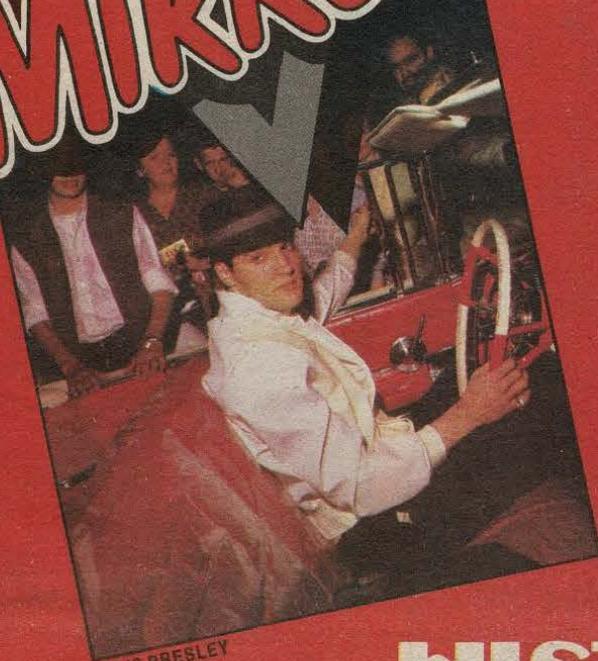
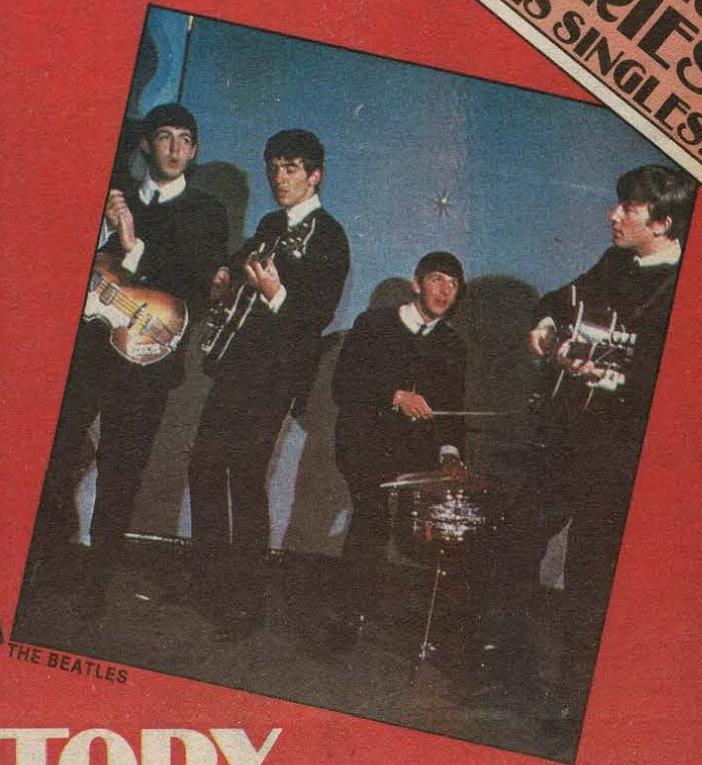


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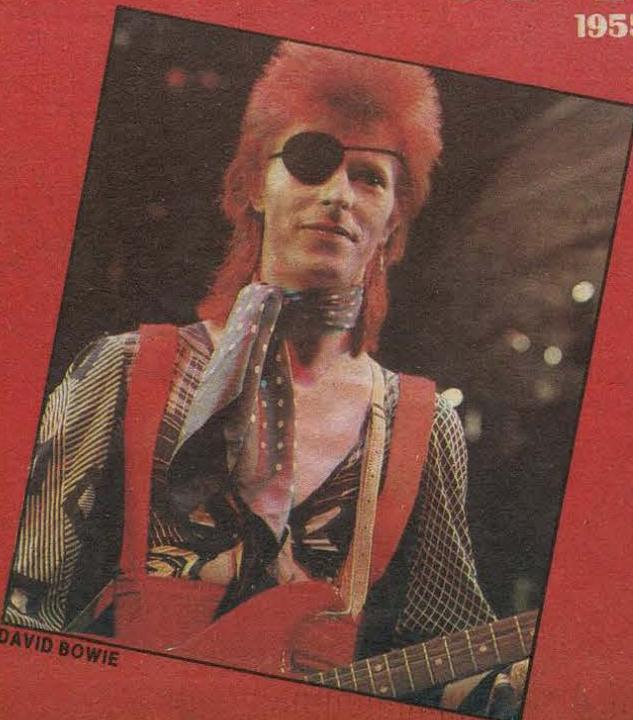
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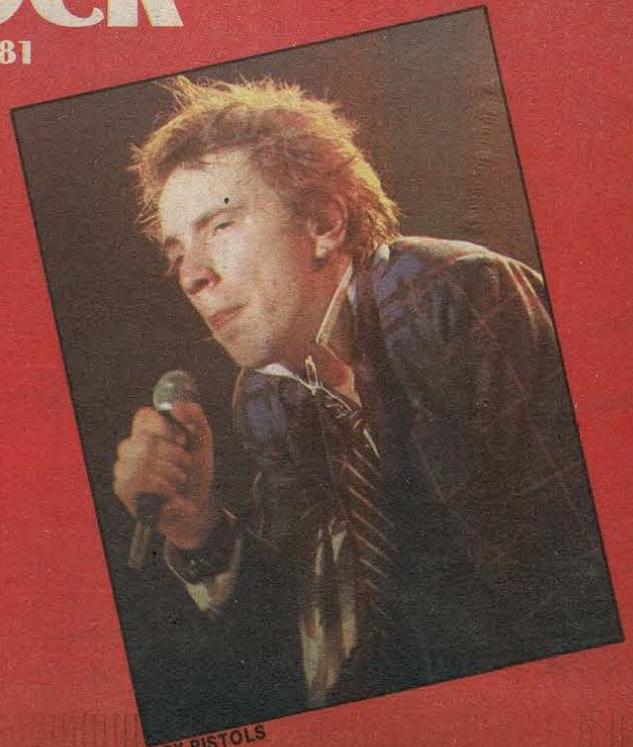
THE BEATLES

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1955 — 1981



DAVID BOWIE



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HAIRCUT'S 24

HAIRCUT 100 play their first ever tour next month, taking in 24 venues across the country.

It follows the group's rise to the top with 'Boy Meets Girl' and their latest chart single 'Love Plus One'.

The group will also feature new member Mark Cox who now plays percussion for the group full-time. And they will also take the three-piece brass section on the road, who feature heavily on their first single.

Included in the tour will be some unusual venues, featuring the Glasgow Ultratech and the Leisure Centre in Crawley.

Their debut album is also due to be released on February 19, and will be called 'Pelican West'.

Full dates for the tour are:
Aberdeen Fusion Ballroom February 28, Edinburgh Coaster's March 1, Dundee Barracuda 2, Glasgow Ultratech 4, Newcastle Mayfair 5, Lancaster University 6, Hull Tower Ballroom 8, Sheffield University 9, Bradford University 10, Nottingham Rock City 11, Salford



HAIRCUT 100: tour next month

University 12, Leeds University 13, Birmingham Locarno 16, Norwich East Anglia University 17, Dunstable Queensway Hall 18, Bracknell Sports Centre 19, Poole Arts Centre 21, Plymouth Top Rank 22, Bristol Locarno 23, Swansea

Top Rank 24, Aberystwyth University 25, Cardiff Top Rank 26, London Walthamstow Assembly Hall 28 and Crawley Leisure Centre 29.
All tickets are £3 and they go on sale now from box offices and usual agents.

QUEEN KICK OFF

QUEEN ARE all set to play at Manchester United's Old Trafford football ground as part of their forthcoming tour.

They have been confirmed by the football club to play the concert on May 29 along with three support bands.

All they are waiting on is Greater Manchester Council granting the club a music licence. They already have a drinks licence for the gig, which should be finalised this week.

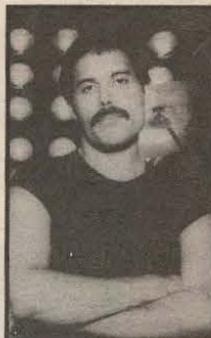
A spokesman for Queen couldn't confirm the date, but said that the band are finalising venues this week.

She would not reveal when the band would be playing — but the Manchester date indicates that they will not be playing in March as was hoped, and are reverting to the May fixtures.

Manchester United are expecting thousands of fans to converge on the ground, and are providing 200 stewards to search them at the turnstiles and police crowd behaviour.

The show there kicks off at 12 noon and will finish at about 10.30 in the evening.

This week, the tour manager for the band is trying to finalise all the dates, and ticket details are hoped to be released next week.



FREDDIE MERCURY

Bunch of Judie

AFTER A year's break, Judie Tzuke starts a British and Irish tour in March, when she'll also be bringing out a new album.

The tour runs: Hatfield Forum Theatre March 11, Hull City Hall 17, Bradford University 18, Huddersfield Polytechnic 19, Durham University 20, Redcar Coatham Bowl 21, Leeds University 24, Margate Winter Gardens 26, Poole Arts Centre 27, Croydon Fairfield Halls 28, Belfast Ulster Hall April 2, Dublin Stadium 3, Bristol Colston Hall 5, Cardiff Top Rank 6, Swansea Braghwyn Hall 7, Nottingham Rock City 16, St Albans Civic Hall 17, Liverpool Empire 18, Hanley Victoria Hall 19, Manchester Free Trade Hall 20, Guildford Civic Hall 22, Leicester De Montfort Hall 23, Birmingham Odeon 24, Norwich UEA 25, Ipswich Gaumont 26, Lancaster University 28, Sheffield City Hall 29, Newcastle City Hall 30.

More dates will be announced next week.

MUSICAL CHAIRS Topper Headon out? New Saxon drummer

CLASH DRUMMER, Topper Headon, was near getting the sack because of his drug habits it was rumoured last week.

But the rumour was denied by a spokesman yesterday, who said talk might have started after Headon appeared in court on heroin charge last December.

The band were then finalising visas to go to Japan, where they are currently on tour, and it looked as if Headon might not be eligible after the charge.

"It will remain a rumour, unless he has suddenly been chucked out in Japan," said a spokesman. "There was no question of him being chucked out, there are only four people, and they are not that sort of group."

"But there would have been a problem if he wasn't able to get a visa, and the group might have had to look at the possibility of taking a replacement."

Meanwhile, the Clash are planning another tour in this country later this spring. And it looks as if they'll repeat a string of dates at the London Lyceum, where they did seven nights at the end of last year.

DRUMMER PETE GILL has left Saxon, and his replacement is 29-year-old former session man Nigel Glockler.

Glockler recently joined Saxon on their three month European tour after Gill had injured his hand and Saxon's management said that this, coupled with outside offers of work for Gill, caused the split.

"It's completely amicable," said a spokesman for Saxon. "Originally Nigel was going to drum on a temporary basis following Pete's injury, but he fitted in so well and Pete has had several interesting offers so they all decided to re-think. The band would like to wish him every success for the future."

Gill had been with Saxon for about four years since they signed to the Carrere label and as yet nothing has been finalised about his future. Glockler has previously worked with Toyah and he co-wrote 'Thunder In The Mountain'.

Saxon's live album, recorded on their last tour with Glockler, will be out in the spring.

Jam ticket warning

HUNDREDS OF Jam tickets for their forthcoming tour will be invalid, it was revealed this week.

Over 1200 tickets for the group's concert at the Deeside Leisure Centre "disappeared in transit" and the tickets — which were due on sale last weekend have had to be withdrawn.

It means that any BLUE Jam tickets numbered from 1001 to 2,000 and 0001 to 400 (in the balcony) are not valid as they will in effect have been stolen. Tickets are now being reprinted and will go on sale on February 8.

● The Jam's concerts on March 20 and 21 are for the Birmingham Bingley Hall, not Stafford.

Old Adam single

ADAM ANT has a single recorded with his original Ants released next week.

The single, 'Deutscher Girls', comes out on February 12, and is taken from the soundtrack of the 'Jubilee' film, made in 1977.

It is the first time the track has been available as a single, and it's backed with 'Plastic Surgery'. The number will also be included on an album entitled 'First Edition' which is due to be released at the end of this month.

RECORD MIRROR

SORRY FOLKS, we couldn't hold it off any longer! As you'll have noticed already, the price of this week's Record Mirror has now risen to 35p.

The cost of paper and distribution has risen dramatically over the last year, and our small price increase reflects soaring costs everywhere.

But remember, Record Mirror is still Britain's only colour music weekly and the paper that gives you value for money. And it still costs less than half a pint of lager!

SPIRIT IN THE SKY



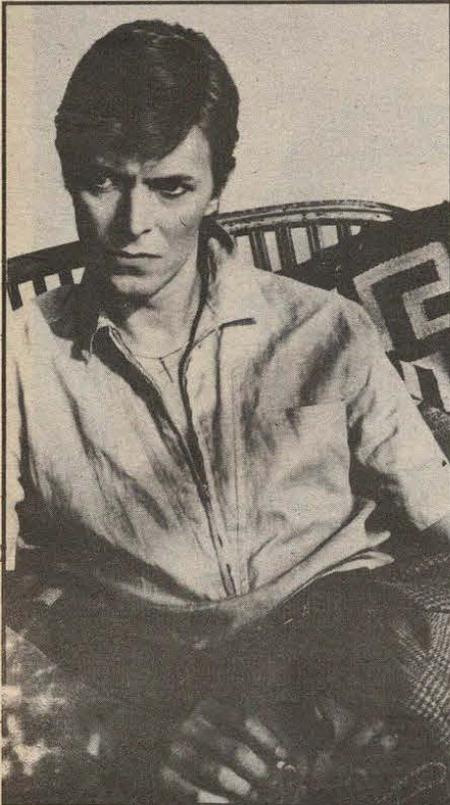
By THE CHEATERS

You've heard it on the radio..

FEB. 3 LEICESTER POLY FEB. 4 COLCHESTER, ESSEX UNIVERSITY FEB. 5 LEEDS UNIVERSITY FEB. 6 WEYBRIDGE N.C.F.T. FEB. 10 LONDON, THE HOPE AND ANCHOR FEB. 12 TWICKENHAM ST. MARYS COLLEGE FEB. 16 STOCKPORT, THE BROOKFIELDS FEB. 17 HUDDERSFIELD POLY FEB. 19 YORK UNIVERSITY FEB. 20 MANCHESTER POLY (MAIN SUITE)

*with Sad Cafe





DAVID BOWIE: film later this year

BIG SCREEN BOWIE

ZIGGY STARDUST is back! David Bowie's legendary stage and record character is to feature in a film later this year. It was shot during Bowie's last Ziggy concert at the London Hammersmith Odeon, and at last it's ready for public release. The man who directed 'Woodstock', DA Pennebaker, is currently editing the footage, and if Bowie gives the go-ahead, the film could be out by the summer. It will feature numbers including 'Starman', 'Suffragette City' and 'Hang On To Yourself'. But the bad news is that it will probably replace any more live work from Bowie... although a new album is on the way. "He is meant to be doing an album between now and the summer, so there should be something this year," said a spokesman. Bowie also releases a new EP at the end of the month. It features five tracks taken from the television play of the Bertolt Brecht play 'Baal' in which Bowie plays the lead character. The songs were written by Brecht, and have been interpreted by Bowie. They are: 'Baal's Hymn', 'Remembering Marie A', 'Ballad Of The Adventurers', 'The Drowned Girl' and 'Dirty Song'. They are all featured as part of the play as well, which will be screened on March 2. And the rock superstar is considering other film ventures. Although nothing is definite for any of the releases, he is due to star in the Frank Sinatra Story, and also a film by Robert Altman — who directed 'M.A.S.H.' and 'Nashville' — called 'Hunger'. It now looks as if Bowie will not take on any live dates because of his acting commitments. 'The Man Who Fell To Earth' and 'Just A Gigolo', as well as receiving critical acclaim for his starring role in New York's Broadway production of 'The Elephant Man', Bowie looks set to stick to an acting career.

Heaven 17 get Beggared

HEAVEN 17 release a new version of 'At The Height Of Fighting' as a single on February 12. Heaven 17's Glenn Gregory and British Electric Foundation production team Martyn Ware and Ian Craig Marsh have re-cut the single into a dance mix, featuring the Beggar & Co horn section. The B-side, features a new composition, 'Honeymoon In New York'. A new British Electric Foundation album is also on the way and there will be more news of this in a few weeks.

Slade double

SLADE RELEASE a special double pack single on March 4. The first 20,000 copies of 'Ruby Red' will be in a special picture bag, containing a free live single 'Rock And Roll Preacher' recorded at Newcastle City Hall in December. Slade are currently finalising a British tour in March and before this they will be appearing on the television show 'OTT' on February 27. They'll also be touring Europe after their British dates.



SLADE

SPANDAU TO TOUR

SPANDAU BALLET are going on tour for the first time ever later this spring... despite earlier promises that they would only do one-off gigs at suitable venues. The band — who also have a new album out shortly — are finalising dates for a full tour taking in most major cities around Britain. No dates have been confirmed, but they should be fixed shortly. They will mark their first live dates here since their gig at Glasgow last August. Spandau have been out of the limelight recently, until rumours started last week about Gary Kemp's friendship with Clare Grogan of Altered Images.

College Romance

MODERN ROMANCE, who have just released a new single 'Queen Of The Rapping Scene (Nothing Ever Goes The Way You Plan)' play a short string of dates this month. They are at: Birmingham Aston University February 12, Sheffield University 13, Salford University 23. The band are working on fixing some more live dates for the spring.

Kraftwerk classic

KRAFTWERK'S CLASSIC single 'Showroom Dummies' will be back in the shops this week. It will be available in both seven inch and 12 inch formats and it's been re-mixed by Ralf Hutter and Karl Bartos. The B side is 'Numbers', and the 12 inch single features the additional track, 'Pocket Calculator'. Kraftwerk are currently in their Kling Klang studios in Dusseldorf, recording a new album for release in the early summer.

Madness' heart stopper

MADNESS HAVE a new single out this weekend. It is called 'Cardiac Arrest' and is taken from their chart album 'Seven'. The number is backed with a new song 'In The City', which was originally used on a television advertisement in Japan for Honda. Both tracks were produced by the regular Langer / Winstanley team. After a spell in Europe the group intend to record some new material later in the spring.



SPANDAU BALLET: first tour

Dates with Dai

DAVE EDMUNDS begins his first major British tour for two years in March. Edmunds, who releases his new single 'Warmed Over Kisses' on February 19, with an album to follow in March, will be touring with a new band, featuring Micky Gee, guitar, Geraint Watkins, keyboards and accordion, John Davison, bass and David Charles, drums. Tour dates are: Aylesbury Friars March 6, Brighton Top Rank 8, Birmingham Locarno 9, Liverpool University 10, Bradford University 12, Manchester University 13, Norwich University of East Anglia 14, London Hammersmith Palais 15, Cardiff Top Rank 17, Nottingham Rock City 18, Sheffield University 19, Newcastle University 20. After the British dates Edmunds will start a three month tour of the rest of Europe.

More Meat

MEAT LOAF has added two dates to his spring tour. He'll be playing a third date at Wembley Arena April 29, followed by an extra date at Birmingham National Exhibition Centre, May 8. Tickets for the extra Wembley date are £8.80, and £7.80 and only available by post from Meat Loaf Concert, MAC Promotions, PO Box 2BZ, London W1A 2BZ. Postal orders only, should be made payable to MAC Promotions and don't forget to enclose a SAE. Tickets for the NEC concert are £7.50, £6.50 and £5.50. Postal orders only, crossed and made payable to Kennedy Street Enterprises, should be sent to Meat Loaf Concerts, PO Box 4, Altrincham, Cheshire. Again, don't forget to enclose a SAE.

Ozzy's fake?

OZZY OSBOURNE may have hoaxed the world, with the bizarre story that he bit the head off a live bat at an American concert last week. He is said to have bitten the bat during a concert in Des Moines, Iowa, and he has been receiving anti rabies jabs — but this week some fans and a photographer have claimed that the bat might have been a fake. The fans say that they thought the bat was plastic, and a photographer at the front of the stage says that the bat wasn't real. But a spokesman for Ozzy maintains that he has been having anti-rabies jabs and this week Ozzy collapsed on stage in Illinois as a result. "The bat was very alive and a specialist has said that Ozzy collapsed this week because of the after effects of the injections," she said.



CLIFF

Cliff revived

12 OF Cliff Richard's best known singles will be back in the shops again from February 12. With the exception of 'We Don't Talk Anymore', all the singles have been deleted for some time and they will be available in their original labels and in special picture bags. Each single can be bought individually and a presentation box to hold the singles will be available at record shops. The 12 singles are 'Move It', 'Living Doll', 'Travellin' Light', 'Please Don't Tease', 'The Young Ones', 'The Next Time', 'Summer Holiday', 'Wind Me Up', 'Congratulations', 'Miss You Nights', 'Devil Woman' and 'We Don't Talk Anymore'. Nine of the 12 singles will have their original Columbia labels, while the other three will be on the EMI label.

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"I'm not nuts," says RALF HUTTER of mighty Germanic megastars KRAFTWERK. "Blimey," gasps MARK COOPER (PHD Engineering and Knitting) in disbelief. Well, is he or isn't he? Read on and decide for yourself . . .

RALF HUTTER is the voice of Kraftwerk. He writes the words and gives the interviews, talking in the kind of perfect English which no English person can manage. This afternoon he is in London, helping to promote Kraftwerk's first big hit since 'Autobahn', all those years ago.

Ralf is small and precise, giving an overwhelming impression of neatness. Like Kraftwerk, he likes a joke. Bad puns are his favourite and he underlines them with his eyebrows as if to explain. "I make joke."

"There's a certain black humour because we all wear black," explains Ralf. This tickles him, Polite and shy, Ralf is extremely reasonable and pleasantly ponderous — like German bread.

Kraftwerk could be nothing other than German. Germany invented Europe for modern pop music and Kraftwerk invented Germany with the aid of a few synthesisers and a classical education. Rock belonged on the American Army bases, what belonged in Germany?

"Our parents were bombed out of their homes. Their main interest was to reconstruct a life for themselves. They became obsessed with material things and went over the top. In the sixties our generation re-introduced 'consciousness' and a social conscience into Germany. Music didn't exist and we had to make it up."

Ralf sits in an office in EMI and explains this to me patiently and with great courtesy. He's dressed, of course, in black, a polo neck sweater and tight leather trousers, a surprising concession to rock. Blessed with a fairly pointed chin, with clear blue eyes and the neatest of haircuts, Ralf is normal to the point of being weird.

A part of me is convinced he's quite mad, another that he's dangerous. In fact, he's boyish and intelligent and frighteningly calm. Only his nerves give him away. His nerves I'm glad to find him so Germanically human, I was expecting a manifesto from a robot, not this ambling, earnest conversation.

Kraftwerk, like 'Gulliver's Travels', are a disconcerting blend of the utopian and the satirical. In love with machines, they spend a good deal of time extolling a world in which humans would live happily and equally with machines and just about as much time, portraying a world of frightening uniformity in which humans, like 'The Model', have lost any individuality and become as machines.

Their music extols order to a point beyond the classical, to a point where I sometimes wonder whether the record's stuck, all the while evoking one constant emotion, loss. There must be something sad about synthesisers and something nostalgic about the future.

I ask Ralf if he thinks he's normal. The question seems to shock him. Perhaps I'm being blatant, either he's being clever or naive. Isn't that just like Kraftwerk? "If I look into a mirror, I don't consider myself exotic. I just see a face with two eyes, a nose and mouth, two ears. The Düsseldorf we live in isn't different from that of Mrs Schulz of 'The Model'. We walk the same pavements as everybody else. We are normal."

"When I was 13 or 14 I thought I wasn't. I was out of touch with others. And when I was 18, everyone else was interested in cars or alcohol. But since we made Kraftwerk and discovered our productivity by making our own music and pushing off the old classics, we found our normalcy. We closed ourselves in and started the Kling Klang studio and asked, 'Where are we? What do we want to play? What is happening?' Now we're social workers, we have a holistic approach to our work."

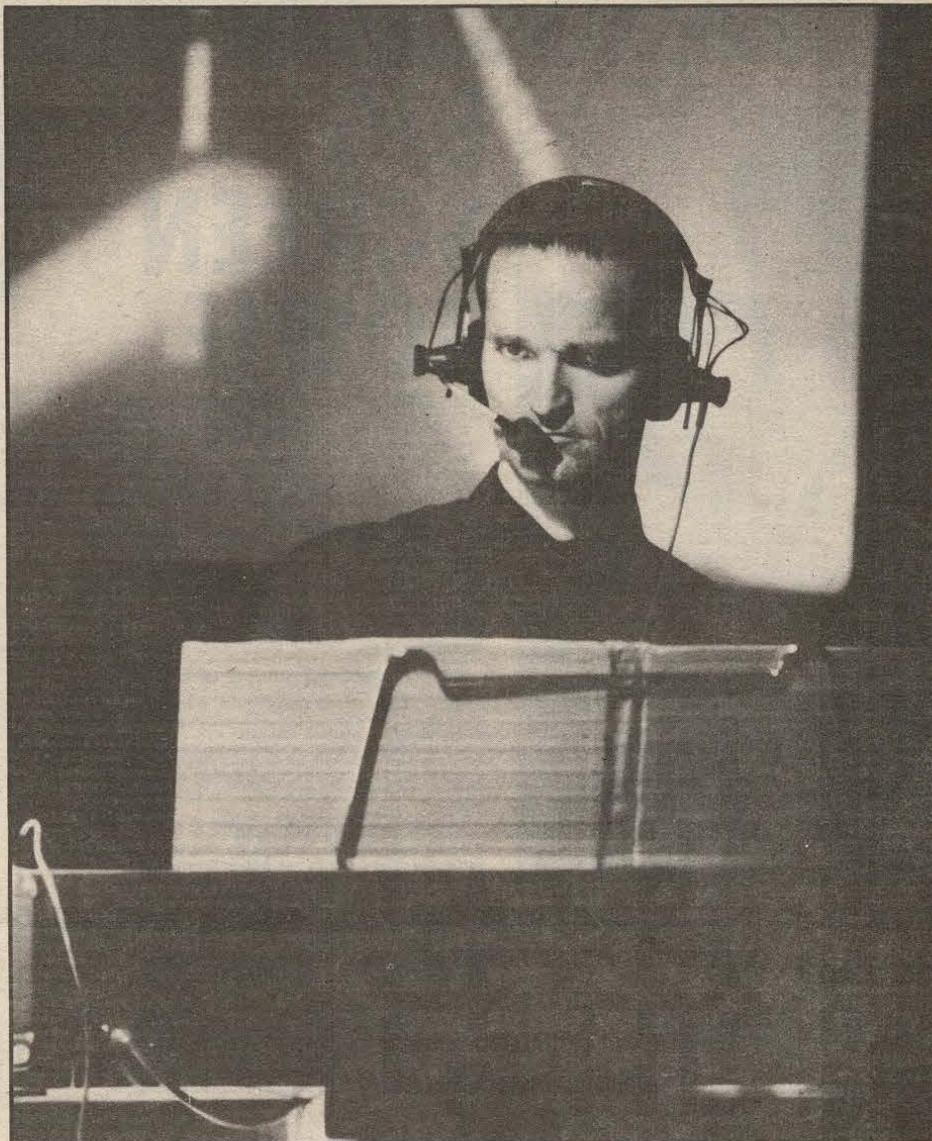
Ralf Hutter claims that Kraftwerk are normal. I think they've succeeded in making the 'normal' exotic by making it pop. Kraftwerk have the genius for making themselves appear so ordinary, so typically plain that they seem bizarre. Kraftwerk are more like some weirdo's notion of the normal than the scruffy, day-to-day normality that most of us endure.

Kraftwerk, says Hutter, is a way of working, less alienating than most. "We go to the studio for eight to ten hours a day, each shift. And we work on sounds, on our instruments, on our videos, on the studio. It's very basic and so very honest. You can't call it anything else but work." Work, says Kraftwerk, is freedom. But only if you do - it - yourself.

Work, for Kraftwerk, is a way of finding your own rhythm, your own productivity, not a way of conforming. "In our society, everything is geared towards leisure and holidays. You can put people into slavery for ten months by promising them fulfilment on their holidays. This separation between work and holidays doesn't interest us.

"You don't get out of slavery by going on holidays. We don't need to go on holiday. I wouldn't know what to do. We are suggesting that people re-think their whole working situation, co-operate with one another and become productive. This is how work should be whether you are a musician, a journalist or a dentist.

Kraftwerk now represent themselves to the public with the aid of four specially-made showroom dummies. As 'The Model' suggests, Ralf believes that cameras rob humans of their identity: "With a camera, a person is shot to death.



Ralph Hutter

THE MODEL LIFE



That's why I wrote 'Showroom Dummies' and that's why we had physical dummies, replicas of ourselves made. They are plastic and more resistant to photographs. We don't do photo sessions now because of experiences we've had of people coming at us and trying to kill us with their cameras. They don't realise what they're doing. Now the dummies do the photo sessions and as a result we have almost an overflow of energy for our own lives."

Kraftwerk are a team and they make a point of remaining faceless. Ralf likes to think that they're just four workers. I tell him that, in the context of pop, remaining faceless is inevitably just another ploy, a means of making people more interested in them rather than less.

Kraftwerk are in danger of being a gimmick. Kraftwerk pretend to reduce their making of pop music to the level of all healthy jobs. "What we do is work, nothing else." In insisting that they are workers like everybody else, they only succeed in making 'work' glamorous — their work.

Pop is a fairy queen who turns everything she touches to gold. Or maybe tinsel. Kraftwerk help out the fairy queen by concocting studio - enclosed conceptual packages that explore single and similar themes — robots, computer, radio — simply and humbly. A commercial proposition — you bet!

Hiding from the camera, Kraftwerk take no pleasure in being personally present to the public's beady eye: "The whole ego aspect of music is boring. It doesn't interest us. In Germany in the thirties we had a system of superstardom with Mr Adolf from Austria and so there is no interest for me in this 'cult of personality'. It has to do with placing things so far away from you that they get out of touch. That's another way of condemning you to inactivity. With all these superstars you are just watching them. But we do DIY and that's what we're suggesting other people should do. Maybe EMI Records wouldn't like to hear this."

Outside of rock's star system, faceless and funky, Kraftwerk belong in the disco. "We were always very rhythmical. We always hated 'electronic' music whose connotations were intellectual only. We introduced the body to electronic music." And the heart? "The heart is a muscle so you could say we introduced the muscle." This is one of Ralf's jokes.

"Ralf's music is made for the disco which is his second home: "Disco to me are like your own public living room. In Düsseldorf today you can't afford a large apartment, so if you want to see your friends, you go to the disco."

Disco suit Ralf because they don't cater to the ego-worship of the rock show. "In a disco the lights are coming on you and then on me but if you go to see a band or a group, all the lights are on the stage which is a very fascist sort of situation. Everybody is in the dark and the spotlight is on the stage whereas in the disco, the spotlight is on everybody."

Unfortunately this attitude isn't reflected in Kraftwerk's own stage show in which the four figures of Kraftwerk operate their studio onstage while their audience stare on in awe and, mostly, in silence.

Kraftwerk criticise forms of order like rock concerts while being the most ordered of groups themselves. Kraftwerk are not against order per se. In fact, they propose a new order, a healthy, well-functioning society at one with its technology. "We are very anarchic, or rather, maybe we are what comes after chaos. And our machine-like state is maybe a step to being born in a new society. By bringing machines back to life again, we make them our friends. We treat them cooperatively as an equal part of the working process."

I suggest to Ralf that Kraftwerk's obvious obsession with order has distinct traces of the German past. "Perhaps. But there's a difference between imposed order and a new found order. If the end result is an object or a music that's very clear, then that's very different from the other system in which an order is imposed upon you and you're functioning inside someone else's order. Being brought up in Germany, there's not much that anyone can tell us about order. Order in Germany wasn't invented by the Nazis — it was there before and it continues afterwards."

Kraftwerk's new order is a clean, productive society. And yet there is something dubious about this new world, something cynical and overarranged, something altogether too healthy. "If we start a concert at eight, we start at eight. We don't think it's very artistic to start at quarter to nine. We're not interested in alcohol and other forms of darkening your mind. We're interested in productivity. The healthy human is a productive human. Otherwise you're just abusing yourself. We have done this but now we have more confidence in the little things we do."

This is the Kraftwerk morality. An order beyond the old order, a simple and productive world of clean humans and clean machines. They present themselves as pure image, pure functions. Is there life beyond the image or have they



Eat your heart out Rolf Harris

abandoned that boring old category, the human, for their new world of cleanliness? Do they fear a world of dummies or are they attracted to it? Or do they exploit a sci-fi version of the future for popular consumption? Where's your sense of morality Ralf?

"We don't place values like 'good' or 'bad' on our subjects. These categories seem to come from American movies where the 'good' is quickly established by Hollywood censorship. In Germany there is a saying. 'If your morals are ruined, you can live quite easily.' The word 'morality' implies a certain code from Hollywood and we work outside that. In German music we are observers, more concerned with mechanics and realism."

'The Model' is about women ceasing to be human in face of the gaze of the camera. Does the singing voice condemn her

for her failure or take pleasure in it? With Kraftwerk, can you be sure? This is their black humour in operation. Content to comment obliquely on 'the whole mechanics of women being marketed as objects of desire', Kraftwerk don't quite take sides.

Except that Ralf believes that this is a side in itself. "We are not macho or anything, we are more androgynous. A lot of the music around is pap, with the same values as pornography. Those are the values that turn 'The Model' into a robot, is there a music beyond pornography? That's the question we're asking. And we've taken some small steps in that direction."

It's a clean machine, self-contained package, Kraftwerk. The model group, no joke.



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ONE LINERS...

HI THERE, Rollers fans! OK, OK, it is a bit unlikely, but just in case any of you are still lurking about out there, you may be intrigued to hear that the Bay City boys' notorious ex-manager **Tam Paton** is currently being charged in Edinburgh on some 96 (count 'em) charges, drugs heavily included, connected with some bizarre entertaining at his fortress - style home in the suburbs... how unlike the squeaky - clean **Haircut 100**, who on February 13 play a benefit hop at **Nick Hayward's** old school in Beckenham... **U2** featured six times in an all-time top 50 elected by listeners to Irish radio station RTE with 'Eleven O'Clock Tick Tock' the all-time number one! And still not a hit to their name... **Richard Jobson** and ex-Josef K singer **Paul Haig** both on the road in Europe with a Crepuscule Records tour party, for the Paris dates, the bill is extended to include one **Brigitte Bardot**, reading her (ahem) wild-life poetry. Our minds boggle at the very thought... spoilt **Phil Oakey** (the one in the middle of the Human League. Oh, you know, the Human League. You must have heard of...) didn't like the Kawasaki motorbike his record co bought him for Christmas, so he stamped his foot and held his breath until they changed it for a 1000cc BMW job... our gratuitous plugs department (Liverpool Division) wish you to know that when the new line-up of the legendary **Dalek I** (former members went on to swell the ranks of **The Teardrop Explodes**, **Orchestral Manoeuvres** and **The Ants** played the Pyramid Club last week, the local celebs were out in force. **The Bunnymen** and **Wah!**'s **Wylie** rubbed shoulders with the **Wild Swans** - we must speak to them about that - while fresh-faced **David Hughes**, ex-Dalek and **Orc**, palled out with current accomplice, **Ian** (warrancibloke) **Broudie** of the late lamented **Original Mirrors**. Lamented? Well, **Mike Nichols** liked 'em, anyway... talking of **Wah!**, which nobody has for months, it seems they've been having talks with producer **Trevor Horn** - what's cooking? Horn, as knob-twiddler for **Dollar** and **ABC**, has even hipper credentials than **Martin "Mouth Of The Moment" Rushent**... ex-Skid **Stuart Adamson** is to support on the **Alice Cooper** tour with his new group **Big Country**. Y'know, there are more ex-Skids about these days than most people realise... **Stray Cat Brian Setzer** quizzed by police when a West End Bureau de Change suspected him of being forger... roll on the release of the **BEF's** cover LP, 'Music Of Quality And Distinction' which features guest vocalists **Gary Glitter**, **Paul Jones**, **Bernadette Nolan** (wow), **Sandie Shaw**, **Glen Gregory** and **Billy Mackenzie**... and finally, congrats to **Mr and Mrs Dave Wakeling**, recently delivered of an "extremely pretty little girl" called **Ingrid**, weighing in at a healthy 6lb 13oz.

THE STATURE of **Teddy Pendergrass** as a sex symbol is so great in his homeland America that his 90 per cent female audience feel inspired to cast their underwear onstage: such is the frenzy he creates.

It didn't quite come to that in Edinburgh where he opened his first British tour, but I could see why he is considered to be so hunky. With his twinkling eyes and suggestive smile, innuendo glistened in the air and the temperature was positively steaming. There might have been more males than **Pendergrass** was used to in the audience, but it was the opposite sex who were pressed against the stage, clamouring to mop his brow and clasp his hands.

I felt like I was in Las Vegas. You don't find glamour and pizzazz like this in the Marquee or even the Venue, and the stage design was too conventional rock sets what **Buckingham Palace** is to **Barratt** houses.

A glowing tribute to **Teddy Pendergrass** was the size of his 80 per cent capacity audience, considering the more universally known **Barry Manilow** was in town up the road at **Inglisdon**, and the icing on the cake must have been the sight of the crowd singing all the words to all his songs. Surprising when you consider his lack of exposure in this country.

Winding my way backstage after the show, the scent of **Paco Rabin** aftershave wafted from the dressing rooms. Two black bodyguards dressed in immaculate black suits, white frilled shirts and bow ties checked who I was, then became most charming. Finally I was ushered into

Teddy's room, where he sat scantily clad in a sparkling white towelling bathrobe.

Asking him if the concert had lived up to his expectations, he replies: "Yes, it had, but then it's the first time I've appeared in Scotland and I didn't really know what to expect. "There were a lot more white people in the audience than usual, but the only difference that makes is the colour and you know you get that in the States too, depending on which part you're playing."

As for the large personnel, as **Teddy** says: "I like to give the best show for the money available.

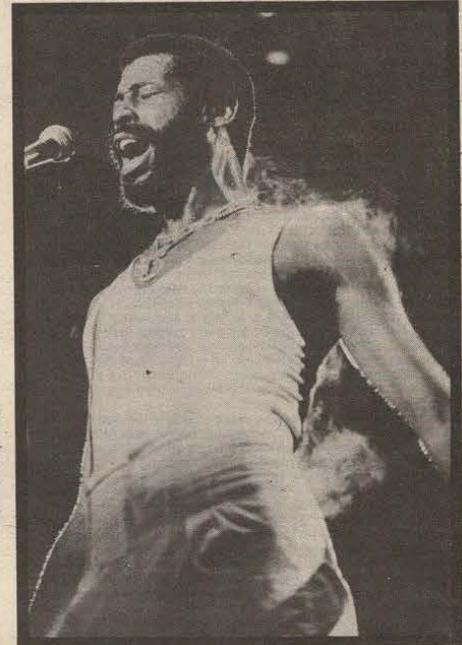
"I'd like to be able to play with three people but I like a full sound, and the idea of backing tapes doesn't interest me. There's nothing like a human breath blowing into a horn."

"We're all very sceptical and it's taken a little bit of time for us to make our minds up whether to come," **Teddy** explains. "There was little point coming over before word of mouth had spread that I was worth seeing. I preferred to stay on my home ground where I knew I was successful rather than spread myself too thin on my knees asking for a chance in Britain.

"As it is, I was surprised that the audience knew my records so well."

At this point it became obvious that **Mr Pendergrass** would like to retire (the entire interview felt like an audience with the royal family). As I went out the door he left me with this parting shot... "You tell your readers - I WILL BE BACK." **DANIELA SOAVE**

TEDDY BARE!



TEDDY PENDERGRASS: "Nothing like a human breath..."

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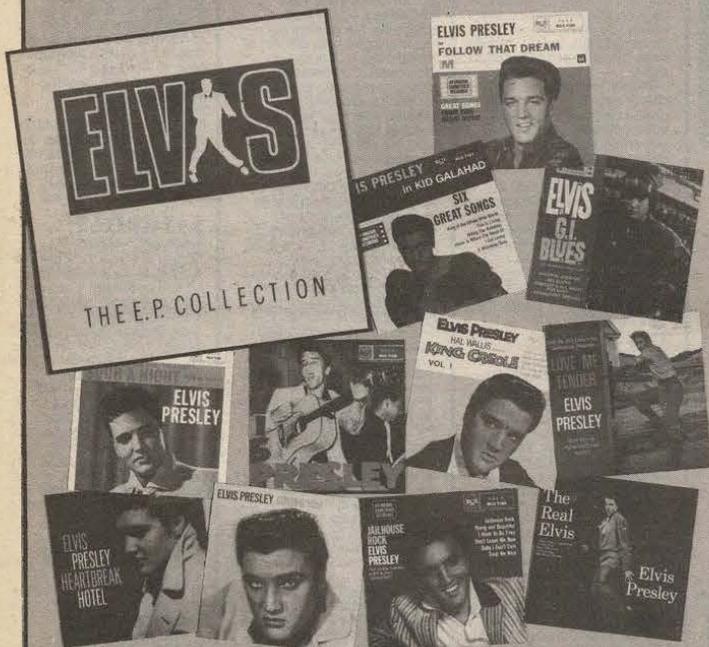


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WEDNESDAY 20TH NEWCASTLE CITY HALL
THURSDAY 21ST EDINBURGH PLAYHOUSE
FRIDAY 22ND GLASGOW APOLLO THEATRE
SATURDAY 23RD DUNDEE CAIRD HALL
TUESDAY 26TH MANCHESTER APOLLO
WEDNESDAY 27TH MANCHESTER APOLLO
THURSDAY 28TH SHEFFIELD CITY HALL
FRIDAY 29TH SHEFFIELD CITY HALL
SUNDAY 31ST LONDON HAMMERSMITH PALAIS

FEBRUARY

MONDAY 1ST LONDON HAMMERSMITH PALAIS
TUESDAY 2ND LONDON HAMMERSMITH ODEON
WEDNESDAY 3RD LONDON HAMMERSMITH ODEON
THURSDAY 4TH POOLE ARTS CENTRE
SATURDAY 6TH BRIGHTON CONFERENCE CENTRE
SUNDAY 7TH BRISTOL COLSTON HALL
MONDAY 8TH BRISTOL COLSTON HALL
TUESDAY 9TH ST. AUSTELL CORNWELL COLISEUM
THURSDAY 11TH LEICESTER DE MONTFORT HALL
FRIDAY 12TH STOKE ON TRENT VICTORIA HALL
SATURDAY 13TH COVENTRY APOLLO
SUNDAY 14TH BIRMINGHAM ODEON
MONDAY 15TH BIRMINGHAM ODEON
TUESDAY 16TH BIRMINGHAM ODEON
SATURDAY 20TH BELFAST WHITLA HALL
SUNDAY 21ST BELFAST WHITLA HALL
TUESDAY 23RD DUBLIN STADIUM
WEDNESDAY 24TH DUBLIN STADIUM
FRIDAY 26TH CORK CITY HALL
SATURDAY 27TH GALWAY LEISURELAND



BLACK TROY

GREEK MYTHOLOGY, IRA's firm hunter, strike victim Bobby Sands, a black theatre co-op and a husband in Coventry all link up in Pauline Black's life.

Since she left the Selector last year Pauline Black has been out of the limelight, but has surfaced again busier than ever.

And as a result, there will be a lot more of her around this year... with a solo album coming up, a permanent band in the studio and on the road, as well as her acting debut in a play by Farrukh Dhondy of the Black Theatre Co-operative called 'Trojans'.

She explains how the transition period came. "I left the Selector mainly because it was the first band that I was in and I wanted to do something different, although it was a good band," she says.

"What I wanted to do was learn how to write songs, to indulge myself in different art forms and do what being in a band doesn't allow you to do, and I couldn't do that and be in Selector.

"After I left the band I started doing drama classes and things like that... It's like the end of a relationship, really, I mean, you don't lie around do you? You get back there on the market."

The first thing that she found suitable to do professionally was 'Trojans'. It is linked to the Greek mythology, and takes place both in the slavery days where she tries to rally together blacks who had just won their freedom and in the future where she looks on over a group who have refused to press the button on a nuclear missile.

The scenes are punctuated by Pauline's songs, which uplift a script that at times sounds more like a seminar without theatrical dynamics.

"The character I play is Cassandra, from the mythology. She prophesies the downfall of Troy in the original, and at the beginning there are voices in my head," she explains. "Each of the songs is a bit



PAULINE BLACK: all Greek to me!

of a prophecy, so you're commenting on what might happen in the future on the basis of what happened.

But although politics are central to Pauline Black's life, private and public she doesn't see there being a split between the essential pop of Selector and acting in a play that attracts an audience of about 50 people a night.

Songs she played and wrote for 'Celebrate The Bullet' had strong political leanings, and she writes about those things that influence her, she says.

"With music, people listen to the music first and foremost and get into the rhythm and melody and second to that, they listen to the words, there's nothing you can do about that. I still believe that what we're basically talking about

is that if you find yourself out of work, you're going to be pretty pissed off about it.

"Politics is everything... it's not just some sloganeering creep spouting off. Therefore you write about it, you can feel extremely sad about things. One of the songs which I've written is called 'Nameless', which is about Bobby Sands. As far as I'm concerned, that guy was murdered."

Her career is just that, she says and it is the big difference between what she used to be doing as a radiographer in a hospital.

"The difference now is that although the job might be satisfying, I'm doing it 24 hours a day. It's good to be working to some kind of an end, everybody's got to have some kind of principles, even if they're shit ones. SIMON HILLS

MONDAY

BACK FROM a weekend in the land of haggis and sporrans I can report that old Concorde nose, Barry Manilow, failed in pulling the tartan over the eyes of his Scottish fans the way he did with glibful Essex housewives. Barry, who needs a tarpaulin to blow his hooter, deigned to play Ingliston which is normally used as a cattle market (the place obviously came down in the world at the weekend).

First of all he had to reduce the price of his tickets so that mean Scots would part with their money (12 quid as opposed to 20 in London), and if that wasn't enough, half the audience demanded a refund because they couldn't even see him. Funny, I'd have thought it more sensible to PAY him to keep his ugly schnozz out of sight.

Barely am I settled at my chintz-edged desk than the phone rings. It's that silly boiler, Rhoda, who's snivelling that nobody takes her seriously. "I'm frequently laughed at because of the clothes I wear," she wails. This is a problem she shares with the ludicrous Spandau Ballet and pelican beaked Steve Strange. I suggest they all join forces with litigious Toyah Willcox and start a circus. Or ask for board and lodgings at the zoo.

TUESDAY

OFF TO France to catch up with Alice Cooper, whose great passion for bourbon keeps several whisky companies in business. Alice, or Vince as he is named on his birth certificate, is doing what we refer to as warm-up dates for his British tour. By the time I arrive at the gig, Alice is so gutted that you could wring him out in a mangle and end up with a gallon bucket of whisky.

Still, young Alice believes in doing things differently, and instead of being carried off stage at the end of the concert, the poor boy has to be deposited in front of his audience with the help of a stretcher.

I hear that ageing dwarf Lynsey De Paul — whose false eyelashes resemble a deadly black widow spider — is having trouble with her home opposite Highgate Cemetery. Lynsey, who recently broke up with giant sized monkey James Coburn, claims that her house is haunted and weird and inexplicable happenings and ghastly apparitions are manifesting themselves at the most inconvenient of occasions.

"What has most probably happened to the stupid little bat is she's caught sight of herself in a mirror just before she's gone to bed and lain there in terror for the rest of the night. Still, if



CLAWS by Greta Snipe

one will tempt fate by looking like a vampire, one has to live with the consequences. Maybe she should ask Lemmy and Ritchie Blackmore for tea... both are so amazingly ugly that any evil spirits will flee Lynsey's abode for ever.

WEDNESDAY

NOT CONTENT with sitting on top of millions of scheckels, Paul McCartney — not well known for his generosity — has managed with the aid of a hypnotist to talk the Cimarrons into releasing an album of reggae versions of his songs. One can only assume that Paul is in dire need of more money to help fund his brave attempt to persuade his wife to have plastic surgery.

True, Paul has kindly permitted the Cimarrons to do a reggae version of 'Peggy Sue', but when you remember that the craggy faced one owns the publishing rights to Buddy Holly's compositions, you realise the camera-smashing Liverpoolian is well on the way to becoming the next Howard Hughes.

THURSDAY

DODDERING PIANIST Rick Wakeman who sprang to fame several centuries ago with that tedious bunch of bores Yes, is in need of a consoling shoulder and foolishly assumes I will lend him mine. Between great sobs, he manages to tell me that his wife of one year has run off with a man five years her junior.

Just a few months ago, Rick was gibbering on how she had lifted him out of the gutter on to the pavement. Still, anyone who prances round the kitchen in swirling silver cloaks and composes insomnia-curing extravaganzas like 1984 must be more difficult to live with than Ozzy Osbourne. What Rick needs is a course of

lessons at a finishing school. As he lives in Switzerland, that shouldn't be too difficult to arrange.

Spare a few tears for that loud mouthed bunch of Islington wallies, Spandau Ballet. Not content with earning an absolute fortune for writing totally useless songs, now they are bleating that they don't know how to spend it. Most of them prefer to live at home with their mummies, so buying a house is out and besides, moving away from council houses would lessen what little credibility they have. To add insult to injury, they are all too dim to learn how to drive and let's face it, tricycles don't cost that much. I would suggest they take an expensive expedition down the Amazon, in the hope that they get lost and never bother us again.

FRIDAY

SKELETAL ANOREXIC David Bowie has managed to talk yet another film producer into signing him up for a movie. This time he is set to play Frank Sinatra in an account of his life. Does this mean that the gumless wonder will have to increase his pasta intake and start bashing nasty journalists? The idea of the Thin White Duke playing Sinatra is as ludicrous as Elton John playing Winston Churchill and cements my opinion that most of these people have more money than sense.

SATURDAY

ON MY way to a garden party in lush green Hampshire, I narrowly escaped death when the blithering 'biggles' of pop, Gary Numan, almost slices off the roof of my car when he is forced to make a crash landing in his plane.

Scrambling out of the plane and warning us all to get back before it blows up, the pasty faced doughnut admits that he was on the way back from a festival in France and forgot to check whether his petrol tank was full. As one would expect with this complete fool, it wasn't and, in a spectacular death defying landing he skidded 300 yards across a field, ploughed through a hedge, hit a tree and ended up nose down in the main road.

What is even more amazing is his revelation that he intends taking up aerobatics, which is 10 times more dangerous. I frostily retort that he is already a master of the latter, and should seriously think about learning to fly.

BIG IN BRIXTON

EUROPE'S BIGGEST purpose built rock venue is going to open in Britain later in the month.

And it's Brixton in South London which is going to boast the new venue.

It is called the Fair Deal, and rises out of the ashes of the old Sundown. The theatre will hold 5000 people, standing downstairs and seated in the balcony.

But the story doesn't stop there. Entrepreneur Alan Briggs has poured three quarters of a million into the building which will house permanent lasers, its own PA, a coffee bar open all day, and a lounge bar that will also serve as a pub gig.

"The idea of the Fair Deal is that it won't be a rip-off," says Briggs. "Prices at the



FAIR DEAL: Big and ready

bar will be less than pub prices, and it will also benefit the people in the area.

"A lot of people have given us some stick, just because we're in Brixton... but it is totally without justification. This is exactly what the area needs right now, and we intend to build it up as the premier gig in the country."

The problem now for the

venue is persuading acts to come to the area. The Jam are already booked to play there on March 15, and Briggs hopes that it will provide the spur for other groups to follow the lead.

But with facilities to encourage bands like dressing rooms including a sauna, good sound quality and permanent lights, bands should be keen to appear. SIMON HILLS.



MEAT THY maker! A slimmed down Meat Loaf nibbles at Cher for breakfast... and who can blame him my dears?

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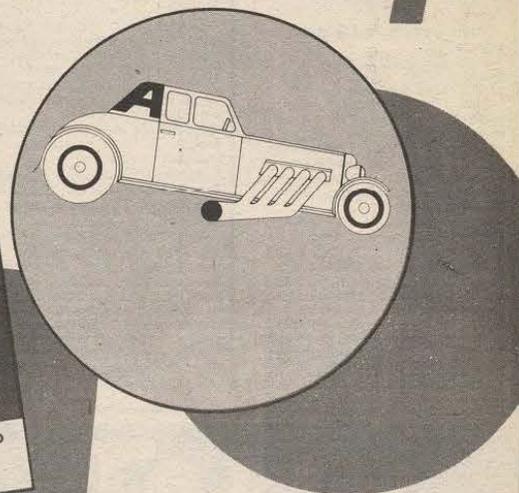
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THE CARS



SHAKE IT UP



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"He's not even singing, he's just shouting! why do they bother?" — Tony Blackburn discussing the Anti-Nowhere League's "Streets Of London" single on Roundtable.

"F-k you f-k you f-k you one and all!" — From 'Snowman' by the Anti-Nowhere League.

TUESDAY NIGHT at London's 100 Club. A solid mass of punks heave their way to the front of the stage. The heat is unbearable, and the crowd finds itself packed intimately together in the limited space available. The atmosphere is charged with friendly and excited anticipation. On walk the League... The sinister-looking giant of a singer adjusts his studded leather jock-strap and, glaring at the audience through thick black shades, opens his stubble-surrounded mouth and growls... "Tony Blackburn didn't like my singing. He liked my arse though." "Streets Of London" is the opening number, and live it hits even more brutally than it does on vinyl. Like all the League's songs, "Streets" is a lethal helping of the most powerful, headsmashing, yet warmly addictive punk (?) here in 1982. The band's music is, if anything, an intensified, more primitive version of the Sex Pistols' wall of tuneful noise, but 10 times as offensive, unsavoury and downright disgusting as the Pistols ever were. Nick, the League's singer, is so abusive towards his audience he makes Johnny Rotten (the 1976 model) look about as controversial a figure as Andy Williams. Is it for real? I think so; but then again...

The next day I'm sitting at a pub table surrounded by the Anti-Nowhere League (Nick, vocals; Chris, guitar, John, drums and Winston, bass). People sitting nearby cast rapid and wary glances towards the four at regular intervals, seemingly intrigued rather than intimidated by this outlandish group of individuals who sit wrapped in ancient, peeling black leather bike jackets and tattered old leather trousers turned to enhance the huge Doc Martens they all wear on their feet.

Each sport impressive displays of tattoos and, with their unshaven faces, cropped and alternately frizzed hair, must appear to the layman as some confounding hybrid of punks, bikers and skinheads. The League are not part timers, Nick wears his jockstrap outside his trousers in everyday life as well as on stage, and also wears those chains slung and padlocked around his torso all of the time. Harder wearing than a vest I suppose.

What's it like being on the verge of pop stardom then Nick? "It's the same feeling as you get falling off a motorbike".

Chris: "Nerve racking, funny and stimulating." "Were you upset by what Tony Blackburn said about you? (The band's faces light up.)

Chris: "No, we loved it, f-kin brilliant! I'll tell you, if he'd liked it mate, I think we'd have had to give up. Know what I mean? If he and that other sell-out, Jake Burns, (who was a guest on Roundtable with Tony Blackburn) had liked it we'd have given up."

Nick: "Jake Burns and Tony Blackburn are two of a kind."

Did Jake agree with Tony then? Chris: "Yeah, Jake Burns is a typical bloke right, when he was a youngster he was all into punk and rebelling, now he's grown up, he's grown out of it. A typical wimp!"

Winston (incidentally, no relation): "He's just a typical wimp whose sold out once he gets over 20."

Nick: "Him and Tony must be very



ANTI-NOWHERE LEAGUE: somewhere people

A SOCIAL DISEASE

If you thought the Sex Pistols were bad, take a gander at the Anti-Nowhere League. Winston Smith comes out alive

pally agreeing on the same record...

Chris: "Perhaps it's because he gets his records played on the radio."

Strong words. The band all seem rather surprised by the success of the object of all this controversy, their magnificent "Streets Of London" single. Surprised not least by the fact that 'Nowhere' people are buying it as well as 'Somewhere' people. The record's B-side, 'So What' is all about nowhere people...

"I've been to Hastings / I've been to Brighton / I've been to Eastbourne too. So what? So what? You boring little c-!!"

Nick: "It's about the nowhere man. The man who goes down the pub, drinks his beer, drinks another beer and starts mouthing off about what he's going to do and what he's done. When he goes home, he wakes up and forgets everything he said, and the next night he repeats exactly the same lifestyle. He goes down the same pub, same audience, and repeats what he's going to do.

He knows very well that he's not going to do nothing. He's just trying to get people to listen, but it's just a load of s-t. The words to that song are a total load of s-t, just like the words they say to you when they're sitting in a pub, gut - full of beer."

So that's what the Anti-Nowhere League are against?

Chris: "Yeah, anti - nowhere, anti people whose lives are s-t."

What is your idea of a somewhere person?

Nick: "To be somewhere. To be unpredictable. Socially unacceptable and unpredictable. A person who enjoys every day of his life doing things which even surprise himself."

Chris: "But without ever being content, always facing a new challenge."

Nick: "When we've achieved what we want, we'll do something else."

You've got a very large punk following.

Winston: "Yeah, and we're glad about it. I like punks."

Nick: "It's because we talk exactly the same language as punks. They

are socially unacceptable people, we are socially unacceptable people. That's why there's no men in suits in our audience."

Do you consider yourselves a punk band?

Chris: "We are the League, that's it. Appealing to socially unacceptable people. That's all we're interested in."

How long have you been together?

Chris: "Oh that's a new question, haven't heard that one before! (Laughter all round) Okay, 14 bleeding months!"

Playing originally in Tonbridge Wells? (Home of the League).

Winston: "No, we got banned from Tonbridge Wells."

Nick: "We're still banned."

John: "Everywhere! There's only about two pubs..."

Winston: "They don't like us, we get kicked out."

Chris: "Come on then Winston, choose a good question!"

Okay okay. Now I think you sound a lot like the Sex Pistols, and I liked the Sex Pistols...

Chris: "What? You deaf?"

John: "That's why you try and look like Sid Vicious isn't it?"

I don't... Were the Pistols a big influence on you at the time?

Nick: "Yeah, well, the Sex Pistols didn't give a toss about anybody."

Winston: "No, I don't think anybody's an influence on us. We're just putting across our own style of music and what we think."

Nick: "The Sex Pistols didn't like people, it's just we hate them even more, that's all."

Chris: "See we're older than them. They did it when they were 17, the usual teenage rebel 'yawn, bore' y'know? We've kept it going. We still hate people and we're 24!"

Winston: "We're still rebelling..."

Chris: "Well I don't know if we're rebelling, we're doing our own thing. I mean, the punks of '77, where are they now?"

There are a few left.

Chris: "There are a few, yeah. But where are most of them? We've always been socially unacceptable, and we're talking about years before 1977, before punk..."

Are the League anarchists?

Chris: "We're not into anarchy. We're not into anything really... except little girls, and little journalists..." (More laughter).

Oh dear. Time to move quickly on I think. Do the League take themselves seriously as a band?

Winston: "We wouldn't do it if we didn't take it seriously."

Chris: "I object to being called a fun-band."

Winston: "Yeah, lately we've been getting stereotyped as another Sploognessabounds, we ain't!"

Well, when you go on stage with a huge axe, it can't help creating a fun image can it? The first time I saw you, I thought you were taking the mick out of punk. All the punks were really confused that night.

Nick: "It's just that we put a bit of humour into it, to make people realise people are stupidly funny. You can't be serious with nowhere, they are stupidly funny."

Still confused, I ask about 'Sexual Pervert', is that a serious song? I'm an animal! I'm a sexual pervert! / I'm an animal! A living abortion!

Together: "Yeah course! Ain't you?"

Nick: "It's about the entire human race. They're all animals, they're all sexual perverts!"

Like a pack of wolves, the band turn their attention to me. Wicked great grins spread all over their outlaw faces.

"Come on Winston, what's your special thing?"

There then follows five solid minutes in which the League try to establish the fact that your favourite pop writer is, in fact, a sexual pervert. He isn't. The interrogation is far too tedious to be reproduced in a paper of RM's class, but anyway, they eventually relented.

Reluctantly.

Winston: "You're lying. Or if you're not, you must lead a boring life."

Well, we can't talk about this all night can we lads? Ha ha.

"We can! We can!" (Hysterics).

So you're all sexual perverts are you?

Winston: "No, you are. We're the normal people!"

I see.

Nick: "Anyway Winston, what else?"

Gasp. Do you think you are as obnoxious as people imagine?

Winston: "We're as obnoxious as people see us."

Can they really be as serious as they claim? I remind them how I (and others) first thought they were simply a send-up.

"What do you think now?"

That you're not a send-up.

Winston: "Why? Because of all that bullshit we just said? (Massed laughter) We're just giving you an angle, don't you realise that?"

Nick: "Look. We enjoy what we do. We enjoy upsetting people."

John: "We love people hating us... we love hating people."

Stand by world... The League have been unleashed!

K L A C T O V E E S E D S T E I N

Lovesick

I'M BEGINNING to think there's something wrong with me because I can't keep a girlfriend. We get on OK at first, but things always fall apart after a few weeks. The longest I've ever been out with a girl is three months.

What I want is a serious and steady relationship with a girl but this has never happened. Do you think I pick the wrong people, or is there something wrong with my personality?
Michael, Kent

● It takes two to make or break a relationship. Perhaps you've had little in common with the girls you've dated so far, after from a short-lived mutual attraction. Without more than a brief chemical buzz and a purely surface rapport, there's no foundation to build-on and two distinct personalities are bound to drift apart when the initial glitter starts to fade.

Keep on trying, and don't let yourself be discouraged because you haven't found the kind of relationship that's right for you yet. Eventually you'll find someone who wants the same steady security you're seeking.

Dole blues

A RECENT demo recorded by our band was well-received by several record companies and we expect to sign a deal soon. This would probably mean an advance of between £700 and £2,200, depending on which company signs us. What worries me is that two members of the band, including myself, are on the dole.

Will the DHSS stop our money? All of our advance would be used to buy gear or, possibly, to make a promotional video. Is there a book which covers this kind of information?
Anon, UK

● Timely tomes covering the nitty gritty of rock 'n' dole just don't exist, but here are a few words of advice to ponder nonetheless.

To qualify for supplementary or unemployment benefit the two unemployed group members must be available for work as when, and if it's offered. While jobs are scarce and getting scarcer, the general principle still applies. And, in law, people who're signing-on must declare the sudden arrival of any income, if you don't, and someone else tips-off the DHSS, the penalties are heavy, including possible free board and lodging courtesy of Her Majesty's prison service.

Before agreeing to any deal, try to negotiate over a vital point in the record contract. It's important that a clause should be included establishing that all band members aren't simply "on call" to the record company at any time, and that times and places of recordings shall be agreed by the group as a whole, in advance. This may help in the battle to convince DHSS officials that mere signing of a recording contract is not the same as immediate entry to a full-time paid job and that you

are still available for work after all.

The group as a whole should decide exactly what you plan to do with the advance. Draw-up a brief document, which can be headed "partnership agreement", detailing intended use of the money, signed by all the band, making it clear that this sum is not personal capital.

When you declare your group advance, take along copies of these two documents. The DHSS has the final decision, but you still have the right to appeal.

'O'? - No

SINCE LEAVING school a few months ago, I've most regretted not taking all the 'O' levels I need for the career I'd really like. As far as I can see, there are no jobs around here, and I'm getting sick of trying. I seem stuck with supplementary benefit as far as the eye can see. Is there any way I could study for 'O' levels and draw supplementary benefit?
Peter, Meryseyside

● Any local authority can allow unemployed kids a chance of catching-up on education for up to 21 hours a week at a school or local college, without forfeiting social security benefit, provided people on the scheme are still seeking work and are prepared to leave immediately if a job turns up. Few publicise this fact.



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.

When jobs are scarce as gold dust, taking an 'O' level under these conditions isn't such a big gamble after all.

In Liverpool, a pioneering 'Return And Learn' scheme, enabling anyone aged 16 or over, who's been unemployed for six months or more to study for 'O' and 'A' level subjects and other courses has operated successfully for the past five years.

There are 14 school-based centres in the area offering 'Return And Learn' facilities, and several colleges of further education are actively interested too. Details from 'Return And Learn', Research And Planning Department, Education Office, 14, Sir Thomas Street, Liverpool L16BJ. To contact local colleges offering 'O' and 'A' level subjects and other courses to the young unemployed ring them on 051 236 5480 x 130.

People living elsewhere in the UK can find out what's happening locally through

Red taping

SOME FRIENDS and myself who've played a few gigs together have decided to put out some of our songs on cassette to sell at gigs and through one or two local record shops. How can we protect our copyright on this material? Do the songs automatically belong to everyone in the band?
Dave, Norfolk

● The songs you mention automatically belong to the individuals who wrote them, and no-one else can claim ownership without agreement from the writing members of the group. Anyone who creates an original work, a song, a set of lyrics, to a piece of music, is instantly protected by the provisions of the Copyright Act 1956. From the moment it's composed, a song or part of a song, (words or music), belongs to the person who created it. The whole band can't claim copyright on these songs unless the composers in the team agree.

Writers in the band can protect themselves further by registering these song titles, including details of the individual composer(s) with the Mechanical Copyright Protection Society, Elgar House, 41, Streatham High Road, London SW16. (Tel: 01 769 4400). Drop a line for details and a title registration form, and apply for membership at the same time.

Also ask the MCPS for a statutory notice form. Even if you're only planning to record on cassette for local distribution, it's in your own interests to lodge information on track listings with their files. The MCPS is in business to ensure that any royalties due to the composers of recorded material reach their rightful owners. If someone else picks-up on your song at a later date, without your knowledge, you won't lose out.

Anyone who is in the process of having material recorded qualifies for the protective benefits of MCPS membership, which is free.

Many songwriters find that the easiest way of giving added date-stamped protection to unrecorded material is to mail themselves a rough tape or written transcription recorded delivery, as soon as it's written. The envelope should remain sealed, somewhere safe. This evidence can be useful in proving ownership of a song if someone tries to rip you off in the future.

your education authority - see 'phone book. If you live in the inner London area, contact the ILEA Information Bureau on 01 633 1066 for the full fax.

Kid's stuff

IM 14 and my mum and dad still treat me like a child. Because I went to a party last week and got back later than they told me to, I'm supposed to stay in for the next two weeks. My best friend doesn't have the same problem. Her parents let her do what she likes. I can't talk to them about anything, and feel like screaming.

Donna, Watford

● Perhaps your best mate's parents don't particularly care about her welfare. Or maybe she's exaggerating the amount of freedom she's allowed. Your parents obviously care, and though, at times, they may seem to smother you with rules and regulations, it's because they're concerned.

If you want to be treated as a young adult, start acting like one, and if you're trusted to come home at a certain time, do it. This will show that you can be responsible and won't go over the top at the first available opportunity. The more trust you can build, the more freedom you'll have to lead a social life in your own right. Saying you're sorry about the other night could help.

Older man

I'VE FALLEN for a girl who's slightly younger than me and moved into

our street a few weeks ago. My brother is interested in her too and I'm scared to ask her out in case he laughs at me. He talks to her sometimes and they might just treat it as a big joke. What can I do? There isn't much I can do about it. He says she likes me, but I think he's having me on.
Tim, Salford.

● Be brave and beat your brother to the big question. The girl of your choice hasn't agreed to go out with him so far. If you ask her out and she agrees the last thing he's likely to do is laugh. If you don't pluck-up the courage to introduce yourself, you'll never know how she feels about you.

Killer disease?

I'M GAY and am extremely worried as I've been feeling really run down lately and have heard something about a new killer disease which affects homosexuals and has now spread to Britain from America.

I'm scared to go to my doctor but don't know where else to turn. Can you tell me more about this disease?
Jamie, Carshalton

● During the past year, in the United States, national information collating organisation, the Federal

Center For Disease Control (CDC), has noted outbreaks of two rare diseases; pneumocystis carinii pneumonia and Kaposi's sarcoma, a rare type of skin cancer, almost exclusively among gay or bisexual men.

Symptoms of pneumocystis carinii pneumonia include general fatigue and worsening breathlessness over a relatively short period of time, a matter of weeks. Kaposi's sarcoma, which has not been reported in this country includes symptoms of reddish blue or violet lumps on the skin.

It is not known why gay or bisexual males have been contracting these diseases, and no-one has decided whether the agent or infection is a virus, conveyed from person to person, or some other cause.

If you have been feeling unwell recently you should seek specialist medical advice from your doctor or your nearest special clinic (see telephone book). But, to set your mind at rest, it's highly unlikely that you've contracted a form of pneumonia which is, to date, rarer than rare in this country.

People seeking further information can contact the Gay Medical Information Group, via Gay Switchboard on 01-837 7324.

● **KONTACT KORNER:** To get in touch with other people who share your musical interests, for gig-going or simple socialising drop a line. The more readers we have on file, the more people we can put in touch. Contact Korner, Record Mirror, 40, Long Acre, London WC2.

● **Apologies to anyone trying to get through to us on our usual number, without success, during the past week. The new number to call, until further notice, is 01-836 0142, extension 8.**

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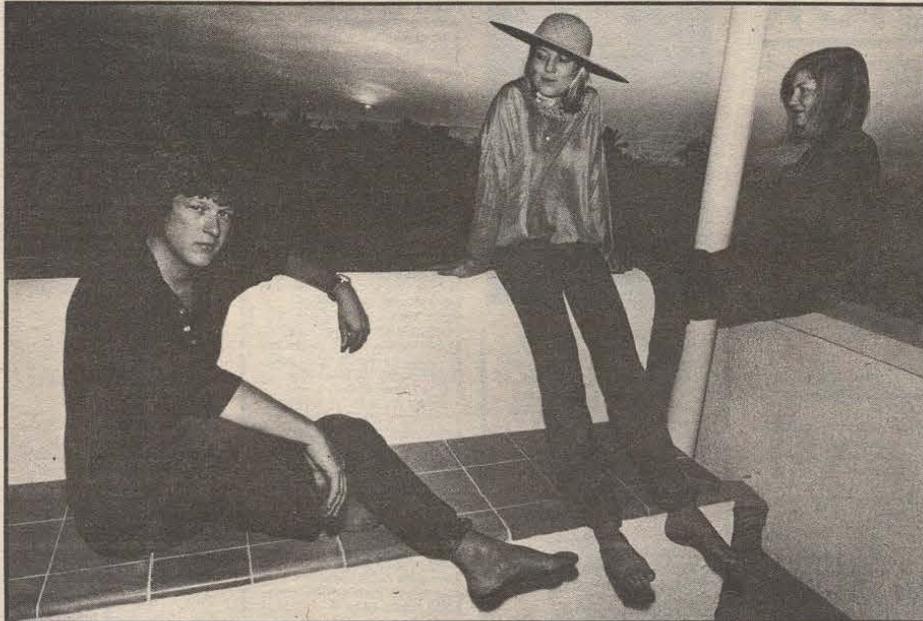
WINNERS BY DEFAULT

BEST THIS WEEK

TOM TOM CLUB: 'Genius Of Love' (Island). Yes, you heard right. Both the 7 and 12 inch versions of this re-appeared amidst this week's deluge of bilge, and although it seems a bit off to make a re-release Single Of The Week, 'Genius Of Love' wins top place - by default, if nothing else. No, that's not strictly fair; it's an excellent single, which, unlike the increasingly irritating 'Wordy Rappinghood', stands repeated listening. Added to its musical merit, should you need reminding, is the charming conceit of a list of the Club's musical heroes. Shame it's such an impeccably tasteful one, though - Smokey, Sly'n Robbie, Marley, James Brown, Bohannon and so forth. Not *one* skeleton in the closet? Alice Cooper, maybe, or the Eagles, or even Hall and Oates? Nah, they'd never have the nerve to admit it.

UB40: 'I Won't Close My Eyes' (Dep International). I can't really buy UB40 as a reggae band; not because of any lack of "roots" (hideous expression) but simply because they make much more sense as a pop group. As Depeche Mode are to electronic pop... No, honestly. Take 'Don't Slow Down', for instance, catchy! tune, repetitive words, just the right mixture of mundanity and inspiration - just like 'Just Can't Get Enough'! I will concede, however, that this theory begins to deflate somewhat in the face of 'I Won't Close My Eyes', a desperately dull, plodding ballad that definitely constitutes UB40's weakest ever single release. To make things worse, there isn't even a halfway - decent tune to hold your interest. B side, the Astrocast 'Follician', is much better, leading us to hope that this is not a bad direction but merely a bad choice.

THE BONGOS: 'The Bulrushes' (Fetish). Delicious, late - sixties - Americana pop that really shows these new Psychedelic jerks where to get off. The Bongos capture that fresh, breezy feel perfectly, perhaps because they actually are fresh and breezy, and so charming are they that I even like their guitar solos. When I recall their cover version of Boian's 'Mambo Sun', I am severely tempted to elevate this delightful record to Single Of The Week, but I think I'm going to be selfish instead and keep it to myself and take it home and play it obsessively. Yes, Prof, I do like my pop. I do, I do.



TOM TOM CLUB: do they have the nerve?



Reviewed by **SUNIE**

HAMILTON BOHANNON: 'Let's Start To Dance Again' (London). The Tom Tom Club's endorsement notwithstanding, it must be said that the admirable chunky qualities of Mr Bohannon's backing track are enhanced not one whit by his talkover vocal. Rap? Oh, is that what they call it? Boring.

PIGBAG: 'Getting Up' (Y). Nice whale noises in the middle of it, but the latest single out of the 'Bay definitely sounds a lesser item than its predecessors. Still gorgeously brassy and everything, but scarcely memorable. Great Sleeve.

ABC: 'Poison Arrow' (Neutron). Love the chorus bit ("you think you're smart - stupid, stupid") and the Trevor 'Hand held in Black And White' Horn production; not sure the rest of it is any great shakes, or indeed that there is any more to it. That much, however, is enough. Good single. Is Martin Fry the only man in pop with jackets as naff as Shakin' Stevens'? Oh! Take a deep breath Sunie, and stop being so bloody churlish. Very good single. And that's as near to gracious as I can get on a Friday afternoon.

JONA LEWIE: 'I Think I'll Get My Hair Cut' (Stiff). Sure, if it'll stop you making another "quaint" record for a few hours. Why not have a manicure and a facial while you're there? Give us all a rest.

TALK TALK: 'Mirror Man' (EMI). Ah yes, (this week's) Next Big Thing. Wimpy synthesiser music with suitably "emotional" (ie whingeing) writhing listlessly atop it. EMI would find it easier, methinks, to set the world alight with a damp box of Swan Vestas.

4 SKINS: 'Yesterday's Heroes' (Secret). Innocuous pop tune with ugly, cacophonous "punk" vocal and heavy metal - style guitar solo. O? I can think of a better handle, but it's hard to transcribe the sound of a large, inadequately - stifled yawn into type. The 4 Skins' past record of notoriety needs little reiteration: it's certainly their only valid claim to fame. There are worse fates than being yesterday's heroes, 4 skins, and one of them is being yesterday's news.

ARNOLD LANE: 'Book Of Sand' (New Dance). More synth stuff, and quite pleasant too, for all that synth stuff is rapidly becoming as severe a trial as that Funky Stuff. If you can forgive this boy his stupid

moniker, you may find the post - Factory (circa Prof. Cooper) keyboards and upfront, concerned - sounding vocal rather appealing. I did, even though there's a rather dated (recent past) feel to the whole affair.

VIRGINIA ASTLEY: 'A Bao Qu' (Why-Fi 10 in). Ms Astley is a Ravishing Beauty (this being the humble appellation of her group) and flautist, here making her debut as solo recording artiste and singer. Four songs on offer: 'We Will Meet Them Again' is first, offputtingly subtitled 'Words taken from an English translation of Mahler's songs on the death of children' but still the best thing here. 'Arctic Death' puts her high, pure voice to rather obvious use, 'Angels Crying' is self - consciously affecting and 'Sanctus' is affected. Some sort of abrasive edge is sorely missing here; too much high, clear purity quickly becomes cloying, though the record as a whole has, almost in spite of itself, a distinct and off beat sort of charm. Oh, it's so ethereal

PAMELA STEPHENSON: 'Unusual Treatment' (Mercury). Ms Stephenson has enviable, fabulous, astonishingly good legs. That apart, the secret of her appeal is a greater mystery to me than Latin declensions; she appears to have less talent as singer or actress than Toyah Willcox or even Hazel O'Connor, while her 'comedienne' status is the most amusing thing about her. One of the four sides of this double single is devoted to a woefully unfunny music press spoof which illustrates the latter point to perfection; the sleeve amply demonstrates that her legs are remarkable. I would advise you to take my word for the rest of it - accept the fact of this record's utter worthlessness as proven, and spare yourself the experience of listening to the wretched thing.

LULU: 'If I Were You' (Aifa). Hi-gloss MOR that sounds like a million dollars after the lovely Pamela's backstreet abortion of a record. Quite a nice, soothing experience, actually. Hey Lulu! Wish I could dress like you (snigger).

BLACK SABBATH: 'Turn Up The Night' (Vertigo). Take it off! It hurts!

NEW MUSIK: 'All You Need Is Love' (EPIC). Thanks. I rather think that the excruciating ear - wrench of Black Sabbath is preferable to this extraordinary piece of bad taste. The Beatles' simplistic (as in imbecile) slice of dogma is segued into a sappy rendition of 'Greensleeves'... Oh God. Are there absolutely no limits, no unsmashed frontiers of crassness left?

SIMPLE MINDS: 'I Travel' (Arista 12 in). Presumably on the basis of "well, it worked with Japan", Arista re-release a bit of pre-Virgin material and hope for the best. 'I Travel' remains the best thing that Simple Minds have ever done, but the time has passed - is past - and its prospects are less than brilliant this time around.

THOSE FRENCH GIRLS: 'Sorry Sorry' (Safari). Competent, crafted music, strictly for the gullible and the gormless. Those with any gorm at all will either be seriously annoyed by this record's bland inanity of lulled into a semi - stupor by same.

BRIAN BRAIN: 'Jive Jive' (Secret) Moronic and repetitive to the point where these drawbacks almost become virtues. But not quite.



KLACTO VEE SEDSTEIN

Albums

SIMPLE MINDS: 'Celebration' (Arista Spart 1183)

By Simon Ludgate

A CELEBRATION of what? More like a blatant case of a confused record company issuing an obsolete product to recoup past losses. At no point during Arista's unhappy relationship with Simple Minds did they show even the vaguest signs of knowing how to handle or what to do with them.

The irony of this compilation of three different albums is its strong commercial flavour — something which has been lacking in the past because the good bits were always brought down by the duff ones. It's significant that, now the content for an album has been left in foreign hands, it sounds more varied and alive than ever.

'Live In A Day' was launched on the airwaves around the same time as 'Are Friends Electric' which had a spectacular effect on the fortunes of one Gary Numan, although the same can't be said for 'Life In A Day'. It was a strong commercial hopeful,

nevertheless, even if Jim Kerr does squeak like a strangled rabbit on this and the next one up ('Chelsea Girl'). The transition from a heavy metal band with a synthesiser to a disco / funk band with a synthesiser is graphically illustrated by 'Prenonition' from 'Real To Real', an innovative album if ever I heard one. Unfortunately, having established that original sound, Simple Minds have never captured the

audience, sales and recognition they deserve.

From 'Factory' we move to the booming discoid mania of 'I Travel' from 'Empires And Dance', a killer in 12 inch form. By now Jim Kerr's voice had become a powerful bellow, Charlie Burchill's guitar a nerve-searing jangle and the keyboards had adopted that distinctive see-sawing rasp. 'Changing' and the classic 'Celebrate' are the peak of this album, heralding the arrival of 'Love Song' which they've done since for Virgin and is conspicuous by its absence.

If you're undecided as to whether the Simple Minds are too clever by half or just 10 years ahead of their time, or a group who started out with a load of second-hand ideas and ended up with just one repeated endlessly, this compilation should make up your mind. Either way, this is an excellent way to discover Simple Minds and suggests to me that a little outside intervention is not a bad thing in their case. + + + +

KLAUS NOMI: 'Klaus Nomi' (RCA PL37556)

By Daniela Soave

THIS CHAP used to be David Bowie's costume designer. Pity he changed his job. Not to be taken seriously. +

HOLGER CZUKAY: 'On The Way To The Peak Of Normal' (EMI EMC 3394)

By Mark Cooper

HOLGER CZUKAY is that rare master, a musician who

has a conceptual attitude to his work and yet produces music that is more than the sum of its originating theories. Czukay was a member of the influential Can. His last offering, 'Movies', was a critical rave. He's worked with Pili's Jah Wobble on an EP for Island and now here he is back, again, dabbling in weirdness and producing a soundtrack for a film in his head.

Czukay works in atmospheres and textures. 'The Peak Of Normal' features little singing and fewer songs. Rather, Czukay explores themes and guitar patterns in a spirit of melody and adventure. Surprise dominates but not mere shocks. Czukay employs tenderness and wit and prevents his explorations from running into hackneyed territories.

As Czukay's last album indicated, he has a strong 'audio-visual' musical sense, painting visions in sound as a perfect soundtrack to the runnings of the imagination.

Painted here are two extended pieces. The first, 'Ode To Perfume' is based around a single, echoed guitar figure which is weaved into a complex texture over 20 minutes or so. Czukay helping out the guitar with French horn, organ, radio, whatever. 'The Peak Of Normal' is less lyrical and more abrasive and possibly more fascinating. Only Czukay would be inspired enough to juxtapose his more bizarre meditations with the Fahey-like guitar shuffle that comes towards the end of the second side. Only one conclusion — file under 'fascinating'. + + + +



J. GEILS BAND: snarling again

HOWLIN' WOLF

THE J. GEILS BAND: 'Freeze Frame' (EMI AML 3020)

By Simon Hills

A FEW years ago my early evening peace was interrupted by a voice growling and snarling from the room next door. It was roaring its way through the classic R&B number 'Houseparty'.

The voice turned out to be Peter Wolf, and the group was the J. Geils Band. Its impact was probably the same to me as anyone listening to their latest single 'Centrefold', which marks the group's first denting of the British charts.

Everyone knows 'Centrefold' by now, and it's tame by comparison to some of the other numbers. The title track 'Freeze Frame' has the whole band back in overdrive again, with a hard soul-based bass riff and some storming brass arrangements. 'Rage In The Cage' follows in much the same vein, with typical

American style shouting chorus, the up-tempo Stateside boogie and mucho howling from the aptly named Wolf.

Also included are splashes of jazz on 'Insane, Insane Again', giving J. Geils his turn on a guitar that is in the main toned down throughout the album. The obligatory experimental number is here too, (although there never used to be one) in keeping with most American hard-rock with 'River Blindness' taken right down to a plodding semi-funk number with light harmonies and some wailing J. Geils guitar, distinctive as ever, tacked on to the end.

Their ballad 'Angel In Blue' is probably up to the standard of the classic 'Star All Over' and maybe even 'Musta Got Lost', with its Seger-style acoustic guitar strum and whining Jagger-esque vocals from Peter Wolf.

'Freeze Frame' should put them right back there at the top — it already has in America — and give them some credit that they so rightly deserve over here. + + + +

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BOLAN DISCO VIDEOS, ETC. APRIL. RING WIGAN 223834 FOR DETAILS. MIKE, 15 EDINBURGH DRIVE, MEBERTON, WIGAN, LANC. ATTENTION ALL MOTORHEAD-BANGERS. Due to unforeseen circumstances, there is only one MOTORHEADBANG — IN PARTY, before the UK Tour in March. This will be in MANCHESTER in early March. MOTORHEAD WILL BE THERE IN PERSON to meet there fans. Watch these columns for details. JEAN MARSHALL I LOVE YOU — ROBERT XX. RAVE RHYMES! Professionally written poems for every occasion. Details of person / event required then, transformed into poetic masterpieces. £1 plus SAE. — J. McConachie, 5 Manfoba Avenue, Horden, Livingstone, West Lothian.

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THIS WEEK RECORD MIRROR STARTS A MAJOR NEW SERIALISATION — A CUT OUT AND KEEP SERIES THAT WILL BECOME YOUR VERY OWN 'HISTORY OF ROCK': THE FIRST INSTALLMENT IS IN THIS WEEK'S ISSUE; INCLUDING A FULL COLOUR FRONT AND BACK COVER, THEN JUST BUY RECORD MIRROR FOR THE NEXT 15 WEEKS AND THE WHOLE BOOK WILL BE YOURS!

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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

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(3) SPECIAL PRIZE: For all those readers who collect all of the 15 coupons there will be a chance to win a

bonus prize — the hardback edition of '25 Years Of Rock' by John Tobler and Pete Frame, published by W H Smith / Hamlyn. The first 12 lucky readers with the full 15 coupons drawn out of the bag will win a free copy of the book. Again there'll be full details of this offer with the last coupon.

(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 Acre, London WC2, enclosing a 50 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.

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

A real plethora of soul and . . . D.I.S.C.O.

THE FOUR TOPS: 'Tonight' (Casablanca 6480 058)

By Paul Sexton

THEY'RE BACK . . . and it doesn't matter how middle-aged, middle-classed or middle of the road they sound because those voices are still intact.

The Top 10 success of 'When She Was My Girl' was a real pleasure to see and hear in late 1981 and it's even more of a joy to find the Four Tops following up with another Top 20 record, the first time that's happened for some 11 years. And the good news continues: they're obviously so pleased about it that they're coming over for a celebratory tour . . . and the album's a goodie as well.

The Tops' sound has always been in the debt of those splendidly raucous tones of Levi Stubbs, and nothing's changed there, but the other chaps back him to the limit. The set kicks off with the two hits and continues with some intelligent programming, like a deep soul ballad called 'Tonight I'm Gonna Love You All Over' and Kenny Loggins' 'Who's Right, Who's Wrong'.

Stevie Wonder's 'All I Do' gets an OK interpretation, although it suffers from having such a giant as Stevie as its founder; and side two also includes two very pretty ballads, 'From A Distance' and an interesting vocal adaptation of an old Earl Klugh track, first called 'I Don't Want To Leave You Alone Anymore' and now renamed 'I'll Never Ever Leave Again'. It's not just distinctive, it's tasteful too. These boys could go far. ++++

THE WHISPERS: 'Love Is Where You Find It' (Solar K52344)

By Mike Gardner

AFTER THE sheer joy of last year's 'It's A Love Thing', it's a shame to report that the first album of their new deal with WEA distribution is a touch on the lacklustre side.

There's a feeling of weariness throughout the proceedings as The Whispers repeat their formula of using Solar acts Dynasty and Lakeside to write the material and The Sylvers recording the backing tracks with brother Leon at the desk.

The album is split into a side "for dancing" and a side "for romancing" and it's the mellow side that wins with the velvet smooth 'Small Talkin', a gentle sea of harmonies. That and the title track are the only

redeeming feature of an album whose gatefold sleeve seemed to take more time than the throwaway quality of much of the songs. ++

THE TIME: 'The Time' (Warners BSK 3598)

By Mike Gardner

THE TIME is not to be confused with the London based TV Personalities offshoot currently flying the garish multicoloured psychedelia and pop weirdness flag. This mob hail from Minnesota, the territory of the sexual excessive Prince and if copying is the sincerest form of flattery then they must adore him.

However, since Prince discovered them and got them a deal with his management and record company, then lent his engineer for production duties, it seems he's more than taken with them.

The six piece, led by vocalist Morris Day, decorate their sleeve in Gucci based 'street sharp' finery and play keyboard based dance songs.

Despite the lack of a strong voice, their harmonies weave a Prince-like web giving them a distinctive veneer and they hit their funk with a hard edge of rock, sometimes hitting moments of pure George Clinton like on the aching sensual 'Oh Baby' and the explicit 'Get It Up'. Other times they hit the frizzy bubblegum of 'After Hi School' which is the most obvious homage to Prince.

Despite their humour and energy they remain a pleasant diluted of their dirty minded mentor in the raincoat and stockings. +++

SYREETA: 'Set My Love In Motion' (Motown STML 12162).

By Mike Gardner

SYREETA WRIGHT always had to live in the shadow of being Mrs Stevie Wonder despite the hits in her own right. The fairytale of changing from secretary at Motown to hitmaker has always had an unauthentic feel to it. But the years of suffering seem to be over now that Motown supremo Berry Gordy is now "personally guiding" her career.

Her thin wispy voice is most effective on the dance orientated sounds like last year's excellent hit 'Quick Slick', the George Clintonsque lunacy of 'Out Of The Box' and the Ross/Chic sounding 'Move It, Do It', the latter lacking the hardness to really cut it. The album is filled with soppy ballads and her



FOUR TOPS



BRANDI WELLS

gossamer thin voice just can't grab the attention. It seems that Berry Gordy must go back to the drawing board. +++

NATALIE COLE: 'Happy Love' (Capitol EST 12165).

By Mike Gardner

THIS RECORD was produced by George Tobin, whose smooth touch gave Smokey Robinson 'Being With You'.

But what was magical for Smokey comes over as diluted and lightweight. Her polished tones are wrapped around nothing songs like the melodramatic 'Nothing But A Fool', 'The Joke Is On You' and 'I Can't Let Go'. As well as turning in a limp version of Junior Walker's 'These Eyes' and a heavy handed version of Percy Sledge's 'When A Man Loves A Woman'. It all seems to be a waste of a great voice. ++ 1/2

MELBA MOORE: 'What A Woman Needs' (EMI America AML 3019).

By Mike Gardner

AFTER TWO hits on different labels ('This Is It', 1975, Buddah and 'Pick Me Up', 1979, on Epic), Melba Moore has moved to a new home on EMI America. However she's taken some of her furniture with her in the



MELBA MOORE

shape of producers Gene McFadden and John Whitehead, who scored with 'Ain't No Stopping Us Now' in 1979.

Their sound is dance orientated but without the punch and inspiration to make the body react. The opener, 'Let's Stand Together', is a straight lift from the producers hit. But in general Melba Moore is given saccharine soaked wisps of song ideas with no meat or body. It makes you come to the conclusion that in her move to EMI America Ms Moore should have left two pieces of baggage behind. ++ 1/2

NEW YORK SKYY: 'Skyline' (Epic EPC 85494).

By Paul Sexton

JOHN WILLIAMS fans need read no further — not unless they just happen to double as fans of New York funk.

This is decidedly not the British Skyy but the American band, even more Y-fronted. If you want to put a label on it, you can have Epic, Streetwave (Morgan's latest in Kahnation), or Salsoul Records and Tapes, or even Alligator Bit Him Productions. They all get a piece of this action while the band themselves are still belching out baldorash like

"We've taken earthly forms

anew, as we go beyond the Skyline" on the sleeve. Mark you they do wear more sensible clothes than they used to and the album is always competent and occasionally better.

'Let's Celebrate' leads off, while its companion 'Call Me' steals some glory. In America it's 'Call Me', the flip here, which wins hands down. Both are formularised but lively enough, though 'Girl In Blue', penned by group guru Randy Muller, has more spunk and knocks loudly at the houses of Parliament. A visit to P-funk and then a trip into reggae territory via 'Gonna Get It On' on side two, although the sharpest cut here is the partying 'Jam The Box'.

The eight-strong team certainly has the capability to sink into the mire of disco cliché, especially on 'Get Into The Beat', another of Muller's own, and overall New York Skyy are somewhat less of a cosmic experience than they think. But in the black jungle of American disco bands ad nauseam, at least they're clearly visible. ++ + 1/2

BRANDI WELLS: 'Watch Out' (WMOT V2224).

CM LORD: 'CM Lord' (RCA Montage LP 3061)

By Mike Gardner

THANK HEAVEN for little girls . . . unless you happen to be an American soul singer. Those that rise to the top only do so after years of graft, a hunk of personality and a large wad of streetwise.

At the time of writing Brandi Wells has worn out many a stylius at clubs up and down the nation. This little is a treat for the ears, a smooth pair of tonsils with the fire and passion intact.

The title track is a classic. A surefire dancefloor filler that will entice even the lame to shake a groove thing or two. It's got a bubbly bass, an addictive backbeat and a no nonsense hook that grips like a vice. Those with the strength left can still get mashed by the dark and broody uptempo groove of 'What Goes Around Comes Around'.

Brandi is at home in the land of the ballad. Apart from the adequate cover of Ronnie Dyson's 10 year old hit 'When You Get Right Down To It' she has gathered together an excellent package of original songs.

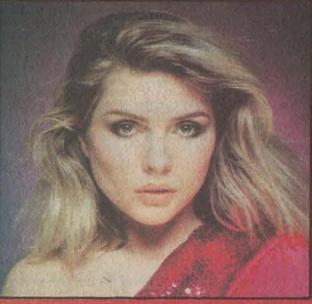
As an album 'Watch Out' is marvellous, as a debut it's a stunner that will have you salivating for the next release.

CM Lord is only one of the good ones. This, her debut album, is distinguished by the fact that she had a hand in writing, producing and arranging the majority of material.

Her pedigree as a songwriter includes forgotten songs for Edwin Starr and Freda Payne but the few moments like 'Flashback', currently heating up club turntables and the sultry 'Fly By Night' still can't make this anything more than par for the course. Brandi Wells +++ + 1/2, CM Lord +++

| U.K. CHART TOPPERS | WEEKS AT TOP |
|--|--------------|
| YMCA | 3 |
| Hit Me With Your Rhythm Stick | 1 |
| Heart Of Glass | 4 |
| Tragedy | 2 |
| I Will Survive | 4 |
| Bright Eyes | 6 |
| Sunday Girl | 3 |
| Ring My Bell | 2 |
| Are Friends Electric? | 4 |
| I Don't Like Mondays | 4 |
| We Don't Talk Anymore | 4 |
| Cars | 1 |
| Message In A Bottle | 3 |
| Video Killed The Radio Stars | 1 |
| One Day At A Time | 3 |
| When You're In Love With A Beautiful Woman | 3 |
| Walkin' On The Moon | 1 |
| Another Brick In The Wall | 3 |
| Village People | 1 |
| Ian Dury and the Blockheads | 1 |
| Blondie | 1 |
| Bee Gees | 2 |
| Gloria Gaynor | 4 |
| Art Garfunkel | 6 |
| Antia Ward | 2 |
| Tubeway Army | 4 |
| Boomtown Rats | 4 |
| Cliff Richard | 4 |
| Gary Numan | 1 |
| Police | 3 |
| Buggles | 1 |
| Lenz Martell | 3 |
| Dr. Hook | 3 |
| Police | 1 |
| Pink Floyd | 3 |

EVENTS
 4 May, Margaret Thatcher is elected the U.K.'s first female Prime Minister.
 27 August, Earl Louis Mountbatten and three others are killed by an I.R.A. bomb.



| U.K. CHART TOPPERS | WEEKS AT TOP |
|--|--------------|
| Another Brick In The Wall | 2 |
| Bress In Pocket | 2 |
| The Special AKA Live EP | 2 |
| Coward Of The County | 2 |
| Atomic | 2 |
| Together We Are Beautiful | 1 |
| Going Underground/Dreams Of Children | 3 |
| Working My Way Back To You/Forgive Me Girl | 2 |
| Call Me | 1 |
| Geno | 2 |
| What's Another Year | 2 |
| Theme From MASH | 3 |
| Crying | 3 |
| Xanadu | 2 |
| Use It Up And Wear It Out | 2 |
| The Winner Takes It All | 2 |
| Ashes To Ashes | 2 |
| Start! | 1 |
| Feels Like I'm In Love | 2 |
| Don't Stand So Close To Me | 4 |
| A Woman In Love | 3 |
| The Tide Is High | 2 |
| Super Trouper | 3 |
| (Just Like) Starting Over | 1 |
| There's No-one Quite Like Grandma | 1 |
| St Winifred's School Choir | 1 |

EVENTS
 2 April, Police withdrawn from the St Paul's area of Bristol after a raid on a black club leads to a riot.
 5 May, Iranian Embassy siege in London foiled by SAS raid.
 6 July, Bjorn Borg wins the Wimbledon Singles title for a record fifth time in succession.
 8 December, John Lennon murdered in New York.



| U.K. CHART TOPPERS | WEEKS AT TOP |
|--------------------------------------|--------------|
| Imagine | 4 |
| Woman | 2 |
| Shaddap You Face | 2 |
| Jealous Guy | 2 |
| This Ole House | 3 |
| Making Your Mind Up | 3 |
| Stand And Deliver | 5 |
| Bring With You | 2 |
| One Day In Your Life | 2 |
| Ghost Town | 3 |
| Green Door | 4 |
| Japanese Boy | 1 |
| Tainted Love | 2 |
| Prince Charming | 4 |
| It's My Party | 1 |
| Every Little Thing She Does Is Magic | 4 |
| Under Pressure | 1 |
| Begin The Beguine (Volter A Empazer) | 2 |
| Don't You Want Me | 1 |
| John Lennon | 4 |
| John Lennon | 2 |
| Joe Dolce Music Theatre | 2 |
| Roxy Music | 3 |
| Shakin' Stevens | 3 |
| Bucks Fizz | 5 |
| Adam & The Ants | 2 |
| Smoke Robinson | 4 |
| Michael Jackson | 1 |
| Specials | 3 |
| Shakin' Stevens | 4 |
| Aneka | 1 |
| Soft Cell | 2 |
| Adam & The Ants | 4 |
| Dave Stewart | 1 |
| Barbara Gaskin | 4 |
| Police | 1 |
| Queen & David Bowie | 2 |
| Julio Iglesias | 1 |
| Human League | 3 |

EVENTS
 5 January, The Yorkshire Ripper, Peter Sutcliffe, detained by police in Leeds.
 20 January, Ronald Reagan takes office as President of the United States.
 13 May, The Pope shot and seriously wounded in St Peter's Square, Rome.
 29 July, Prince Charles marries Lady Diana Spencer.
 8 October, President Sadat assassinated in Cairo.
 18 November, England qualify for the World Cup.



RECORD MIRROR

HISTORY OF ROCK

1955 — 1981

BY PETE FRAME AND JOHN TOBLER

CHARTS AND EVENTS: 1955-1981

| U.K. CHART TOPPERS | WEEKS AT TOP |
|-------------------------------|--------------|
| Finger Of Suspicion | 1 |
| Mambo Italiano | 1 |
| I Need You Now | 2 |
| Softly Softly | 2 |
| Give Me Your Word | 3 |
| Cherry Pink And Apple Blossom | 3 |
| White | 3 |
| Stranger In Paradise | 2 |
| Cherry Pink And Apple Blossom | 2 |
| White | 2 |
| Unchained Melody | 2 |
| Dreamboat | 2 |
| Rose Marie | 2 |
| The Man From Laramie | 2 |
| Hernando's Hideaway | 2 |
| Rock Around The Clock | 2 |
| Christmas Alphabet | 2 |
| Dickie Valentine | 3 |
| Rosemary Clooney | 3 |
| Eddie Fisher | 3 |
| Ruby Murray | 3 |
| Tennessee Ernie Ford | 3 |
| Perez Prado | 2 |
| Tony Bennett | 2 |
| James Young | 4 |
| Eddie Calvert | 4 |
| Alma Cogan | 2 |
| Slim Whitman | 9 |
| Jimmy Young | 4 |
| Johnston Brothers | 2 |
| Bill Haley and the Comets | 5 |
| Dickie Valentine | 3 |

EVENTS
 5 April. Sir Winston Churchill resigns as British Prime Minister; Sir Anthony Eden succeeds him.
 27 July. The Conservatives win the U.K. General Election with a 59 seat majority.

| U.K. CHART TOPPERS | WEEKS AT TOP |
|---------------------------------|--------------|
| Rock Around The Clock | 1 |
| Sixteen Tons | 1 |
| Memories Are Made Of This | 1 |
| It's Almost Tomorrow | 1 |
| Rock And Roll Waltz | 1 |
| Poor People Of Paris | 1 |
| No Other Love | 1 |
| I'll Be Home | 1 |
| Why Do Fools Fall In Love? | 1 |
| Que Sera Sera | 1 |
| Lay Down Your Arms | 1 |
| Woman In Love | 1 |
| Just Walkin' In The Rain | 1 |
| Bill Haley and the Comets | 2 |
| Tennessee Ernie Ford | 4 |
| Dean Martin | 4 |
| Dream Weavers | 3 |
| Katy Stark | 1 |
| Winnifred Atwell | 1 |
| Ronnie Hilton | 8 |
| Pat Boone | 1 |
| Frankie Lymon and the Teenagers | 5 |
| Doris Day | 6 |
| Anne Shelton | 4 |
| Frankie Laine | 4 |
| Johanne Ray | 7 |

EVENTS
 1 June. The Miami Board of Review campaigns against 'this worm wiggle' after 10,000 dance in the aisles at a local Bill Haley concert.
 23 October. Adolf Hitler officially declared dead by West Germany.

| U.K. CHART TOPPERS | WEEKS AT TOP |
|-----------------------|--------------|
| Singing The Blues | 2 |
| Singing The Blues | 1 |
| Garden Of Eden | 1 |
| Young Love | 7 |
| Cumberland Gap | 5 |
| Rock-A-Billy | 1 |
| Butterfly | 1 |
| Yes Tonight Josephine | 2 |
| Putting On The Style | 3 |
| All Shook Up | 7 |
| Diana | 9 |
| That'll Be The Day | 3 |
| Mary's Boy Child | 6 |
| Guy Mitchell | 2 |
| Tommy Steele | 1 |
| Frankie Vaughan | 4 |
| Les Hutter | 4 |
| Lonnie Donegan | 5 |
| Guy Mitchell | 1 |
| Andy Williams | 2 |
| Johanne Ray | 3 |
| Lonnie Donegan | 2 |
| Elvis Presley | 7 |
| Paul Anka | 9 |
| Crickets | 3 |
| Harry Belafonte | 6 |

EVENTS
 4 October. Russia launches Sputnik 1, the first satellite.
 10 October. Little Richard throws rings worth \$8,000 into the Hunter River, Australia to renounce the devil and show his faith in God.



GUY MITCHELL BUDDY HOLLY

| U.K. CHART TOPPERS | WEEKS AT TOP |
|------------------------------|--------------|
| Mary's Boy Child | 1 |
| Great Balls Of Fire | 2 |
| Jailhouse Rock | 2 |
| The Story Of My Life | 2 |
| Magic Moments | 3 |
| Whole Lotta Woman | 3 |
| Who's Sorry Now? | 3 |
| On The Street Where You Live | 1 |
| All I Have To Do Is Dream | 1 |
| When | 5 |
| Stupid Cupid | 6 |
| It's All In The Game | 3 |
| Roots Man | 3 |
| It's Only Make Believe | 2 |
| Conway Twitty | 3 |
| Elvis Presley | 5 |
| Platters | 5 |
| Russ Conway | 2 |
| Buddy Holly | 2 |
| Elvis Presley | 7 |
| Russ Conway | 1 |
| Bo Diddley | 5 |
| Cliff Richard | 4 |
| Craig Douglas | 3 |
| Cliff Richard | 7 |
| Adam Faith | 4 |

EVENTS
 8 February. A BEA aircraft crashes on take-off in Munich killing 23 passengers, including 8 Manchester United footballers.
 1 September. Serious race riots in Notting Hill Gate, London.

| U.K. CHART TOPPERS | WEEKS AT TOP |
|---------------------------|--------------|
| It's Only Make Believe | 3 |
| I Got Stung/One Night | 5 |
| Smoke Gets In Your Eyes | 2 |
| Side Saddle | 2 |
| It Doesn't Matter Anymore | 2 |
| A Fool Such As I | 1 |
| Roulette | 1 |
| Dream Lover | 1 |
| Living Doll | 1 |
| Only Sixteen | 1 |
| Travelin' Light | 1 |
| What Do You Want? | 1 |
| Conway Twitty | 3 |
| Elvis Presley | 5 |
| Platters | 5 |
| Russ Conway | 2 |
| Buddy Holly | 2 |
| Elvis Presley | 7 |
| Russ Conway | 1 |
| Bo Diddley | 5 |
| Cliff Richard | 4 |
| Craig Douglas | 3 |
| Cliff Richard | 7 |
| Adam Faith | 4 |

EVENTS
 18 March. EMI discontinues the production of 78 rpm records.
 30 March. 10,000 members of the Campaign for Nuclear Disarmament march from Aldermaston to Trafalgar Square, London.
 28 June. Ingmar Johansson defeats Floyd Patterson to become world heavyweight boxing champion.
 2 November. The M1 motorway is opened in Britain.



TOMMY STEELE

| U.K. CHART TOPPERS | WEEKS AT TOP |
|--|--------------|
| What Do You Want? | 1 |
| What Do You Want To make Those Eyes At Me For? | 1 |
| Why? | 1 |
| Room-Me | 1 |
| Running Bear | 1 |
| My Old Man's A Dustman | 1 |
| Cathy's Clown | 1 |
| Good Timing | 1 |
| Please Don't Tease | 1 |
| Apache | 1 |
| Tell Laura I Love Her | 1 |
| Only The Lonely | 1 |
| It's Now Or Never | 1 |
| Poetry In Motion | 1 |
| Adam Faith | 1 |
| Emile Ford | 1 |
| Anthony Newley | 1 |
| Agnes | 1 |
| Lonnie Donegan | 1 |
| Elvis Presley | 1 |
| Jimmy Jones | 1 |
| Cliff Richard | 1 |
| Shadows | 1 |
| Ricky Valance | 1 |
| Roy Orbison | 1 |
| Elvis Presley | 1 |
| Johnny Tillotson | 1 |

EVENTS
 9 May. The first birth control pills are sold.
 8 November. John F. Kennedy is elected President, narrowly defeating Richard M. Nixon.

CHARTS AND EVENTS: 1955-1981

| U.K. CHART TOPPERS | WEEKS AT TOP |
|--------------------------------|--------------|
| Long Hair/Lover From Liverpool | 4 |
| Blockbuster | 5 |
| Cum On Feel The Noize | 4 |
| Twelfth Of Never | 1 |
| GetDown | 2 |
| Tie A Yellow Ribbon | 4 |
| See My Baby Jive | 4 |
| Can The Can | 1 |
| Rubber Ballets | 1 |
| Skweeze Me Pleeze Me | 3 |
| Welcome Home | 1 |
| I'm The Leader Of The Gang | 4 |
| Young Love | 4 |
| Angel Fingers | 1 |
| Eye Level | 1 |
| Day Dreamer | 3 |
| I Love You Love Me Love | 4 |
| Merry Xmas Everybody | 2 |
| Little Jimmy Osmond | 4 |
| Sweet | 5 |
| Slade | 4 |
| Donny Osmond | 1 |
| Gilbert O'Sullivan | 2 |
| Tommy Orlando and Dawn | 4 |
| Wizzard | 4 |
| Suzi Quatro | 1 |
| 10cc | 1 |
| Slade | 3 |
| Wizzard | 1 |
| Gary Glitter | 4 |
| Donny Osmond | 4 |
| Wizzard | 1 |
| Simon Park Orchestra | 1 |
| David Cassidy | 3 |
| Gary Glitter | 4 |
| Slade | 2 |

EVENTS
 1 January. Britain becomes a member of the E.E.C.
 11 October. The Yom Kippur War begins.
 14 November. Princess Anne and Mark Phillips are married in Westminster Abbey.

| U.K. CHART TOPPERS | WEEKS AT TOP |
|---|--------------|
| Merry Xmas Everybody | 2 |
| You Won't Find Another Fool Like Me | 1 |
| Tiger Feet | 1 |
| Devil Gate Drive | 2 |
| Jealous Mind | 1 |
| Billy Don't Be A Hero | 3 |
| Seasons In The Sun | 3 |
| Waterloo | 2 |
| Sugar Baby Love | 4 |
| The Streak | 4 |
| Always Yours | 3 |
| She | 4 |
| Rock Your Baby | 1 |
| When Will I See You Again | 2 |
| Love Me For A Reason | 3 |
| Kung Fu Fighting | 2 |
| Annie's Song | 1 |
| Sad Sweet Dreamer | 1 |
| Everything I Own | 3 |
| I'm Gonna Make You A Star | 3 |
| You're My First, My Last, My Everything | 2 |
| Lonely This Christmas | 2 |
| Slade | 2 |
| New Seekers | 1 |
| Mud | 4 |
| Suzi Quatro | 2 |
| Alvin Stardust | 1 |
| Paper Lace | 3 |
| Terry Jacks | 4 |
| Abba | 2 |
| Rubettes | 4 |
| Roy Stevens | 1 |
| Gary Glitter | 3 |
| Charles Aznavour | 4 |
| George McCrae | 3 |
| Three Degrees | 2 |
| Osmonds | 3 |
| Carl Douglas | 3 |
| John Denver | 1 |
| Sweet Sensation | 1 |
| Ken Boothe | 3 |
| David Essex | 3 |
| Barry White | 2 |
| Mud | 2 |

EVENTS
 13 July. West Germany beats the Netherlands 2-1 to win the soccer World Cup.

| U.K. CHART TOPPERS | WEEKS AT TOP |
|--------------------------------|--------------|
| Lonely This Christmas | 2 |
| Down Down | 1 |
| Ma Grace | 1 |
| January | 1 |
| Make Me Smile | 1 |
| If | 1 |
| Bye Bye Baby | 1 |
| Oh Boy | 2 |
| Stand By Your Man | 2 |
| Whispering Grass | 3 |
| I'm Not In Love | 2 |
| Tears On My Pillow | 1 |
| Give A Little Love | 3 |
| Barbados | 3 |
| I Can't Give You Anything | 3 |
| Sailing | 2 |
| Hold Me Close | 2 |
| I Only Have Eyes For You | 4 |
| Space Oddity | 2 |
| D. V. D. R. C. E. | 1 |
| Bohemian Rhapsody | 5 |
| Mud | 2 |
| Status Quo | 1 |
| Tymes | 1 |
| Pilot | 3 |
| Steve Harley and Cockney Rebel | 2 |
| Telly Savalas | 2 |
| Hud | 2 |
| Tommy Wynette | 3 |
| Windsor Davies/Oyn Ennise | 3 |
| Becc | 2 |
| Johnny Nash | 1 |
| Bay City Rollers | 3 |
| Typical Tropical | 1 |
| Stylistics | 3 |
| Rod Stewart | 4 |
| David Essex | 3 |
| Art Garfunkel | 2 |
| David Bowie | 2 |
| Billy Connolly | 1 |
| Queen | 5 |

EVENTS
 11 February. Margaret Thatcher becomes leader of the Conservative Party.
 30 April. South Vietnam surrenders to the Communists.

| U.K. CHART TOPPERS | WEEKS AT TOP |
|----------------------------|--------------|
| Bohemian Rhapsody | 4 |
| Mamma Mia | 2 |
| Forever And Ever | 1 |
| December 1963 | 1 |
| I Love To Love | 3 |
| Save Your Kisses For Me | 6 |
| You To Me Are Everything | 3 |
| No Charge | 1 |
| Combine Harvester | 2 |
| Real Thing | 3 |
| The Roussos Phenomenon | 1 |
| Don't Go Breaking My Heart | 8 |
| Dancing Queen | 6 |
| Mississippi | 4 |
| If You Leave Me Now | 3 |
| Under The Moon Of Love | 3 |
| When A Child Is Born | 1 |
| Queen | 4 |
| Abba | 2 |
| Silk | 1 |
| Four Seasons | 3 |
| Tina Charles | 3 |
| Brotherhood Of Man | 6 |
| Abba | 4 |
| J. J. Barrie | 1 |
| Wurzels | 2 |
| Real Thing | 3 |
| Demie Roussos | 1 |
| Elton John and Kiki Dee | 8 |
| Abba | 6 |
| Pussycat | 4 |
| Chicago | 3 |
| Showaddywaddy | 3 |
| Johnny Mathis | 1 |

EVENTS
 18 March. James Callaghan succeeds Harold Wilson as U.K. Prime Minister.
 16 June. 175 are killed in riots in Soweto, South Africa.
 2 November. Jimmy Carter is elected President, defeating Gerald Ford.

| U.K. CHART TOPPERS | WEEKS AT TOP |
|-------------------------------|--------------|
| When A Child Is Born | 2 |
| Don't Give Up On Us | 1 |
| Don't Cry For Me Argentina | 1 |
| When I Need You | 3 |
| Chanson D'Amour | 3 |
| Knowing Me Knowing You | 5 |
| Free | 2 |
| I Don't Want To Talk About It | 1 |
| Lucille | 1 |
| Show You The Way To Go | 1 |
| So You Win Again | 3 |
| I Feel Love | 1 |
| Angelo | 1 |
| Brotherhood Of Man | 1 |
| Floeters | 1 |
| Way Down | 5 |
| Silver Lady | 3 |
| Yes Sir I Can Boogie | 1 |
| Name Of The Game | 1 |
| Mull Of Kintyre | 4 |
| Johnny Mathis | 2 |
| David Soul | 1 |
| Julie Covington | 1 |
| Leo Sayer | 3 |
| Manhattan Transfer | 3 |
| Abba | 5 |
| Danielle Williams | 2 |
| Rod Stewart | 4 |
| Kenny Rogers | 1 |
| Jacksons | 1 |
| Hot Chocolate | 3 |
| Donna Summer | 4 |
| Brotherhood Of Man | 1 |
| Floeters | 1 |
| Elvis Presley | 5 |
| David Soul | 3 |
| Baccara | 1 |
| Abba | 1 |
| Wings | 4 |

EVENTS
 6 February. Elizabeth II observes the 25th anniversary of her accession.
 22 May. The Orient express makes its last run across Europe.

| U.K. CHART TOPPERS | WEEKS AT TOP |
|----------------------------|--------------|
| Mull Of Kintyre | 4 |
| Uptown Top Ranking | 1 |
| Figaro | 1 |
| Take A Chance On Me | 3 |
| Wuthering Heights | 4 |
| Matchlock Men | 3 |
| Night Fever | 2 |
| Rivers Of Babylon | 3 |
| You're The One That I Want | 9 |
| Three Times A Lady | 5 |
| Dreadlock Holiday | 1 |
| Summer Nights | 1 |
| Rat Trap | 2 |
| Do Ya Think I'm Sexy? | 1 |
| Mary's Boy Child | 4 |
| Wings | 4 |
| Athla and Donna | 1 |
| Brotherhood of Man | 1 |
| Abba | 3 |
| Kata Bush | 4 |
| Brian and Michael | 3 |
| Bag Casse | 2 |
| Bonny Lee | 3 |
| John Travolta | 1 |
| Olivia Newton-John | 9 |
| Commodores | 5 |
| 10cc | 1 |
| John Travolta | 7 |
| Olivia Newton-John | 7 |
| Boyz n the City | 2 |
| Rod Stewart | 1 |
| Boney M | 4 |

EVENTS
 25 June. Argentina beats the Netherlands 3-1 to win the soccer World Cup.
 15 September. Muhammad Ali defeats Leon Spinks to become Heavyweight Champion for the third time.
 30 November. The Times and Sunday Times suspend publication.



WINGS

CHARTS AND EVENTS: 1955-1981

| U.K. CHART TOPPERS | WEEKS AT TOP |
|-------------------------------|-----------------------------------|
| Green Green Grass Of Home | Tom Jones 2 |
| I'm A Believer | Monkees 4 |
| This Is My Song | Petula Clark 2 |
| Release Me | Engelbert Humperdinck 6 |
| Something Stupid | Nancy Sinatra and Frank Sinatra 2 |
| Puppet On A String | Sandra Shaw 2 |
| Silence Is Golden | Trini Lopez 3 |
| A White Shade Of Pale | Procol Harum 6 |
| All You Need Is Love | Beatles 2 |
| San Francisco | Scott McKenzie 4 |
| The Last Waltz | Engelbert Humperdinck 5 |
| Massachusetts | Bea Gees 4 |
| Baby, Now That I've Found You | Foundations 2 |
| Let The Heartaches Begin | Long John Baldry 2 |
| Hello Goodbye | Beatles 4 |

EVENTS
5 June. The Six-Day War between the Arabs and Israel begins.
3 December. Christian Barnard performs the first heart transplant.

| U.K. CHART TOPPERS | WEEKS AT TOP |
|------------------------------------|---------------------------------------|
| Hello Goodbye | Beatles 3 |
| The Ballad Of Bonnie And Clyde | Georgie Fame 1 |
| Everlasting Love | Love Affair 2 |
| The Mighty Quinn | Manfred Mann 2 |
| Cinderella Rockafella | Ether and Al Olafim 3 |
| Legend Of Xanadu | Dave Dee, Doz, Beaky, Mick and Tich 1 |
| Lady Madonna | Beatles 2 |
| Congratulations | Cliff Richard 4 |
| Wonderful World | Louis Armstrong 2 |
| Young Girl | Gary Puckett and the Union Gap 4 |
| Jumping Jack Flash | Rolling Stones 2 |
| Baby Come Back | Equus 3 |
| I Pretend | De-Lo Connor 1 |
| Money Money | Tommy James and the Shondells 3 |
| Fine | The Crazy World of Arthur Brown 1 |
| Do It Again | Beach Boys 1 |
| IGotta Get A Message To You | Bea Gees 2 |
| Key Jude | Beatles 2 |
| Those Were The Days | Mary Hopkin 6 |
| With A Little Help From My Friends | Joe Cocker 3 |
| The Good The Bad And The Ugly | Hugo Montenegro 4 |
| Lily The Pink | Scafold 3 |

EVENTS
3 April. Martin Luther King is assassinated.
20 August. Soviet troops invade Czechoslovakia.
12 October. The Olympic Games begin in Mexico City.

| U.K. CHART TOPPERS | WEEKS AT TOP |
|----------------------------------|------------------------------------|
| Ob-La-Di Ob-La-De | Marmalade 3 |
| Lily The Pink | Scafold 1 |
| Albatross | Fleetwood Mac 1 |
| Blackberry Way | Move 1 |
| Half As Nice | Amen Corner 2 |
| Where Do You Go To My Lovely | Peter Sarstedt 4 |
| I Heard It Through The Grapevine | Marvin Gaye 3 |
| The Israelites | Desmond Dekker 1 |
| Get Back | Beatles 6 |
| Dizzy | Tommy Roe 1 |
| Ballad Of John And Yoko | Beatles 5 |
| Something In The Air | Thunderclap Newman 3 |
| Honky Tonk Women | Rolling Stones 5 |
| In The Year 2525 | Zager and Evans 3 |
| Bad Moon Rising | Credence Clearwater Revival 3 |
| Je T'Alme Moi Non Plus | Jane Birkin and Serge Gainsbourg 1 |
| I'll Never Fall In Love Again | Bobbie Gentry 1 |
| Sugar Sugar | Archies 8 |
| Two Little Boys | Roll Harris 2 |

EVENTS
20 January. Richard Nixon is inaugurated as the 37th President of the U.S.A.
2 March. Concorde makes its maiden flight from Toulouse.

| U.K. CHART TOPPERS | WEEKS AT TOP |
|----------------------------|-------------------------------------|
| Two Little Boys | Roll Harris 4 |
| Love Groves | Edison Lighthouse 5 |
| Wanderin' Star | Lee Marvin 4 |
| Bridge Over Troubled Water | Simon and Garfunkel 2 |
| All Kinds Of Everything | Dana 2 |
| Spirit In The Sky | Man Greenbaum 2 |
| Back Home | England World Cup Squad 3 |
| Yellow River | Christina 1 |
| In The Summertime | Mungo Jerry 8 |
| The Wonder Of You | Elvis Presley 6 |
| The Tears Of A Clown | Singley Robinson and the Miracles 1 |
| Band Of Gold | Freda Payne 6 |
| Woodstock | Mathews Southern Comfort 1 |
| Voodoo Chile | Jimmi Hendrix 4 |
| I Hear You Knocking | Dave Edmunds 4 |



SIMON AND GARFUNKEL
EVENTS
29 April. U.S. and South Vietnamese troops invade Cambodia.
21 June. In soccer, Brazil beat Italy 4-1 to win the World Cup for the third time.
23 October. Gary Gabelich sets a new land speed record of over 822 m.p.h. at Bonneville Salt Flats.

| U.K. CHART TOPPERS | WEEKS AT TOP |
|---------------------------|---------------------------|
| I Hear You Knocking | Dave Edmunds 2 |
| Grandad | Clive Dunn 3 |
| My Sweet Lord | George Harrison 5 |
| Baby Jump | Mungo Jerry 2 |
| Hot Love | T. Rex 6 |
| Double Barrel | Dave and Ansell Collins 5 |
| Knock Three Times | Dawn 5 |
| Chirpy Chirpy Cheep Cheep | Middle of the Road 5 |
| Get It On | T. Rex 4 |
| I'm Still Waiting | Diana Ross 3 |
| Hey Girl Don't Bother Me | Tams 3 |
| Huggie May | Rod Stewart 5 |
| Cos I Love You | Slade 4 |
| Ernie | Benny Hill 3 |

EVENTS
25 January. A coup d'etat by Major - General Idi Amin deposes Ugandan President Milton Obote.
15 February. Britain adopts a decimal currency system.

| U.K. CHART TOPPERS | WEEKS AT TOP |
|-------------------------------------|----------------------------|
| Ernie | Benny Hill 1 |
| I'd Like To Teach The World To Sing | New Seekers 4 |
| Telegram Sam | T. Rex 2 |
| Son Of My Father | Chicory Tip 3 |
| Without You | Nilsen 5 |
| Amazing Grace | Royal Scots Dragoon Band 5 |
| Metal Guru | T. Rex 4 |
| Vincent | Don McLean 4 |
| Take Me Back Ome | Slade 3 |
| Puppy Love | Sonny Osmond 5 |
| School's Out | Alice Cooper 3 |
| You Wear It Well | Rod Stewart 1 |
| Wanna Wear All Crazee Now | Slade 3 |
| How Can I Be Sure? | David Cassidy 2 |
| Mouldy Old Dough | Lieutenant Pigeon 4 |
| Clair | Gilbert O'Sullivan 2 |
| My Ding-A-Ling | Chuck Berry 4 |
| Long Haired Lover From Liverpool | Little Jimmy Osmond 1 |

EVENTS
9 January. The ocean liner the Queen Elizabeth is destroyed by fire in Hong Kong harbour.
30 January. In Londonderry, 13 civilians are shot by troops on 'Bloody Sunday'.
12 August. The last U.S. combat troops leave Vietnam.

CHARTS AND EVENTS: 1955-1981

| U.K. CHART TOPPERS | WEEKS AT TOP |
|---------------------------|--------------------|
| Poetry In Motion | Johnny Tillotson 1 |
| Are You Lonesome Tonight? | Elvis Presley 4 |
| Walk Right Back | Everly Brothers 4 |
| Wooden Heart | Elvis Presley 4 |
| Are You Sure? | Allisons 2 |
| You're Driving Me Crazy | Temperance Seven 2 |
| Blue Moon | Marcel 2 |
| Runaway | Del Shannon 2 |
| Surfmer | Elvis Presley 5 |
| Temptation | Everly Brothers 4 |
| Well! Ask You | Ezek Kane 1 |
| You Don't Know | Helen Shapiro 2 |
| Johnny Remember Me | John Layton 5 |
| Kon Tiki | Shadows 1 |
| Michael | Highwaymen 1 |
| Walkin' Back To Happiness | Helen Shapiro 4 |
| Take Good Care Of My Baby | Elvis Presley 3 |
| Tower Of Strength | Bobby Vee 1 |
| Stranger On The Shore | Frankie Vaughan 2 |
| | Acker Blik 2 |

EVENTS
12 April. Yuri Gagarin becomes the first man in space.
12 December. An Israeli court finds Adolph Eichmann guilty of war crimes against the Jewish people. He is sentenced to death.

| U.K. CHART TOPPERS | WEEKS AT TOP |
|-------------------------|------------------------------|
| Stranger On The Shore | Acker Blik 2 |
| The Young Ones | Cliff Richard 5 |
| Rock A Hula Baby | Elvis Presley 4 |
| Wonderful Land | Shadows 8 |
| Put Rucker | B. Bumble and the Stingers 1 |
| Good Luck Charm | Elvis Presley 5 |
| Come Outside | Mike Sarne 2 |
| I Can't Stop Loving You | Ray Charles 2 |
| I Remember You | Frank Field 7 |
| She's Not You | Elvis Presley 3 |
| Telstar | Tornadoes 5 |
| Lovesick Blues | Frank Field 5 |
| Return To Sender | Elvis Presley 3 |

EVENTS
4 February. Two Swiss mountaineers make the first successful winter attempt on the north face of the Matterhorn.
10 July. Telstar, the first U.S. communications satellite, is launched.

| U.K. CHART TOPPERS | WEEKS AT TOP |
|--------------------------|-----------------------------------|
| The Next Time | Cliff Richard 3 |
| Dance On | Shadows 1 |
| Diamonds | Jet Harris and Tony Meahan 3 |
| The Wayward Wind | Frank Field 3 |
| Summer Holiday | Cliff Richard 2 |
| Foot Tapper | Shadows 1 |
| How Do You Do It | Gerry and the Pacemakers 4 |
| From Me To You | Beatles 7 |
| I Like It | Gerry and the Pacemakers 4 |
| Confessin' | Frank Field 2 |
| Devil In Disguise | Elvis Presley 1 |
| Sweets For My Sweet | Searchers 2 |
| Bad To Me | Billy J. Kramer and the Dakotas 3 |
| She Loves You | Beatles 6 |
| Do You Love Me? | Brian Poole and the Tremeloes 3 |
| You'll Never Walk Alone | Gerry and the Pacemakers 4 |
| I Want To Hold Your Hand | Beatles 3 |

EVENTS
8 August. Over two million pounds is stolen in the Great Train Robbery.
22 November. President Kennedy is assassinated in Dallas, Texas.



JOHN F. KENNEDY'S ASSASSINATION

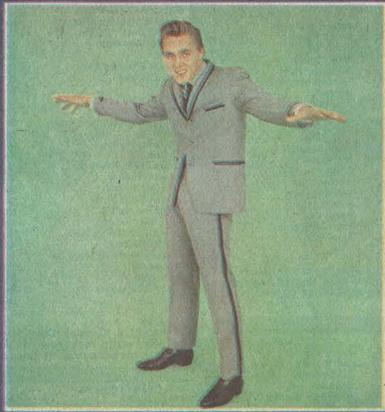
| U.K. CHART TOPPERS | WEEKS AT TOP |
|-------------------------------------|-----------------------------------|
| I Want To Hold Your Hand | Beatles 2 |
| Glad All Over | Dave Clark Five 2 |
| Needles And Pins | Searchers 3 |
| Diane | Bachelors 1 |
| Anyone Who Had A Heart | Cilla Black 3 |
| Little Children | Temperance Seven 1 |
| Can't Buy Me Love | Billy J. Kramer and the Dakotas 2 |
| A Word Without Love | Beatles 3 |
| Don't Throw Your Love Away | Petar and Gordon 2 |
| Juliet | Searchers 2 |
| You're My World | Four Pannies 1 |
| It's Over | Cilla Black 4 |
| House Of The Rising Sun | Roy Orbison 2 |
| It's All Over Now | Janet 1 |
| Hard Day's Night | Rolling Stones 1 |
| Do Wah Diddy Diddy | Beatles 3 |
| Have I The Right? | Manfred Mann 2 |
| You Really Got Me | Honeycombs 2 |
| I'm Into Something Good | Kinks 2 |
| On Pretty Women | Herman's Hermits 2 |
| Always Something There To Remind Me | Roy Orbison 2 |
| Baby Love | Sandie Shaw 3 |
| Little Red Rooster | Supremes 1 |
| I Feel Fine | Rolling Stones 1 |
| | Beatles 3 |

EVENTS
25 February. Cassius Clay defeats Sonny Liston to become world heavyweight boxing champion and changes his name to Muhammad Ali.

| U.K. CHART TOPPERS | WEEKS AT TOP |
|---------------------------------|----------------------------|
| I Feel Fine | Beatles 2 |
| Yeh Yeh | Georgie Fame 2 |
| Go Now | Moody Blues 1 |
| You've Lost That Lovin' Feeling | Righteous Brothers 2 |
| Tired Of Waiting For You | Kinks 1 |
| I'll Never Find Another You | Tom Jones 2 |
| It's Not Unusual | Tom Jones 1 |
| The Last Time | Rolling Stones 3 |
| Concrete And Clay | Unit 4 + 2 1 |
| The Minute You're Gone | Gerry and the Pacemakers 3 |
| Ticket To Ride | Beatles 3 |
| King Of The Road | Roger Miller 1 |
| Where Are You Now My Love? | Jackie Trent 1 |
| Long Live Love | Sandie Shaw 3 |
| Crying In The Chapel | Elvis Presley 2 |
| I'm Alive | Hollies 3 |
| Mr. Tambourine Man | Byrds 2 |
| Help | Beatles 3 |
| IGot You Babe | Sonny and Cher 2 |
| Satisfaction | Rolling Stones 2 |
| Make It Easy On Yourself | Walker Brothers 1 |
| Tears | Ken Dodd 5 |
| Get Off Of My Cloud | Rolling Stones 3 |
| The Carnival Is Over | Searchers 3 |
| Day Tripper/We Can Work It Out | Beatles 2 |

| U.K. CHART TOPPERS | WEEKS AT TOP |
|-----------------------------------|-----------------------|
| Day Tripper/We Can Work It Out | Beatles 3 |
| Keep On Runnin' | Spencer Davis Group 1 |
| Michelle | Overlanders 3 |
| These Boots Are Made For Walking | Nancy Sinatra 4 |
| The Sun Ain't Gonna Shine Anymore | Walker Brothers 4 |
| Somebody Help Me | Spencer Davis Group 2 |
| You Don't Have To Say You Love Me | Walker Brothers 4 |
| Pretty Flamingo | Dusty Springfield 1 |
| Paint It Black | Manfred Mann 3 |
| Strangers In The Night | Rolling Stones 1 |
| Paperback Writer | Frank Sinatra 3 |
| Sunny Afternoon | Beatles 2 |
| Get Away | Kinks 2 |
| Out Of Time | Georgie Fame 1 |
| With A Girl Like You | Chris Farlowe 1 |
| Eleanor Rigby/Yellow Submarine | Troggs 2 |
| All Or Nothing | Beatles 4 |
| Distant Drums | Small Faces 1 |
| Reach Out, I'll Be There | Jim Reeves 5 |
| Good Vibrations | Four Tops 3 |
| Green Green Grass Of Home | Beach Boys 2 |
| | Tom Jones 4 |

EVENTS
30 July. England wins the World Cup, beating West Germany 4-2 in the final.



A LIFE IN THE DAY OF Joe Elliott

66 I GOT up at quarter past 11 this morning, which is

fairly typical. Any time between 10 and 12 is reasonable. My bedroom is the lounge, really, 'cos me and the girlfriend live in a bedsit. It's a fairly large room, though, about 16 by 10, with a dark brown carpet with white walls. It's good because the stereo and the TV are in the same room so you can watch or listen while you're still in bed. It's not strictly a bedsit because we have a large kitchen which is great, but it's a bit too small to call a flat.

I never have breakfast because I only have two meals a day. Normally I eat about two in the afternoon and then again at six o'clock. When I'm not on the road I tend to get fat if I'm not doing anything, so I watch my diet very carefully. In fact, the first thing I do in the morning is go out jogging. I've been doing it for about six months now. I'm trying to get fit for our next tour. We're headlining all over the world and it's a non stop eight - month slog, so I've got to be fit.

I jog for about 25 minutes and cover about three miles. I was surprised how unfit I was when I first began to jog — I ran about 200 yards and collapsed! I jog along the pavement — it's much safer.

Just now while we're on holiday I don't really do too much. It's nice not to have the strict routine of touring which is travel, soundcheck, gig, back to hotel, get up, travel, etc etc. At the moment my girlfriend and I are decorating the flat. So far we've done the hallway — my girlfriend will probably end up doing more.

I still like running round London seeing friends I haven't seen for ages. If I take the tube into London it only takes about 20 minutes, but I prefer to drive. I used to be able to do it in half - an hour but it takes ages nowadays because the traffic seems to have got a

lot worse. I don't own my own car, I hire one. The insurance works out a lot cheaper. I put myself down as a director — which technically speaking you are if you're self - employed — because once they find out you're in a group the insurance goes way up. People expect you're always drugged up to the eyeballs and drunk if you're in the music business.

It's a two point three Granada Estate which sounds fairly posh but it's not. It's falling to bits! The other night when we went in to London to see a film preview of 'Heavy Metal' and the indicator wasn't working and there was something wrong with the radiators. In the end we broke down outside Harrods!

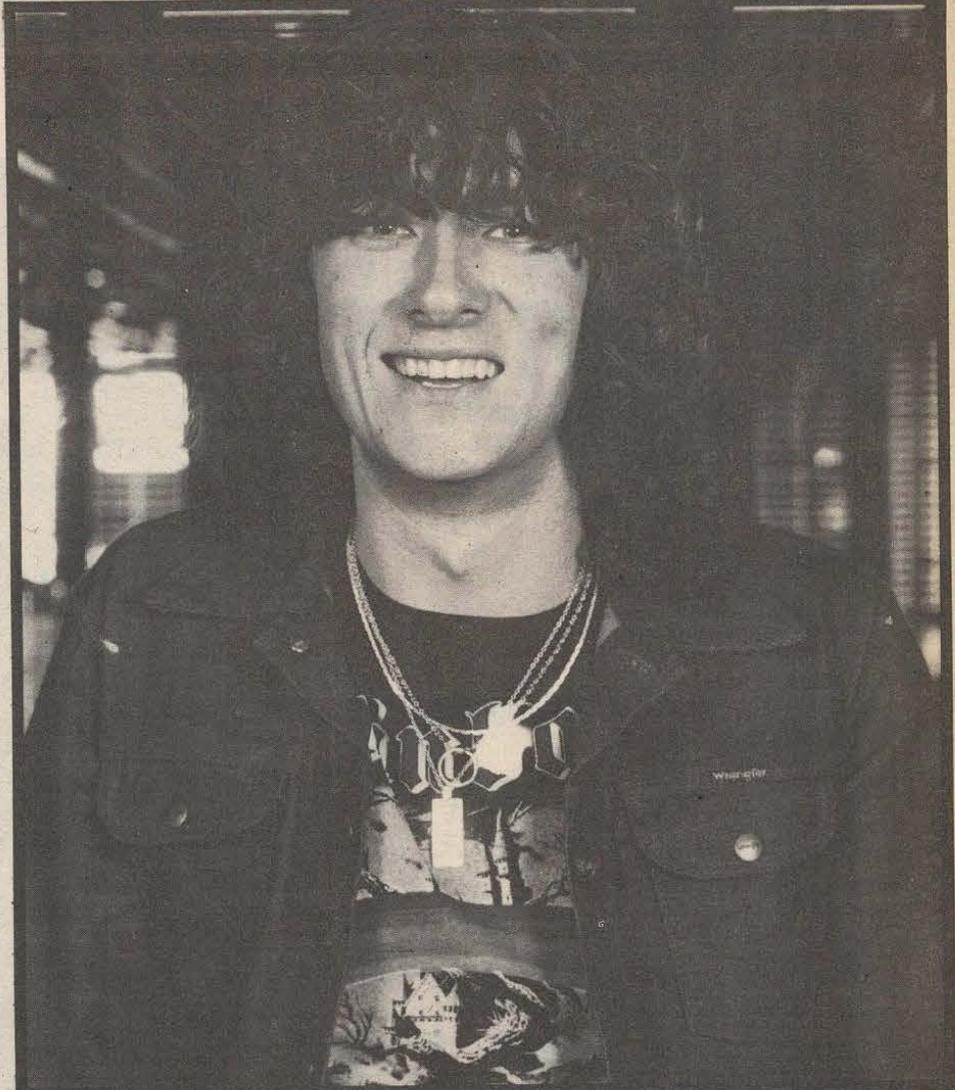
Usually I head for the Ship in Wardour Street where I have a drink with my friends. Then I go shopping, mostly to second hand record shops. I could spend a fortune in there. I love collecting old records. The oldest record I've bought is probably 'Rambling Rose' by Matt Munro, or 'Blueberry Hill' by Chuck Berry. The oldest record I have, in terms of how long I've had it, is the 'Court Of The Crimson King' by King Crimson. I bought that when I was about nine.

I started buying records when I was fairly young. I used to borrow money or run errands to save up for them. You see, when I was little I was the wimp in the class, and I was always getting beaten up. The only friends who were nice to me were three or four years older than me and they had a big influence musically. I listened to stuff by Jethro Tull, Spooky Tooth, King Crimson and realised I liked it.

After about three years I started to develop my own taste. I really liked pop. My all time hero is Ian Hunter, the first concert I ever went to was Marc Bolan at Sheffield City Hall. I liked them all... Bowie, Sparks, Mott the Hoople, Gary Glitter as well as bands who never really happened like Stray, Dirty Tricks and Montreaux.

The funny thing is that people think all I listen to is heavy metal, yet I love the Pretenders new album — it's brilliant — and a guy called Joe Squire. But I digress.

On with the shopping. I don't always go into London,



Joe Elliott, 22, is the singer with heavy metal band Def Leppard. Hailing from Sheffield, he moved down to Isleworth, Middlesex in July, where he now shares a house with his girlfriend, as well as Wild Horses guitarist John Lockton and drummer Frank Milne. He co - founded the group exactly four years ago, and has just returned from an extensive world tour. He is enjoying a few weeks' holiday before setting off on another world tour which will keep Def Leppard on the road until the autumn.

because nearby Hounslow has a good variety of shops as well. One thing I'd really like to buy would be a video but I can't afford it.

My biggest shopping spree was just before Christmas when we held a mock Christmas the weekend before the real thing, because we were all going off home to our parents. We bought loads of booze and the women made things like *vol au vents*.

When I get home depends on the traffic. I like to be back about five o'clock. Yesterday I came back, put on my new T Rex album which I've just bought. It sounds all right. That's another thing I miss out on when I'm on tour — new records. I have to buy them all at once when I come home.

I don't like anything fancy

for tea. Fish fingers, peas and chips will do nicely. You get so used to MacDonalds and steaks when you're in the States that it's lovely to re-discover Findus. Beans on toast with good old bread and butter's another one. I don't care about big lavish dishes, fish fingers come first any day!

We go out practically every night. That's one of the reasons I moved down to London, 'cause there aren't that many gigs up in Sheffield unless you're one of these furturists. In the past three nights I've seen Saxon at the Rainbow, the preview of 'Heavy Metal', the Pretenders, Steve Harley and a pub band down the boozier. Not bad, eh?

I don't go much in for reading, I've only finished two books in my entire life. 'Journey To The Centre Of

The Earth' and an American book called 'Virgin' which is about two birds in the 20th century. It's real good. I get bored with books. I didn't even finish Ian Hunter's 'Diary Of A Rock And Roll Star' and I like him. I read magazines much more than anything else, not many newspapers unless they're lying about. I suppose I read a lot more when I'm on tour.

Bed depends on whatever I'm doing. It could be 1.45 or 4.50. I'm normally out till two o'clock. Down in London your social life seems to be geared towards early morning hours, so I get up much later. It's totally different scene when I go back home to Sheffield.

I went up to Sheffield for Christmas and New Year. We celebrate New Year by the men going off to one pub, the women to another and we all meet up in

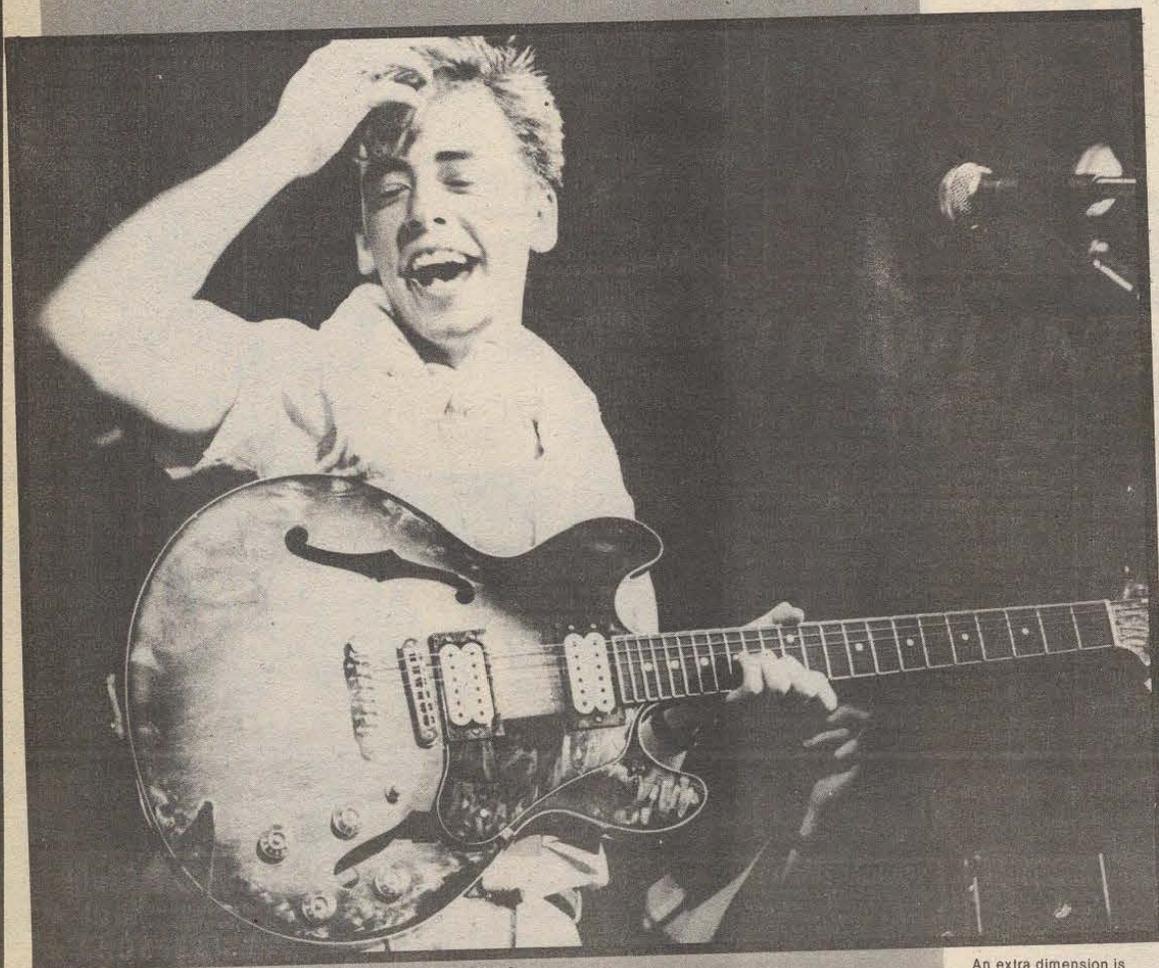
someone's house just before midnight. Christmas is a real family ritual where we all open our presents at one minute past 12.

I came back at the beginning of January. I didn't want to miss the sales. I can get all my party clothes for half the price, and besides, I won't have time to shop for the rest of the year because I'll be on tour.

It was good to see my mum and dad. I hadn't seen them since last April because I've been on the road, and when I went back home to move all my stuff down to London in the summer, they were on holiday.

It'll be the same this year. By the time we get back to Britain half the year will be gone.

KLACTO VEE SEDSTEIN



Nick Heyward of Haircut 100: Bertie Wooster on speed.

DANCEABILITY

HAIRCUT 100
The National, London
By Simon Ludgate

BRITISH funk bands watch and weep! Haircut 100 demonstrated to a packed venue tonight exactly how it should be done. Haircut 100 have discovered a whole new audience in the bargain — disco kids there to dance rather than watch.

The massed throng wedged themselves onto the dance floor long before anything happened on stage, but I went for the view rather than the proximity of like-minded funsters and laid claim to one of the few remaining square feet in the balcony.

Shriek! went the tightly-packed horde of north London soul girls. Gasps! moaned a thousand throats when all that appeared on stage was a cheesy-looking roadie. Yaaaay! they yelled in unison as one by one this year's hottest property skipped, tripped and bounced into view. Unfortunately, the best number of the evening was first — War's 'Low Rider' was treated to a beefy workout by the three-man horn section while singer and cherub-in-chief Nick Heyward hopped around like Bertie Wooster on speed.

bring in that extra percussion or perhaps a touch of xylophone. Something hot is going on tonight: its name is urban Shakedown.

Urban Shakedown, it's an apt name for a three-piece whose rhythm is so dense it's almost claustrophobic. This is a music that shakes and cascades with all the frenzy and bitter edge of a

big city, on the edge of paranoia; yet in possession of the cold truth. That's the Shakedown.

Fronted by the compelling Dennis Morris, Urban Shakedown move with bold, purposeful strides; their music makes no compromises, takes no half measures, and therein lies its weakness. Too often that rhythm is snapped too tight, and stretched beyond its

strength; Urban Shakedown have the power to prod, push and propel onto the dance-floor, but are unable to sustain that momentum. They lack the spice; they need a touch of variety.

Bass, drums and percussion are the ingredients that make for this persuasive rhythm, yet at times the reliance on basic instrumentation limits the possibilities inherent in Urban Shakedown's music.

At first the vocals were swamped by the assembled might of two rhythm guitars, bass, trombone, trumpet, saxophone, drums and assorted percussion, but the problem eventually rectified itself. Downstairs the sound was infinitely clearer and the bodies infinitely sweeter. 'Love Plus One' sounded great and reaffirmed itself as a top-cut single, but the kids were saving themselves for 'Boy Meets Girl' where beserk became hysterical and we witnessed scenes of adulation unrivalled since the days of the four mop tops from Liverpool.

It's immaterial trying to remember exactly what happened, except to say the gig got everyone going a storm. My only gripe is that forerunners of a musical movement, the Haircuts sometimes overextend themes best kept short and to the point but total dance music is their style.

"This one's called 'Last Train To Clarksville,'" quipped Nick as they launched into 'Boy Meets Girl' yet again for the encore and the cross-reference to that Haircut 100 of the last generation, the Monkees, was duly noted. Except this time, the Monkees can play... and play. Which they did and provided the funniest moment of the evening by suddenly appearing to play a second encore after half the audience had left and the rest were turning away and putting on their coats.

Haircut 100 have to be huge.

An extra dimension is needed to elevate this intense dance-beat and release its full potential: perhaps the addition of a brass section would do the trick.

Urban Shakedown are just making their first steps, the promise is immense, the plan's not quite finalised. The heat is on; now let's get cooking!

ANIMAL NIGHTLIFE
Le Rox, London

By Gary Hurr

ANIMAL NIGHTLIFE'S message to the world reads

... 'glamour, camaraderies, culture and union'. In front of the propaganda, dressed in thick leather coats, belts and boots stand our Bolshevik heroes. They have more than a little to offer.

Witness... vocalist / chanteuse Leah, aged 16. Quotes abound like "will she marry me?" "pure Lauren Bacall, John", and best of all, "she makes Annabella look like a bricklayer" (S-Dagger). With Leah, the glamour spills neatly over into ecstasy; all reasoned (review) thought becomes impossible. Leah is the trump card.

As Leah's backing band (!) Animal Nightlife are still a welcome addition to the ranks of modern pop. Andy Polaris, singer, mixes the best elements of Anthony Newley and Anthony Hadley with the uncivilised noise of a bus driver in the bathroom.

Although heavily mannered, he ranks by far as the most "natural" performer of the nine-piece, fitting the tone of his croon to the pace of the song.

In part two of the set, jazz took a backseat as funk took the wheel. A lethal cocktail at the best of times and when Nightlife switched on and forgot their awkwardness, the dancefloor at the Rox became a sea of swaying bodies in wild abandon.

Romping through 'Heartbeat', 'Girl At Large' and 'Shark Fin Soup' showed just how good they could be and earned them a well-deserved encore. And, of course, they did 'Love Is Just A Great Pretender' — the single if ever there was one, with a catchy chorus, great dancing and some mean blowing from the brass department.

Animal Nightlife are very young and totally inexperienced. It was only their second real show, so to form concrete opinions at this stage would be unfair. However, they could learn the lesson that just being a name to drop is not enough, and that there's more to a good band than an expert sax-ist.

Given a few months and the right presentation, Animal Nightlife have the capability to be as big (if not bigger) than their nocturnal predecessors. They look sound and feel right. All that's needed now is a slight re-think and a lot of hard rehearsal.

And as for Leah...

SHAKATAK
Le Rox, London

By Gary Hurr

ANOTHER SATURDAY night and "London's newest dance club" plays host to a horde of dopey, painted, birds and their even doper, unpainted "fella's".

They arrived in their bloody Ford Cortina's (with fur-trimmed dashboards, of course) to watch a group they presume will not be too taxing on their poor,

overworked brains. Ladies and Gentlemen, you have your utterly repellent "jazzfunk" audience.

Shakatak, with half the battle won already, only really needed to stand there and look pretty for an hour to convince the chain-store gang that they'd had their money's worth.

To their credit, they do a bit more than that, and while they're hardly division one league yet, Saturday night in the company of Shakatak is still a lot better than the telly.

They play up to the 'image' their fans have created for them. Band members have names like Georgie, Keith and Nigel and have two 'girly' singers who sing terribly and provide a little more than slightly risqué sexual dressing. They call themselves the "UK Sluts". Enough said?

When they forget themselves and actually play, it's pure bliss, technical brilliance, though totally emotionless.

But that's Shakatak all over: they fail to realise their own strengths, and are merely content to let their pathetic followers stroke their ego's gently. It's brilliant if you like that sort of thing, and ridiculous if you don't.

I expect it to be camp, clichéd and childish and I was not let down. The funny thing was, once I separated Shakatak from their audience I actually began to like them, and in some macabre way I enjoyed my Saturday night out.

Pic by Justin Thomas

STIFF LITTLE FINGERS, Hammersmith Palais, London By Winston Smith

THE TRIUMPHANT return of tonight's star attractions is heralded by the stirring, heart-pumping sound of the Dambusters' March, and the sight of a thousand arms springing skywards in unified two-fingered hero-worship. Can it really be Stiff Little Fingers we've come to see? Is it not the Stones or Genesis? ELO maybe? No it is Stiff Little Fingers, and we're in the middle of one of those occasions which have become perhaps rather lovelessly known over the years as (gulp) a *major rock event*. I hadn't realised, SLF have made The Crossover, and with a great deal of success.

Painted leathers mix with hooded blue anoraks, bondage pants with corduroys. Jake Burns is glad to be back, and the amassed rock lovers cheer happily. 'At The Edge' rocks away and we're all content.

The singer's voice isn't as gruff as it once was and is better off for it, but the spikes and black leather have disappeared to be replaced by lank fringes and neckerchiefs. Is this a contrived image? Nobody's worried, they're all too busy skanking to 'Johnny Was', singing along to the gorgeous 'Listen To Your Heart', stomping to a promising new number 'Falling Down' and cheering the opening chords of 'Gotta Gettaway'. But of course the set eventually ends, and off trot our heroes.

"Hooray!" Back they come. We're treated to 'Barbed Wire Love', a favourite. Marvellous, and wait, there's more! 'Wasted Life' (and surprising me) the classic 'Alternative Ulster'.

Blistering, powerful, moving protest songs, ever fresh and ever fine. But angry no longer.

So they were all here, all the classics, the greatest hits, all performed with more finesse than ever before. The very best of Stiff Little Fingers...

But is this really how it should be? Just a tremendous rock concert, a good pop? Is that all Stiff Little Fingers mean nowadays? It certainly seems so. Yes, times have changed, but does it honestly bother me? Not really.



STIFF LITTLE FINGERS: the new Genesis?

MARI WILSON AND THE IMAGINATIONS Nero's, Cardiff By Gary Hurr

TAKE THREE steps back in time. To the age of Simon Dee, the "six-five" special, genuine bee-hive hairdos and a lifestyle which went spend, spend, spend. Here in this vacuum, we find our heroine, Miss Mari Wilson.

The beehive girl comes shrink wrapped and time-warped straight from the days when fashion was an open-top Jaguar and boys were boys as girls were girls. Miss Wilson remembers 1965 fondly.

Her music, though, strikes a different chord. Far from mere revival sentimentality, Miss Wilson and her merry band of minstrels somehow fit into the multi-faceted jigsaw that we call POP 1982.

The between-song banter and the totally over the top introductions were executed with some kind of silly seriousness, not greatly removed from the kind of humour you could find in any edition of the 'Good Old Days'.

Between those introductions, the band (as in 'big band swing') actually make a fine job of playing. 'Beat the Beat', the new single, needs the visual push which the live show brings to fully realise its staggering potential. A chart cert (with, of course, the obligatory radio plays) if ever I heard one.

'R.A.V.E.' is altogether more of a knees-up with the punchy and crisp brass section positively hammering out those notes. The divine arm-dancing of the front line completes yet another Mari classic.

Mari Wilson and the Imaginations are going to be enormous. Just proving that looking back for inspiration needn't be a bad thing.

NEW ORDER Imperial Cinema, Birmingham By Kevin Wilson

CONSIDER THE postulation hereby accorded that New Order (man, myth and music) and Critical Subjectivity (hack, fan and musician) have never seriously got on together. Mention the very words New Order and the adulation flak whistles round your ears (eyes and eyes visibly glaze over and homagise).

Having had a recent DHSS course (Department of Healthy Social Subjectivity) the New Order event became a much happier occasion. I only wish the course was open to the general public who conduct mock services and break communal bread over the band. A spot of iconoclasm is necessary. Bring in the Luddites and smash the machinery of (musical) industrialisation.

The basic tools of New Orders trade are prime evil accessories of a unique trade. Albrecht's voice has naturalist love and aleatory emotion, Hook's bass is the raw vibration of gut feel, Gillan's keyboards are porcelain thunder and Morris drums are the very earth in the throws of unrest. New Order don't play songs. They don't play tunes. Their music is wholemeal, the constituents are good for you.

Tiles are silly. (Buy the albums if you want to know). Subjectivity abounds and you're still impressed? When you sit down and write words down on paper, it all seems so unnecessary. New order and Joy Division are human, they are at once as one and yet so different and un-connected. Isn't that enough to clear the mind of extrinsic doubt? The End.

THE CHEATERS Polytechnic, Manchester By Chas de Whalley

WHAT WITH their version of Norman Greenbaum's classic 'Spirit In The Sky' bubbling under the charts and blaring out of trannies

everywhere the Cheaters might well have expected a bigger crowd on this their return home after a gruelling tour of Scandinavia.

Nevertheless the two hundred odd students and fans who did brave the weather to dig deep into their pockets can hardly

have left disappointed. As soon as the Cheaters launched into the opening chords of '21st Century' it seemed like everybody in the hall was jostling the front of the stage, heads nodding furiously with the beat and fists punching the air.

The hysteria lasted for the hour this four piece Rhythm and Boogie outfit hammered out 12 bars as if their lives depended upon it.

Which, in a sense, they do. Despite their current radio success, the Cheaters are still without a real record deal and consequently gigging is their lifeblood and sole means of support. So the self-styled 'Hardest Working Band in Britain' set about milking the crowd for every inch of applause with a skill learned through the two hundred dates they played in the last twelve months.

Frontman Mick 'Mr Entertainment' Brophy was in characteristically fine form, tempering his verbal humour and John Otway-like lunacy with some wild blues harp. Behind him Neil Coss (guitar), Stewart Burnett (drums) and Malcolm Smart (bass) played it tight and tough and close to the bone but with a twinkle in their eyes to recall vintage Dr Feelgood and Eddie and the Hot Rods circa 1976.

Naturally the single and other no-nonsense rockers from the Revo-released 'Sweat It Out' album went down the best with the fan following but newer, more melodic songs like 'Let Me Try It', 'Baby It's You' and the playfully accapella 'Drugs' suggested that the Cheaters may yet mature into a group with some genuine stature. Then again they might not.

The next few months will prove the real acid test.

THE JETS Chancellor Hall, Chelmsford By Mike Gardner

SATURDAY NIGHT. The type you see in dodgy old B-movies or nostalgia soaked recreations of the fifties on 'Play For Today'.

The boys had DA's, jeans with comb and greasestamp on the backpocket and leather or American college boy jackets. The girls wore flared skirts, white socks, drainpipe jeans and ponytails.

The girls danced in lines with each other. The boys clutched tighter to their pints.

The boys posed. The girls posed. Everybody chewed Wrigley's.

The Jets were well at home with their energetic brand of let's pretend rock 'n' roll. The three Cotton brothers, Ray, Tony and Bobby, produced a sound that only needed the hiss and crackle of an old record to get the Arthur Negus stamp of authenticity.

The highlights of their snappy set were the shuffling 'Tonights The Night', the slap bass powered 'Almost' and the hit 'Yes Tonight Josephine'. Despite some ramshackle moments, particularly the aptly titled 'Torture' which featured some wretched harmonies, their enthusiasm helped them stoke up a heated reaction from the Blycreamed heads in front of them in time for their new single 'Love Makes The World Go Around'.

Don't expect anything apart from entertainment from The Jets and you won't be disappointed. They aren't for purists but they provide a great soundtrack to a good night out.

HOME COME THE HEROES

THE STRANGLERS The Pavilion, Hemel Hempstead By Sonia Ducie

AFTER YEARS of touring and a constant battle to reach the very top, the Stranglers have finally broken the boundary with just one single, 'Golden Brown' and stumbled upon a whole new audience.

On their pre-Christmas tour before their recent success they were dismissed as 'punk revivalists', drifting along to the same type of tunes they were playing back in the 'Peaches' and 'No More Heroes' era. Suddenly, they deliver a record whose sound is virtually unclassifiable (psychedelic revival?), and everyone wants to know them; they're hip again.

The concert was formulated with material mostly from their last two albums, but a powerful version of 'Down In The Sewer' opened up the performance, with chanting for the band from the under 18s. Half of the old fans present, pogo — danced throughout the night. The rest stood in the balcony and listened.

The whole set was exciting, and very tight, ploughing through at great speed. Hugh's vocals have become more distinct more listenable. JJ provided rapid, strong basslines and with eyes on his guitar, appeared in his usual sultry, trance — like pose.

Most of the songs were uplifted by excellent keyboard additions from Dave Greenfield. The only time the show slowed down was for 'Golden Brown', where the whole crowd clapped and swayed to the tune (unforseen!), with another huge cheer as they finished it.

For the encore, the most powerful song of the night, they played, 'Nuclear Device'.

It's hard to believe that it's taken the Stranglers four years to reach the height of popularity — having stumbled upon it at that. By the time they return to Bristol, at the end of this tour, they'll be 'heroes' for sure. As for the rest of us it will be interesting to see if they continue their success by making commercial records. But they'll always be great, live.

K LACTO VEE SEDSTEIN

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NEWS EXTRA

Zero degrees

NINE BELOW Zero start an extensive tour this month, coinciding with the release of their new album 'Third Degree'. Described by the band as "A small step from A to B but a large step for music," the album was produced by Simon Boswell but an exact date for its release hasn't yet been confirmed. The band have also recorded a BBC television show with Alexei Sayle and their dates run; Cambridge Corn Exchange February 26, Dublin McGonagles 28, March 1, Galway Leisure Land 2, Belfast Queen's University 3, Oxford Polytechnic 5, Folkestone Leas Cliffe Hall 6, Loughborough University 17, Leeds Polytechnic 18, Aylesbury Friars 20, Bristol Colston Hall 21, Bath University 22, Brighton Top Rank 24, Guildford Civic Hall 25, Nottingham Rock City 26, St Alban's City Hall 27.



Nine Below Zero

NICK LOWE releases his first album for nearly three years on February 12, the first since Rockpile split up. It is called 'Nick The Knife', and Lowe started recording it as soon as Rockpile split. The album contains two compositions written with his country - singer wife Carolee Carter and one with Fabulous Thunderbirds leader Kim Wilson. It also features Steve Nieve from Elvis Costello's Attractions and ex-Rockpile guitarist Billy Bremner. A single entitled 'Burning' is out this week. A British tour will follow after dates in America.

RADIO CAROLINE is due to be back on the air soon. A source close to the station said that it should be broadcasting much sooner than expected - possibly in three or four weeks. Ex-Radio One DJ Johnny Walker is due to be programme manager for the station, and it is promised to have the strongest signal it's ever had. "It will be as loud as Radio One," said a spokesman.

RECORDS in their thousands will be on sale this Sunday (February 7) at the Brighton Records Fair. It is held at the Brighton Centre and features 60 stalls with all types of records on sale. The fair is open from 1pm to 5pm and admission is 40p. Early preview admission between 11am and 1pm is available at 1.50 for entrance.

KATE BUSH, AC/DC, Elvis Costello and Gary Numan are among a host of stars who are part of a massive sale by the HMV Record Shop chain. From February 12 to March 6 records by these and other artists go on sale at 50p, 1.99 or 2.99. The chain will also be offering imports and collectors items.

TOURS

IRON MAIDEN have added an extra date to their 'Beast On The Road' tour, at Bracknell Sports Centre March 12. Refunds for their cancelled date at Sophia Gardens can be obtained from the Wales Empire Pool and not the Sophia Gardens as announced last week. Special coach trips to Maiden's Bristol Colston Hall gig on March 11 are being run from Swansea and Cardiff. Tickets for the trip are obtainable from Derricks in Swansea and Port Talbot and Spillers in Cardiff.

CHRON GEN who recently released their three track EP 'Jet Boy Jet Girl' will be playing the following dates; Scarborough Taboo February 12, Manchester Mayflower 13, Sheffield Marples 15, London 100 Club 16, Derby Rainbow 17, Preston Warehouse 18, Birmingham Golden Eagle 19, Grimsby Community Centre 20, Bristol Granary 22, Plymouth Top Rank 23, Haverford West Market Hall 25, Stroud Marshall Rooms 26, London Marquee 28.

THE THOMPSON twins who have delayed the release of their album 'Set' until February 26, play the following dates:

Newcastle Under Lyme Tiffany's February 15, Birmingham Aston University 19, Southampton University 20, Brighton Jenkinson's 21, Reading University 23, Uxbridge Brunel University 24, Warwick University 25, Bath University 26, Leicester University 27. More dates will be added in March.

GLADYS KNIGHT and the Pips begin a major tour in the Spring. They'll be playing Bournemouth Winter Gardens April 14, Watford Baileys 15, 16, 17, Reading Hexagon 18, Birmingham Night Out 19, 20, 21, 22, 23, 24, Newcastle City Hall 25, Harrogate Conference Centre 27, Southport Theatre 28, Manchester Garter 29, 30, May 1, Wembley Conference Centre May 2, St Austell Cornwall Coliseum 3, London Dominion Theatre 4, Brighton Centre 5. Tickets are on sale now from box offices and ticket agencies.

MARI WILSON and the Imaginations play a short string of dates beginning this month; Oxford Scamps February 17, Derby Blue Note March 4, Glasgow Night Moves 5, Edinburgh Nite Club 6.

GINA X who release a new single 'IC Code' February 12, begin a tour to coincide with this momentous event. London Mayfair Hotel Beachcomber Hotel February 14, Brighton Sherry's Laser Discotheque 15, Blue Nero's 17, Stafford Gatehouse Theatre 19, Glasgow Maestro's 21, Edinburgh Valentino's 22, Manchester Fagin's Cabaret Lounge 24, Nottingham Rock City 26, Birmingham Grand Hotel Grosvenor Suite 28.

TRUE LIFE Confessions, fronted by ex Barts member John Dummer, play the following London dates this month; Lambeth Ange 6, Twickenham Black Dog 10, Islington Hope And Anchor 14, Clapham 101 Club 21, Islington Hope and Anchor 21.

THE LIGHTNING Raiders play two London concerts this month at the Venue February 8, Marquee 16.

THE SWINGING LAURELS, who have a single 'Peace Of Mind' out on Albion Records, play a residency at the London Hope And Anchor February 16, 23, and they'll be playing Cardiff Nero's February 6.

RELEASES

FORMER WIRE member Colin Newman, releases his third solo album 'Not To', this week. The album has 12 tracks, one of which is a version of the Beatles' 'Blue Jay Way'.

THREE World Cup football songs are released this week following Stiff Records signing a deal with Scotland's Lismor Records, and they'll be releasing three football songs this week. The songs are Ian Sludge Lees 'Viva England' Ben Gunn's 'Viva Scotland' and Gene Fitzpatrick's 'Viva Ireland'.

THE BLOOMSBURY Set, release their single 'This Year Next Year', February 12. They're a five piece band from Birmingham, fronted by Andy Lloyd.

BLUE RONDO A La Turk release their second single 'Klacto Vee Sedstein' on their own Diable Noir label February 12. Like their previous single 'Me And Mr Sanchez', the new single will be available in both seven and 12 inch versions.

AMERICAN HEAVY metal band the Rods who will



Blue Rondo

be supporting Iron Maiden on their forthcoming tour release a specially packaged EP 'Full Throttle' on February 11.

TV/RADIO

SAY HELLO Wave Goodbye to Soft Cell who share the billing with aging albino Edgar Winter on 'The Old Grey Whistle Test' on THURSDAY. Annie Nightingale and David Hepworth host as usual on BBC 2. There is the usual look up the charts on BBC 1's 'Top Of The Pops'. 'The Record Producers' on Radio One continues the second part of the look at the career of Lieber and Stoller.

The delightfully cute Clare Grogan of Altered Images shares airspace with Phil Collins and Paul Burnett on Radio One's 'Roundtable' under the guidance of the distinguished looking Richard Skinner. Later on Tommy Vance introduces vintage stuff from 'The End' and a session from Rough Justice on 'The Friday Rockshow'. On the box Gary Numan talks about flying on Tyne Tees 'Razzamatazz' with live band Dance Class while XTC are the stars on BBC 2's 'Oxford Road Show' no doubt playing selections from their new album 'The English Settlement'.

Thin Lizzy have been given the whole of Radio One's 'In Concert' this SATURDAY. The show was recorded at Hammersmith Odeon on their autumn tour. Earlier 'My Top Ten' has Nick Lowe who will no doubt discuss his relationship with Eric Clapton but not the break up of Rockpile with Andy Peebles while giving liberal pluggs for his new album 'Nick The

Knife'. Sheena Easton is the special guest on 'Swap Shop' while Noel and gang waffle on and on about Brown Sauce on BBC 1. 'Tiswas' on ITV and 'Number 73' on TV5 also feature music, interviews and cartoons. While ITV's 'OTT' features all of them and bums and knockers since it's after pub closing time.

The day of rest. SUNDAY, is distinguished by Radio One's 'Record Producers' show which puts the spotlight on Mickie Most whose hits with Donovan, Hermans Hermits and Tattler Kim Wilde have made him renowned as the man with the Midas touch. Later on Tommy Vance runs down the 'Top 40'. ITV London region have Abba on 'Star Parade' who share the hour with James Last.

MONDAY'S 'Riverside' features Bauhaus and ex-Buzzcock Pete Shelley on BBC 2 whilst 'Grace Kennedy' features Rupert Holmes, the Pina Colada man and the slow handed 'Painter Sisters'. 'Off The Record' on TV5 has Haircut 100 on in concert from Gillingham.

The rest of the week is deadly dull with only a Chas and Dave appearance on ITV's 'Jim Davidson Show' and Ralph McTell on 'Anne Murray And Her Music' on BBC 2 on TUESDAY and 'Oscar Peterson' on WEDNESDAY.

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

THURSDAY

BIRMINGHAM, The Raven, Shard End, Bandanna
BOLTON, Gaiety, Bradford Road (826), The Limited Future / Rivington Spoke
BORDON, Robin Hood, Standford, Undercurrents
BRIGHTON, Concorde, Kevin Staples Group
BRIGHTON, New Regent, West Street (27300), Modern English / Troops For Tomorrow
BRISTOL, Green Room (22678), Mind Tunnel
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533), Long Tail Shorty / The Scizors
CHESTERFIELD, Aquarius (70188), Brett Marvin
COLCHESTER, University Of Essex (853211), The Cheaters
COVENTRY, General Wolfe (86402), Maximin Joy
DERBY, Blue Note (42569), Addiction / Home Grown Roots / Enforcer Sound
EASTCOTE, Bottom Line, Clay Pigeon, Field End Road (01 866 5358), Sticky Stuff
EDINBURGH, The Buccaries, Beas Head
FELTHAM, The Airman, Burnz
GLASGOW, Night Moves, Sauchiehall Street (041 332 5863), Eyeless In Gaza / The Lemon Kittens
GRAVESEND, Red Lion, Crete Hall Road (06127), Victim
HANLEY, The Vine, Abrasive Wheels / Asylum
HARLEIGH, MERPSTEAD, Rock Club, High Street (68272), Hard Rain / Spiteful Child / Freebird Disco
HIGH WYCOMBE, Nan's Head (21758), Howard Jones / Worlds Apart
INVERNESS, Joe Fink, Morrie-Mullen
IPSWICH, Gaumont (53841), Sammy Hagar / Grand Prix
LEEDS, Warehouse, Somers Street (465287), A Flock Of Seagulls
LIVERPOOL, Star And Archer, French Lessons
LUTWIT MAJOR, St Donats Art Centre, Contemporary Music Network
LONDON, The Angel, Lambeth Walk (01 735 4309), Apocalypse
LONDON, Archduke Wine Bar, under the Archies, South Bank (01 928 9370), Tunukwa
LONDON, Arts Theatre, Great Newport Street (01 839 3334), Robert Calvert / Rat Scabies / Bethal (Hype musical)
LONDON, Bridon House, Canning Town (01 478 2889), Jerry McAvoy And Friends
LONDON, Club Latent, Four Street, Southwell (01 437 5334), Subway Sect
LONDON, Cricketers, Oval (01 735 3058), The Odd Band
LONDON, Dingwells, Camden Lock (01 267 4967), The Coasters
LONDON, Dublin Castle, Parkway (01 485 1773), And The Flyers
LONDON, Embassy, Old Bond Street (01 499 5974), Breakfast Band
LONDON, Green Man, Stratford High Street (01 534 1637), Paragon
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 889 9615), True Life Confessions / Hidden Charm
LONDON, Hammersmith Odeon (01 748 4081), Teddy Pendergrass
LONDON, Hope And Anchor, Islington (01 359 4510), The Promise
LONDON, Kensington, Russell Square (01 226 3243), Stan Webb's Chickenshack
LONDON, King's Head, Fulham High Street (01 736 1413), Basil's Balls-Up Band
LONDON, Le Beau Reo, Green Street (01 437 5782), Ray Shell And The Street Angels
LONDON, Marquee, Wardour Street (01 437 8603), Marlan Dance
LONDON, Middlesex Polytechnic, All Saints, Tottenham (01 368 9841), Revillos / Mood Elevators
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), The Waves / The Empty Vessels
LONDON, New Golden Lion, Fulham Road (01 385 3942), The 45's
LONDON, Old Queens Head, Stockwell (01 727 4996), The Backout / Praxie
LONDON, 101 Club, St John's Hill, Clapham (01 222 8300), Matinee Idols / The Avengers
LONDON, 100 Club, Oxford Street (01 636 0933), Black Roots / Original Creators
LONDON, The Orange Tree, Friern Barnet (01 368 3000), Prime Cut
LONDON, Pied Bull, Islington (01 837 3218), To The Finland Station / Les Nouvelles Cyniques
LONDON, Rock Garden, Covent Garden (01 240 3961), Cuban Heels
LONDON, Royal, Soho (01 886 4112), Crazy Can
LONDON, Sloane's, Knightsbridge (01 589 6873), Ocean 11
LONDON, Stapleton, Crouch Hill (01 272 2188), Starcore
LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), The Blind Venetians
LONDON, Theatre Royal, Stratford East (01 534 0310), Allita The Stockbroker / James Berry / Lori Coxhill / Patrick Fitzgerald / Michael Horowitz / Liliane Lin / Adrian Mitchell / Jeff Nuttall / Michele Roberts / Heathcote Williams
LONDON, Two Brewers, Clapham (01 822 3621), Excalibur
LONDON, The Venue, Victoria (01 272 2188), Huang Chung / China Crisis
LONDON, White Hart, Acton, Tea Dance
MANCHESTER, Apollo, Ardwick (081 273 1112), The Teardrop Explodes / The Ravishing Beauties
OXFORD, Pennyfarthing (48007), English Roses
POOLE, Wessex Hall (82222), UB40 / Nightdoctor
PRESTON, Guildhall (21721), Jets
SHEFFIELD, The Big Top, The Untouchables
SHEFFIELD, Limit Club (730940), Cuddy Toys
SHEFFIELD, Red Lion, London Road (505032), Riot Squad
SHEFFIELD, University (24076), The 1000 Hours
SWANSEA, Dublin Arms (55044), The Extras
TUNBRIDGE WELLS, Assembly Hall (30613), Sad Cafe

FRIDAY

ABERDEEN, Birch Hotel, The Extras
ALFRETON, Somers Street (833007), Tokyo / Wolf
BALLOCH, Ban Lamond Hotel (Alexandra 5231), Spider
BIRMINGHAM, Aston University (021 359 8231), After The Fire
BIRMINGHAM, Fighting Cocks, Street (01 826 2861), Slur / Twist
BIRMINGHAM, Mercat Cross (021 622 3261), No Faith
BIRMINGHAM, University, Edgbaston Park Road, Edgbaston (021 472 1841), Ricky Cool
BRADFORD, The Topic (32119), Nic Jones
BRISTOL, Trinity Hall (551544), Maximin Joy
CAMBRIDGE, Sound Cellar (89633), Man With An An Imagination
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533), Cuban Heels / Vane
CHESTERFIELD, Aquarius (70188), Brett Marvin
COLNE, Municipal, Albert Road (11), The Cheaters
COVENTRY, General Wolfe (86402), Eric Bell Band / Allen Dudley, JB's, King Street (55977), UB4
EDINBURGH, Playhouse, The Circus (01 855 2064), Twinstes
GALASHIELS, College Of Textiles, Climax Blues Band / The Look
GLASGOW, Night Moves, Sauchiehall Street (041 332 5863), Morrisey-Mullen
GRAVESEND, Red Lion, Crete Hall Road (06127), Victim
HANLEY, The Vine, Abrasive Wheels (82122), Spiders
HARLEIGH, MERPSTEAD, Rock Club (68127), Sadies
IPSWICH, Gaumont (53841), The Stranglers
LEEDS, University (29671), The Teardrop Explodes / The Ravishing Beauties
LEICESTER, Braunstone and District Club, Strange Days
LIVERPOOL, Tom Hall's Tavern (01 236 1702), Julian Bahula's Jazz Afrika
LIVERPOOL, The Warehouse, Fleet Street (051 708 1530), Revillos
LONDON, Dingwells, Camden Lock (01 267 4967), Bambo King / Empty Vessels
LONDON, Dublin Castle, Parkway, Camden (01 485 1773), Electric Bluebirds
LONDON, The Fridge, Brickton (01 737 1477), Gonzales
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 889 9615), The BMT's / King Kurt
LONDON, Half Moon, Herne Hill (01 737 4580), Mad Shadows / Exoters
LONDON, Hammersmith Odeon (01 748 4081), Teddy Pendergrass
LONDON, Hope And Anchor, Islington (01 359 4510), The Dancin' Ditz
LONDON, Kings College, Macadam Building, Surrey Street (01 836 7132), Actze Camera
LONDON, Kings' Head, Fulham High Street (01 736 1413), SALT
LONDON, Look Tavern, Chalk Farm Road (01 485 0989), Hartford Brothers
LONDON, Marquee, Wardour Street (01 437 8603), Amazon / Legend
LONDON, New Golden Lion, Fulham Road (01 385 3942), Hank Wengler
LONDON, Old Queen's Head, Stockwell (01 727 4996), Mainland
LONDON, 101 Club, St John's Hill, Clapham (01 222 8300), The Papers / King Kurt
LONDON, The Orange Tree, Friern Barnet (01 368 3000), Back Hammer
LONDON, Queen Mary College, Mile End (01 880 5555), A Bigger Splash
LONDON, Rock Garden, Covent Garden (01 240 3961), And Among Strangers / Admit One
LONDON, Southbank Polytechnic, Rotary Street (01 261 1525), Breakfast Band
LONDON, Splinters, White Hart, Acton, Tea Dance
LONDON, Thames Polytechnic, Woolwich (01 855 0618/9), Disco Wolf
LONDON, Theatre Royal, Stratford East (01 534 0310), Talisman / Tribesman
LONDON, The Venue, Victoria (01 272 2188), Steve Gibbons Band
LONDON, Weaver's Arms, Newington Green Road (01 269 8789), Brunel
LONDON, White Lion, Putney High Street (01 788 1540), The Republic
LONDON, Windmill Theatre, Windmill Street (01 437 6312), Red Lipsique
PORTSMOUTH, Rock Gardens (86122), Truffe
RETFORD, Porthouse (704891), OK Jive
RINGWOOD, Elm, Tree Crossline
ST ALBANS, College of Further Education, Hatfield Road, Zounds
SOUTHALL, The Seagull, Jeep
STAFFORD, North Staffs Polytechnic (62331), Mood Elevators
SUNDERLAND, Annabelle's (56117), Cuddly Toys
SUNDERLAND, Close Encounters, Jets
SWINDON, Church Hall, Devizes Road, Annie Anxiety / Polemic Attack / Epilsons / Dht
TAUNTON, Collar Bar (73013), Jaguar
UPPER HAYWARD, RAF Station, Shakalax
WOKINGHAM, Angie's, Canteen House Hotel (27812), Little Sister



Altered Images one-off at Hammersmith Palais (Sunday).

SATURDAY

ASHTON UNDER LYME, Spreadsleepe (061 330 5732), Rockin' Horse
BIRMINGHAM, Odeon (01 643 0101), The Teardrop Explodes
BIRMINGHAM, Railway, Curzon Street (021 359 9451), Bandanna
BIRMINGHAM, Westhill College (01 427 7245), Marillion
BLACKPOOL, JR's, Sealand, Firecrow
BRADFORD, D, University (53486), Darts
BRIGHTON, New Conference Centre (20331), UB40 / Nightdoctor
BRISTOL, Granary (28272), Tylan
COVENTRY, General Wolfe (86402), UK Decay
CRAWLEY, Rocket Club, Tralor
DERBY, Blue Note, Sadler Gate (42569), Blue Rondo A La Turk
HARLOW, Headstone Hotel (01 427 2301), Freddie Fingers Lee
EASTBOURNE, King's Country Club (21466), Showaddywaddy
EDINBURGH, Playhouse Nite Club (031 557 2590), Eyeless In Gaza / Lemon Kittens
EXETER, Spaxex, In The Red
FOLKESTONE, In The Red
GLASGOW, Queen Margaret Union (041 334 1565), Climax Blues Band / The Look
GRAVESEND, Red Lion, Crete Hall Road (06127), Fokker Triplane
GUILDFORD, Peasmarsh Rock Club (63646), Cutting Edge
GUILDFORD, The Royal, Worlestone, Time
GUILDFORD, University Of Surrey (17281), Washbone Ash / Soldier
HARROW, Headstone Hotel (01 427 2301), Freddie Fingers Lee
KEELE, University (Newcastle 625411), Julian Bahula and The Imaginations
KENDAL, Brewery Arts Centre (25133), Julian Bahula's Jazz Afrika
LEICESTER, Rising Sun, Skua
LANCASTER, University (85201), Sammy Hagar / Grand Prix
LEICESTER, Aylestone Working Men's Club, Strange Days
LEICESTER, Electric Theatre, Sandcote Street (530978), Alien
LONDON, The Angel, Lambeth Walk (01 735 4309), True Life Confessions
LONDON, Dingwells, Camden Lock (01 267 4967), Tour De Force / The Hollywood Killers
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 889 9615), Shea Ramah / Civilization
LONDON, Half Moon, Herne Hill (01 737 4580), Republic / Dance On A Telephone
LONDON, Hammersmith Odeon (01 748 4081), Teddy Pendergrass
LONDON, Hope And Anchor, Islington (01 359 4510), Lee Kosmia
LONDON, Horseshoe, Tottenham Court Road (01 636 3947), Fear Of Falling
LONDON, King's Head, Fulham High Street (01 736 1413), Sam Mitchell Band
LONDON, The Latchmere, Battersea Park Road (01 228 2661), The Extraordinaires
LONDON, Musicians Collective, Gloucester Avenue (01 722 0456), Five Of Six / The Orange Cardigan / Playdate / Cold War
LONDON, Newham Golden Lion (01 385 3942), Peter Green
LONDON, Old Cherry Tree, Grove Vale, East Dulwich, Starcore
LONDON, Old Queen's Head, Stockwell (01 737 4904), Salt
LONDON, 101 Club, St John's Hill, Clapham (01 222 8300), Europa / World Service
LONDON, Rock Garden, Covent Garden (01 240 3961), Tons Ton M'Assal
LONDON, Sir George Robey, Seven Sisters Road, Finsbury Park (01 283 4581), The 1000 Hours
LONDON, Stapleton, Crouch Hill (01 272 2188), Dave Ellis Band
LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), The 45s
LONDON, The Venue, Victoria (01 272 2188), The 1000 Hours
LONDON, White Lion, Putney High Street (01 788 1540), Stan Webb's Chickenshack
MANCHESTER, Band On The Wall (081 832 6625), Al Coohn
MANCHESTER, Polytechnic (081 273 1162), The Beatles
MIDWINTER, Edgmont Hotel, Great West Road, Uxbridge
NORTHAMPTON, Roadmenders (51307), UK Decay
NORWICH, Whites (25539), Su Lynn Band
OXFORD, Pennyfarthing (48007), Sunfly
PAISLEY, Technical College, Cuddy Toys
PASSFIELD, Royal Oak (483), Truffe
PORTSMOUTH, Guildhall (24059), The Stranglers
WEYBRIDGE, College of Food Technology (42120), The Cheaters
WHITLEY BAY, Mingles (530437), R'n'B Splinters
WOKINGHAM, Angie's, Canteen House Hotel (27812), Juke Jump
WOLVERHAMPTON, Polytechnic (65531), Breakfast Band

SUNDAY

BATHGATE, Cairn Park Hotel, Spider
BIRMINGHAM, Stratihallen Hotel, Contemporary Music Network
BIRMINGHAM, Bay Horse New Inn, Rishington (42443), Spaxex
CHADWELL HEATH, Electric Stadium, The Greyhound High Road (01 599 1533), Oasis
CHATHAM, Central Hall (46594), Showaddywaddy
CHRISTCHURCH, Jumpers Tavern (47399), Truffe
CROYDON, Fairhill Hall (668 9291), Teddy Pendergrass
DUNDEE, University (23181), Climax Blues Band / The Look
EDINBURGH, Scorchies, Thistle Club (01 222 8300), Cutting Edge
GLASGOW, Night Moves, Sauchiehall Street (041 332 5863), Cuddy Toys
GRAVESEND, Red Lion, Crete Hall Road (06127), Wipe Out
HARLOW, Headstone Hotel (01 427 2301), Freddie Fingers Lee
LEEDS, Playhouse (42111), Julian Bahula's Jazz Afrika
LEEDS, Tiffany's (31448), The Stranglers
LEICESTER, Aylestone Working Men's Club, Strange Days
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 889 9615), The Heartbeats / Catcherman
LONDON, Hammersmith Palais (01 748 2612), Altered Images / Vic Godard And Subway Sect / The Subway Sect / The Bluebells
LONDON, Hope And Anchor, Islington (01 359 4510), The Waves
LONDON, King's Head, Fulham High Street (01 736 1413), Johnny G
LONDON, Marquee, Wardour Street (01 437 8603), The Onlookers / The Times
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Blurt
LONDON, New Golden Lion, Fulham Road (01 385 3942), Dana Gillespie
LONDON, New Merrin's Cafe, Margery Street, King's Cross (01 837 7097), Excelsior
LONDON, 101 Club, St John's Hill, Clapham (01 222 8300), Rezy
LONDON, Rock Garden, Covent Garden (01 240 3961), Sad Among Strangers / Admit One
LONDON, Torrington, North Finchley (01 445 4710), Deke Leonard
LONDON, White Lion, Putney High Street (01 788 1540), The Chasers
MANCHESTER, Apollo, Ardwick (061 273 1122), Sammy Hagar / Grand Prix
ROMNEY, War Horse, New Inn, Rishington (42443), Spaxex
PETERBOROUGH, Gladstone Arms (44388), H2O
STEVENAGE, Bowes-Lyon House (53175), John Cooper Clarke / Death In June
SWANSEA, Dublin Arms (55044), Bomber / Graham Parker
WIGAN, Riverside Club, Rockin' Horse
WINSFORD, Civic Hall (2917), Sad Cafe

MONDAY

ABERYSTWYTH, University (021 472 1841), Sad Cafe
BANNOCKBURN, Tamduh, Spider
BIRMINGHAM, Holy City Zoo (021 233 1266), A Certain Ratio
BRISTOL, Red Lion, High Street (01 590 6161), The 45's
BRENTFORD, Colston Hall (20178), UB40/Nightdoctor
CARDIFF, Great Western Hotel, The Beatrix
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533), Dossation Angels
CROYDON, The Carlton, London Road (01 888 4500), Foreign Legion
DUNDEE, Playhouse (031 557 2590), Climax Blues Band / The Look
LONDON, Bridge House, Canning Town (01 478 2889), The Helicopters
LONDON, Dingwells, Camden Lock (01 267 4967), Country Joe McDonald
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 889 9615), Name Of The Road
LONDON, Hammersmith Odeon (01 748 4081), The Stranglers
LONDON, Hope And Anchor, Islington (01 359 4510), Baby N' The Monsters
LONDON, King's Head, Fulham High Street (01 736 1413), Gloger

LONDON, Legends, Old Burlington Street, Piccadilly Circus (01 437 9933), Zeitgeist
LONDON, New Golden Lion, Fulham Road (01 385 3942), Bob Kerr's Whoopie Band
LONDON, The Venue, Victoria (01 828 9441), Lightning Raiders/Lords Of The New Church/BMT's
LONDON, Xenon Club, Margate Street, Oxford Circus (01 636 6238 x 9), The Feela's
LONDON, Kings' Head, Fulham High Street (01 736 1413), Dossation Dance
MANCHESTER, Bee Hive Hotel, Clifton, Rockin' Horse
OXFORD, Polytechnic, Gypsy Lane, Headington, The Faraway Stars
SALISBURY, City Hall (27676), Showaddywaddy

TUESDAY

BIRMINGHAM, Holy City Zoo (021 233 1266), The Bloomsbury Set
BLACKPOOL, Cleveleys Hotel, Rockin' Horse
BOLTON, Railway Hotel, Bromley Cross, Body
CANTERBURY, University Of Kent (64724), The Cheaters
CARDIFF, University (396421 x 26), The Artists
DANLINGTON, Lucinda's, Carl Green And The Scene
DERBY, College of High Education (47181), Bikini Atoll
GRAVESEND, Red Lion, Crete Hall Road (06127), Paradox
LANCASTER, Sky, The Insurgents
LEEDS, Warehouse (46527), Mari Wilson And The Imaginations
LONDON, The Angel, Lambeth Walk (01 735 4309), Diz And The Doorman
LONDON, Dingwells, Camden Lock (01 267 4967), Animal Luxury / Television And The Screens / Barga
LONDON, Hammersmith Odeon (01 748 4081), Sammy Hagar / Grand Prix
LONDON, Hope And Anchor, Islington (01 359 4510), The Swinging Laurels
LONDON, Kings' Head, Fulham High Street (01 736 1413), King Trigger
LONDON, The Latchmere, Battersea Park Road (01 228 2661), The Extraordinaires
LONDON, Legends, Old Burlington Street (01 437 9933), Kissing The Pink
LONDON, New Golden Lion, Fulham High Street (01 385 3942), The Fix
LONDON, 100 Club, Oxford Street (01 636 0933), The Meteos
LONDON, 101 Club, St John's Hill, Clapham (01 222 8300), Man Ray / Exotic Pandas
LONDON, Pegasus, Green Lanes, Stoke Newington (01 226 5930), The 45's
LONDON, Rock Garden, Covent Garden (01 240 3961), Oasis / Kevin Kitchen
LONDON, Southbank Polytechnic, Rotary Street (01 261 1525), The Bollock Brothers / Crown Of Thorns (SANE/CND benefit)
LONDON, The Venue, Victoria (01 828 9441), Electric Guitars
MANCHESTER, Phoenix, Firework
NEWCASTLE UPON TYNE, Casablanca Club, The Hostages
PETERBOROUGH, Gladstone Arms (44388), Rapier
RICHMOND, Terrace House (2342), Splatterband Blues Band
ST ALBANS, Adelaide Wine Bar, Adelaide Road, As The Nuke
ST AUGUSTINE, Cornwall Coliseum (Par 4004), UB40 / Nightdoctor
TANWORTH, Checkers, Hoyses (80429), Sashful Alley
YORK, Arts Centre (27129), X Press

WEDNESDAY

A BERYSTWYTH, University (44242), OK Jive
BLACKBURN, Bay Horse New Inn, Rishon (48443), Dick Smith Band
BRADFORD, University (33466), Natural Selection
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533), Inner Circle
DERBY, Rainbow Club, Rex Cinema, London Road (73131), Chelsea
FIFE, Rothes Oak, Hotel, Spider
HARLOW, Headstone Hotel (01 427 2301), Freddie Fingers Lee
HUDDERSFIELD, Polytechnic (38156), A New Opera
LONDON, The Angel, Lambeth Walk (01 735 4309), The Janglelites
LONDON, Battersea Arts Centre, Gale Folk Club, Old Town Hill (01 223 6557), Mr Smith
LONDON, Checkers, Hoyses (80429), Sashful Alley
LONDON, Dublin Castle, Parkway (01 485 1773), The Jukes
LONDON, Gossips, Dean Street (01 437 4484), The High Tide
LONDON, The Venue, Victoria (01 828 9441), Camden Lock, Hammersmith (01 889 9615), Another Pretty Face / Rue - De - Remarx
LONDON, Hammersmith Odeon (01 748 4081), Sammy Hagar / Grand Prix
LONDON, Hope And Anchor, Islington (01 359 4510), The Cheaters
LONDON, Legends, Old Burlington Street (01 437 9933), Calling Hearts
LONDON, Marquee, Wardour Street (01 437 8603), Marlan Dance
LONDON, New Golden Lion, Fulham High Street (01 385 3942), Streetwalkers
LONDON, Peterborough Arms, New King's Road, Fulham (01 943 1695), Duck Baker/Bob Cairns
LONDON, Rock Garden, Covent Garden (01 240 3961), King Trigger
LONDON, St George's Theatre, Tufnell Park Road, Acton
LONDON, The Ship, Plumstead Common, Evin Mills
LONDON, Stapleton, Crouch Hill (01 272 2188), The Volcanoes
LONDON, The Venue, Victoria (01 272 2188), Cousin Joe From New Orleans
PLYMOUTH, Polytechnic (21312), The Microdoh
TWICKENHAM, Black Dog, True Life Confessions
YORK, University, Derwent College (412328), Climax Blues Band / The Look

MOVIES

HOW OFTEN do you long for a return to the intelligent, hard-boiled thrillers that Hollywood used to turn out in the 40's? You know the kind I mean - dialogue full of snappy one-liners and wily retorts, enough action to keep things bubbling without recourse to gratuitous violence, an atmosphere you could slice with a switchblade and tough, cynical heroes who fell in lust with even tougher heroines. Things would appear to be looking up, however, for hard on the heels of the magnificent CUTTER'S WAY (reviewed last week) comes BODY HEAT written and directed by one Lawrence Kasdan. If the name means nothing to you it's because it's his first film as a director though he scripted THE EMPIRE STRIKES BACK and RAIDERS OF THE LOST ARK. BODY HEAT will undoubtedly serve to make him practically a household name as it is the sort of a masterpiece. Taking his cue from DOUBLE INDEMNITY, Kasdan regales us with the story of lawyer Ned Racine and his fatal attraction for the provocative Matty Walker. The only obstacle to their omnivorous sexuality is Matty's husband, an extremely wealthy man whose life insurance alone would see his wife living in luxury for the rest of her natural life. One slightly awkward murder later and everything is hunky dory. Or is it? Despite his care, Ned falls under suspicion of the killing as his arranged alibi is steadily undermined by a series of strange occurrences; the dead man's spectacles are missing; a mysterious phone caller claims Ned was not where he said he was on the night of the murder and the validity of the will is brought into question. The plot twists and turns like a mamba with, to mix metaphors, a sting in its tail. From the sublime to the ridiculous, ZORRO, THE GAY BLADE is currently on release with THE CANNONBALL RUN which is a bit like the SOAK LIKE IT HOT! together with ON THE BUSES. ZORRO is George Hamilton's second attempt at mythical pastiche and is, on balance, a more inspired effort than his previous LOVE AT FIRST BITE. For one thing, rather than move his hero into another time zone as he did with Dracula he maintains the 19th Century Latin ambience with Don Diego Vega stepping into his dad's mask and cape to become Son Of Zorro. The plot's pretty dire, the jokes are worse but what the hell? That never stopped Mel Brooks or the Carry On team from getting laughs, and Hamilton's performances are so joyously over the top it would be churlish to say I didn't find it funny. I did and it is. Better written and not so funny is SO FINE, a lamentable attempt at redefining the 'screwball' comedies of the 40's with the silicon-based Ryan O'Neal playing a fresh-faced college kid whose dad is having trouble keeping his clothing firm from going bankrupt. Thanks to an ill-thought affair with an errant wife, Ryan saves the company by introducing a new craze - designer jeans with peep through buttocks. As if that wasn't enough, the lady's husband (Richard Kiel), who looks like the incredible Hulk on steroids, hears of her indiscretion and comes as a saintin' for our hero. After a zany (Haht) climax with Ryan and O'Neal, next is a comedy with ON THE BEACH where the best line of the film is delivered - "How long have the streets been f---ed up like this?". Now you know that, of course, you've no need to see the film. Oh yeah, and just in case you're wondering, girls, the jeans are worn by women only. Time to get your sprayscan out again, methinks. Joe Dietrich

IMPORTS

GEORGE DUKE: 'Shine On' (LP 'Dream On' Dutch Epic 85215). Powerful staccato squeakily sung smacking 118bpm strutter in the EWF style with some nice beefy bass, mixes well with Alton Edwards and is due here on 12in in a fortnight, while the set's other major cut is the freakily starting and deceptively fast buoyantly rolling 0-118bpm 'Ride On Love' fingersnapper which has some dynamic instrumentation and an almost imagination-like feel. 'Son Of Reach For It (The Funky Dream)' being a real heavy - and I do mean HEAVY! - slow 90bpm funkier.

JIMMY GASTOR: 'E-Man Boogie '82' (US Salsoul SQ 381). Dynamite update is a powerfully simple ultra-funky 118 - 117 - 118 - 119 - 118bpm 12in rattling and singing jiggler with chanting and lotsa basic instrumental drive in the James Brown 'Roy Ayers' bag, officially flip to the less compulsive and rather disjointed jiggly then leaping but similarly grown-ish 120 - 121bpm 'Anyway, Anywhere, Anytime'.

STYLE: 'Movin' On' (US Emergency EMDS - 8522). Bongos intro solidly pushing brassy 115bpm 12in thracker pleasantly sung in Luther Vandross style, but for me the killer byo is the synth tricked out 115bpm instrumental flip - great with Vicki 'D', Evelyn King, Brandi Wells - which I found so compulsive that a small crowd of merry onlookers gathered outside Groove to watch me gyrating to it on very first listen! WAS (NOT WAS): 'Tell Me That I'm Dreaming' (US Ze/Island DISD 5911). The 'Traditional Remixed Version' starts out as a self consciously cliché filled infectious driving 118bpm 12in funk smacker before the gals/guys - interplaying chant lines are interrupted by some comic cut - ups of Ronald Reagan declaring 'Can we who man the ship of state deny it is somewhat out of control', the B-side's 'Sounded to Version' being basically an instrumental version chop sequed straight into a 124bpm smacking 'Dub Version' of 'Out Come The Freaks' likely to be of interest to 'white boys' funk' fans - while the A-side's getting great genuine funk reaction in its own right.

P-FUNK ALL STARS: 'Hydraulic Pump Part III' (US Hump 111). The name says it all - I'm uncertain exactly who is on the record but as George Clinton and Sly Stone figure heavily in the credits you should anticipate that Bootsy, Parliament, the JB's and so on are surely involved in this ever varying mind naggingly grabbing P-funk gem with a massive 106bpm back beat on 3-track 12in in three parts, the B being a whole side and longest, and surprisingly strong mixed out of Shakata (which in turn is great out of Lamont 'Pictures').

RAFAEL CAMERON: 'Boogie's Gonna Get Ya (Instrumental)' (US Salsoul SQ 382). Officially flip but the hotter side, this starkly jittering and juddering 119bpm 12in instrumental version is virtually a dub of his old track

and goes great with Goldie Alexander, the guitar jiggled 'shoobedo-owah' filled (thumping 118bpm) 'That's Good To Me' suffocally vocal A-side being good too but already available.

NIGHT BANDIT: 'Like A Thief In The Night' (US Cherry Hill CHP 1646). Pleasant 0 - 115 - 116bpm 12in girly groovy loopy, with staccato repetitive vocal clusters accenting the occasionally pausing then sax - prodded momentum, the flip's 'The Thief (In The Night)' version then adding a soulful Luther Vandross-ish lella to flesh out the bits between chix.

LIME: 'Baby I'll Be Yours' (US Prism PDS 425). Very mixable if rather gaily zinky hard smacking jaunty 121bpm 12in rattler, instrumental but for some early chix, with the well known 129bpm 'Agent 408' as flip (except I don't know it well enough to tell whether this is a remix).

OTHER IMPORTS on 12in in brief include COCO DE JOUR 'Love Me Tonight' (AM), a creamy fast smooth c126bpm churrer in Stevie Nicks' style - or 'Vers' - style, already selling gay; PAT EDDY BAND 'Let Your Body Move It' (Rio), squeaky chix warbled c122bpm breezy canterer; NICHIE WYCOFF 'Still Got The Magic (Sweet Delight)' (RCA), All Green-ish soulfully sung jiggly purposeful steady c107bpm funk tripper; MERGE 'Take It To The Top' (RCA), vocoder - introed jerky c122bpm tripper starts jauntily but bogs down when a chix starts squawking; TROUBLE FUNK 'The Beat' (Jamt), two sides of a varying funk. Dot here together with the 117bpm title track, but more importantly, now I've finally had a 12in copy of the latter, 'Watch Out' turns out in that form to be the original 117bpm but restructured and lengthened from the 5:44 LP and PRT promo version to 7:20 with an extended break before the rap (now over a minute later), packaged in the LP sleeve with the slushy dead slow 0-35-0bpm 'You Are My Life' as flip.

UK NEWSIES

TOUCH: 'Keep On' (reviewed off white label but now on Elite). Although originally only intended as a group - financed limited white label edition of 500, then another 1,000, which soon sold out with no further pressings planned, this has now been picked up by Elite to meet the demand quite rightly generated - and since it's not just scarcity value alone that's generated the buzz, as it's a really infectious carefree happily flying 126 - 127bpm 12in jazz-funk instrumental sizzler pushed along with wings on its heels by jauntily tooting synth and fast simple thinking rhythm, with laughter, applause and panting in a brief break, to be so darned



PAUL CLARK is the natural blonde standing to the right of Chris Hill, snapped at Brighton Busby's where Paul together with Mick Fuller jazz-funk Sundays. Other Sussex gigs in Paul's date book include Fridays at Bogner Regis Kristianos (where girls get in for free) and Tuesdays at Sayers Common Cinderellas in the Stroods Motel near Hickstead. Always well up-front with his music, he'll doubtless be playing the host when sundry mafiosi book in at Brighton in May for another big event.

catchy it could chart nationally (like 'Southern Freeze' did). MORRISSEY MULLEN: 'Come And Get Me' (Beggars Banquet BEG 737). Chris Palmer produced (and played?) terrific beefy bass twacked relentlessly pounding 123bpm 12in full strutter soulfully wailed by Carol Kenyon (who's been cropping up on telly with Alton Edwards), totally out of previous character and likely to be massive (if the BPM accelerates I'll let you know - it's cut so loud my stylist won't track it!), the excellent instrumental 124 - 125bpm B-side 'Life On The Wire (Version)' being jazz - funkier and very Surface Noise with more superb bass (beware the abrupt end).

BRANDI WELLS: 'What Goes Around Comes Around' (LP 'Watch Out' WMO7 VZZA, via Virgin). I seem to have been reviewing this dynamite 113bpm disco dancer rather a lot recently, so suffice to say it's really dol here together with the 117bpm title track, but more importantly, now I've finally had a 12in copy of the latter, 'Watch Out' turns out in that form to be the original 117bpm but restructured and lengthened from the 5:44 LP and PRT promo version to 7:20 with an extended break before the rap (now over a minute later), packaged in the LP sleeve with the slushy dead slow 0-35-0bpm 'You Are My Life' as flip.

MIKE & BRENDA SUTTON: 'We'll Make It' (SAM VS480 - 12, via Virgin). Yet another disco acquisition of Vir's, the Ashford & Simpson - schooled ex-Motown songwriters and more recently Cheryl Lynn hit penners do themselves sound very Ashford & Simpson on this backbeat kicking 117bpm 12in swinger, whose career peak was short-lived on import, it's still terrific with Phyllis Hyman's old 'You Know How To Love Me' and Melba Moore's 'Take My Love', and Glayds Knight & The Pips' 'Reach High' is incredibly synched out of it.

ATMOSPHERE: 'Magic Bullet' (Live/Challenge 12). Drives very recognisably by Atmosfer's bassist, this guitar doodled loosely freewheeling 124 - 123bpm jazz-funk instrumental burble with some subdued background vocal lines) mixes well with Morrissey Mullen, and is officially only the B-side of a 3-track 12in actually credited to Norma Lewis, who soulfully waggles the attractive 87bpm lovers rock 'This Feeling's Killing Me' and then raps the 'phonocel' conversation 'The Girl's A Fool' dubwise version.

RICHARD JON SMITH: 'Stay With Me Tonight' (Live T10). And now from out of the woodwork comes crawling the first of the Alton Edwards imitators, with another 121bpm 12in that'll immediately ring the bell for recognition, well made though it be, as it could hardly be called inspired.

BREAKERS

BUBBLING UNDER the UK Disco 99 (page 29) with increased support are Antilles 'Let's Shake' / 'Simon's Melody' (ice 12in), Second Image 'Fall In Love' (Polydor 12in promo), Wallace W. Williams 'Waterbed' (Trindisc 12in), Melba Moore 'Let's Stand Together' (EMI America LP), Ernie Watts 'Charlies Of Fire' (Valdez In The Country / Gigolo US Qwest LP), Stevie Wonder 'That

Girl' (Motown), Aretha Franklin 'Hold On I'm Coming' (Remix) (Arista 12in), Morrissey Mullen 'Come And Get Me' (Beggars Banquet 12in), Dr Jeckyll & Mr Hyde 'Genius Of Love' / 'Genius Rap' (US Profile 12in), 'Was (Not Was) 'Tell Me That I'm Dreaming' (US Ze/Island 12in), Jimmy Castor 'E-Man Boogie '82' (US Salsoul 12in), Kat-Mandu 'Wanna Dance' (US Brass 12in), P-Funk All Stars 'Hydraulic Pump' (US Hump 12in), Kool & The Gang 'Take My Heart' (Remix) 'De-Lite 12in promo', Gill Le-Bouty 'Comin' Back' (US Ze/Island 12in), 'Look Who's Lovin' Now' 'Dream On' / 'Lively It Up' (US Warner Bros LP), Lime 'Your Love' (Excalibur 12in), Leonard Sealey's Heritage 'Feel It' (US Zoo York 12in), Style 'Mafios' On' (US Emergency 12in), Rafael Cameron 'Boogie's Gonna Get Ya' (US Salsoul 12in), Janet Kay 'You Bring The Sun Out' (Black Roots 12in).

ODDS 'N' BODS

SOUTHGATE ROYALTY is soon to be redeveloped into a very different type of venue, but in the meantime the recently started Friday soul-disco 'Slix' night continue (with Jeff Young and Martin Collins on alternate weeks), as do rock 'n' roll Thursdays, while the Saturday 'Rox' specials will occur as and when bands are available. Central Line's 'Don't Tell Me' 12in has been replaced by a much longer remix, plus a 'Walking Into Sunshine' remix on 2-track flip (review when received). . . . Kool's follow-up is already on white label, 'Take My Heart' remix flipped by the old 'Caribbean Festival' and 'Winter Sadness'. . . . Slave and Whispers 12in copies should initially be at 7in price, so question the dealer if you're asked to pay more. . . . Angela Boffill's 3-track 12in is available via specialist disc shops but not on general release. . . . Wallace W Williams' 'Waterbed' reissue / steel band fusion is available through Pinnacle (01-662 5741) or Jet Star (01-961 4422) - Wallace does a nifty PA, complete with whip lashing lady, by the way! - while Jerome's self-financed 'In The Right Direction' is through Soto Sound (01 837 7141/7147). . . . Mick Clark, who says a Brandi 'What Goes Around' remix will be about soon, is starting two mailing lists

at Virgin, one modelled on Fred Dove's for up-front jazz-funk-soul jocks and another for pop-dance-inclusion general DJs: send full work details to Mick Clark, Virgin Record, 2 Verrill Yard, 119 Portobello Road, London W11

. . . ex-Motown press gal Karen Spreadbury's Eyes & Ears promotion/PR firm is off and running, Karen handling press and Gullivers girl DJ Nicky Mackenzie servicing club jocks: apply to Eyes & Ears, PO Box 103, London SW19 6PD (01-809 1073/789 9673). . . . Theo Loyla has already left MAP to start his own Super Jocks Mailing Service and is pushing a video of a band called Volcano ('sort of like Ottawa meets Village People' - so you've been warned!) - apply to him at 154 Crescent Road, Kingston-upon-Thames, Surrey KT2 7RD. . . . PRT have picked up Oneness of Juju, CBS release Tomorrow's Edition next week, while Streetwax's Morgan Khan is back from MIDEEM with Vicki 'D' and the strong likelihood of two currently ultra-hot US labels' catalogues

. . . WEA's Erskine Thompson got himself and Tape 1's Dave 'Rahmbee' Moore to put together a mixer medley of four Prince tracks - 'Head I Wanna Be Your Lover / Sexy Dancer / Controversy' - in a completely re-edited 84bpm (Bits of Splicing Tape!) melange of all the best bits, but its future release is still uncertain. . . . Kool could have been number one nationally if it had sold more handsily in Scotland (it was number one in London), but a lack of 12in copies has at least put the album in the Top 10 (there's also a rare remix, as there is too of MY Sky). . . . Gilberto Gil (who could be due for a 3-track 12in) is the biggest victim of our currently very volatile disco chart - he 'lost' just two 'chart points' (our inverse ratio scoring) yet dropped 10 whole places - the competition at the top being really intense now the snow has melted and mailing lists - oriented promoters/DJs are once again outvibrating the London dominated record-buying DJs whose charts held sway during the big freeze. . . . Hoborn's City Sounds record shop is now open on Saturdays 10am-4pm, while Greek Street's Groove is still of course open until 10pm, and the latter's weekly and on Sunday until 6pm

. . . Junior (Giscombe) is the latest big Brit hit in US soul and disco charts. . . . Rahmlee's 'Heartbreaker' / 'Think' is now a 12in on US Headfirst, so could the label eventually get around to Lesette Wilson's 'Caveman Boogie'? . . . Quincy Jones has been nominated for eight Grammy awards in different categories, plus he's associated with six more nominated artists, while other important black nominees include Groove/Bill, Diana/Lionel, and Al Jarreau - Marcus McKinnin (East Kilbride) contacted Gully Records to hear that Quincy should have finished producing Donna Summer's new album next month (it'll evidently combine traditional summer-style material with a jazz-funk slant too). Quincy also - thank goodness! - being set to produce the others Johnson again. . . . Stevie Wonder has formed his own Wondirection label (he'll stay on Motown, who'll distribute), the likely first signings being Little Willie John's sons Keith & Kevin. Rush Release had a healthy response to their announced video service, but then once DJs realised it was going to cost money there was a lot of nasty backpedalling - really

professional, don'tcha think? . . . Mark Clark (Bracknell), like us at Gullivers, has been having great success showing a much-sought promotion video of Maze - who incidentally appear here next month, when 'Pain and Pain' will be re-promoted. . . . Groove Weekly's John Wischusen kindly singled out Mayfair (Gullivers as one of the best black music clubs, but in saying that my mixing maintains 'a technical excellence rarely matched elsewhere' he unfortunately made no mention of full-time resident DJ Graham Gold at all, and Graham (with all week to practise) pulls off more stunts than I have the time for

. . . John Dalgligh of Glasgow's Dalgligh Dance School (041-334 8550) has been contracted by the Scottish Milk Marketing Board to put a three girl dance troupe (with a 3rd member, incorporating all dance styles) out on the road from 1st May to appear absolutely free of charge in Scottish discos: contact John, the SMMB's Dennis Gray (041-887 1234) for date details. . . . Blackburn's Martin Platts does an open air disco at Clitheroe Castle on 21st February, where all the DJs will be topless - and most recent DJ is a DJ. . . . Disco & Lighting Exhibition Nottingham '82 is planned for Sunday, 25th April, at Nottingham's Sherwood Rooms, full stand details from Chickax 0602-231457. . . . John Mayo, John Barry, Gillie Jeanz & Dave Eager 'Beaver' at Bolton Cinderella Rockerellas are experimenting with Wednesdays with \$5.50 admission a head to include a free meal plus as much as you can drink all night! . . . Mayfair Gullivers has 25p drinks on Mondays now, electro-funk downstairs and live big band (jammers welcome) upstairs on Tuesdays, '60s soul oldies on Thursdays and the new romantic Padded Cell downstairs on Saturdays - which shows the advantage of running two floors

. . . T-Connection 'Do What You Wanna Do' is a big oldies for both Steve King (Boummeum Faradays) and Chris Hill (Convey Goldmine), while Chris is also reviving real soul oldies by such as the Detroit Spinners, Interiors, Janice Pennington. . . . Roger Dynamite, who's replaced his brother Paul Major at Gt Yarmouth Tiffanys (Paul's at 'Wheels' - in Lowestoft!), reckons that the furthest front that RCA should reissue Iggy Pop 'The Passenger', while equally big on the floor for Nick Davies (if Wombat New Penny - Sundays is Andy Forray 'Drac's Back' (Acrobat) - Steve Fay (Darwin, Lances) has had Melody Stewart 'Get Down' (US Roy B 12in) in his chart for month after month. The Quick's upcoming new material produced by John Luongo in the States sounds remarkably like Linx - Capital Radio producer Mike Childs sure enough has 12in versions, and uses the wheres wherever possible on Nicky Horne's rock show ('they sound so great', sez he) . . . Robbie Vincent is presumably reviving 'Do The Dog' on Radio London!

. . . Dolly Dots are Dutch. . . . Johnny Proctor at Oslo's Riddlerhall has Alton Edwards number one - maybe because his next door neighbour is Morgan Khan-chauffeur Alan Jewell? . . . Colin Day, back from the Continent, is specialising sensibly on MoR gigs with his new roadshow (Worcester 0905-35381) . . . Kev Hill (Brentwood 0277-221309) is selling a variety of 18 months old hi-fi components at reasonable prices. . . . Andrew Worthington Jones (Bodelwyddan Poppys Country Club) is among many who prefer the Whispers 'Emergency' - Alex Sweeney (Dundee Sands Club) has a disco / jazz-funk show Thursday nights on Radio Tay. . . . Neil Fincham & Colin Cordery are really stepping up the soul-jazz-funk new festivities have abated at Edinburgh's Uptown. . . . John Douglas (Essex venues) says Malumba's old 'Point of View' is much in demand again. . . . Gary Oldis has been renamed after refurbishment, where a high quality cross section of music is packing 'em in. . . . Ian Turner is now resident on Sandhutch's Speakeasy Club playing some of everything. . . . I'm sorry that 'Odds 'n' Bods' have been missed for a couple of weeks, but unfortunately there's only 24 hours in a day. . . . did you know that 'Twinkle Twinkle Little Star' was written by Mozart, at the age of five? . . . KATANGAI KATANGAI

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DJ TOP TEN

THURSDAY (4) Greg Edwards & Kev Hill jazz-funk Basildon Rachals, Ray Shell & The Street Angels play Soho Greek Street's Le Beat Route. Tony St Michael revives '60s oldies weekly at Holloway's Gangsters Wine Bar. FRIDAY (5) The Yeow Band play London Baker Street's Barracuda, Mike Allen funk Barforn flicks, Martin Collins soul Southgate Royalty's Slix, Dave Brown & Ian Reading jazz-funk Southend Zero 5, Steve Allen jazz-funks Peterborough Cresset Slickers, Steve Day & Terry Worboys, jazz-funk Chingford Town Football Club weekly (Saturdays too), Chris Cole does Goddard's Cobwebs weekly. SATURDAY (6) King Enri jazz-funks Catford's Saxon Tavern weekly. LYNDON (7) & Chris Ryan jazz-funk Southall White Hart's Bumpers weekly; SUNDAY (7) Ian Shaw jazz-funks Kingston upon Thames Jesters weekly (Wednesdays too), Norman Scott takes the gay Boits to Brighton Sherys weekly; MONDAY (8) Tom Holland jazz-funks Ilford Seven Kings' Lacy Lady weekly again, Lyndon T. funk-reggae South Harrow's Bobby MacGees weekly; TUESDAY (8) Ian Shaw & Paul Murphy jazz-funk Clapham Junction's Strides in Wessex. Banqueting House weekly (and the vibe is it's a hot 'un); WEDNESDAY (9) Tom Holland jazz-funks Epping Forest's Down Street, Greg Edwards funks Chigwell's Epping Forest Country Club, Chris Dennis features jazz-funk-soul videos weekly at Exeter Boxes.

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UK SINGLES

| THIS WEEK | LAST WEEK | WEEKS IN CHART | TITLE | ARTIST |
|-----------|-----------|----------------|---|---|
| 3 | (6) | | THE MODEL/COMPUTER LOVE | Kraftwerk, EMI |
| 2 | (4) | | OH JULIE | Shakin' Stevens, Epic |
| 3 | 4 | | GOLDEN BROWN | The Stranglers, Liberty |
| 4 | (10) | | THE LAND OF MAKE BELIEVE | Bucks Fizz, RCA |
| 5 | (15) | | DEAD RINGER FOR LOVE | Westloaf, Epic |
| 17 | (3) | | MAID OF ORLEANS (The Waltz Joan Of Arc) | Orchestral Manoeuvres In The Dark, Dindisc |
| 7 | 10 | | ARTHUR'S THEME (Best That You Can Do) | Christopher Cross, CBS |
| 8 | 5 | | GET DOWN ON IT | Kool & The Gang, De-Lite |
| 9 | 14 | | DROWNING IN BERLIN | Mobbles, Rialto |
| 10 | 6 | | BEING BOILED | Human League, EMI |
| 11 | 7 | | I'LL FIND MY WAY HOME | Jon/Vangelis, WEA |
| 12 | 19 | | EASIER SAID THAN DONE | Shakatak, Polydor |
| 13 | 11 | | WAITING FOR A GIRL LIKE YOU | Foreigner, Atlantic |
| 14 | 12 | | LET'S GET IT UP | AC/DC, Atlantic |
| 15 | 32 | | SENSES WORKING OVERTIME | XTC, Virgin |
| 16 | 8 | | MIRROR MIRROR (BON AMOUR) | Dollar, WEA |
| 17 | 13 | | I COULD BE HAPPY | Altered Images, Epic |
| 18 | 16 | | DON'T WALK AWAY | Four Tops, Casablanca |
| 19 | 15 | | I WANNA BE A WINNER | Brown Sauce, BBC |
| 20 | 25 | | SAY HELLO, WAVE GOODBYE | Soft Cell, Some Bizarre |
| 21 | 26 | | NEVER GIVE UP ON A GOOD THING | George Benson, Warner Bros. |
| 22 | 12 | | DON'T YOU WANT ME | Human League, Virgin |
| 23 | 20 | | I JUST WANNA (SPEND SOME TIME WITH YOU) | Alton Edwards, Streetwave |
| 24 | 21 | | YELLOW PEARL | Phillip Lynott, Vertigo |
| 25 | 42 | | RESTLESS | Gillan, Virgin |
| 26 | 24 | | HERE IS THE NEWS/TICKET TO THE MOON | Electric Light Orchestra, Jet |
| 27 | 48 | | I CAN'T GO FOR THAT (NO CAN DO) | Daryl Hall/John Oates, RCA |
| 28 | 18 | | IT MUST BE LOVE | Madness, Siff |
| 29 | 43 | | THE LION SLEEPS TONIGHT | Tight Fit, Jive |
| 30 | 22 | | ONE OF US | Abba, Epic |
| 31 | 33 | | EUROPEAN SON | Japan, Hansa/Ariola |
| 32 | 23 | | ANTRAP | Adam & The Ants, CBS |
| 33 | 34 | | LISTEN (EP) | Siff Little Fingers, Chrysalis |
| 34 | 39 | | THEME FROM HILL STREET BLUES | Mike Post/Larry Carlton, Elektra |
| 35 | 38 | | THE BOILER | Rhoda Wain The Specials, AKA |
| 36 | 36 | | LOVE PLUS ONE | Hateful One Hundred, Arista |
| 37 | 31 | | TROUBLE | Lindsay Buckingham, Mercury |
| 38 | 25 | | YOUNG TURKS | Rod Stewart, Riva |
| 39 | 49 | | THAT GIRL | Starline Wonder, Motown |
| 40 | 53 | | DO YOU BELIEVE IN THE WESTWORLD | Theatre Of Hate, Rome |
| 41 | 36 | | FOOL IF YOU THINK IT'S OVER | Elkie Brooks, A&M |
| 42 | 37 | | MIRROR MIRROR | Diana Ross, Capitol |
| 43 | 46 | | TAINTED LOVE | Soft Cell, Some Bizarre |
| 44 | 28 | | LANDSLIDE | Olivia Newton-John, EMI |
| 45 | 35 | | I'VE HAD ENOUGH | Earth, Wind & Fire, CBS |
| 46 | 35 | | BIRDIE SONG | Tweets, PRT |
| 47 | 55 | | LOVE MAKES THE WORLD GO ROUND | Jets, EMI |
| 48 | 35 | | STREETS OF LONDON | Anti-Nowhere League, WYVZ |
| 49 | 51 | | THE LOVED LINE DIAMOND | Spandau Ballet, Chrysalis |
| 50 | 75 | | GO WILD IN THE COUNTRY | Bow Wow Wow, RCA |
| 51 | 50 | | NO LOVE | Joan Armatrading, A&M |
| 52 | 27 | | ROCK'N' ROLL | Status Quo, Vertigo |
| 53 | 59 | | YOU'RE THE ONE FOR ME | D. Train, Epic |
| 54 | 59 | | QUEEN OF THE RAPPING SCENE | Modern Romance, WEA |
| 55 | 58 | | DON'T TELL ME | Central Line, Mercury |
| 56 | 41 | | FLASHBACK | Imagination, R&B |
| 57 | 74 | | GROOVE BABY GROOVE (EP) | Stargazers, Epic |
| 58 | 44 | | FUNGI MAMA | Tom Brown, Arista |
| 59 | 44 | | MY OWN WAY | Duran Duran, EMI |
| 60 | 51 | | CALLS THE TUNE | Hazel O'Connor, A&M |
| 61 | 81 | | A DAY IN THE LIFE OF VINCE PRINCE | Russ Abbot, EMI |
| 62 | 62 | | LET IT RAIN | UFO, Chrysalis |
| 63 | 63 | | NO SURVIVORS | G.S.H., Clay |
| 64 | 64 | | MICKEY | Toni Basil, Radiolchoise |
| 65 | 65 | | DON'T STOP | The Mood, RCA |
| 66 | 66 | | COMIN' IN & OUT OF YOUR LIFE | Barbra Streisand, CBS |
| 67 | 72 | | PIECE OF MY HEART | Sammy Hagar, Geffen |
| 68 | 63 | | FELICITY | Orange Juice, Polydor |
| 69 | 51 | | PERHAPS LOVE | Picardo Domingo/John Denver, CBS |
| 70 | 69 | | MEMORY | Elnora Falgout, Polydor |
| 71 | 80 | | WE'VE GOT TONIGHT | Bob Seger & The Silver Bullet Band, Capitol |
| 72 | 28 | | DADDY'S HOME | Chiff Richard, EMI |
| 73 | 85 | | CLASSIC | Adrian Gurvitz, Rak |
| 74 | 85 | | HOLIDAY '88 (EP) | Human League, Virgin |
| 75 | 85 | | TENDERNESS | Diana Ross, Motown |

BUBBLING UNDER

AFRICA MINE, The Passions, Polydor POSP 384
 CENTREFOLD, J. Gells Band, EMI America EA 135
 DON'T LOVE ME TOO HARD, The Nolans, Epic EPC A 1927
 EMPIRE STATE HUMAN, Human League, Virgin VS 351
 HEADBUTTS, John Oates & Wild Willy Barnett, Siff/Indies STN 1
 ICEHOUSE, Icehouse, Chrysalis CHS 377
 IF I SHOULD LOVE AGAIN, Barry Manilow, Arista ARIST 453
 I'VE GOT TO LEARN TO SAY NO, Richard 'Dimplex' Fields, Epic EPC A 1918
 JUST ONE CORNETTO, Pooklaanackenberg, Siff BUY 138
 KEEP ON BELIEVING, Grand Prix, RCA 182
 LET'S START TO DANCE AGAIN, Hamilton Bohannon, London HL 10582
 LOST IN THE NIGHT, Secret Affair, 1-Spy SEE 11
 LOVE ACTION (I Believe in Love), Human League, Virgin VS 435
 MOVE ON, Fashion, Arista ARIST 440
 MY BABY'S BABY, Liquid Gold, Polo POLO 17
 NIGHTCRUISING, Bar-Kays, Mercury MER 89
 OPEN YOUR HEART, Human League, Virgin VS 453
 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Pig Bag Y18
 SOME GUYS HAVE ALL THE LUCK, Robert Palmer, Island WIP 8754
 SPIRIT IN THE SKY, The Chesters, Atlantic INC 1028
 VIGELAGELA, The Piranhas, Dakota DAK 2
 WATCH OUT, Brandi Wells, Virgin VS 478
 WILD THING, Julie Wells, Speed SPEED 3
 YOU DON'T LIKE MY MUSIC (Hupendi Musiki Wango), K.I.D., Excaliber EXC 513

RECORD MIRROR



AC/DC: get it up to No 14

25 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)

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

All American charts c 1981 by Billboard Publications, Inc. reprinted by permission.

Star Choice



ANNA MARIA OF THE MOBILES

WAITING FOR A GIRL LIKE YOU - Foreigner. I don't usually like Foreigner's music but this is THE perfect romantic ballad. Such a soft and lazy rhythm.
 MY ONLY LOVE - Roxi Music. I like this for no particular reason I can think of, except that it has an atmosphere all its own.
 ANNA - The Beatles. A very old Beatles song and John Lennon's voice has never been finer.
 DARE - Human League. The whole album is brilliant. Not one dull track.
 THE AIR THAT I BREATHE - The Hollies. My brother had a copy and I used to sing it so loudly around the house all day. I drove the family mad because I could never get that long note at the end!
 SINGE YOU'VE BEEN GONE - Rainbow. Used to be a heavy metal fan - not an actual headbanger - and Graham Bonnet always used to drive me wild.
 DENIS DENIS - Blondie. Truly great song. When I'm old and grey and everyone's forgotten this song I'll do a cover version which will drive everyone wild. It's time will come again... probably mine won't!

UK ALBUMS

| THIS WEEK | LAST WEEK | WEEKS IN CHART | TITLE | ARTIST |
|-----------|-----------|----------------|-----------------------------------|---|
| 1 | (4) | | LOVE SONGS | Barbra Streisand, CBS |
| 2 | (15) | | DARE | Human League, Virgin |
| 3 | (12) | | PEARLS | Elkie Brooks, A&M |
| 4 | (12) | | ARCHITECTURE & MORALITY | Orchestral Manoeuvres In The Dark, Dindisc |
| 5 | (10) | | 4, Foreigner | Atlantic |
| 6 | (20) | | DEAD RINGER | Westloaf, Epic/Cleveland |
| 7 | (5) | | MODERN DANCE | Various, K Tel |
| 8 | (13) | | FRIENDS OF MR CAIRO | Jon/Vangelis, RCA |
| 9 | (13) | | QUEEN GREATEST HITS | Queen, EMI |
| 10 | (5) | | SOMETHING SPECIAL | Kool & The Gang, De-Lite |
| 11 | (7) | | THE VISITORS | Abba, Epic |
| 12 | (9) | | ALL FOR A SONG | Barbara Dickson, CBS |
| 13 | (20) | | NON STOP EROTIC CABARET | Soft Cell, Some Bizarre |
| 14 | (19) | | BAT OUT OF HELL | Meatloaf, Epic/Cleveland |
| 15 | (3) | | THE MAN MACHINE | Kraftwerk, Capitol |
| 16 | (4) | | LA FOLIE | The Stranglers, Liberty |
| 17 | (5) | | CHRISTOPHER CROSS | Christopher Cross, Warner Bros |
| 18 | (17) | | GHOST IN THE MACHINE | Police, A&M |
| 19 | (8) | | HITS HITS HITS | Various, Ronco |
| 20 | (12) | | PRINCE CHARMING | Adam & The Ants, CBS |
| 21 | (22) | | THE SIMON & GARFUNKEL COLLECTION | Simon & Garfunkel, CBS |
| 22 | (10) | | PERHAPS LOVE | Picardo Domingo/John Denver, CBS |
| 23 | (12) | | IF I SHOULD LOVE AGAIN | Barry Manilow, Warner Bros |
| 24 | (12) | | GEORGE BENSON COLLECTION | George Benson, Warner Bros |
| 25 | (25) | | TRAVELOGUE | Human League, Virgin |
| 26 | (19) | | TIN DRUM | Japan, Virgin |
| 27 | (3) | | COMPUTER WORLD | Kraftwerk, EMI |
| 28 | (12) | | TONIGHT I'M YOURS | Rod Stewart, Riva |
| 29 | (4) | | LOVE SONGS | Chiff Richard, EMI |
| 30 | (33) | | WALK UNDER LADDERS | Joan Armatrading, A&M |
| 31 | (11) | | CHART HITS '81 | Various, K Tel |
| 32 | (27) | | SHAKY | Shakin' Stevens, Epic |
| 33 | (2) | | PENTHOUSE & PAVEMENT | Heaven 17, Virgin |
| 34 | (5) | | BUCKS FIZZ | Bucks Fizz, RCA |
| 35 | (18) | | SECRET COMBINATION | Randy Crawford, Warner Bros |
| 36 | (45) | | FOR THOSE ABOUT TO ROCK | AC/DC, Atlantic |
| 37 | (32) | | DURAN DURAN | Duran Duran, EMI |
| 38 | (3) | | HAPPY BIRTHDAY | Altered Images, Epic |
| 39 | (14) | | THE BEST OF BLONDIE | Blondie, Chrysalis |
| 40 | (31) | | ONCE UPON A TIME | Styx & The Bananas, Polydor |
| 41 | (24) | | WIRED FOR SOUND | Chiff Richard, EMI |
| 42 | (55) | | TIME | Electric Light Orchestra, Jet |
| 43 | (41) | | REPRODUCTION | Human League, Virgin |
| 44 | (40) | | SPEAK & SPELL | Depeche Mode, Mute |
| 45 | (46) | | HOOKED ON CLASSICS | Louis Clark/RPO, K Tel |
| 46 | (39) | | ALL THE GREAT HITS | Diana Ross, Motown |
| 47 | (54) | | BEST OF RAINBOW | Rainbow, Polydor |
| 48 | (11) | | HANSIMANIA | James Last, Polydor |
| 49 | (2) | | DRIVEN HARD | Shakatak, Polydor |
| 50 | (36) | | ANTHEM | Tony Saffell |
| 51 | (30) | | CHANGESTWOBOWIE | David Bowie, RCA |
| 52 | (58) | | BODY TALK | Imagination, R&B |
| 53 | (15) | | GUILTY | Barbra Streisand, Capitol |
| 54 | (52) | | FACE VALUE | Phil Collins, Virgin |
| 55 | (4) | | ALMOST BLUE | Elvis Costello, F Beat |
| 56 | (49) | | JAZZ SINGER | Nell Diamond, Epic |
| 57 | (15) | | MANILOW MAGIC | Barry Manilow, Arista |
| 58 | (6) | | MAKIN' MOVIES | Dire Straits, Vertigo |
| 59 | (2) | | DREAMING | Various, K Tel |
| 60 | (2) | | RUMOURS | Fleetwood Mac, Warner Bros |
| 61 | (42) | | WADNESS 7 | Madness, Siff |
| 62 | (17) | | WORD OF MOUTH | Toni Basil, Radiolchoise |
| 63 | (91) | | MINI POPS | Various, K Tel |
| 64 | (2) | | QUIET LIFE | Japan, Hansa/Ariola |
| 65 | (47) | | RAISE | Earth, Wind & Fire, CBS |
| 66 | (1) | | PRIVATE EYES | Daryl Hall/John Oates, RCA |
| 67 | (20) | | PRESENT ARMS | UB40, Dep International |
| 68 | (13) | | RAGE IN EDEN | Ultravox, Chrysalis |
| 69 | (7) | | CATS | Various, Polydor |
| 70 | (1) | | VIENNA | Ultravox, Chrysalis |
| 71 | (9) | | ABACAB | Genesis, Charisma |
| 72 | (6) | | WAR OF THE WORLDS | Jeff Wayne's Musical Version, Epic |
| 73 | (21) | | TATTOO YOU | Rolling Stones, Rolling Stones |
| 74 | (6) | | MOB RULES | Black Sabbath, Mercury |
| 75 | (18) | | HEDGEHOG SANDWICH | Not The Nine O'Clock News, BBC |
| 76 | (7) | | KINGS OF THE WILD FRONTIER | Adam & The Ants, CBS |
| 77 | (1) | | TRANS-EUROPE EXPRESS | Kraftwerk, Capitol |
| 78 | (10) | | BEGIN THE BEGUINE | Julio Iglesias, CBS |
| 79 | (60) | | WHY DO FOOLS FALL IN LOVE | Diana Ross, Capitol |
| 80 | (5) | | CHARIOTS OF FIRE | Vangelis, Polydor |
| 81 | (9) | | THE JACKSONS | The Jacksons |
| 82 | (4) | | SIGNING OFF | UB40, Graduste |
| 83 | (8) | | LEVEL 42 | Level 42, Polydor |
| 84 | (9) | | MOVEMENT | New Order, Factory |
| 85 | (8) | | SEE JUNGLE | Bow Wow Wow, RCA |
| 86 | (25) | | PRETENDERS II | Pretenders, Real |
| 87 | (4) | | ASSEMBLAGE | Japan, Hansa/Ariola |
| 88 | (7) | | BEST OF THE DAMNED | The Damned, Jet |
| 89 | (1) | | A STAR IS BORN | Ost, CBS |
| 90 | (8) | | A COLLECTION OF GREAT DANCE SONGS | Pink Floyd, Harvest |
| 91 | (2) | | DOUBLE TROUBLE | Gillan, Virgin |
| 92 | (5) | | WE ARE MOST AMUSED | Various, Ronco/Charisma |
| 93 | (7) | | NINE TONIGHT | Bob Seger & The Silver Bullet Band, Capitol |
| 94 | (7) | | DARK SIDE OF THE MOON | Pink Floyd, Harvest |
| 95 | (13) | | EXIT STAGE LEFT | Ruth, Mercury |
| 96 | (11) | | THE RISE & FALL OF ZIGGY STARDUST | David Bowie, RCA |
| 97 | (4) | | BRIDESHEAD REVISITED | Ost, Chrysalis |
| 98 | (6) | | THE WAY TO THE SKY | Nell Diamond, CBS |
| 99 | (2) | | SEXTET | A Certain Ratio, Factory |
| 100 | (2) | | TOO BAD DJ | Clint Eastwood/General Saint, Greenleaves OMD, OMD, Dindisc |

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There are more classifieds on page 13.

Personal

LONELY GIRL, 20, seeks similar friends for discos, pubs etc. London area. — Box No. 3318.
FELLA, 20, Glasgow area, seeks company for friends / outings / gigs etc. — Box No. 3319.
MALE, 24, English, seeks long-haired, Continental, Colombian or Japanese girl, 17-24, for genuine friendship marriage. Box 3315.
POSTAL FRIENDSHIP CLUB. Introductions arranged by post for all ages. Postage stamp. — Miss Chidgley, 124 / RM, Keys Avenue, Bristol BS7 0HL.
FINNISH and Swedish pen-friends. Write for free details. — Pen Friend Service, PL 27, SF-20801, Turku 80, Finland.
WANTED. FOURTH person for fortnights holiday in Rhodes, beginning 5th August. Birmingham or Sheffield areas preferred. — Box No. 3321.
MAKE CASH? Send a large (SAE) to AC (dist). — 3 Ribble Crescent, Bletchley, Bucks.
PENFALS. All ages. Send stamp for brochure. **PEN SOCIETY** — (A44), Chorley, Lancs.
USA/CANADA. Live, work, travel, adventure, penfriends, working holidays, seasonal employment. Take advantage of the opportunities available through us. 40 page brochure just £1 from Americana, 131 Lower Broughton Road, Salford, Manchester M7 9JZ.
JANE SCOTT for genuine friends. Introduction to the opposite sex with sincerity and thoughtfulness. Details SAE to Jane Scott, 2 South North Street, Quadrant, Brighton, Sussex, BN1 3GS.
ARE YOU SEEKING occultists, witches, communists, etc? Pen-friends in all areas and throughout USA/Worldwide Stamp please. — Worldwide Baraka, The Golden Wheel, Liverpool, L15 3HT.
DOVELINE. CHOOSE your new friends from hundreds of photographs. Send stamp for Free Photo Brochure. — Doveline (16), Lewes, Sussex, BN8 4AA.
GOOD LOOKING male, aged 21, seeks a good looking sincere girl aged 16 plus, for a genuine and sincere relationship. There must be a girl somewhere who is as

lonely as I am. — Mr N. Corscadden, 14 Packerdsle Park, Prestbury, Cheshire.
MALE 27 seeks anyone interested in holiday abroad, July 4th - 18th. — Box No. 3310.
MALE 21, slim, quiet, slightly mad, likes travel, outdoors, most music, photography, seeks sincere, intelligent female for films, concerts, fun, friendship and affection. Dundee area. — Box No. 3322.

For Sale

CUTTINGS, RECORDS, posters, books on pop, rock, film and country stars. 30p for lists. — Rita, 48 Sassoon Close, Wellington, Northants.
VIDEOS, ELVIS. Bowles, Beatles, Jam, Roxy, Blondie, Hendrix, Stones, Purple, Doors, Tamala, Zap, Who, Pistols, T Rex. Send for catalogue plus your wants. — E. R. M. Video, 87 Cricklewood Lane, London NW2.
T REX!!! COMPLETE collection!!! 80 Ayr Road, Prestwick.
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ROCK N ROLL / Early 60's ORIGINAL ISSUES. — Cochran, Holly, Elvis, Cliff / Domino, Beatles, Stones, Doors, Love. 5000 rarities. Large SAE — Dept RR — Ivy House, North Street, Milverton, Somerset.
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FREE CATALOGUE Deletions rarities! SAE: 24 Southwalk, Middleton, Sussex.
BROMLEY RECORD FAIR, February 13th, 15, 20, 27, 28, 29, 30, 31, 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st. Enquiries Maidstone 677512.
HUMAN LEAGUE Kraftwerk rarities exchange for Bowie rarities. — Ring 854 7969.
TAINTED LOVE — Gloria Jones original version now re-issued on Inferno £1 + 25p p&p. — Send to: Inferno, 11 Whastorcroft Close, Burntwood, Walsall, West Midlands.
MARC BOLAN — Zinc Alloy — Limited Edition mint con — offers 50's, 60's, 70's LP test pressing £15 + many more SAE for lists — G. Spafford, 46 Beaconsfield Road, Broomfield, Essex, SS16 5YD.
SOMETHING OLD SOMETHING NEW, 126 Magdalen Street, Norwich. The shop with all types of music. Vinyls, rarities 7" & 12" or send SAE for large list.

DELETED RECORDS / Videos Abba Zappa. — SAE 12, Gladstone Terrace Sunniside, Bishop Auckland, Co Durham.
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ORIGINAL 45s, 5 Woodland Street, Heywood, Lancashire.
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BLONDIE 12in Shreds 7in Heart (clear), Picture This (Yellow) offers SAE. — P. Whitbourn, 5 New Close, Hanworth, Middx TW13 8TH.
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| | | | |
|----------------------|-------------------------------------|------------------------------------|----------------------------|
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| BLOOM 78 80 (T) | GALLAGHER JOHN (T) | Urial UK tour with R. Van Zant 77) | STRANGLERS 77 78 80 81 (T) |
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| BROOKS ELKI | HOT GOSPEL | Urial UK tour with R. Van Zant 77) | TORAM LANE 81 81 (T) |
| CASH | HOT GOSPEL | Urial UK tour with R. Van Zant 77) | TYDE JUDGE 78 81 (T) |
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| DIANAL BOB 78 81 (T) | KINGS | Urial UK tour with R. Van Zant 77) | WHITESNAKE (T) |
| ELO (T) | LED ZEPPELIN (T) (incl. UK tour 79) | Urial UK tour with R. Van Zant 77) | YES 77 78 80 (T) |
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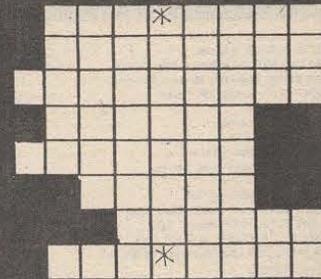
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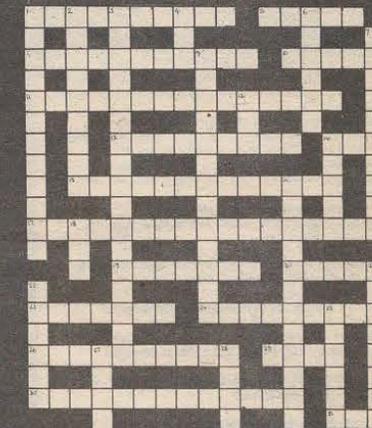
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Solve the eight cryptic clues and write the answers across the puzzle so that the starred down column reveals something that causes Julian explosive problems. Remember the clues aren't in the correct order. You have to decide what the right order is.

In Rach's mine you'll dig up a Bette Davies lookalike (3,6)
A broken Strad useful to these old himkling do-woopers (5)
Don Bice is really a smash group (7)
A tame foal turns out to be a dead ringer (4,4)
M on low hitched up to this label (5)
Crazy Pat ran away from this princely hit (3,3)
Change the hub steak before sitting on my lap (5,4)
A posh pish turned out to be a place for Kirsty's gut (4,4)



CLUES

- ACROSS**
- 1 Lina singer (5,5)
 - 5 Steve Hackett is better now (5)
 - 8 Stranglers hit from 1978 (4,1,3)
 - 10 Friends of Black State (5)
 - 11 Help in on the way for the Stones (9,6)
 - 13 Home for the Specials (5,4)
 - 14 Quo's girl (4)
 - 15 One of the Queen's greatest hits (4,4,2,3)
 - 17 Where the Rats go to die perhaps? (9,9)
 - 19 David likes to keep up with it (7)
 - 20 Presented to Julian (5)
 - 23 X.T.C. hit (5,4)
 - 24 Wings LP (5,4)
 - 26 Richie gives in (1,9)
 - 29 One G turns into Dexy's soul man (4)
 - 30 Sent by Christie (7,2,4)
 - 31 It was up for the Beach Boys (4)
- DOWN**
- 1 Mute leader (5,5)
 - 2 Of Subway Sect fame (5,6)
 - 3 What Third World were doing in 1981 (7,2,3,5)
 - 4 The Kinks man (3)
 - 6 The gossip behind Graham Parker (6)
 - 7 Ozium Jump's hero (4,3)
 - 9 Came between Vienna and The Thin Wall (3,5,5)
 - 12 Former Roxy musician (3)
 - 14 A hit for both Syd and Frank (2,3)
 - 16 Kate Bush LP (5,7)
 - 18 Cliff label (1,1,1)
 - 21 Produced by Iggy in 1973 (5,5)
 - 22 Strange sounding Godley and Creme LP (6)
 - 25 Wild Things of the sixties (6)
 - 27 Group looking for the Exit (4)
 - 28 Original Yardbird who later turned up in Renaissance (4)

SOLUTION TO X-WORD

ACROSS: 1 Jon Strummer, 4 Cuba, 6 Breaking The Law, 7 New Life, 8 Eagles, 10 E.L.O., 11 Girls On Film, 13 Wild As The Wind, 15 We Do It, 16 Abcabc, 17 Voice, 22 Stick To Me, 23 Dream, 25 Pete, 26 Swan, 27 Hard Rain, 28 McVicar, 29 Setting

DOWN: 1 Jon Anderson, 2 The Big Bold Dream, 3 Monkees, 4 Creme, 5 Always, 6 Bow Wow Wow, 7 Ginger Baker, 12 Lynds, 14 Amii Stewart, 17 Crepper, 18 Breathing, 19 Yours, 20 Piranhas, 24 Alvin.

SOLUTION TO POPAGRAM (in order of puzzle)
Grace Jones, Fade To Grey, Bob Seger, Cambodia, My Roots, Dollar, Stacy Coste, The Gang
DOWN: Joe Dolce

NAME

ADDRESS

Remember, you have to complete both the Popagram and X-word to qualify to win an album. Send your complete entry to Popagram, Record Mirror, 40 Long Acra, London, WC2R 9JL.

US SINGLES

- 1 3 CENTERFOLD, The J. Geils Band, EMI-America
- 2 1 I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
- 3 2 WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
- 4 5 HARDEN UP HEART, Quarterflash, Geffen
- 5 2 TURN YOUR LOVE AROUND, George Benson, Warner Bros
- 6 6 LEATHER AND LACE, Stevie Nicks with Don Henley, Modern
- 7 4 PHYSICAL, Olivia Newton-John, MCA
- 8 9 THE SWEETEST THING, Juice Newton, Capitol
- 9 13 SHAKE IT UP, The Cars, Elektra
- 10 10 HOOKED ON CLASSICS, The Royal Philharmonic Orchestra, RCA
- 11 12 COOL NIGHT, Paul Davis, Arista
- 12 19 SWEET DREAMS, Air Supply, Arista
- 13 14 WAITING ON A FRIEND, The Rolling Stones, Rolling Stones Records
- 14 16 LEADER OF THE BAND, Dan Fogelberg, Full Moon/Epic
- 15 21 OPEN ARMS, Journey, Columbia
- 16 17 TAKE IT EASY ON ME, Little River Band, Capitol
- 17 8 LET'S GROOVE, Earth, Wind & Fire, ARC/Columbia
- 18 18 COME GO WITH ME, The Beach Boys, Caribou
- 19 20 YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI-America
- 20 11 COMIN' IN AND OUT OF YOUR LIFE, Barbra Streisand, Columbia
- 21 25 THROUGH THE YEARS, Kenny Rogers, Liberty
- 22 24 LOVE IS ALRIGHT TONITE, Rick Springfield, RCA
- 23 29 MIRROR, MIRROR, Diana Ross, RCA
- 24 22 TROUBLE, Lindsay Buckingham, Asylum
- 25 36 LOVE IN THE FIRST DEGREE, Alabama, RCA
- 26 37 THAT GIRL, Stevie Wonder, Tamla
- 27 32 SOMEWHERE DOWN THE ROAD, Barry Manilow, Arista
- 28 31 KEY LARGO, Bertie Higgins, Kat Family
- 29 39 SPIRITS IN THE MATERIAL WORLD, The Police, A&M
- 30 38 ABACAB, Genesis, Atlantic
- 31 33 WORKING FOR THE WEEKEND, Loverboy, Columbia
- 32 34 ALL OUR TOMORROWS, Eddie Schwartz, Atco
- 33 35 SEA OF LOVE, Del Shannon, Network
- 34 15 SOMEONE COULD LOSE A HEART TONIGHT, Eddie Rabbit, Elektra
- 35 38 PAC-MAN FEVER, Buckner And Garcia, Columbia
- 36 53 DADDY'S HOME, Cliff Richard, EMI-America
- 37 26 YOUNG TURKS, Rod Stewart, Warner Bros
- 38 23 SHE'S GOT A WAY, Billy Joel, Columbia
- 39 49 WHEN ALL IS SAID AND DONE, Abba, Atlantic
- 40 27 I WOULDN'T HAVE MISSED IT FOR THE WORLD, Ronnie Milsap, RCA
- 41 28 YESTERDAY'S SONGS, Neil Diamond, Columbia
- 42 46 LOVE IS LIKE A ROCK, Donnie Iris, MCA
- 43 59 TONIGHT I'M YOURS, Rod Stewart, Warner Bros
- 44 82 SHOULD I DO IT, The Pointer Sisters, Planet
- 45 52 ONE HUNDRED WAYS, Quincy Jones Featuring James Ingram, A&M
- 46 66 BOBBIE SUE, Oak Ridge Boys, MCA
- 47 51 CRAZY, The John Hall Band, EMI-America
- 48 81 CALL ME, Skyy, Salsoul
- 49 57 YOU'RE MY LATEST, MY GREATEST INSPIRATION, Teddy Pendergrass, P.I.R.
- 50 50 KEEPING OUR LOVE ALIVE, Henry Paul Band, Atlantic
- 51 58 LET THE FEELING FLOW, Peabo Bryson, Capitol
- 52 44 OUR LIPS ARE SEALED, The Go-Go's, I.R.S.
- 53 41 UNDER PRESSURE, Queen & David Bowie, Elektra
- 54 54 I BELIEVE, Chilliwack, Millennium
- 55 55 TONIGHT TONIGHT, Bill Champlin, Elektra
- 56 95 LET'S GET IT UP, AC/DC, Atlantic
- 57 56 TELL ME TOMORROW, Smokey Robinson, Tamla
- 58 57 WANNA BE WITH YOU, Earth, Wind & Fire, ARC/Columbia
- 59 88 CHARIOTS OF FIRE, Vangelis, Polydor
- 60 63 PERHAPS LOVE, Placido Domingo & John Denver, Columbia
- 61 71 IF LOOKS COULD KILL, Play, RCA
- 62 40 DON'T STOP BELIEVIN', Journey, Columbia
- 63 1 I LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts, Boardwalk
- 64 79 WE GOT THE BEAT, Go-Go's, I.R.S.
- 65 75 CIRCLE OF LOVE, The Steve Miller Band, Capitol
- 66 84 TAKE OFF, Bob & Doug McKenzie, Mercury
- 67 77 GENIUS OF LOVE, Tom Tom Club, Sire
- 68 76 87-SMB/JENNY, Tommy Tutone, Columbia
- 69 78 JUST CAN'T WIN 'EM ALL, Stevie Woods, Cotillion
- 70 73 TAINTED LOVE, Soft Cell, Sire
- 71 81 MY GUY, Sister Sledge, Cotillion
- 72 72 IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Platinum
- 73 83 I'LL FALL IN LOVE AGAIN, Sammy Hagar, Geffen
- 74 80 ANYONE CAN SEE, Irene Cara, Network
- 75 85 VOICE ON THE RADIO, Conductor, Montage

US ALBUMS

- 1 3 FREEZE-FRAME, The J. Geils Band, EMI-America
- 2 2 ESCAPE, Journey, Columbia
- 3 1 Foreigner, Atlantic
- 4 4 HOOKED ON CLASSICS, The Royal Philharmonic Orchestra, RCA
- 5 5 TATTOO YOU, The Rolling Stones, Rolling Stones Records
- 6 6 BELLA DONNA, Stevie Nicks, Modern Records
- 7 7 FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
- 8 8 PRIVATE EYES, Daryl Hall And John Oates, RCA
- 9 9 GHOST IN THE MACHINE, Police, A&M
- 10 11 SHAKE IT UP, The Cars, Elektra
- 11 20 BEAUTY AND THE BEAT, The Go-Go's, I.R.S.
- 12 12 RAISE, Earth, Wind & Fire, ARC/Columbia
- 13 15 QUARTERFLASH, Quarterflash, Geffen
- 14 16 THE GEORGE BENSON COLLECTION, George Benson, Warner Bros
- 15 15 ABACAB, Genesis, Atlantic
- 16 17 PHYSICAL, Olivia Newton-John, MCA
- 17 10 MEMORIES, Barbra Streisand, Columbia
- 18 18 PERHAPS LOVE, Placido Domingo, Columbia
- 19 13 TONIGHT I'M YOURS, Rod Stewart, Warner Bros
- 20 21 THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic
- 21 22 GET LUCKY, Loverboy, Columbia
- 22 24 DON'T SAY NO, Billy Squier, Capitol
- 23 23 DIARY OF A MADMAN, Ozzy Osbourne, Jet
- 24 26 FEELS SO RIGHT, Alabama, RCA
- 25 19 SOMETHING SPECIAL, Kool & The Gang, De-Lite
- 26 28 JUICE, Juice Newton, Capitol
- 27 27 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 28 25 GREATEST HITS, Queen, Elektra
- 29 33 COME MORNING, Grover Washington Jr., Elektra
- 30 44 I LOVE ROCK 'N' ROLL, Joan Jett And The Blackhearts, Boardwalk
- 31 35 THE VISITORS, Abba, Atlantic
- 32 29 NINE TONIGHT, Bob Seger And The Silver Bullet Band, Capitol
- 33 38 SOMEWHERE OVER CHINA, Jimmy Buffet, MCA
- 34 32 EXIT STAGE LEFT, Rush, Mercury
- 35 34 PRECIOUS TIME, Pat Benatar, Chrysalis
- 36 37 WORKING CLASS DOG, Rick Springfield, RCA
- 37 48 THE ONE THAT YOU LOVE, Air Supply, Arista
- 38 31 ON THE WAY TO THE SKY, Neil Diamond, Columbia
- 39 47 SKYYLINE, Skyy, Salsoul
- 40 76 GREAT WHITE NORTH, Bob And Doug McKenzie, Mercury
- 41 45 NEVER TOO MUCH, Luther Vandross, Epic
- 42 49 A COLLECTION OF GREAT DANCE SONGS, Pink Floyd, Columbia
- 43 41 BARRY MANILOW, If I Should Love Again, Arista
- 44 42 GIVE THE PEOPLE WHAT THEY WANT, The Kinks, Arista
- 45 36 THE JACKSONS LIVE, The Jacksons, Epic
- 46 43 LAW AND ORDER, Lindsay Buckingham, Asylum
- 47 58 THE DUDE, Quincy Jones, A&M
- 48 56 THE POET, Bobby Womack, Beverly
- 49 57 I AM LOVE, Peabo Bryson, Capitol
- 50 64 CHARIOTS OF FIRE, Vangelis, Polydor
- 51 48 SONGS IN THE ATTIC, Billy Joel, Columbia
- 52 54 CONTROVERSY, Prince, Warner Bros
- 53 59 FANCY FREE, Oak Ridge Boys, MCA
- 54 63 STREET SONGS, Rick James, Gordy
- 55 1 STANDING HAMPTON, Sammy Hagar, Geffen
- 56 48 CIMARRON, Emmylou Harris, Warner Bros
- 57 80 TOM TOM CLUB, Tom Tom Club, Sire
- 58 38 THE BEST OF BLONDIE, Blondie, Chrysalis
- 59 1 OBJECTS OF DESIRE, Michael Franks, Warner Bros
- 60 62 HI INFIDELITY, Red Speedwagon, Epic
- 61 49 BREAKIN' AWAY, Al Jarsau, Warner Bros
- 62 52 IN THE POCKET, The Commodores, Motown
- 63 51 YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI-America
- 64 74 ALLIED FORCES, Triumph, RCA
- 65 53 GREATEST HITS, Kenny Rogers, Liberty
- 66 88 BACK IN BLACK, AC/DC, Atlantic
- 67 81 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 68 55 WILLIE NELSON'S GREATEST HITS AND SOME THAT WILL BE, Willie Nelson, Columbia
- 69 50 RE-ACT-OR, Neil Young & Crazy Horse, Reprise
- 70 73 GREATEST HITS, The Doors, Elektra
- 71 55 NIGHT CRUISING, Bar-Kays, Mercury
- 72 69 TIME EXPOSURE, Little River Band, Capitol
- 73 83 THE TIME, The Time, Warner Bros
- 74 77 ALL THE GREATEST HITS, Diana Ross, Motown
- 75 75 IT'S TIME FOR LOVE, Teddy Pendergrass, P.I.R.

US DISCO

- 1 1 YOU'RE THE ONE FOR ME, D. Train, Prelude
- 2 2 I CAN'T GO FOR THAT (No Can Do), Daryl Hall & John Oates, RCA
- 3 3 CALL ME/LET'S CELEBRATE, Skyy, Salsoul
- 4 4 SURE SHOT, Tracy Weber, RFC/Quality
- 5 5 TAINTED LOVE/WHERE DID OUR LOVE GO, Soft Cell, Sire/Warner
- 6 6 MEGATRON MAN/GET A LITTLE, Patrick Cowley, Megatone
- 7 4 YOU CAN/FIRE IN MY HEART, Madleen Kane, Chaset
- 8 11 GLAD TO KNOW YOU, Ches Jankel, A&M
- 9 7 GENIUS OF LOVE/WORBY RAPPINHOOD, Tom Tom Club, Sire/Warner Bros
- 10 10 SIXTY-NINE, Brooklyn Express, One Way Records
- 11 19 MAMA USED TO SAY, Junior, Mercury
- 12 12 COME LET ME LOVE YOU, Jeanette "Lady" Day, Prelude
- 13 13 GIGOLO, Mary Wells, Epic
- 14 27 TELL ME THAT I'M DREAMING, Was (Not Was), Island/ZE
- 15 15 ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME, Debra DeJean, Handshake
- 16 17 GET UP WITH YOUR LOVE/TONIGHT, Suzi Q, RFC/Atlantic
- 17 16 JAPANESE BOY, Anka, Handshake
- 18 9 LOVE FEVER, Gayle Adams, Prelude
- 19 14 MIRROR MIRROR/WORK THAT BODY, Diana Ross, RCA
- 20 21 QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE, Syreeta, Tamla

US SOUL

- 1 2 CALL ME, Skyy, Salsoul
- 2 1 I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
- 3 8 IF YOU THINK YOU'RE LONELY, Bobby Womack, Beverly Glen, 2000
- 4 4 YOU'RE MY LATEST, MY GREATEST INSPIRATION, Teddy Pendergrass, P.I.R.
- 5 8 THAT GIRL, Stevie Wonder, Tamla
- 6 3 TURN YOUR LOVE AROUND, George Benson, Warner Bros
- 7 7 LET THE FEELING FLOW, Peabo Bryson, Capitol
- 8 5 HIT AND RUN, Bar-Kays, Mercury
- 9 10 COOL PART ONE, The Time, Warner Bros
- 10 14 MIRROR MIRROR, Diana Ross, RCA
- 11 9 LET'S GROOVE, Earth, Wind & Fire, ARC/Columbia
- 12 11 KICKIN' BACK, Ltd, A&M
- 13 21 TELL ME TOMORROW, Smokey Robinson, Tamla
- 14 15 BE MINE, Grover Washington Jr., Elektra
- 15 17 DON'T YOU KNOW THAT?, Luther Vandross, Epic
- 16 16 APACHE, Sugar Hill Gang, Sugar Hill
- 17 13 TAKE MY HEART, Kool & The Gang, De-Lite
- 18 22 MAKE UP YOUR MIND, Aura, Salsoul
- 19 18 BAD LADY, Con Funk Shun, Mercury
- 20 25 WAIT FOR ME, Slave, Cotillion

HEAVY METAL

- 1 LETS GET IT UP, AC/DC, Atlantic
 - 2 TAKE IT OFF THE TOP, Dixie Dregs, EP, Polydor
 - 3 DON'T WALK AWAY, Tank, 12", 45, German Import
 - 4 POWER UNDERFOOT, Vardis, EP, Demo
 - 5 SKYBIRD, Chevy, Avstar
 - 6 PLAY IT LOUD, Saxon, Carrere
 - 7 LIAR, Damon, Carrere
 - 8 ALTER OF THE KING, Riot, Elektra
 - 9 OUTTA THIS PLACE, Rose Tattoo, Carrere
 - 10 S.A.T.O., Ozzy Osbourne, Jet
 - 11 LITTLE DOLLS, Ozzy Osbourne, Jet
 - 12 DEAD RINGER, Meatloaf, 7" Picture Disc, Epic
 - 13 LAMBS TO THE SLAUGHTER, Raven, MCA
 - 14 MOON CHILD, Rory Gallagher, 18" - EP, CHS
 - 15 MUTTON DRESSED AS LAMB, Bad Luck, 45, Demo
 - 16 XANADU, Rush, Mercury
 - 17 METAL GODS, Judas Priest, CBS
 - 18 HELL PATROL, Raven, MCA
 - 19 RAPID FIRE, Judas Priest, CBS
 - 20 SEVEN BY SEVEN, Hawkwind, B-side, 45, UA
- Compiled by: Mick & Geoff, The Tynesider Rock Club, Saltwell Road, Gateshead, Tyne & Wear.

NIGHTCLUBBING

- 1 JIGSAW FEELING (from the LP 'The Scream'), Slouzele and the Banhees, Polydor
- 2 LOVE IN A VOID (from the first Banhees Bootleg), Slouzele and the Banhees, Polydor
- 3 ARABIANS KNIGHTS (from the LP 'Ju Ju'), Slouzele and the Banhees, Polydor
- 4 SWITCH (from the LP 'The Scream'), Slouzele and the Banhees, Polydor
- 5 20TH CENTURY BOY, Slouzele and the Banhees - B-side, Polydor
- 6 STEVE SEVERIN ALIVE AND DANCING AT KAREBA
- 7 ICON (from the LP 'Join Hands'), Slouzele and the Banhees, Polydor
- 8 THE LORDS PRAYER LIVE AT THE 1978 FESTIVAL, Hundred Dub
- 9 HONG KONG GARDEN, Slouzele and the Banhees, 7", Polydor
- 10 HALLOWEEN (from the LP 'Ju Ju'), Polydor
- 11 HELTER SKELTER (from the LP 'The Scream'), Slouzele and the Banhees, Polydor
- 12 LIVE AT THE HAMMERSMITH ODEON, Slouzele and the Banhees, Polydor
- 13 EVE WHITE EVE BLACK, Slouzele and the Banhees, 7", B-side, Polydor
- 14 HAPPY HOUSE, Slouzele and the Banhees, 7", Polydor
- 15 ISRAEL, Slouzele and the Banhees, 7", Polydor

Compiled by: DAVID ARCHER AND THE TWINS, Kareba Club, 63 Conduit Street, London W1 (Thursday and Saturday)

CHART FILE

THERE'S no doubt about it, the Human League is the flavour of the month. No less than seven of the group's singles feature in the current BMRB Top 150. The highest placed of these - 'Being Boiled' - is also the oldest recording currently on the chart. It dates back to January 1978, and was recorded on a simple Sony two track tape recorder in Devonshire Lane, Sheffield. It represents the League's first contribution to the recorded art and was the fourth single to be released by Edinburgh-based indie Fast Product. It sold fairly well at the time, and would certainly have topped the 'indie' chart but for the fact that no indie chart existed at the time!

In March 1980 the League recorded its debut album entitled 'Travelogue'. Amongst the tracks was a new version of 'Being Boiled'. In the interim Phil Oakey's vocals had become stronger and more confident and some of the gaps on the original 'Being Boiled' had been filled in.

The following month Virgin released 'Being Boiled' together with 'Marianne', 'Rock & Roll Nightclubbing' and 'Dancevision' as a doublepack single bearing the overall title 'Holiday 80'. In May it entered the charts but petered out rather abruptly after reaching No. 56. Since then the Virgin recording of 'Being Boiled' has turned up on the multi-artist compilation 'Machines' whilst the 1978 waxing appeared on 'The First Yearplan', a compilation of Fast product's early output which also included tracks by the Gang Of Four and the Mekons. The album was distributed by EMI instead of the chain of independent distributors normally used by Fast. It yielded several singles, including 'Being Boiled' for which the sleeve and label design were identical to the original 1978 single apart from the newly-added EMI logo. It is this single which has now charted, prompting Virgin to announce a 12-inch version of 'Holiday 80' which will be out this Friday.

One interesting aspect of the League's popularity was explored by the New Standard's John Blake who revealed that former Leaguesters Ian Marsh and Martyn Ware are each receiving one per cent royalty on 'Dare', though neither played on it. The royalties are compensation for allowing Phil Oakey and Philip Wright to retain the name after the 1989 parting of the ways which saw Marsh and Ware forming Heaven 17 and the British Electric Foundation to pursue their own brand of funk.



HUMAN LEAGUE: oldest recording on the chart

Blake estimates that Marsh and Ware have each netted over £20,000 based on the 850,000 sales 'Dare' has so far achieved. Heaven 17's own records have not received the same level of popular acclaim as the more recent Human League output and it's wholly likely that Marsh and Ware have been paid more royalties for work they haven't done than for that which they have!

HEAVY ROCK: in last week's singles chart Meat Loaf and Christopher Cross were numbers nine and 10 respectively. Whether two such heavyweight acts - together they tip the scales at somewhere around 560 lbs - have ever been so close chartwise is in itself a considerable doubt.

Shakin' Stevens' self-penned 'Oh Julie' is the first chart-topper to include a girl's name in its title since Boney M's 1978 smash 'Mary's Boy Child'.

When Hazel O'Connor's 'Will You?' was a big hit last year much of its success was attributed to the inspired sax solo of one Wesley MacGoogan. Indeed, several scribbles in this very parish voiced their approval of MacGoogan's contribution in enthusiastic tones. Much of this praise was tempered by criticism of the slightly overweight Ms. O'Connor's part in the proceedings. Some wags even had the affrontery to suggest that our Hazel should be surgically removed from her own record leaving MacGoogan's musical doodlings to stand alone. That wish has now been granted by that most unlikely of all fairy godmothers, the BBC.

Auntie's constant quest for suitable theme tunes for its programmes led to the instrumental portion of 'Will You?' being adopted by BBC 2's 'Ennals Point', a six part series about 'the everyday life of a Welsh fibebot crew and their families.' The Beeb are pretty smart when it comes to TV themes and persuaded A&M to license the full 127 second sax solo as a single which has just been released, catalogue number RECL 109. Charlie believes this to be the first time that an extract from a hit record has been licensed to another company and subsequently released as a single in its own right. I leave you to ponder the significance of this stunning revelation until next week... ALAN JONES.

IMPORTS

- 1 GET AS MUCH LOVE AS YOU CAN, The Jones Girls, Philadelphia Int. (America)
- 2 WATCH OUT, Brandy Wells, WMOT (America)
- 3 SHUT UP AND PLAY YOUR GUITAR, Frank Zeppa, CBS (France)
- 4 LAMONT, Lamont Dozier, M & M Records (America)
- 5 LIVE AT BUDOKAN, Michael Shenker Group, Chrysalis (Japan)
- 6 ANOTHER DAY ANOTHER DOLLAR, Gang of Four, Warner Bros (America)
- 7 - MISTER C, Norman Connors, Arista (America)
- 8 - SOMETHING ABOUT YOU, Angela Bowfirth, Arista (America)
- 9 SHOWTIME, Cottillion (America)
- 10 DANCE MACABRE, Exception, Ariola (Germany)
- 11 TLL KEEP ON LOSING YOU, Linda Clifford, Capitol (America)
- 12 DISASTER, Hammou, Ariola (Germany)
- 13 HOT ASH, Wishbone Ash, MCA
- 14 HEART ON A WALL, Jimmy Destrie, Chrysalis (America)
- 15 THE POET, Bobby Womack, Big Tree (America)
- 16 ALAN PARSON'S PROJECT BOX SET, Arista (Germany)
- 17 - ELVIS PRESLEY THE LEGEND VOL 2, 1961-64 (Australia)
- 18 - EMPRESS, Prelude
- 19 - YES IT'S YOU LADY, Smokey Robinson, Motown (America)
- 20 - A LITTLE LOVE, Aura, Salsoul

Compiled by: HMV, Oxford Street, London W1.

ROCK 'N' ROLL

SINGLES

- 1 - GROOVE BABY GROOVE, Stargazers, Epic
- 2 GONNA ROCK MY BABY, Laura Lee Perkins, Detour
- 3 YOU GOT ME REELING AND ROLLING, Roy Milton, Dootone
- 4 LOVE ME, The Phantom, Dot
- 5 CRAZY OVER YOU, Calvanes, Dootone
- 6 BUENO SARA, Louis Kramer, Capitol
- 7 WALKING WITH MR LEE, Lee Allen, Diz and the Doormen, Nola
- 8 HONEY HUSH, Joe Turner, Atlantic
- 9 - DON'T LET GO, Jerry Foster, Sonet
- 10 LATER FOR YOU BABY, Guitar Silms Speciality

PICK TO CLICK: ROCK ISLAND LINE, Lonnie Donegan, Decca

ALBUMS

- 1 ROCK 'N' ROLL HEROES, Gene Vincent and Eddie Cochran, Reckiter
 - 2 HERE'S LARRY WILLIAMS, Larry Williams, Speciality
 - 3 BEST OF LOUIS JORDAN, Louis Jordan, MCA
 - 4 IN THE STILL OF THE NIGHT, Various, Capitol
 - 5 ROCK AROUND THE CLOCK, Bill Haley, Decca
 - 6 GUITAR SLIM'S 10, Speciality
 - 7 KING OF THE STROLL, Chuck Willis, Atlantic
 - 8 CHARLIE GRACIE SESSIONS, London
 - 9 JULIE IS HER NAME, Julie London, UA
 - 10 - KINGS OF ROCKABILLY, Various, Ace
- Compiled by: ROLLERCOASTER RECORDS, PO Box 18F, Chessington, Surrey.

VIDEO

- (1) SIOUXSIE & THE BANSHES, Spectrum
 - (2) ADAM & THE ANTS, Home Video Productions
 - (3) ROCK FLASHBACK, Deep Purple, BBC/3M
 - (4) QUEEN, Greatest Hits, EMI
 - (5) THE BEST OF BLONDIE, Chrysalis
 - (6) THIN LIZZY, LIVE & DANGEROUS, VCL
 - (7) PINK FLOYD, Live at Pompeii, Spectrum
 - (8) SLIPSTREAM, Jehro Tull, Chrysalis
 - (9) ELVIS, King Of Rock 'n' Roll, World of Video 2000
 - (10) BLACK SABBATH, VCL
 - (11) KATE BUSH LIVE AT HAMMERSMITH ODEON, EMI
 - (12) E.L.O. LIVE IN CONCERT, VCL
 - (13) RUDE BOY, Video Space
 - (14) IRON MAIDEN, EMI
 - (15) THE JACKSONS IN CONCERT, VCL
 - (16) ELVIS IN HAWAII, Mountain Video
 - (17) PAUL MCCARTHEY & WINGS ROCKSHOW, EMI
 - (18) TOYAH AT THE RAINBOW, BBC/3M
 - (19) CLIFF RICHARD, Thank You Very Much, EMI
 - (20) ABBA VOL II, Interludio
- Compiled by: HMV, Oxford Street, London W1.

REGGAE

- 1 YOU BRING THE SUN OUT, Janet Kaye, Black Roots
 - 2 ROCK AND GROOVE, Bunny Waller, Solomonci
 - 3 PLAY IT COOL, Alton Ellis, Fashion
 - 4 JUST A LITTLE BIT, Carol Thompson, S & G Records
 - 5 I'M YOUR PUPPET, Derek Harriot, Hawkeye
 - 6 IN LOVE, Arema, City Boy
 - 7 DECISION, Family Love, Inner City
 - 8 TOP TEN, Gregory Isaacs, African Museum
 - 9 COME ON OVER, Derek Laura, Hawkeye
 - 10 STORMY NIGHT, Roland, Plantation
 - 11 LATE AT NIGHT, Pam Hall, Music Works
 - 12 RAVING, Tristan Palmer, Midnight Rock
 - 13 SIMPLE AS THAT, Sugar Minott, Black Roots
 - 14 - I'M YOUR FOOL, One Blood, NK Records
 - 15 BONE CONNECTION, Nicodemus, Greensleeves
 - 16 DON'T PLAY WITH FIRE, Teddy Lincoln, Selena
 - 17 THE WAY WE WERE, Prediction, Student
 - 18 SHE IS MY WOMAN, Dalton Schreache, Meoness
 - 19 - ME AND JANE, Biny Bunny, Cha Cha
 - 20 GHETTO QUEEN, John Holt, Croale
- Compiled by: INNER CITY RECORDS, Battersea, London SW11.

YESTERYEAR

YESTERYEAR CHARTS

- ONE YEAR AGO (February 7, 1981)
- 1 WOMAN, John Lennon
 - 2 VIENNA, Ultravox
 - 3 SHADOW YOU FACE, Joe Dolce
 - 4 IN THE AIR TONIGHT, Phil Collins
 - 5 I SURRENDER, Rainbow
 - 6 IMAGINE, John Lennon
 - 7 OLDEST SWINGER IN TOWN, Fred Wetlock
 - 8 RAPTURE, Blondie
 - 9 ARTBUSIC, Adam & The Ants
 - 10 RETURN OF THE LOS PALMAS 7, Madness

FIVE YEARS AGO (February 5, 1977)

- 1 DON'T GIVE UP ON US, David Soul
- 2 DON'T CRY FOR ME ARGENTINA, Julie Covington
- 3 SIDE SHOW, Barry Biggs
- 4 ISN'T SHE LOVELY, David Parton
- 5 WHEN I NEED YOU, Leo Sayer
- 6 DADDY COOL, Boney M
- 7 YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK, The Drifters
- 8 THINGS WE DO FOR LOVE, 195C
- 9 SUSPICION, Elvis Presley
- 10 CAR WASH, Rosa Royce

TEN YEARS AGO (February 5, 1972)

- 1 TELEGRAM SAM, I. Rex
- 2 I'D LIKE TO TEACH THE WORLD TO SING, The New Seekers
- 3 MOTHER OF MINE, Neil Reid
- 4 HORSE WITH NO NAME, America
- 5 BRAND NEW KEY, Melanie
- 6 STAY WITH ME, The Faces
- 7 HAVE YOU SEEN HER, The Chi-Lites
- 8 WHERE DID OUR LOVE GO, Denny Lee
- 9 LET'S STAY TOGETHER, AI Green
- 10 I JUST CAN'T HELP BELIEVING, Elvis Presley

FIFTEEN YEARS AGO (February 4, 1967)

- 1 I'M A BELIEVER, The Monkees
- 2 MATTHEW AND SON, Cat Stevens
- 3 NIGHT OF FEAR, The Move
- 4 LET'S SPEND THE NIGHT TOGETHER/RUBY TUESDAY, The Rolling Stones
- 5 GREEN GREEN GRASS OF HOME, Tom Jones
- 6 HEY JOE, Jimi Hendrix
- 7 I'VE BEEN A BAD BOY, Paul Jones
- 8 STANDING IN THE SHADOWS OF LOVE, The Four Tops
- 9 HAPPY JACK, The Who
- 10 MORNINGTOWN RIDE, The Seekers

TWENTY YEARS AGO (February 4, 1963)

- 1 ARE YOU LOVESOME TONIGHT, Elvis Presley
- 2 SAILOR, Patsie Clark
- 3 PEPE, Deane Eddy
- 4 RUBBER BALL, Bobby Vee
- 5 POETRY IN MOTION, Johnny Thelma
- 6 YOU'RE SIXTEEN, Johnny Burnette
- 7 PORTRAIT OF MY LOVE, Matt Monro
- 8 SAILOR, Anne Shelton
- 9 COUNTING TEARDROPS, Emile Ford
- 10 RUBBER BALL, Marty Wilde

TWENTY FIVE YEARS AGO (February 2, 1957)

- 1 GARDEN OF EDEN, Frankie Vaughan
- 2 SINGING THE BLUES, Guy Mitchell
- 3 SINGING THE BLUES, Tammy Steele
- 4 FRIENDLY PERSUASION, Pat Boone
- 5 TRUE LOVE, Bing Crosby and Grace Kelly
- 6 ST. THERESA OF THE ROSES, Malcolm Vaughan
- 7 BLUEBERRY HILL, Fats Domino
- 8 YOU ROCK ME DADDY, O. Lonnie Donegan
- 9 MOONLIGHT GAMBLER, Frankie Laine
- 10 HOUND DOG, Elvis Presley

BIG NOSE IS BACK!

THE MALEVOLENT Manilow mayhem starts here, as Mailman is inundated with squeals from his angry fans following last week's review of the big nosed one in action. What's more they don't all live in Essex...

I THINK you deliberately write provocative material to ensure some mail comes into your paper. I would like to say my perfume was not cheap, my coat was real fur, my name is not Debbie or Trevor and I am not a mother. Barry's concert was the best two and a half hours I've lived through. I can't wait for his next tour.

I can never understand why you send people to report on a concert by an artist they don't like — there were hundreds of people wanting to see Barry and you sent somebody who can't stand him. What a waste.

PS. I don't come from Essex either.
Sandra Gregory, Shropshire.

● But isn't being called Sandra and living in Shropshire nearly as bad?

Sub human

DO THE critics who cruelly and consistently insult Barry Manilow think he is human, (No — Ed) because the way some of them write their articles it seems as if they don't. I'm a great fan of Mr Manilow — a Manilow maniac if you please — and I'm hurt and appalled when I read an article about Barry which is full of negative views of him and his music. I'm not the only Manilow fan who feels this way, so if we as fans are offended, think how Barry must feel. A Fuming Barryaholic somewhere in Britain.

● Poor diddum, maybe he consoles himself by counting the cash he made out of charging suckers like you £25 a time for tickets.

Dry thighs

I DON'T really think Simon Tebbutt ought to try and tell people what their sexual fantasies are and I presume

that he has first hand knowledge of dry thighs. From his article I gather that the only emotions evoked by Mr Manilow were those of anger. Well I think it's a pity. None of Barry's songs are remotely like any of the great romantic classics that I know about. His compositions and brilliant arrangements are undoubtedly influenced by both classical music and jazz.

As for the whiney tinny singing, I'll give you the benefit of the doubt. Perhaps at the Albert Hall the sound was up the creek, but from where I was sitting in the International Arena at Birmingham, his voice was strong, powerful and absolutely in key. He is honest and very special. Jacqui Haynes, Bristol.

● Simon Tebbutt is the office sex bomb, and one session with him would rid you of any stupid fantasies of Barry forever.

Enemy of the earth

FURTHER TO Simon Tebbutt's review of the Barry Manilow concert, or was it "Let's have a go at Barry Manilow as it's the latest in-thing?"

He obviously knew what he was expecting so why in hell did he go and waste a seat while someone who appreciates Barry could have gone instead? I am not a housewife, my name is not Debbie and don't have a stereotype boyfriend and I wear Christian Dior. I also have a real fur coat like most of my friends who were attending the concerts. Lynda Hughes, Leicester.

● Real fur coat, huh. Have you ever stopped to consider how many animals suffered needlessly to be draped around your body?

Pathetic

I'VE HAD enough of Phil 'follicles' Collins. Firstly the balding bore leaves his tooth and-paw marks all over Genesis and then he taunts the achingly fragile music of John Martyn. Then you get

I THINK YOU'RE VERY VERY CRUEL!!!



Robin Smith fawning over Fee Lip — no simile fits my contempt. God I could bite his jugular if it didn't mean sinking my virgin lips into his toady body. Another thing that's pathetic about Collins, is the way he fondles his maracas and body on stage. Is he undersexed as well as undersized? Phil Collins is as common as syphilis and about as popular. Shep the Wonderdog, Herts.

● Come on, Robin. When are you going to stop sending in boring old letters about yourself and Phil? People will get ideas.

Sexual fantasies

I HAVE just read Simon Tebbutt's article about Barry. I think I can safely assume Simon Tebbutt is not a married man or if he is, he has no rapport with his wife. He has no idea about the sexual fantasies of women, particularly women who love Barry. To quote my wife: "Barry does not have to make love physically — emotionally he brings about an elation of orgasmic proportions." David Loynes, Bristol.

● So what do you do for foreplay? Beam pictures of Barry on the bedroom wall from your home projector, so that your wife writhes on the bed in her fake fur coat. If your wife fancies Barry then how ugly are you? Send us a picture, we could all do with a good laugh.

Morons

I CAN'T understand why so-called stars go around trying to slag each other off and why papers like yours encourage such petty games by printing the rubbish. Recently we had Ronnie James Dio calling Ozzy a moron and he reckons he'll "never be welcome here again" for cancelling a few concerts. That's absolute rubbish Ronnie. Who cancelled Port Vale because their ego couldn't take second place to Motorhead

Soft Sunie

DEAR SUNIE, what a shame you didn't decide to go to the Soft Cell gig on Saturday night at Retford, because it seemed quite different from your review of Friday night. People did try to dance but we were all packed like sardines and a mere shuffle was all that was possible. Marc certainly did make contact with the audience, he said a few words to individuals, touched fans' hands and was generally friendly to everyone. I even got the chance to get on stage and sing 'Sex Dwarf' with Marc, so if that's not real contact then I don't know what is. From what I could see everyone had a great time, the atmosphere wasn't exactly excited to start with but got better as it went on. So I'd like to say Saturday night did work. Tracy the Sex Dwarf, Sleaford.

● But Sunie was there on Saturday night as well. She was the short woman in the black dress wearing disgustingly smelly perfume that's guaranteed to repel insects and grizzly bears from a distance of 200 yards.

No taste

I'M WRITING because I would really like to write to penfriends in England. I'm 17 and addicted to music concerts and live gigs. I'm into the Bunnymen, Scars, U2, Orange Juice, OMD, Siouxsie, Bauhaus, Birthday Party, Teardrops, Depeche Mode and many many others. I like all types of music except headbanger

stuff. Please print my letter, I'm desperate. Lindy Johnson, 3 Kennilworth Crescent, Glen Waverley 3150, Victoria, Australia.

● You must be, to like music like that.

Never again!

AS ONE who is a mod and still holding on to a scooter, I was interested to read the words of Wattie of the Exploited at their concert in Leeds. The words "f**k a mod" and "kick a mod", really shows the mentality of this moron. You don't hear anyone like Weller or any of the members of Madness saying "let's kill a punk". The only idiot to refer this way was Ian Page in the song "Time For Action" with the line "we hate the punk elite". Where is he now? Exactly where Wattie and the Exploited will be in three years' time, scratching their arses wondering what to do next. The Exploited will never be able to bring out records as good as the Sex Pistols and the Damned so why don't they give up and say what Winston Smith said "never again". Craig, Telford.

● You're a brave man...

The end

EACH WEEK I read Mailman page in the hope that I might see a letter that has no cheeky cocky and meaningless remarks beneath it. Simon Lewes, Sussex.

● No such luck gorilla face. Can I go home now?



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