Shalamar, Solar
52	36	2	CHRIS REA, Chris Rea, Magnet
53	77	2	CHRONIC GENERATION, Chron-Gen, Secret
54	43	4	GRASSHOPPER, J. Cale, Shelterland
55	—	—	BILL WYMAN, Bill Wyman, A&M AML 68540
56	54	8	ENGLISH SETTLEMENT, XTC, Virgin □
57	47	27	SECRET COMBINATION, Randy Crawford, Warner Bros
58	73	13	ASSEMBLAGE, Japan, Hems/Arista ☆
59	78	7	GUILTY, Barbra Streisand, CBS ☆
60	64	2	DE 7, Dave Edmunds, Arista
61	—	—	SEVEN TEARS, Goombay Dance Band, Epic (EPC 85702
62	29	4	THE SECRET POLICEMAN'S OTHER BALL, Various, Springtime/Island
63	58	14	FACE VALUE, Phil Collins, Virgin
64	39	8	CHASE THE DRAGON, Magnum, Jet
65	80	4	SOUND OF YOUR CRY, Elvis Presley, A&M
66	95	2	V DEEP, Boomtown Rats, Mercury/Phonogram
67	89	12	FRIENDS OF MR CAIRO, Jon and Vangelis, Polydor □
68	87	35	RUMOURS, Fleetwood Mac, Warner Bros ☆
69	34	16	SEE JUNGLE . . ., Bow Wow Wow, RCA
70	48	4	THIRD DEGREE, Nine Below Zero, A&M
71	52	26	MADNESS 7, Madness, Stiff
72	76	45	DURAN DURAN, Duran Duran, EMI
73	41	3	FILTH HOOUNDS OF HADES, Tank, Kamaflage
74	40	3	ANOTHER GREY AREA, Graham Parker, RCA
75	30	17	ONCE UPON A TIME, Suzi Quatro And The Banzhees, Polydor □
76	91	45	ANTHEM, Toyah, Seferi
77	37	18	THE VISITORS, Abba, Epic ☆
78	—	—	WHITE EAGLE, Tangerine Dream, Virgin, V 2226
79	88	94	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
80	100	4	ESCAPE, Journey, CBS
81	59	20	THE SIMON AND GARFUNKEL COLLECTION, CBS ☆
82	83	18	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic □
83	63	71	JAZZ SINGER, Neil Diamond, Capitol
84	—	—	THE EARLY TAPES, JULY-AUGUST 1980, Level 42, Polydor
85	82	2	BATTERIES NOT INCLUDED, After The Fire, CBS
86	50	5	WESTWORLD, Theatre Of Hate, Burning Rome
87	86	40	LOVE SONGS, Cliff Richard, EMI ☆
88	93	7	CELEBRATION, Simple Minds, Arista
89	—	—	HUNKY DORY, David Bowie, RCA INTS 5084 ☆
90	—	—	PS I LOVE YOU, Various, Warnock WW 5121
91	84	26	GHOST IN THE MACHINE, Police, A&M ☆
92	80	19	PERHAPS LOVE, Placido Domingo/John Denver, CBS □
93	95	69	BUCKS FIZZ, Bucks Fizz, RCA □
94	75	6	YOU CAN'T HIDE YOUR LOVE FOREVER, Orange Juice, Polydor
95	74	75	MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram
96	89	21	RAISE, Earth Wind and Fire, CBS
97	81	4	THE BEST, Quincy Jones, A&M
98	78	20	ALL THE GREAT HITS, Diana Ross, Motown
99	97	15	TRAVELOGUE, Human League, Virgin □
100	98	24	HOOKED ON CLASSICS, Louis Clark/RPO, K-Tel

US SINGLES

1	1	I LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts, Boardwalk
2	3	WE GOT THE BEAT, Go-Go's, IRS
3	8	CHARIOTS OF FIRE, Vangelis, Polydor
4	7	FREEZE FRAME, The J. Gells Band, EMI-America
5	5	BAKE A NOVE ON ME, Olivia Newton-John, MCA
6	8	DON'T TALK TO STRANGERS, Rick Springfield, RCA
7	2	OPEN ARMS, Journey, Columbia
8	4	THAT GIRL, Stevie Wonder, Tamla
9	10	KEY LARGO, Bertie Higgins, Kat Family
10	12	DO YOU BELIEVE IN LOVE, Huey Lewis And The News, Chrysalis
11	9	PAC-MAN FEVER, Buckner And Garcia, Columbia
12	14	EDGE OF SEVENTEEN, Stevie Nicks, Modern
13	13	SHOULD I DO IT, The Pointer Sisters, Planet
14	15	(OH) PRETTY WOMAN, Van Halen, Warner Bros
15	17	ONE HUNDRED WAYS, Quincy Jones Featuring James Ingram, A&M
16	18	'85 LOVE AFFAIR, Paul Davis, Arista
17	11	SWEET DREAMS, Air Supply, Arista
18	20	FIND ANOTHER FOOL, Quarterflash, Geffen
19	16	TAKE OFF, Bob & Doug McKenzie, Mercury
20	21	NOBODY SAID IT WAS EASY, La Roux, RCA
21	24	867-5309/JENNY, Tommy Tutone, Columbia
22	25	GOIN' DOWN, Greg Gudy, Columbia
23	23	MY GUY, Sister Sledge, Cotillion
24	30	DID IT IN A MINUTE, Daryl Hall & John Oates, RCA
25	40	GET DOWN ON IT, Kool & The Gang, De-Lite
26	26	JUKE BOX HERO, Foreigner, Atlantic
27	28	BABY MAKES HER BLUE JEANS TALK, Dr Hook, Casablanca
28	32	I'VE NEVER BEEN TO ME, Charlene, Motown
29	—	EBONY & IVORY, Paul McCartney & Stevie Wonder, Columbia
30	—	ALWAYS ON MY MIND, Willie Nelson, Columbia
31	19	CENTERFOLD, The J. Gells Band, EMI-America
32	22	BOBBIE SUE, Oak Ridge Boys, MCA
33	41	MAMA USED TO SAY, Junior, Mercury
34	50	THE BEATLES MOVIE MEDLEY, The Beatles, Capitol
35	39	POP GOES THE MOVIES PART I, Meco, Arista
36	37	THESE FROG MAGNUM P.I., Mike Post, Elektra
37	47	GENIUS OF LOVE, Tom Tom Club, Sire
38	45	HANG FIRE, The Rolling Stones, Rolling Stones Records
39	40	DON'T YOU WANT ME, The Human League, A&M
40	51	THE OTHER WOMAN, Ray Parker Jr, Arista
41	43	SHINE ON, George Duke, Epic
42	57	EMPTY GARDEN, Elton John, Geffen
43	53	I'LL TRY SOMETHING NEW, A Taste Of Honey, Capitol
44	49	MAKING LOVE, Roberta Flack, Atlantic
45	71	STARS ON 45 III (A Tribute To Stevie Wonder), Stars On, Radio Records
46	61	STILL IN SAIGON, The Charlie Daniels Band, Epic -
47	60	LET'S HANG ON, Barry Manilow, Arista
48	52	SHANGHAI BREEZES, John Denver, RCA
49	59	IF I HAD MY WISH TONIGHT, David Lasley, EMI-America
50	56	TAKED LOVE, Soft Cell, Sire
51	68	ON A CARNIVAL, Glass Moon, Radio Records
52	54	NEVER GIVE UP A GOOD THING, George Benson, Warner Bros
53	65	APACHE, Sugar Hill Gang, Sugar Hill
54	64	SINCE YOU'RE GONE, The Cars, Elektra
55	63	MAN ON THE CORNER, Genesis, Atlantic
56	65	RUN FOR THE ROSES, Dan Fogelberg, Full Moon/Epic
57	69	MAN ON YOUR MIND, Little River Band, Capitol
58	66	IT'S GONNA TAKE A MIRACLE, Darlene Williams, ARC/Columbia
59	67	WAKE UP LITTLE SUSIE, Simon And Garfunkel, Warner Bros
60	27	ON THE WAY TO THE SKY, Neil Diamond, Columbia

US ALBUMS

1	1	BEAUTY AND THE BEAT, The Go-Go's, IRS
2	3	I LOVE ROCK 'N' ROLL, Joan Jett and The Blackhearts, Boardwalk
3	8	CHARIOTS OF FIRE, Vangelis, Polydor
4	2	FREEZE-FRAME, The J. Gells Band, EMI-America
5	19	SUCCESS HASN'T SPOILED ME YET, Rick Springfield, RCA
6	6	PHYSICAL, Olivia Newton-John, MCA
7	7	THE CONCERT IN CENTRAL PARK, Simon and Garfunkel, Warner Bros
8	8	GREAT WHITE NORTH, Bob and Doug McKenzie, Mercury
9	9	GET LUCKY, Loverboy, Columbia
10	28	ASIA, Asia, Geffen
11	5	ESCAPE, Journey, Columbia
12	10	GHOST IN THE MACHINE, Police, A&M
13	16	THE DUDE, Quincy Jones, A&M
14	14	HOOKED ON CLASSICS, The Royal Philharmonic Orchestra conducted by Louis Clark, RCA
15	15	QUARTERFLASH, Quarterflash, Geffen
16	11	4, Foreigner, Atlantic
17	17	SHAKE IT UP, The Cars, Elektra
18	18	SKYLINE, Skyy, Salouo
19	21	MOUNTAIN MUSIC, Alabama, RCA
20	20	BOBBIE SUE, Oak Ridge Boys, MCA
21	22	DIARY OF A MADMAN, Ozzy Osbourne, Jet
22	24	SOMETHING SPECIAL, Kool & The Gang, De-Lite
23	12	PRIVATE EYES, Daryl Hall and John Oates, RCA
24	25	ABACAB, Genesis, Atlantic
25	28	THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic
26	30	ALWAYS ON MY MIND, Willie Nelson, Columbia
27	32	ALDO NOVA, Aldo Nova, Portrait
28	13	BELLA DONNA, Stevie Nicks, Modern Records
29	23	TOM TOM CLUB, Tom Tom Club, Sire
30	31	STANDING HAMPTON, Sammy Hagar, Geffen
31	43	BLACKOUT, Scorpions, Mercury
32	40	DARE, The Human League, A&M
33	—	NON-STOP EROTIC CABARET, Soft Cell, Sire
34	42	PICTURE THIS, Huey Lewis and The News, Chrysalis
35	38	LOVE IS WHERE YOU FIND IT, The Whispers, Solar
36	37	WORKING CLASS DOG, Rick Springfield, RCA
37	36	TONIGHT FM YOURS, Rod Stewart, Warner Bros
38	41	BREAKY AWAY, Al Jarreau, Warner Bros
39	39	GREEN LIGHT, Boonie Raft, Warner Bros
40	—	REEL MUSIC, The Beatles, Capitol
41	46	THE SECRET POLICEMAN'S OTHER BALL, Various Artists, Island
42	—	BRILLIANCE, Atlantic Starr, A&M
43	48	A LITTLE LOVE, Aera, Salsoul
44	—	BEAUTIFUL VISION, Van Morrison, Mercury/Phonogram
45	49	MYSTICAL ADVENTURES, Jean Luc-Ponty, Atlantic
46	50	BLACK ON BLACK, Waylon Jennings, RCA
47	51	THE BLASTERS, The Blasters, Slash
48	54	DREAM ON, George Duke, Epic
49	45	WASNT TOMORROW WONDERFUL, The Waitresses, Polydor
50	60	TUTONE II, Tommy Tutone, Columbia
51	27	TATTOO YOU, The Rolling Stones, Rolling Stones Records
52	52	FEELS SO RIGHT, Alabama, RCA
53	28	THE FIRST FAMILY RIDES AGAIN, Rich Little, Boardwalk
54	—	WINDOWS, The Charlie Daniels Band, Epic
55	57	FRIENDS, Shalamar, Solar
56	33	YES ITS YOU LADY, Smokey Robinson, Tamla
57	34	THE ONE THAT YOU LOVE, Air Supply, Arista
58	45	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
59	—	DEATH WISH II, Soundtrack, Swan Song
60	47	YOU COULD HAVE BEEN WITH ME, Sneezes Easton, EMI-America

UK DISCO

- 1 I SPECIALIZE IN LOVE, Sharon Brown, Virgin 12in
- 2 YOU GOT THE POWER/CINCO DE MAYO, War, RCA 12in
- 3 LOVE IS ON THE ONE/WORK THAT SUCKER TO DEATH, Xavier, Liberty 12in
- 4 JUST AN ILLUSION, Imagination, RAB 12in
- 5 FORGET ME NOTS, Patrice Rushen, Elektra 12in
- 6 CAN YOU SEE THE LIGHT, Brass Construction, Liberty 12in
- 7 THIS BEAT IS MINE, Vicky "D", SAM 12in
- 8 10 NIGHT BIRDS/NO NIGHTS, Shabazz, Polydor 12in
- 9 LIKE THE WAY (YOU FUNK WITH ME), Search, Philly World 12in
- 10 SHOW YOU MY LOVE/GO BACK, Goldie Alexander, Project 12in

- 11 7 YOU'RE THE ONE FOR ME (INSTRUMENTAL), "D" Train, Epic 12in
- 12 EVERY WAY BUT LOOSE, Oneness Of Juju, Buddha 12in
- 13 TELL ME TOMORROW, Smokey Robinson, Motown 12in
- 14 ACT LIKE YOU KNOW, Fat Larry's Band, WMOT 12in
- 15 19 TIME-INSTRUMENTAL, Stone, Carrere 12in
- 16 27 JOY AND PAIN/GOLDEN TIME OF DAY/HAPPY FEELINGS, Maze, Capitol 12in
- 17 GRACE, The Band AKA, US PPL LP
- 18 22 STILL GOT THE MAGIC, Michael Wycoff, RCA 12in
- 19 20 DONT YOU LOVE IT, Maxine Singleton, US Peter Pan Artists Series 12in
- 20 13 ON A JOURNEY (INSTRUMENTAL), Elestrik Funk, US Prelude 12in

- 21 29 NEVER LET YOU GO (INSTRUMENTAL), Savanna, RAB 12in
- 22 21 I CAN MAKE YOU FEEL GOOD/FRIENDS, Shabazz, Solar 12in
- 23 28 CIRCLES/LOVE ME DOWN, Atlantic Starr, US AAM LP
- 24 24 SHINE ON, George Duke, Epic 12in
- 25 — NUMBER ONE I WAS TIRED OF BEING ALONE/BREAKOUT/REMIIX ME, Patrice Rushen, US Elektra LP
- 26 31 INNER CITY/MAYBE MAYBE/NEVER EVER, Mass Production, Cotillion LP
- 27 14 TAKE MY HEART, Kool & The Gang, De-Lite 12in
- 28 19 TURN ME LOOSE/OUR TIME IS COMING, Roy Ayers, Polydor LP
- 29 20 TELL ME THAT I'M DREAMING, Was (Not Was), Ze 12in
- 30 18 CALL ME (REMIX), New York Sky, Epic/Streetwave 12in

- 31 25 U TURN ME ON, Tomorrow's Edition, CBS 12in
- 32 25 LET'S WORK IT OUT (INST)/VOCAL, Next Movement, US Prelude 12in
- 33 33 (I WANT TO GET) CLOSER TO YOU, Gonzalez, Toof! Froot! 12in
- 34 TASTE THE MUSIC/WALL TO WALL/DIE THING CONTINUES I SHALL GET OVER, Kleeer, Atlantic LP
- 35 35 CHEEKER SCEN, Inhouse, US 180stones LP
- 36 36 ROCK SHOCK, BACS & A, US SAM 12in
- 37 41 THE RHYTHM OF THE JUNGLE, The Quix, Epic 12in
- 38 36 LET'S START A DANCE AGAIN, Bohannon, London 12in
- 39 03 BARELY BREAKING EVEN, Universal Robot Band, US Moonglow 12in
- 40 42 ALWAYS THERE, Jeff Lorber, US Artists LP

- 41 74 RITMO SUAVE/EASE YOUR MIND (REMIX U.S.), Touchdown, US Street Wave 12in
- 42 37 COME AND GET ME, Morrissey Mullen, Beggars Banquet 12in
- 43 58 SINCERELY IF IT AIN'T ONE THING... IT'S ANOTHER/MR LOOK SO GOOD/TAKING APPLICATIONS, Richard "Dimples" Fields, Epic LP
- 44 80 LOVE ON A SUMMER NIGHT, McCrarys, US Capitol LP
- 45 33 WATCH OUT, Brandi Wells, WMOT 12in
- 46 71 STILL WATER (LOVE), O'Strays, Capitol 12in
- 47 52 I NEED YOUR LOVE — PART 3, Joy, US Eastern 12in
- 48 46 NEVER GIVE UP ON A GOOD THING, George Benson, Warner Bros 12in
- 49 — DANCE ALL NIGHT, Patrick Booth, Streetwave 12in white label
- 50 44 MY BABY JUST CARES FOR ME, Nina Simone, Charly 10in EP

- 51 43 FALL IN LOVE/TAKE A TRIP, Second Image, Polydor 12in
- 52 64 PLAY THE GAME, Cool Runners, MCA 12in
- 53 51 DO WHAT YA WANNA DO/DOB, The Cagewons Hendryx, Metropolis 12in
- 54 48 MEL, MAGICIAN, Nystic Merlin, US Capitol LP
- 55 62 IT TAKES HEART, Greg Perry, US Aite 12in
- 56 01 TRY JAM LOVE, Third World, CBS 12in
- 57 55 BABY I NEED YOUR LOVING, Gayle Adams, Epic 12in
- 58 40 PALCO, Gilberto Gil, WEA 12in
- 59 — DO THAT THANG/ATTITUDE/FOREVER LOVE, Brass Construction, US Liberty LP
- 60 73 BE MY LADY, Fat Larry's Band, US WMOT LP

- 61 54 HELP IS ON THE WAY, Whatnauts, US Harlem Int 12in
- 62 76 YOU OUGHTA BE IN PICTURES, Lamont Dozier, US M&M LP
- 63 05 DONT STOP THE TRAIN, Phyllis Nelson, US Tropicana 12in
- 64 — LOVE BEGINS WITH YOU (INSTRUMENTAL), Forest People, US Tropicana 12in
- 65 80 MAMA USED TO SAY (REMIX), Junior, Mercury 12in
- 66 82 WHAT GOES AROUND COMES AROUND (REMIX), Brandi Wells, WMOT 12in
- 67 — STRANGE WOMAN, Alton Edwards, CBS 12in
- 68 45 STAY WITH ME TONIGHT, Richard Jon Smith, Jive 12in
- 69 80 EARLAND'S JAM/ANIMAL/THE ONLY ONE, Charles Earland, US Columbia LP
- 70 86 LET'S STAND TOGETHER, Melba Moore, EMI America 12in

- 71 49 OLES CAN'T HELP IT, Judy Rabinov, US Inner City LP
- 72 90 WALK ON BY/YOU'RE THE ONE FOR ME (REPRISE)/KEEP ON, "D" Train, US Prelude LP
- 73 03 ROLL WITH THE PUNCHES/GO GOOD/GIVE IT UP, ADC Band, US Cotillion LP
- 74 72 YOU NEVER KNOW/WHINNY'S JUST CALLED LOVE/HITS MEDLEY, Ramsey Lewis, CBS LP
- 75 70 RUERTO RICO (SALSA VERSION), Decoupage, RAB 12in
- 76 78 (THE BEST PART OF) BREAKIN' UP, Roni Griffith, US Vanguard 12in
- 77 — SHD-HUFF GROOVE, Sho-Nuff, US Batasto LP
- 78 — XTRA SPECIAL, Absoulter, Elle 12in
- 79 78 BODY MOVES (PARTY/TUNE), Rare Essence, US Fantasy 12in
- 80 79 LET'S GO ALL THE WAY/BLUE JEANS, Chocolate Milk, RCA 12in

- 81 50 HYDRAULIC PUMP PART III, P-Funk All Stars, Virgin 12in
- 82 — FEMMES FATALES, Saint Tropez, US Destiny LP
- 83 — IT SHOULD'VE BEEN YOU, Gwen Guthrie, Island 12in/LP promo
- 84 — PERFUMED GARDEN/FUNK ME DOWN TO RIO '82, Raf Band, KR 12in
- 85 83 IF I DO IT TO YOU, Claudia Barry, Ensign 12in
- 86 05 DOUBLE DUTCH BUS, Frankie Smith, WMOT 12in
- 87 — THE ULTIMATE WAP/LORD, Immortals, Excaltor 12in
- 88 — RUN RUN RUN/INSTRUMENTAL, Funkapopthen, US Pavilion 12in
- 89 — SPRING AGAIN, Danny Ray, Black Jack 12in
- 90 — SAUL'S AFAR/A CLEAR VIEW, Cornelius Bumpus, US Broadbeach LP

ROCK 'N' ROLL

- 1 IT AIN'T THE MEAT, The Swallows, King
 - 2 FLIP, FLOP & FLY, Joe Turner, Atlantic
 - 3 GROOVE BABY GROOVE, Stargazers, Epic
 - 4 59 VOLVO, Madellinos, Dootie
 - 5 CRAZY OVER YOU, Calvenese, Dootie
 - 6 DONT START CRYING NOW, Slim Harpo, MCA
 - 7 RED HOT ROCKIN' BLUES, Jesse James, Kent
 - 8 FIVE TAKE FIVE, Hound Dog Taylor, Rooster
 - 9 LET THE BOOGIE WOODIE ROLL, Clyde McPhatter, RAB
 - 10 TM GONE, Levi Daxler and The Ripchords, Minstral
- Compiled by: ROLLERCOASTER RECORDS, PO BOX 18F, Chesington, Surrey.

HEAVY METAL

- 1 TURN THE HELL ON, Flat, from 'Back With A Vengeance', Neat
 - 2 SO COLD, Rainbow, 12" 45, Polydor
 - 3 BORN FIRST, Motorhead, 45, Bronze
 - 4 READY OR NOT, Riggs, EP, Full Moon
 - 5 CALL ME, Diamond Head, 45, MCA
 - 6 WE'RE ILLEGAL, Dokken, 45, Carrere
 - 7 CUT THROAT, Lydia Taylor Band, Passport Records
 - 8 HARDCORE BY HEART, Quarterflash, 45, Geffen Records
 - 9 GOODBYE, Blue Öyster Cult, 45, CBS
 - 10 HIGHWAY TO HELL, The Lydia Taylor Band, Passport Records
- Compiled by: MICK & GEOFF, The Tyresider, Tuss Rock Club, Salthall Road, Gateshead, Tyne & Wear.

NIGHTCLUBBING

- 1 THE DAMNED DONT CRY/ANVL (NIGHT CLUB 12in), Vitego, from 'The Anvil' LP
- 2 MUSIC FOR CHAMELEONS, Gary Numan, 7"
- 3 I RAN/MESSAGES/PICK ME UP, A Flock Of Seagulls, 12"
- 4 KLACTO VEE SEESTEN, Blue Rondo A La Turk, 12"
- 5 EVER SO LOVELY, Steppenwolf, 12"
- 6 ROCK 'N' ROLL/ROCKIN'USHER, Human League, 12" Import
- 7 CELEBRATE! TRAVEL/CHANGELING, Simple Minds, 12"



JIM KERR of Simple Minds: celebrating an entry in the club chart

- 8 AT THE HEIGHT/PENTHOUSE AND PAVEMENT/WE'RE GONNA LIVE, Heaven 17 LP
- 9 PALLE SHELTER, Tears For Fears, 12"
- 10 MORE THAN THIS, Roxy Music, 7"

Compiled by: PAUL BARRON, Rotherham Tifarians, Main Street, Rotherham.

VIDEO

- 1 SIOUXIE & THE BANSHIES, Spectrum
- 2 3 ABBA MUSIC SHOW VOL II, Intervention
- 3 4 ROCK FLASHBACK, Davey Davey, BBC/M
- 4 ADAM AND THE AMTS, Home Video Productions
- 5 2 THE BEST OF BLONDIIE, Chrysalis
- 6 OLIVIA NEWTON-JOHN, Physical, EMI
- 7 1 BOB MARLEY & THE WAILERS, EMI
- 8 7 QUEEN GREATEST FLIX, EMI
- 9 6 FRANK FLOYD LIVE AT POMPEI, Spectrum
- 10 10 ELVIS — COMEBACK SPECIAL, Mountain Video

Compiled by: HMV, Oxford Street, London W1.

IMPORTS

- 1 4 JAPAN, Epic (America)
- 2 3 SHUT UP AND PLAY YOUR GUITAR, Frank Zappa, CBS (France)
- 3 1 MEGATRON MAN, Patrick Crowley, Magnetos Records (America)
- 4 3 AKA BAND, PPL Records (America)
- 5 5 YOU'RE THE ONE FOR ME, D Train, Prelude (America)
- 6 6 A LITTLE LOVE, Aura, Salsoul (America)
- 7 5 THE POET, Bobby Womack, Boverly Glen (America)
- 8 4 BECKET, Denise Williams, Columbia (America)
- 9 7 MYNERY, Patrick Cowley, Fusion (America)
- 10 — TOTO FOUR, Toto, Columbia

Compiled by: HMV, Oxford Street, London W1.

REGGAE

- 1 2 PRETTY WOMAN, Mighty Diamonds, Reggae
- 2 6 A PROMISE IS A COMFORT TO A FOOL, Barry Biggs, Bunk
- 3 9 DAUGHTER OF BRIAN, Winston Reid, S & G Records
- 4 1 TOP OF THE POPS, Shoney Dred, Jah-Life
- 5 10 FELLOW TALK, The Johnsons, Discotec Records
- 6 4 BABY LOVE, Tendins, Reggae
- 7 3 'WHY DO YOU LET ME WAIT, Riot Squad, Extinguish
- 8 5 SHUT ME MOUTH, Rankin' Dread, Greensleeves
- 9 6 CARPENTER REBUILD, The Meditations, Jah! 10
- 10 — I COULD HAVE LOVED YOU, Teddy Lincoln, Reggae

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

INDEPENDENT



THE BUSINESS: rolling up to number four

SINGLES CHART

- 1 2 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y110
- 2 1 I HATE... PEOPLE, Anti-Nowhere League, WXYZ ABCD 2
- 3 3 SEE YOU, Depeche Mode, Ikaboo (12) MUTE 016
- 4 12 SMASH THE DISCOS (EP), The Business, Secret SHH 132
- 5 5 THE MISSIONARY, Josef K., Las Discos Du Crapaculus TWI 053
- 6 6 SMASH IT UP, Damned, Big Beat NS 76
- 7 20 BELLA LUGGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 8 11 OHLY YOU, Yazoo, Mute MUTE 020
- 9 4 NEVER SURRENDER, Blitz, No Future CI 6
- 10 7 CONSPIRACY, Higsons, Waap WAAP 2
- 11 17 AMOUR AMOUR, Mobles, Rialto RIA 5
- 12 31 A BUNCH OF THYME, Foster & Allen, Ritz RITZ 005
- 13 14 REVOLUTIONARY SPIRIT, Wild Swans, Zoo CAGE 009
- 14 10 WAR ACROSS THE NATION, Chelsea, Stag Forward SF 21
- 15 15 TODAY'S GENERATION (EP), Atak, No Future CI 7
- 16 9 DESTROY THE YOUTH (EP), Charge, Kamera ERA 003
- 17 19 JET BOY, JET GIRL (EP), Chron-Gon, Secret SHH 129
- 18 8 LOVE SONG, Damned, Big Beat NS 75
- 19 21 WORK, Spizzwerg 2, Rough Trade RTS 06
- 20 23 IT HAS BEEN HOURS NOW, Dead Or Alive, B lack Eye BE 1
- 21 — PURE FUNK FOR ROUN PEOPLE (EP), Gonads, Secret SHH 131
- 22 13 OBJECT, REFUSE, REJECT, ABUSE, Dirt, Crass 321964/6
- 23 18 IT'S CORRUPTION, Undead, Riot City RIOT 8
- 24 26 TAINTED LOVE EP, Gloria Jones, Inferno HEAT 6
- 25 16 NO LIFE, NO FUTURE EP, Expelled, Riot City RIOT 8
- 26 22 DAMNING, Sounds, Rough Trade RT 004
- 27 32 WHITE AND GREEN PLACE, Maximum Joy, Y112 Y15
- 28 — GET IT RIGHT, Animal Magic, Recreational SPORT 5
- 29 — THIS TIME (WE'LL GET IT RIGHT)/FLY THE FLAG, England World Cup Squad, England ER
- 30 42 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 31 36 FRED VOM JUPITER, Die Dorcas & Die Marines, Mute MUTE 019
- 32 27 NO HOPE FOR ANYONE (EP), Dead Watched, Inferno HELL 2
- 33 43 ALL OUT ATTACK, Blitz, No Future OI 1
- 34 36 NAZI PUNKS, Dead Kennedy's, Subterranean SUB 24
- 35 33 IN BRITAIN, Red Alert, No Future OI 5
- 36 34 BOMB SCARE EP, Deaf Man's Shadow, Rondlet ROUND 16
- 37 35 DEATH'S A CAREER (EP), Drongas For Europa, Inferno HELL 3
- 38 — GANDLAND, Violators, No Future OI 8
- 39 — ARMY SONG EP, Abrasive Wheels, Riot City RIOT 4
- 40 20 A VIEW FROM HER ROOM, Wishard, Rough Trade RT 007
- 41 28 THE VICIOUS CIRCLE (EP), Abrasive Wheels, Riot City RIOT 4
- 42 — I WILL LOVE YOU, Furzy Brothers, Ritz RITZ 012
- 43 47 EVERYTHING'S GONE GREEN, New Order, Factory Benelus FACBN 08
- 44 — THE BLACK DEATH (EP), Synyx, Reality Attack EJSJ 9615
- 45 — I THINK WE NEED HELP, Farmers Boys, Waap WAAP 3
- 46 — THE SWEETEST GIRL, Scripta Picta, Rough Trade RT 001
- 47 39 CRIMSON, Rudl, Jamming! CREATE 3
- 48 24 GETTING UP, Pigbag, Y 116 (12)
- 49 — ROUGH AND RANTING, Attila The Stockbroker/Seething Wells, Radical Wallpaper RAD
- 50 40 POSTIVELY DOA, DOA, Alternative Tentacles VIRUS 7

ALBUMS CHART

- 1 1 DR HECKLE AND MR JIVE, Pigbag, Y 117
- 2 2 CHRONIC GENERATION, Chron-Gon, Secret SEC 3
- 3 3 HEX INDUCTION HOUR, Fiell, Kamera KAM 005
- 4 4 PUNK AND DISORDERLY, Various, Abstract AABT 100
- 5 9 LIVE AT THE 100 CLUB, Rich, Chaos Tapes
- 6 12 SHOOT OUT THE LIGHTS, Gilbert and Linda Thompson, Harvest HMDC 1303
- 7 6 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 8 8 SEVEN SONGS, 23 Skidoo, Fetish SM 2008
- 9 25 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 10 7 TO THE SHORES OF LAKE PLACID, Various, Zoo ZOO 4
- 11 10 HISTORY, Spitz, Rough Trade ROUGH 50 1
- 12 17 LIVE AT THE JACQUARD, Higsons, Chaos Tapes LIVE 008
- 13 13 LIVE IN LONDON, Fall, Chaos Tapes LIVE 006
- 14 8 THE BEST OF THE DAMNED, Damned, Big Beat DAM 1
- 15 10 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
- 16 11 DRUNK ON THE POPPS' BLOOD / THE AGONY IS THE ECSTASY, Birthday Party / Lydia Lunch, Add JAD 202
- 17 14 MACHINE GUN ETIQUETTE, Damned, Big Beat DAM 2
- 18 26 ENDANGERED SPECIES, UK Subs, Nema NEL 6021
- 19 15 LIVE IN SHEPHERD, Pressure Company, Solidarity SOLIDARITY 1
- 20 — REPERCUSSION, GB's, Abbot ALB 106
- 21 16 TWO BAD DJ, Chris Eastwood & General Saint, Greensleeves GREL 24
- 22 — HAWKWIND FRIENDS AND RELATIONS, Hawkwind, Flicknife SHARP 101
- 23 30 THE PLATEAU PHASE, Crispy Ambulance, Factory Benelus FBN 12
- 24 22 STILL, Joy Division, Factory FAC 49
- 25 DJ CLASH — TOYAM VERSUS NICOCOMUS, Toyen & Nicodemus, Greensleeves GREL 32
- 26 — PEDIGREE CHARM, Laura Logie, Rough Trade ROUGH 28
- 27 — LOVE HOW ME SEXY, Linval Thompson, Greensleeves GREL 33
- 28 27 SORROW OFF, UB40, Graduates GRADLP 2
- 29 — WE MUST UNITE, Veeqva, Trojan TRLS 200
- 30 18 CLOSER, Joy Division, Factory FAC 25

STAMP THIS OUT!

I AM heartily sick of your slagging off any letters that you are lucky enough to receive. Why do people bother spending 15½p just to have any views they hold ripped to pieces by our all knowledgeable pseudo-critics?

Gus Wallis, Kingston.
 ● Well you are one of them so I suggest that you spend 15½p worth of thought in answering that question yourself, sunshine.

Old hat

I'M RATHER disappointed with Record Mirror (God forbid). You seem to treat David Essex as old hat (Yes) giving him the smallest possible space, only mentioning his tours and singles. You ignored his last album totally and you don't even review any of his concerts. Come on, how about an interview?

Robert Oakley, Walsall, West Midlands.

● Please understand before one of us dies — we think David Essex is a boring old has-been with nine toes in the grave so an interview would appeal to a minority audience of one: You. No way, kid.

Shut your beak

DID YOU know that, it's new place, we clean pits, wet cap lines, place in west, wipe Let's cat, and Les Pentacore are all anagrams of Pelican West. I was up till 2am trying to work out what it means so next time you interview Nick Heywood please ask him what it means. R. Robnow, Hull.

● Well, it beats listening to the album...

Fame and fortune

INFORMATION WISE you put out one of the best rock papers (we know). It's a shame that you can't get it here in New York.

It's too bad that you feel you have to knock some performers just because they're decent people as well as talented (that's a matter of opinion). I bet you'd wear Cliff's dentures or be a Manilow moron in a minute if you could have their fame and fortune. Linda Cummings, New York.

● Hold it fellas, we have got fame and fortunes, fans in New York — next it'll be a Swapshop award if we aren't careful.

Reject!

I AM tone-deaf and have absolutely no interest in music whatsoever. I own two LPs, one by Ken Dodd and the other by St Winifred's school choir.

I want a job where I can sit at a desk and do absolutely nothing short of picking up a phone and telling John Shearlaw to stop picking his nose. Please can I have a job? C. Smith, Chesham, Bucks.

● It's the same old story I'm afraid. You are over qualified.

Almond nut!

I'VE HAD enough (haven't we all). Why can't you leave Marc Almond alone. It's not his fault that he looks a bit on the weird side, I, for one, think that it's

BRYAN FERRY??!
 NEVER HEARD OF HIM.....



See 'Fashion Copyists'

people like you who insult good talent, music and style, who are the ones that need the insults. Marc may wear make-up but so does Steve Strange (I'd noticed that too). No-one ever complains about Bowie or puffs like that. Marc has a girlfriend and I know her. Mick Harper, Cheltenham, Glos.

● OK, it's friend-of-a-friend-of-a-friend time. Mick Harper knows Almond's girlfriend, aren't you impressed?

Sunie shine

I LIKE Sunie. Am I an individualist? John Connolly, Barnet, Herts.
 ● Quite probably, yes.

Fashion copyist

READING AND hearing people incessantly praising the undeserved has started to become rather nauseating.

I'm talking about the idiots who claim David Sylvian to be original. ORIGINAL?? How far from the truth can you possibly get, if ever there was a Bryan Ferry imitator then here he is. He must have felt awful when he was put to shame on TOTP.

By all means by a Roxy Music fan but don't let it interfere with your music. Why doesn't Sylvian tell his fans that they would be better off with 'For Your Pleasure' than with 'Tin Drum'?

Selma Malik, Osterley, Middx.
 ● If he did that Mr Sylvian wouldn't be able to afford his pretty haircut, let alone a Bryan Ferry album.

HM mod

I'D LIKE to criticise Jill Gosney, that uninformed baboon, about heavyscrapmetal being dead

and gone. I am absolutely against heavy metal, I like 2-tone and mod music, but I must point out that many new heavy groups have come into action over the last year. John Hallis, Beccles, Suffolk.
 ● Ah, isn't that nice. A Mod trying to be open-minded.

Ant slap

I AM just writing to say you make me sick and you have certainly lost a reader because of your nasty comments on Adam Ant. I, like thousands of people, think Adam is brilliant and if I were him I would smack your big head. And any more of your comments and you will be hearing from me.

A furious Ants freak, age 12, Kent.

● My knees are shaking honey...

Pomp wrecks!

THE TIME has come to plead with you for some features on those three great American pomp-rock groups: Journey, Rao Spadwagon and Foreigner. I find their lack of coverage in your paper amazing since the above stated three produce some of the best rock music going.

So come on RM, let's have some action on this front soon. Peter Clean, Slough, Berks.

● When these strangers actually do something then your kind offer to pay the airfare will be accepted.

Fault!

WHY DOES everybody insult each other on your page. It's like Connors v McEnroe, only you lot mean it.

So be friendly, pleasant and

amiable and if you can't do that then at least think about it. Cherie Luton, Dover, Kent.

● Friendly, pleasant and amiable? How dare you even suggest it. I like slamming everyone into the ground, it gives me a sense of fulfilment. Anyway I can't play tennis?

Abba idiot!

ISN'T IT time you said something nice about Abba? Understandably Anon Abba Fan, Truro, Cornwall.

● It will never be time to be nice about Abba.

Bolan fan

IN REPLY to last week's letter from the Bolan fan condemning the fan club, I'd like to say that I have nothing but praise for John and Sham.

How many record releases does he think there would have been in the last five years if it wasn't for them forming their own label and working damned hard to get records out for us, the fans.

So Bolan fan, Sheffield, you keep your money but don't try to put other fans off.
 Bolanite, Carlisle, Cumbria.

Dear Quo

FRANCIS ROSSI would say: 'Ow are you then, alright?' I bet you're all excited about the next Quo tour? (No?) And what about their latest single 'Dear John'? I heard it the other day and boy is it an amazing bit of 12 bar boogie!

Quo never cease to amaze me in everything they do, like their choice of new drummer to replace John Coghlan, Pete Kircher. Best of luck with the tour and your future with Quo, I think I'll go and listen to the single again, it's great.
 Paul Levrier, Kent.
 ● Well it's your life dummy!

Top Tops

WHAT I witnessed on March 13 at the Apollo in Manchester really deserves raving about. It was a fabulous concert by the Kings of soul, the Four Tops. Old they may be compared with the majority of people in the charts today but they can still sing. Accompanied by a really powerful and talented band, the sound they created had the audience dancing in the aisles.

They really are a very special group.
 Paul Adam, Bolton, Lancs.
 ● So what!

Fad-up

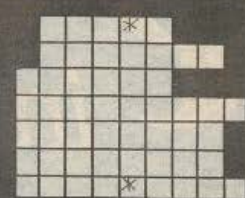
I'M GETTING fed up with all these pathetic facts that take off from time to time. People must be really pathetic to dress a certain way just because it's the done thing. I laugh my head off when I see idiots dressed up in hard leather or wearing weird make up. Especially pathetic are the people who scrawl the names of heavy metal or ska bands on their bags or rucksacks. Haven't these people got minds of their own? Steven Ant, Norwich.

● You miserable old bloater, can't people have a little fun now and again and enjoy their favourite acts. Anyway, with a name like yours you should be a touch more tolerant.

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 that the starred down column spells out Scandau's shinar. Remember the clues aren't in the correct order. You have to decide what the right order is.

Place in confusion gets the western bird for Vidal's boys (7)
 A big gap breaks up Heckle and Jive (3,3)
 Lou's E-how tumbles down 12 months ago for S.S. (3,5)
 S.N. Moodle provides a game for Derek (8)
 Louis, said V was once a singing policeman with a No 1 (5,4)
 The film set is really Oxford's distance (4,3)
 This band gets their leads tangled up with red Ruby (5)

LAST WEEK'S CROSSWORD ANSWERS

ACROSS

1 Damned Don't Cry, 6 Helicut One Hundred, 10 Cooke, 11 O Superman, 12 Sat In Your Lap, 15 Apple, 18 Deadringer For Love, 20 Shout, 21 Tubes, 22 Dance, 23 Works.

DOWN

1 Dr Heckle and Mr Jive, 2 Maid Of Orleans, 3 Detroit Spinners, 4 Karen, 5 Lodger, 7 Chelsea, 8 Empty, 9 No More Heroes, 13 Noel Edmonds, 14 All Mod Cons, 15 Love Action, 17 Jeff Lynne, 19 Rainbow, 21 Tom.

LAST WEEK'S POP-A-GRAM SOLUTION

Tomé Basil, Iron Maiden, D77rain, Tight Fit, Centerfold, Landslide

DOWN: Images

LET'S GET one thing straight. This trailer is not here because the X-Word hasn't turned up. Understand? We just thought you might like to know about next week's sparkling RECORD MIRROR, which features...

Paul McCartney

Eighteen months after the death of his ex-Beatle partner, McCartney talks candidly about John Lennon. And another thing. We're not going on about an interview with the...

Boomtown Rats

just to fill up. We know you want to hear what Bobby's boys did on a Spanish holiday.

Another heavyweight name in next week's issue is...

Meat Loaf

who's shaping up for a UK tour.

'Ere, Ed, how much more d'ya want to fill that space, sorry, trailer?

QUEEN

in concert



plus special guest attractions

SATURDAY 29th MAY 4.30pm LEEDS UNITED A.F.C., ELLAND ROAD, LEEDS

Tickets £9.30 including booking fee from Barkers and Cavendish Travel, Leeds, Piccadilly Records Manchester, Mike Lloyd Stoke, Lotus Stafford, Kendricks Wolverhampton, Baileys Coaches Mansfield, Cyclops Sounds Birmingham*. Also Price £9.00 plus 50p booking fee Sound Effects York, Lincoln Box Office Lincoln, Way Ahead Nottingham*
NO CAMPING - NO CANS OR BOTTLES - GATES OPEN AT NOON

TUESDAY 1st JUNE 7.30pm

ROYAL HIGHLAND AGRICULTURAL EXHIBITION HALL, INGLISTON, EDINBURGH

Tickets £6.30 including booking fee from Playhouse Edinburgh, Apollo and Listen Records Glasgow, 2001 Ayr, Concord Music Shop Perth
Cathy McCabe Dundee, Pink Panther Carlisle

SATURDAY 5th JUNE 4.30 pm MILTON KEYNES CONCERT BOWL

Tickets £9.30 including booking fee except from London outlets
Milton Keynes Town Hall, M.B. Tickets Brighton, V & M Travel Tamworth, Southwest Concert Club tel. 02372 79070, Midland Travel Banbury, Jocee Basildon, Treble Clef Fakenham, George Wortley Norwich, Eagle Coaches Bristol, Mays Coaches Colchester, Smiths Coaches Reading, Nick Wilson Crawley,
Tickets £9.50 including booking fee from London Theatre Bookings 01 439 3371 Albemarle 01 580 3030, Centre Tickets 01 537 7496, Stargreen 01 437 5282
Premier Box Office 01 240 2245 and all branches of Keith Prowse 01 637 3131
NO CAMPING - NO BOTTLES OR CANS - GATES OPEN AT NOON

* tickets also available for Milton Keynes

TICKETS ALSO AVAILABLE BY POST FROM QUEEN CONCERT ACCOUNT, P.O. BOX 281, LONDON N15 5LW, PRICE £9.30 EXCEPT EDINBURGH £6.30
enclose s.a.e. and allow four weeks delivery