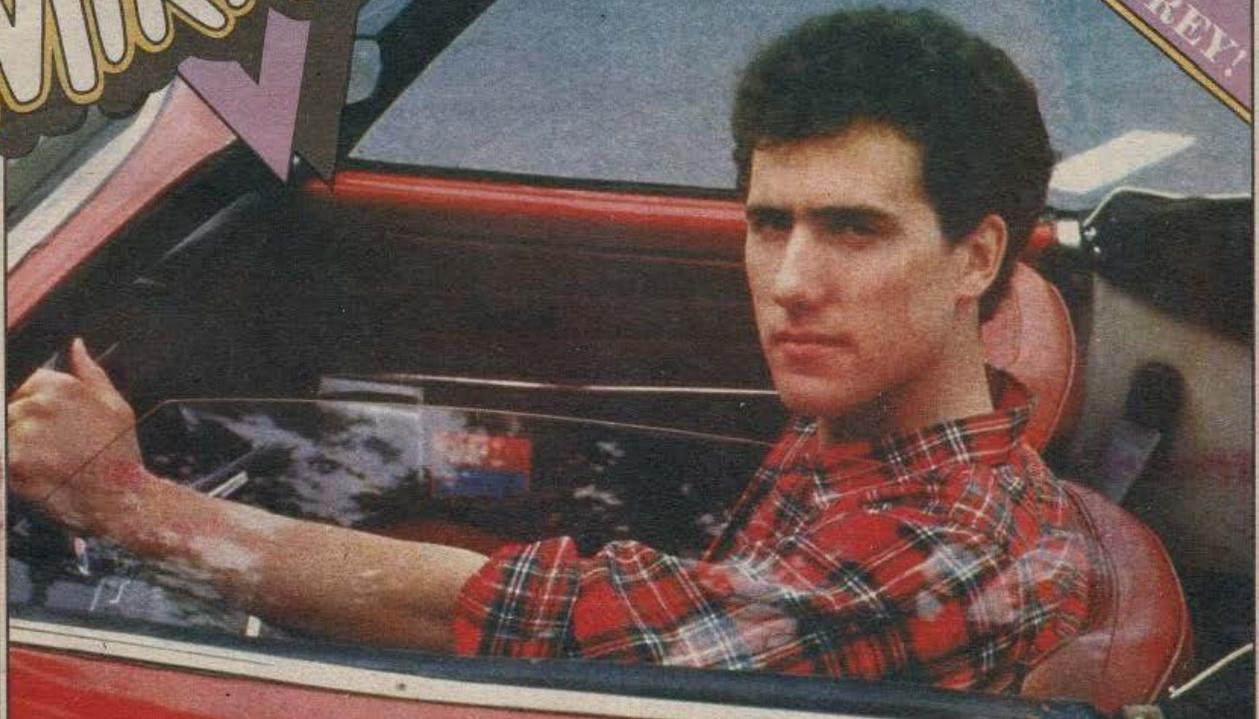


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AC/DC
EXCLUSIVE

**HISTORY OF
ROCK PART 3**

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EXCLUSIVE

AC/DC one revue 'tour' plan

HEAVY metal giants AC/DC are to play Britain this summer... but they will only do concerts at one venue.

Because they can't play their full show — which includes a 21 gun salute — at smaller venues, the group are looking to play a residency in only one site.

"We've had this idea to hire the Birmingham National Exhibition Centre for a week and then do a deal with British Rail and the National Bus Company to bring fans in," said

lead singer Brian Johnson.

"We don't know if it's feasible yet, but the idea is to bring everyone down from Scotland one night, the North East the next, London the next, and so on. It will avoid the problem of trying to find big places for the cannon and everything."

And Johnson has promised that the British dates — which should be in June — will be the biggest yet, even compared to their headlining gig at the Castle Donington show last year.

Haircuts in Hammersmith

HAIRCUT 100 have fixed up a London date as part of their forthcoming tour.

They play the London Hammersmith Odeon on March 31.

Meanwhile, their debut album 'Pelican West' will now be released on February 26. It features 12 songs including their hit singles 'Favourite Shirts' and 'Love Plus One'.



GIRLSCHOOL: what's that asleep on your head Denise?

Girlschool outing

GIRLSCHOOL HIT the road again in May after a year's lay-off from live action.

The band, who triumphed with a headlining gig at last year's Reading Festival, are to play 20 dates around the country.

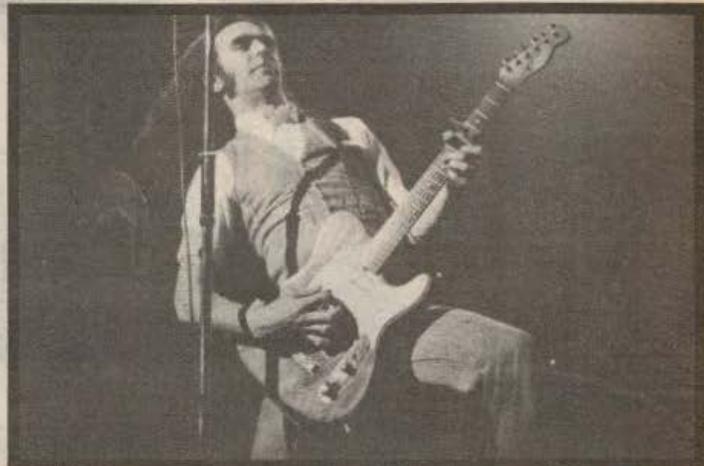
And before they go on tour, Girlschool bring out a three-track EP on March 19. The lead track is a new song entitled 'Don't Call It Love'. It is backed by two numbers: 'Wildlife' and 'Don't Stop'.

All the numbers are produced by Nigel Gray, who worked on all the early Police albums.

The group are currently in

the studio finishing off their third album — as yet untitled.

Live dates for the group, who have just finished touring Canada and Japan are: Colchester Essex University May 2, Derby Assembly Rooms 3, Newcastle City Hall 4, Edinburgh Playhouse 6, Glasgow Apollo 7, Bradford St Georges Hall 9, Sheffield City Hall 10, Dunstable Queensway Hall 11, London Hammersmith Odeon 13, Portsmouth Guildhall 14, Poole Arts Centre 15, Bristol Colston Hall 16, Birmingham



QUO: onward without the 'Mad Turk'.

CARRY ON QUO

ANNIVERSARY TOUR DETAILS

IT'S ON! Status Quo are steaming into live-action to celebrate their 20 years together... even though their new drummer is yet to be decided.

The tour, which RECORD MIRROR exclusively predicted in January, takes in 17 dates around the country. And it includes a massive seven nights at London's Hammersmith Odeon.

But speculation still continues over who they will choose as a drummer to replace John Coghlan, who quit the group at the beginning of the year. Rumours are strong that John "Mad Turk" Coghlan might even rejoin his old colleagues, while stand-in drummer who helped finished off their forthcoming album, Pete Kershaw, is still a likely candidate.

The group have completed their anniversary album, and it will be titled '1982' to celebrate the event. A single — as yet untitled — is due for release in April, and they should finalise the album tracks shortly.

Quo start their tour at Deeside Leisure Centre on April 23. They go on to play: Bridlington Spa Hall 26 and 27, Glasgow Apollo 30 and May 1, London Hammersmith Odeon 3, 4, 5,

6, 7, 8 and 9, Birmingham National Exhibition Centre 13 and 14, Brighton Conference Centre 17 and St Austell Cornish Coliseum 20 and 21.

● HOW TO BOOK: Deeside and Bridlington tickets are all £5.50, Glasgow, London, Birmingham, Brighton and St Austell tickets cost £8.50 and £5.50.

All tickets go on sale from box offices this Saturday (February 20) other than the Birmingham dates which are by postal application only. Cheques and postal orders should be made payable to FTMO, and should be sent with a SAE to: F.T.M.O., PO Box 4NB, London W1A 4NB.

Numan single

GARY NUMAN rush releases a new single this week while he works on a new album.

The single is called 'Music For Chameleons' and is backed with 'Noise Noise'; another new song which features the talents of Dollar's Therese Bazar and David Van Day. The single is available on 12 inch.

THE NEW 7" SINGLE FROM

KOOL AND THE GANG IS

TAKE MY HEART (REMAX) &

CARIBBEAN FESTIVAL



THE 12" INCLUDES LONG VERSIONS OF

TAKE MY HEART (REMAX) &

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WINTER SADNESS

TAKE MY HEART IS FROM THE ALBUM SOMETHING SPECIAL

Delite RECORDS 7" DE 6 12" DEX 6

Teardrop dates

THE TEARDROP Explodes have added ten dates to their British tour after the success of the run which ended in Birmingham last week.

The dates are: Norwich UEA February 19, Nottingham University 20, Hanley Victoria Hall March 6, Southport New Theatre 7, Leicester De Montfort 8, Bradford St Georges 9, Guildford Civic 10, Portsmouth Guildhall 11, Southend Cliff Pavillion 12 and Poole Arts Centre 13.

The band still play London's Hammersmith Odeon on February 21 and 22.

Godley 'n' Creme

GODLEY AND Creme bring out a new single 'Snack Attack' in the hope of following recent hits 'Under Your Thumb' and 'Wedding Bells' into the top ten.

The single backed with 'Strange Apparatus' is also available on twelve inch with an extra track 'Wide Boy'. The duo go into the studio in March to start work on their new album.

Jona album

JONA LEWIE brings out his new album 'Heart Skips Beat'. It includes the number one hit 'Stop The Cavalry' as one of the eleven tracks. The first 10,000 copies will be sold with a free single of 'Kitchen At Parties'.



ANL: nice boys really.

Anti-Nowhere League Bust

OUTRAGEOUS punk band the Anti - Nowhere League were busted last week . . . by the Obscenity squad.

They claim that the lyrics of the 'Streets Of London' B-side 'So What' may be offensive and seized 12,000 copies of the single.

The premises of five distributing companies were raided.

"In a country where we're meant to have free speech this action just doesn't make sense," said Steve Tennett of Faulty.

Another company, Pinnacle, had 8,000 copies taken and admit that they think the song does go a bit over the top.

But the Anti - Nowhere League manager Stuart Lyon said: "It's not meant to be obscene, it's just tongue in cheek and everyone is over-reacting." The song refers to drinking glasses of urine, amongst its milder pleasantries.

The case is being considered by the Director

of Public Prosecutions. Steve Tennett expects that all the distributors and the owners of the Anti - Nowhere League label WXYZ will be prosecuted.

Scotland Yard say that it is very rare for a recording to be prosecuted and this is the first time it has happened for many years. The officers dealing with enquiries at the Yard asked if Record Mirror had a copy. They wanted to see what all the fuss was about.

Meanwhile the Anti - Nowhere League have arranged a short tour in this country before they go to the States next month.

• DATES ARE: Norwich University February 24, Hanley Victoria Hall 25, Scarborough Taboo Club 26, Lancaster University 27, Glasgow Apollo 28 and Sheffield Marples March 1.



JOBSON: going solo.

Skids to an end

THE SKIDS are no more. The Scottish band has finally split after frontman Richard Jobson decided to concentrate on his various solo activities.

The Skids were formed in 1977 and recorded four albums, 'Scared To Dance', 'Days to Europa', 'The Absolute Game', and most recently 'Joy'.

The band have had many changes in line-up, most significant being the departure of founder member and guitarist Stuart Adamson last year.

Meanwhile Richard Jobson is going on a short tour with Richard Strange. Dates are: Cambridge Selwyn College February 19, Hewtown (Powys), Hafren Theatre 27, London Widdmill Theatre March 6 and Harrow, Technical College 12.

Return of the Rats

THE BOOMTOWN Rats are back in action at last, with a new single out next week and an album to follow.

Their single is entitled 'House On Fire', and is backed with a track called 'Europe Looked ugly'. A 12" version also includes a dub mix on the B side by reggae producer Dennis Bovell.

It is taken from their album entitled 'Five Deep' - which RECORD MIRROR exclusively revealed in January - although it will

use the Roman numeral 'V' instead of the word on the cover.

The album comes out on March 19, and precedes a tour, which the band are putting together for April. Bob Geldof and the rest of the band are currently playing dates in South East Asia.

Whitesnake guitarist leaves

WHITESNAKE HAVE not disbanded... but there has been a split in their ranks.

Guitarist Micky Moody has left the group to go solo, and the group have to decide whether they want to replace him.

Rumours of a split became stronger when the band decided to cancel a projected British tour in April. But David Coverdale insists that the group will stay together.

"We have been delayed in the studio and the album wouldn't have been ready for the April tour," he said. "We are now re-scheduling the British tour dates and hope to have the album out in May."

Bunnymen get into video

ECHO AND The Bunnymen issue a video cassette combining 'Shine So Hard' and 'Le Via Luonge', this week.

The 'Le Via Luonge' soundtrack is not available on record, and shows the open air gig in Florence. 'Shine So Hard' was filmed in Buxton in '81.

A limited edition of the cassette is available to official pass holders from the Buxton gig which will include film shot during the '81 world tour, but passes must be included with the order.

The Echo and the Bunnymen video is available from Atlas Adventures, The Palace, 21 Dundonald Road, Redland, Bristol BS6 and from regular video retail outlets. It costs £16.



DESPERATE HEAVY metal bands fight for hype and Iron Maiden aren't to be left out.

Their mascot Eddie bites off a voodoo-style effigy of Ozzy Osbourne's head claiming "I like bats".

The extra claim for more publicity comes after Ozzy Osbourne was reported to have bitten the head off a bat at an American concert - nearly contracting rabies to boot.

Eddie - who has still to learn how to spell Ozzy's name - has taken another step forward for the cause of "More hype for HM". Donations to Stoned, Sid, Axe Cottage, Bexley, or EMI Records, London W1.

BAUHAUS

New Single

12" E.P. (remixed version) Includes 3 new unreleased tracks

Kick in the eye (searching for satori) E.P.

Appearing at the Old Vic 24 Feb

Also available 3 track 7"

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MINOUS

ESPAIRING



ANDY McCLUSKEY: end of the road?

The more successful OMD become, the unhappier Andy McCluskey seems to get . . . but why? MIKE NICHOLLS stumbles through Europe and finds triumph and despair in equal quantities.

ONE COULD say the most exciting part of the OMD trip was being caught going through customs with more than three times the permitted amount of liquor (and getting away with it). Or discovering that in Germany they sell mint-flavoured Rolos (any employees of Mackintosh's reading this are invited to send in an explanation for their non-availability over here).

Or watching Andy McCluskey and Paul Humphreys chuntering away to Kraftwerk after the Sultans of Synth had seen the Orchs conquer Bochum, a parochial suburb of Dusseldorf.

'When we first played I was quite prepared to give up after six months.'

— ANDY McCLUSKEY

In fact *Orchestral Manoeuvres In The Dark* are winning most of the battles in their campaign to break Europe. The last couple of months have seen them consolidate the success which has already had them topping the charts in France, Italy, Spain, Holland and most adjacent countries.

Yet to talk to McCluskey you'd think the band were going down like the 'A-bombs' dropped from *Enola Gay*. He uses every excuse under the sun to try and explain why OMD have outlived their usefulness and should pack it in before the group becomes a hollow caricature of itself; how he feels his own bass playing is letting the side down; how he hates the 'Architecture And Morality' LP (which he tells me in the same breath has gone platinum the day before); and

how talking to Kraftwerk has made him feel more inadequate than ever.

In other words he reckons that, although the band have scored constant victories over new and wider audiences, at the end of the day they've still lost the war.

This, quite frankly, is ridiculous. The only war Andy McCluskey is losing is the unnecessary one against his own lack of confidence. He is well-known for expressing dissatisfaction about himself, his music, his record company and anything else he thinks he can get away with moaning about.

A lot of it would appear to be for the benefit of gullible journalists. The following day, for example, he boasts about how every time he talks to the media, he claims this will be the last interview, no more Press, etc, etc.

On the other hand, he does seem rather desperate about OMD; if that's not too strong a word to describe someone who phones you up at two o'clock in the morning to ask if he can start talking now. Ostensibly his reason is to discover why RECORD MIRROR should want to write about *Orchestral Manoeuvres* again — after all, this will be the third piece in four months.

I reply that since the group have yet another hit single on their hands, they remain fairly topical and that as a follower of the band since their early days, I thought I'd talk to them.

As it happens, Andy does most of the talking, if not all of it. Notorious for being something of a 'rabbit' merchant at the best of times, the combination of post-gig adrenalin and having just met his heroes precipitates an outbreak of verbal diarrhoea approaching Goldofian proportions.

'I've just met me mum and dad!' he'd enthused earlier by way of introducing himself. He was, of course, referring to Kraftwerk's Ralf Hutter and Karl Bartos, both of whom had been amongst the 1000-strong audience in the dangerously overcrowded club. So crowded, in fact, that a view of the stage required climbing up a central heating pipe and squinting from the network of filthy iron beams supporting the ceiling.

Of more interest are McCluskey's remarks about meeting

the original 'Godfathers of Futurism', those Avatars of the autobahn, Kraftwerk. 'I was only 16 when I first saw them,' he begins in the deathly silence of the regulation Novotel room, and they absolutely knocked me out even then. There were only about 200 people in the large Liverpool Empire.

Then six years later electronic music becomes fashionable and they do a sell-out British tour. What they were playing last summer was the furthest any band could get from rock 'n' roll — yet they still stunned uneducated audiences.

If this sounds high-handed, it's worth remembering that along with the Human League, and Ultravox, Messrs McCluskey and Humphreys were amongst the first of the current wave of synthesiser bands. And although their

'I don't want to get a UK Number One. That would be the end, I'd crack up.'

— ANDY McCLUSKEY

popularity is increasing with that of electronic music in general, one can understand McCluskey pouring scorn on what he sees as being tad-mad superficial fans.

Yet he's no less disdainful about the Orchs, particularly like: 'I was picking Ralf's brain about what he does in the studio . . . Karl was very impressed by our show,' soon given way to a more pessimistic interpretation of the differences between each band.

'I've a real reverence for Kraftwerk,' Andy continues. 'They've escaped the shitty trappings of what we've been involved in for so long — no management company, total control over everything they release, total points (ie receiving the optimum royalty rate) . . . We've got a while before we can be in anything like that position.'

• TURN TO PAGE 6

DEATH WISH II

THE ORIGINAL SOUNDTRACK



MUSIC BY JIMMY PAGE

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EXECUTIVE PRODUCERS HAL LANDERS AND BOBBY ROBERTS. WRITTEN BY DAVID ENGELBACH
Film characters created by BRIAN GIFFIELD. PRODUCED BY MENACHEM GOLAN AND YORAM GLOBUS. DIRECTED BY MICHAEL WINNER.

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• FROM PAGE 4

"We've several albums to make before getting back the control we sold three years ago," he complains. Yes, but Kraftwerk have been together for the best part of a decade. I don't suppose it was plain sailing for them in the early stages.

"They've got a total ideology. We've just got a ragbag of ideas."

As the conversation progresses, I somehow find I'm taking the position of apologist for the band. Whilst Andy delights in slagging himself off and denigrating the band in every possible way, I try and impress upon him the fact that they've made three bloody good albums, the best parts of which are featured in a well-structured set and that although the band are still somewhat wanting in the visuals dept...

"Oh yes," he interrupts, "the show is carefully choreographed with every song in place... I suppose we could be criticised for lack of spontaneity... I talk very spontaneously. A lot more, and faster, than Paul and often over him because while he's still thinking what to say, I blab it all out. I've got a cassette of our interviews, and I thought: 'f-off, you c-- that's pure gobbledegook. Whereas he sounded really cool..."

Somewhat his rapid-fire stream-of-consciousness gobbledegook gets us on to the early days, Liverpool, how everyone hates him and quite rightly too and so on and so on. "When we played those first gigs at Eric's I was quite prepared to give up after six months. God knows how we got to this... we must have landed on our feet with the people we worked with."

"It was an exciting period... we wanted to get back that excitement on 'Architecture' which I thought we did at the time we made it. I hate it now... Well, I don't see why — it's not bad at all. My eighth favourite album of 1981, come to think of it."

"It's great that it sold so well because it's not what your average 'Enola Gay' buyer wants."

So what you're saying is that within the space of one LP you've noticeably progressed. At least you appreciate that!



Stop grinning you fool

"Well, we all just think of ourselves as some guys who only started out a couple of years ago. When you hear all this talk about musicians letting it go to their heads... it certainly doesn't apply to us."

You don't say...

"In Liverpool for every person that recognises you (him, not me) there's one or two cat calls. I wouldn't want us to get a UK Number One. That would be the end, I'd crack up. So if anyone in England is reading this piece, wait a week before buying our single."

"Can you understand all this? Where's the logic?"

We agree to adjourn this burgeoning psychoanalysis session until later in the morning. It is past 3am and the senses have been working well into the next shift, never mind overtime.

At breakfast, Paul Humphreys is the first to appear. Aged 21 he's only a year younger than Andy yet considerably less vociferous. A calm, contented sort of chap, he's more interested in relating tour anecdotes than flaunting potential suicidal tendencies.

His best sorry concerns how in Italy the band were arrested for being members of the Red Brigade.

"Apparently our kind of vehicle — a minibus with smoked perspex sides — is the type the Brigade use and all of a sudden we were stopped and surrounded by 12 armed policemen. Imagine us — the terrorists of the airways!"

Yes, it does sound a little odd.

"Anyway, someone reached over the stereo to turn down the volume and they thought we were going for a gun! That really did it so we were all carted off to the cop shop."

"Luckily we talked our way out of it by showing them a picture of ourselves on the cover of a magazine and singing 'Enola Gay'. And guess what? They all joined in. Imagine a 50-year-old Chief of Police singing along to it! It was like a scene from a comedy."

Just as we're getting well into this more convivial brand of Orchard talk who should enter the restaurant spreading doom and despair but the manic malcontent himself, Mr McCluskey.

"Right, that's the end of journalists," he declares as an

'This OMD incarnation is definitely at an end. We're going to turn into butterflies or lizards. Metamorphosise!'

— ANDY McCLUSKEY

opening broadside. "no morals these journalists, so no more interviews."

Tch! Tch! Andy's been looking at those silly music papers again. He must be even more of a masochist than I thought if that's his choice of bed-time reading.

But that's not the end of it. Not only does he want no more interviews, he also wants no more Orchestral Manoeuvres In The Dark. Whaaaaat?

"This OMD incarnation is definitely at an end," he intones grimly, "we're going to turn into butterflies or lizards. You know what I mean? Metamorphosise."

Now, now! You just sit down and have a nice cup of tea — even if we are in Germany.

"No, speaking to Kraftwerk (aaaaaargh!) last night made me realise how disorganised we are. I was thinking last night about having another crack at the US, but what's the point? It's just the same old rock 'n' roll show. Something's gotta have to change."

But it already has. You keep saying yourself how the band is now a four-piece. (Drummer Malcolm Holmes and saxophonist Martin Cooper now appear to have attained the status of permanent members. Although Andy encourages me to talk to them, our conversation doesn't extend beyond historical chit-chat about Liverpool groups, both acutely aware of talking out of turn when it comes to passing opinion on pertinent matters like band policy and direction).

In any case, I continue trying to argue on the band's behalf. You haven't given yourselves a chance to change. It's been one long succession of album / tour, album / tour ever since you started.

"That's why we've got to stop," he retorts obstinately. "I'm surprised we've managed to go on as long as this as it is. Three years! I've never stuck at anything for more than six months before. In some ways it would be nice to pack in OMD — still keep the name and the band, but do something different."

Well, we might be getting somewhere after all. Outside, however, during a fateful Justin Thomas photo session in the grey, grizzly German air it's the same old story. The more McCluskey has time to brood whilst the shutters click, the more his bile bubbles to the surface.

He slugs off Virgin boss Richard Branson because of his frustration at being signed to the label for several more albums, now that DinDisc has practically ceased operating. When Keith, Virgin's resident pacifier and chauffeur, enquires whether Andy has met Branson, he admits he has not.

The bitterness continues but it's partly for effect. Andy being a bit of a showman and some of his remarks tolerably amusing, anyhow.

We trudge back to the hotel and prepare to leave. The final scene is straight out of some shoddy forties melodrama, except with an all-male cast. Andy indifferent about the rest of the tour and waiting to shut up the OMD shop. Myself arguing that that would be pointless — they're writing their best and most sophisticated music to date and that maybe that constant touring has cost him his sense of perspective.

The rest of the cast — a motley collection of PRs, photographers, saxophonists, etc — quietly compete to see who can affect the blankest expression until the silence is broken by the tour manager announcing departure time.

My last view of Andy is of him gloomily entering the tour bus, still wondering what the hell to do. My advice would

be to make for the first Bier Keller. Nothing like a few baveries to loosen one up and realise that one's lot in life — especially his — isn't necessarily so bad after all.

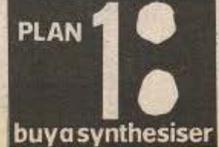
Mind you, that's easily said from the bottom of several illicit duty free bottles...



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More sound per pound.



NEW LIVES FOR OLD!

DANIELA SOAVE changes face with STIFF LITTLE FINGERS



STIFF LITTLE FINGERS: new ideals

want to stop and draw breath because we have been touring ever since the changeover. But the new songs will tell us if we're any good. We ought to be able to compose on a wider scale because we no longer think of ourselves as a punk band.

He maintains that SLF view the music business with a far lighter approach, saying they were far too businesslike in the past.

"It's more fun now because we don't give a f---. We're no longer safe. Before we could play a diabolical gig and we still knew that people would clap, but it's changed, now. We get nervous before gigs again.

"I'm glad we're going on to newer things," he says.

"That one-two-three-four thing was very non-creative.

I mean, it was good at the time but you can't go on like that. It creates barriers like the Exploited. Huh! Hit a mod! If you hit a mod in Belfast he'd probably be one of the UDA!"

Burns does become irritated by some of his fans' reactions to their new philosophy. "I got a letter from a kid slagging me off for slagging off the Anti-Nowhere League, but it's true; why can't people see the Damned did it all five years ago? They were years ahead of their time.

"Ironically, we still hold the same maxims we began with. We must sound a right bunch of tedious bores because we've stuck to the same ideals.

"Still, there's nothing wrong about being true."

ONE LINERS ...

AND WHAT'S happening in the wonderful world of pop this week? Naff, all, mate, unless our grapevine's got Dutch Elm Disease or something; what we in the trade call a fallow period (waffle waffle); the only people involved in any real excitement are Gillan, who probably wish they were at home in Blighty being bored along with everyone else. Instead, the long-hair-and-locks brigade played in Lisbon last week to a crowd of 10,000, while 3000 happy Portuguese milled around outside the gig, venting their spleen at being unable to gain admission on the band's bus. Money, passports and other swag were all lifted from the wreck of the vehicle, leaving Fatty and Co stranded for several days. . . . don't believe for a moment those Sunday Fifth reports that Hazel O'Connor has her, umm, heart set on OMD's Andy McCluskey. The lady in pursuit of the gangly scouser is in fact Hazel's "assistant", Sally, but she doesn't stand much of a chance — unless she gets herself kitted out with a suit of chain mail, of course. . . . Blondie have just completed their LP, which their manager tells us is (quote) "ROCK AND ROLL, none of this R&B stuff." Gulp.

commiserations, Chrissie boy, and we hope you get well soon, but if you will insist on riding an elephant around an Italian TV studio, you have only yourself to blame when the brute bucks and you plummet at great speed to the ground. Madness. . . . and talking of the Wild Swans, which you will be quite soon, who is lurking beneath the pseudonym 'Louis Vincent, producer' on their fab new single? Silly question really, cos we know, but we're not telling. . . . Big Country Cut Down To Size shock horror; ex-Skid Stuart Adamson and his band unceremoniously dumped from their support slot on the Alice Cooper tour, apparently for the heinous crime of having short hair and baggy trousers and not playing (here we go again) ROCK AND ROLL. . . . Phil Oakey and his moll are busy denying Fleet Street's "Leaguers to wed" stories, but rest assured — it's all true, they just haven't set the date yet. Oakey has taken another big decision in his life recently — to get his ridiculous barnet seen to at last. The new coiffure is said to be all one length, very short and not unbecoming. Hmm, we'll see about that. Fun Boy Three off to New York to do some promotional work which will give Neville Staples some time off from the singing / voice training lessons he's been taking. The dear boy just hasn't been the same since he had his nose cut off. . . . seriously, though do you think that Ali Campbell of UB40 has a sexy neck? Answers on a postcard to Brian Travers.

JAKE BURNS of Stiff Little Fingers is not going to follow in the footsteps of Sting, David Bowie, Hazel O'Connor or Toyah Willcox. Having appeared in 'Play For Today' he has decided once is more than enough. No more acting.

"I thought I was dreadful. I looked too stilted," he says. "A guy from Belfast had written the play with me specifically in mind — although he wasn't particularly an SLF fan. He explained to me what the play involved and I thought, well why not? It's five free days back home in Belfast.

"But when I saw it, it was horrible! It was obvious I was speaking someone else's words by the way I was overacting. Mind you, I should have known I'd react like that because I hate even listening to our records."

But Burns and the rest of the band are now far more interested in what they term as their new beginning, thanks to the addition of a new drummer, Dolphin Taylor, who replaced Jim Reilly. SLF knew Dolphin from a tour they did supporting the Tom Robinson Band, with whom Dolphin used to play.

"We feel like a new

band," he says. "That's not slagging off Jim, he was great, but if you have to change you may as well change for the better and Dolphin is a superior drummer.

"Jim announced he was leaving four days before we were due to tour France and we spent the next few days agonising over whether the rest of us should call it a day as well. We'd been playing the songs for so long that we were all sick and tired, plus Jim didn't like the new songs we were writing, and that made it worse. Basically, he's a drifter, he's had 50 jobs in five years and his attention span is really short.

"This really feels like a new beginning. Dolphin has really injected so much life into the band. When you think about it, people don't really consider a drummer can do so much, but he is really great at arranging songs and because he can play several instruments he contributes a great deal to the band."

Burns is looking forward to the new songs Stiff Little Fingers hope to write in the near future. "Really, we haven't had a chance to write any songs yet. We

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B L A C K H E R O ?



CENTRAL LINE: "we can be heroes"

CHART ATTACK

WHY HAVE your favourite singles not been rising up the charts like you'd expect?

● WHY did the Jam go hurtling straight to Number One again?

● WHY did Kraftwerk's 'Computer Love' drop a place from number two to three before darting up to the Number One spot?

● WHY did the Haircut 100 style hang around for two weeks when it came straight in at number 36 before dashing up 24 places to number 12?

The answer is because of a change in the procedure over compiling the BMRB charts used by RECORD MIRROR.

And not all the record companies are happy about the changes.

"The whole thing is a pain in the bum," commented Virgin Records marketing manager Jeremy Lascelles. "It means that you haven't a clue where you are."

Even the record companies' bosses' association, the BPI, who introduced the changes, realise they have made a blunder.

"The whole thing has been a mistake," said a spokesman. "The charts are

1	(1)	OH JULIE, Shakin' Stevens, Epic	100
2	(2)	THE LAND OF MAKE BELIEVE, Bucks Fizz, RCA	95
3	(3)	THE MODEL/COMPUTER LOVE, Kraftwerk, EMI	82
4	(4)	GOLDEN BROWN, The Stranglers, Liberty	78
5	(5)	BET ON 'EM OR IT, Kool & The Generators, Decca	75

RECORD MIRROR: 30/1/82

1	(1)	THE MODEL/COMPUTER LOVE, Kraftwerk, EMI	100
2	(2)	OH JULIE, Shakin' Stevens, Epic	95
3	(3)	GOLDEN BROWN, The Stranglers, Liberty	82
4	(4)	THE LAND OF MAKE BELIEVE, Bucks Fizz, RCA	78
5	(5)	DEAD RINGER FOR LOVE, Heat, Polygram	75

RECORD MIRROR: 6/2/82

THE CHARTS that caused the fuss. Kraftwerk slip a place before hitting the top spot... 10 days after they appeared on TOTP.

nowhere as accurate as they should be, or had been before."

As part of a cost-cutting move, the BPI, which pays for the charts along with the BSC and papers like RM, asked the "chart-return shops" to send their sales figures to the BMRB each week instead of sending them by courier service.

The move meant that they cut a massive £100,000 off their chart collecting budget by going back to using the Royal Mail.

It also meant that to get the returns in time for the Tuesday's charts they had to be sent on the previous Thursday, whereas before they were sent by the private service on a Saturday afternoon.

As a result, a record featured on Top Of The Pops — which would normally go up the charts — would not register until the second chart after the programme.

And they didn't realise the consequences that the massive sales after the programme being missed out for a week would have.

It means that records like 'Computer Love' actually go down the charts after being seen on Top Of The Pops and then go up a week later.

"You get a see-sawing effect which means you don't know where you are," says Jeremy Lascelles. "Because Friday's and Saturday's sales don't come into effect until 10 days later it's very hard to know what a record will do."

"XTC was certain for a Top 10 placing after Top Of The Pops, but actually went down after the programme. This week, it will probably go up again."

The move has been so disastrous, that the BPI is going to revert to the original system in March.

"The saving of £100,000 is actually lost by the BPI's member companies because of the cost of marketing a record to fit in with the arrangements," said a source close to the charts.

"They seem to have forgotten that the reason they used the courier service in the first place was to stop the problem."

WHILE BRITTON'S "Front line" made all the headlines of 1981 Linton Beckles believes that his band, North London's Central Line, are on the right tracks for success this year.

The 26-year-old lead vocalist, currently in the charts with the sparkling single 'Don't Tell Me', plus the album 'Breaking Point', says that now is the time for Britain's home grown blacks to rise and shine.

"We need black heroes to prove that blacks can make it in this country," he says. "We've always been in the forefront of plight, problems and rundown areas and got first prizes for it. There's always been black entertainers but now there's black kids who've grown up with white kids — we're much more easily understood than when our parents came here."

"Now we've got footballers like Garth Crooks, Cyrille Regis and Justin Fashanu, newsmen like Moira Stewart and Trevor MacDonald and comedian Lenny Henry. Now it's time for some heroes from music."

Central Line, Linton, Henry Defoe (lead guitar), Lipson Francis (keyboards) and Camelle Hinds (bass), are used to being pioneers. Not only were they one of the first of our home grown funk bands to exist along with Light Of The World, Hi Tension and Kandidate from their inception in 1978 but they are the first to fly the home grown funk flag in America with a sizeable hit with their summer scorcher 'Walking Into Sunshine' which made a dent into our own charts last year.

Camelle is quite clear on why the honours of US success have fallen to Central Line.

"There's something distinctive about our sound — a lot of British bands have strived for perfect productions but ours have been more spontaneous. We've done our songs in a raw manner and not tried to ape the Americans. Luckily what's different is always appealing."

The band started out on the circuit of funk distinguishing themselves by refusing to do any cover versions of established hits. They along with the other North and East London bands like Beggar And Co, Incognito and Imagination, have been responsible for the new found credibility in British black music.

But aren't they annoyed that white bands like Haircut 100, Spandau Ballet and ABC have taken the charts by storm with their reorganisation of music that Central Line (and bands like them) have been playing for over six years?

"No," says Camelle. "Their talent is in getting the credit for it. We didn't make it accessible at the time. I mean The Police did the same thing with a mild form of reggae."

"People will always give the credit for the music to the right source even if they won't give the status and riches. That's the system!"

"But my way of fighting the system is to build myself up. I know that one day I'll break through with the right determination. We don't have heroes for nothing!" MIKE GARDNER

Swing with The Rimshots

The New Single Sweet Talk

PLAN 28 write a song

MACCA SPLIFF!

PAUL MCCARTNEY has gone Rasta! Not literally, of course. But he's hired reggae group the Cimarrons to make a reggae album of some of his best known songs.

And McCartney's whim is likely to give the group the biggest break they've ever had with an album coming out shortly entitled 'Reggaeability'. It contains numbers like 'Mull Of Kintyre', as well as songs linked to Macca's MPL company, which includes Buddy Holly's 'That'll Be The Day'.

All the songs are taken down to a reggae style, varying from roots to singalong musak, even to some toasting, on the album.

'Mull Of Kintyre' has been turned into a Rasta chant — and is the song McCartney



THE CIMARRONS: have Wings... will travel!

is most pleased with, according to the group — while 'That'll Be The Day' is a straight reggae romp.

"Paul had an idea to do some of his songs in reggae," says Cimarrons keyboards player Sonny. "He inquired through Chalk Farm Studios, and we happened to be there doing a regular session the week before."

"Paul's interest was in us doing the songs as a band, and we agreed. He left it up to us to choose the songs from a catalogue of 200. We mainly chose the ones we knew, although some we just took from the titles." The Cimarrons are now

as having some of the best musicians in their field. All of them — and especially Sonny — care deeply about the music, and its popularity.

"We need to have more reggae breaking through everywhere," he says. "Bands like The Police have made it big, but a lot of it is being ignored, even though there are so many different styles."

Now the band are backing up their new-found partnership with some live dates, a single 'With A Little Luck' and probably their own album from the archives of their last record company. The Cimarrons are back on the map. SIMON HILLS

MONDAY

THE NATIONAL Frontal Lobotomy Society of Great Britain — the Barry Manilow Fan Club to you — persist in showering me with hate mail accusing me of a proboscis fixation — ie I keep on about the old fool's beak all the time.

Of course this is grossly unfair as most people in the pop business seem to be concerned about their noses in one way or another.

Extensive research through my photographic files reveals a couple of pictures of Sheena Easton, one featuring the full horror of her repulsive rhino's snout and the other a pert pop star's nez. Perhaps that horribly deformed creature with two huge black eyes and a white strip across its face that I stumbled across in a Harley Street clinic a couple of years ago wasn't Adam Ant after all but old Sheena (Shirley) Or (28) being transformed from the Beast of Bellisill into Sheena Easton?

If this is true the concept of moulding a pop star takes on frightening new dimensions. I think we should be told.

TUESDAY

FOLLOWING THE startling revelations in last week's press that a little girl dressed up as ageing looney Adam Ant frightened a would be burglar from her scruffy council house, I hear a firm of burglar alarm manufacturers have patented a new design which works on the Jack - In - The - Box principal. When the unwitting intruder opens a box marked "swag" or "jewels", a hideous life sized Stuart Goddard doll leaps out causing him to evacuate the building and his bowels at the same time. For an extra £10, the evil device ensure maximum security by singing at the poor hapless criminal.

And for the real sadist, at an extra £200, comes the special Marco model which pins the victim up against



by Greta Snipe

the wall and breaks wind for anything up to 24 hours. Of course, the only drawback with this version is that it can only be used once, as trying to stuff the vast, blubbery parts back into the crate is too much to ask of any civilised person.

WEDNESDAY

POOOR OLD Alice Cooper — the man who will have to be put in a bottle rather than buried when he dies because the Fire Department have refused to run the risk of allowing him to be cremated — is so tired and confused these days that he has no real idea of where he is and keeps organising interviews in the morning . . . only to cancel them in the afternoon. His poor frantic publicist thought perhaps the shambling wreck of free spirit might be able to manage the odd telephone chat but even this proved impossible as the old buffoon seemed incapable of holding the receiver. Pathetic, isn't it?

THURSDAY

CONSULT my list of up and 'coming' groups and this week it's Theatre Of Hate. Who are they? Why has no one ever heard of them? Will anyone want to know them when they find out about the band member Kirk's bizarre relationship

with a well known exotic London transvestite? Is this what is called getting a bit of culture, I ask myself?

I see that pathetic old rocker Suzi Quatro has beaten silly little Clare ("I weigh seven stone and six of that's on my bum") Grogan to win the disgustingly perverted and lewd Rear Of The Year competition. "I've always been told my bum was my best feature," she burbles excitedly on the end of my telephone. I suppose that's why the old crone wears it on her shoulders.

FRIDAY

HOW TASTELESS can some people get? Some money grubbing hag who laughingly calls herself Carol Costa (packet) reveals in the gutter press how she managed to prize the virginity away from elderly nun St (sic) Cliff Richard. Who is really interested in this filth? It was obviously a traumatic moment for the Pope of Pop as he never tried to repeat the horrible experience.

Is it sad that watching the sordid scene led to one of the silly Chadova becoming a fanatical Jehova's Witness minister who comes knocking at my sacred portals or learnt twice a week to spread the good word. It is all too sad.

SATURDAY

SINCE HIS highly publicised and ridiculously expensive photographic session with some foreign flasher called Helmut Berger or something, it appears that elderly Mathews Norfolk turkey lookalike Steve Strange has gone completely mad. An impressionable young boy, resting gingerly on a pile of feather cushions, tells me a horrible story of how the ageing and effete poser offered him a modelling contract. It is all beyond my comprehension.

MARC BOLAN

BOLAN

COMPETITION

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Cut out and send to Record Mirror / Bolan Competition, PO Box 16, Harlow, Essex CM17 0HE to reach us by 8th March.

COUPON

Name _____

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1. Name T Rex's first No. 1 _____

2. In which city was Marc Bolan born? _____

3. What's the name T REX short for? _____



THE BEAUTY and the Beast. It's Sheena Easton nosing her way to the top (see MONDAY).

AWAY THE LADS

AC/DC's Brian Johnson tells SIMON TEBBUTT why he is leaving Britain

NEWCASTLE BROWN in the middle of Californial You've got to be joking. Unless, of course, you're lucky enough to find yourself in the backstage dressing room of those headbanging heroes AC/DC; their Georgie lead singer Brian Johnson gets crates of the precious dark brew flown in specially for the group's American tour.

"Aye," he chuckles in a rich Saturday night up the boozier Tyneside voice, "and as soon as the crew here learn there's some brown ale in the dressing room they're straight in. We had some Samuel Smith's here the other night. In Seattle of all places, a whole crate. Of course that lasted about five minutes. They've got beer noses our crew."

Fosters guzzling antipodean heavy metalists, AC/DC are here in gay old San Francisco as part of a huge US tour that's taken them right across the country and winds up in Phoenix, Arizona in a week or so's time. Packing in 20,000 ecstatic punters a night — often in the same town three nights in a row — has proved beyond doubt the group's pulling power, so when are they going to head back towards this side of the globe again?

"Well, we'll be starting in about May playing Germany and France and that," says Brian, "but England will have the biggest tour of the lot in about August, because we just about missed it out last year and we feel that we ought to get back to doing gigs over there. The problem is trying to find the right places because we've got such a big rig now with the cannon and everything. Last year when we played Newcastle we didn't even get the bell in."

A few puzzled readers might be interested to learn that Brian is here talking about AC/DC's dramatic stage show which features a 21 gun salute and a huge bell; favourite parts of any performance.

"At 50 per cent of the gigs in England we couldn't give the kids the full show," he explains further, "which didn't seem fair when all the French American and German kids got to see the show."

So the group are devising an ingenious plan to get over the problem of relatively tiny English venues.

"What would be a great idea, we've been talking about it but we don't know if it's feasible, is to hire the National Exhibition Centre in Birmingham for a week or so and try and do a deal with British Rail or the National Bus Company to bring all the kids from Scotland one night, all the kids from the North East the next night, London the next and so on. It would be a lovely plan if it did work, the kids would all feel at home with their mates all around them and they'd get to see the full show."

Of course the last time Brian and the boys played in Britain was at last year's Castle Donington festival when a lot of people complained that they put on a disappointing show compared with their usual barnstorming style. How do they feel about that one?

"We loved it personally because we had a great sound," he says, "but the PA company and almost everybody else there just took equipment for 45,000 to 50,000 people and of course about 80,000 turned up. And the most disappointing thing was the kids at the back didn't hear very much at



BRIAN JOHNSON: off to Hawaii or Sydney

all, which is a real shame. And it was a piss off to hear that afterwards 'cause we had a ball on stage. That's what disappointed us more than anything.

"Plus the fact that I don't think we should have done that gig right in the middle of an album. We couldn't do anything new for the kids because we didn't have anything ready. We were pretty stale, you know, we hadn't played for seven months when we got on that stage. But we were surprised because we really had a ball doing it. It's just the people at the back were a little bit upset they couldn't hear everything clearly... it was a bit of a shame, but we learn by our mistakes I suppose."

Despite interruptions, their album, the gladiatorial powerhouse 'For

Those About To Rock', came out late last year to frenzied reviews and buying. Although it's AC/DC's eighth offering it's only the second album with the band for Brian. So what's the reaction?

"I was dead pleased because on this album, unlike 'Back In Black' which was done in such a rush, Angus and Malcolm really took their time. We'd toured constantly for nearly a year and a half and everybody just wanted a rest. Malcolm and Angus got the riffs together and I met up with them in Paris and we spent about three weeks rehearsing and then Mutt (Lange) the producer came over and we went into the studios."

"Then we suffered a real setback, we just couldn't get the sound together in the studio, it wasn't a

live sound. So we moved into another studio just as we had to do Donington and that's what tipped the whole balance and we had to go back again. In the end we just reverted to using the old factory outside Paris that we'd rehearsed in and it was a great sound there. We were really pleased with it, you know. Angus and Malcolm wanted to try some real power chords on this album and I think it came off, real brilliant. There are some really classic tracks on there."

His favourite songs are 'For Those About To Rock', 'Breaking The Rules', 'Evil Walks' and... "I like them all really." But the number presently in the British charts is 'Let's Get It Up' and that's the number causing a little bit of bother to some people who reckon it's pretty blatantly sexist.

"Of course it is," laughs the man who wrote the lyrics, "of course it is. If they've got a cause to fight let them fight for it, I don't care. It's probably women who usually say that, but there's nothing deep in it. It's just a good fun song."

Now Brian is such a down to earth and friendly character, his voice

laced with earthy Tyneside humour, that I reckon even the song's staunchest opponents would melt when he explains it.

"Basically the idea, when we first said 'let's get it up', was like when you talk to a crowd and you say 'come on, let's get going'. You know, that's what it basically meant. It means both things obviously, I'm not going to try and say it isn't anything sexist, it means both, let's get it up (chuckle) let's get going, and it means the other way, er, let's get it up... I'm sure you know what I'm talking about Simon... it's pure filth I tell ya," he grins.

In the perpetual T-shirt, the hat and the jeans, Brian Johnson is a familiar figure fronting the AC/DC set up these days, even though most people associate the group with 'schoolboy' Angus Young. But of course the singer has only been with the band a year or so following the death of the much loved Bon Scott.

Now it's a mighty long way from the fog on the Tyne to the fog of San Francisco and this is Brian's third brush with fame — he was a child actor in a couple of TV plays as well as working with the band Georgie before coming to AC/DC and big time success — so how is he settling in with Australia's premier rock export?

"I feel more confident on stage, I feel much more relaxed. Things don't worry us like they used to. Obviously I had a lot of things on my mind last year, all the time. Donington was my first big festival and that's some weight to have on your shoulders, you know, but everything's settled down nicely."

"And of course the band are the same band of guys they always were you know. I listen to comments from other bands and it's lovely to hear people say AC/DC has got the most friendly band and crew on the road anywhere in the world. And it's true you know, it's a pleasure to work for them. We get that from all the police and all the promoters. It's easy for me to relax now... There's just total freedom of expression, speech and friendliness. You can go out with any of the band for a drink. We're good friends."

Stardom brings changes to anyone's lifestyle and Brian is no exception. Quite apart from his Harlequin Davidson, plans to race at Castle Donington of all places, and soon to be taking pilot's licence, he's had to move out of his little house in Newcastle.

"Aye, it wasn't so much for me, it was for the neighbours," he sighs. "They were having a life of hell with kids coming round all the time. I just moved up the road you know, just a different address. But I still live in England."

"I would find it difficult to leave there, but I will be leaving this year I'm afraid. Malcolm lives in Sydney and Cliff lies in Hawaii and both of them have said I'm going to stay with them for a couple of weeks each and try and find somewhere round there. So it's either Hawaii or Sydney."

"I've just been going to miss everything but I've just been forced into it. It's nothing to do with me. Ask Mrs Thatcher. Aye, it's ridiculous man, it's a situation I never ever thought I'd find myself in. I always said I'd never leave England for tax reasons until I saw the actual figures in front of me. It frightens the shit out of you... It's ridiculous having to go out and do a whole American tour and sell about a million records just to pay tax. I've taken it for a year now and I'm not going to take it any more... It's a bloody shame to have to leave England, you see I love it. Ah, but what can you do?"

What indeed? Glibtrotting AC/DC seem to spend so little time in this country — much to the chagrin of their many UK fans — and lots of people will be sad to see Brian go and live elsewhere. Still, maybe the economy will get a boost from exports Newcastle Brown and he'll be allowed back.

PLAN 30
get a deal

'I'm going to miss everything but I've been forced into it, it's nothing to do with me. Ask Mrs Thatcher'

DROP OF THE SOFT STUFF

ORANGE JUICE: 'You Can't Hide Your Love Forever' (Polydor Pops 1057)

By Mike Nicholls

SO, THE long-awaited debut album from the highly-acclaimed Orange Juice. New pop saviours or just singers of silly love songs? Are Edwyn's ditties the last word in post-adolescent romanticism or as clichéd as the whole of this paragraph?

First of all, there's that voice to be reckoned with. Whereas, say, Messrs Cope and Almond get away with experimenting with swooping vocal gymnastics, Edwyn Collins somehow doesn't, just as he can't pull off a fully-fledged Feargal Sharkey quaver.

Nevertheless, he's still got quite a characterful bag of pipes, stalking the mid-ground between Marc Bolan and Clare Grogan yet distinctive enough not to rip off either. But there's no getting away from the fact his vocals are often affected, contrived and ultimately downright annoying, only really suited to something like Al Green's 'L.O.V.E. Love', a giddy, tumbling tune sufficiently off-beat as to be able to handle Collins' I'm-so-drunk-on-happiness OTT treatment.

In contrast, the fanciful 'Intuition Told Me' is plain absurd. With lines like "So grab your silk stockings and dance invitation" he obviously imagines himself the next Bryan Ferry but he's got a few experiences to go yet. Poetic, some of the lyrics may be but only to about the same extent as the average four-former's English Language homework.

James Kirk — who wrote three of the songs prior to his departure from the band — sings on his 'Three Cheers For Our Side'

and though a welcome break from Edwyn, the theme is just as grim with lots of waffle about growing old by the fireside. In fact, every track is about some relationship or other, attempting to reduce 'Gone With The Wind' to the stature of 'Soap'.

Far be it for me to discourage these guys from bothering with love — I'm getting married myself in a month ferchissake! — it's just that whilst having all of its trials and tribulations celebrated, their total obsession with the thing deprives it of all its fun, spontaneity and whatever else one reckons love holds in store.

Whether he's relating personal experiences or plagiarising Mills and Boon, Edwyn's scenarios are ridiculously clinical and clumsy to the point of embarrassment. An exception is the wry 'Consolation Prize' where he admits his obsession with the Byrds, attempted falsettos, jangling guitars an' all.

To the group's credit, a lot of the melodies, or at least snatches of them are quite pleasant. 'In A Nutshell' stylishly structured and even 'Felicity' finally growing on me. As an exercise in writing, most of the words are prettily penned too, direct, concise and rhyming even if their one-track mind subject matter gets as lifeless as the vocals delirating them.

Still, overall I like what they're trying to do, most of the above criticism stemming from the urgency with which they go about doing it. Too little is left unsaid and like an excess of their namesake, that makes them sickly.

In other words, it's not what they play, it's the way that they say it. Still, Orange Juice are young (yawn), relatively original and have got time and potential enough to attract plenty of drinkers. Meanwhile, I still prefer mine with a good belt of the hard stuff. +++



ORANGE JUICE: it's not what they do, it's the way that they do it.

LOVERBOY: 'Get Lucky' (CBS 85402)

By Robin Smith

NICE ALBUM, shame about the name. Loverboy for Christ's sake? But if you swallow hard they go down.

There's a need for albums like this. Loverboy are a Canadian outfit, but unlike their cousins Rush or April Wine, there isn't a hint of indulgent flab. Instead they play bubblegum heavy metal on a series of high impact

songs. It's done with a finesse that leaves other outfits locked up in the cupboard.

The time is ripe for the single 'Working For The Weekend' to stormtroop the charts, knocking a few of our friends with the serious looks and knitted jumpers away. Loverboy, you see, uses synths in a refreshing way. No ponderous turgid melodies, but fun packed chords.

Sometimes they'll turn their hand to a ballad and

'When It's Over' features some neat melody lines and good pleading guitar.

There are some bad moments on the album though, like the overplayed 'Gangs In The Street' where they aim at some form of social commentary, but in this setting the ideas just don't come off.

Elsewhere, take your pick from 'Jump' and 'It's Your Life'. If there's any justice, these boys should be big outside their home territory. +++ +

JIMMY DESTRI: 'A Heart On A Wall' (Chrysalis CHR 1368)

By Mike Nicholls

HERE'S a right chump. Not content with blabbing about owning five houses yet claiming to have taken his friend David Bowie's advice regarding not being too taken in by the material world, he makes the archetypal-ludicrous solo album, enlisting luminaries like Earl Slick and Carlos Alomar to paper over the cracks of a bunch of weak songs.

Or has he? The sleeve shows a full-blown portrait of Jimmy looking a deadinger for flitties heart-throb Dion and this is obviously where Mr Destri's heart lies: Back in the era of teen dreams and bobby sox.

'Don't Look Around' and 'Living In Your Heart' are two classic examples though

both are tarnished by unnecessarily contemporary beefed up drums. Overleaf there's actually a tribute to drumming side-kick Clem Burke, 'My Little Metal Drummer' and some romanticism of a more angst-ridden variety amidst the cracked vocals of the concluding 'Heart On A Wall'.

Most of the rest is fairly nondescript varying from the routine rockism of 'Numbers Don't Count' to the tedium of 'The King Of Steam'. Still, as a solo debut it could have been worse and in any case it's as useful a way as any to mark time until the next Blondie opus. +++

RANDOM HOLD: 'Burn The Buildings' (RCA 3062)

By Carrie Elderfield

IT'S JUST good enough to do the housework to but that's about all.

The album contains twelve tracks, every one as boringly indistinguishable as the next, especially 'Toys' where I was convinced that the needle had stuck.

I nearly put my duster down to listen to 'The March'. It's a live one and the sound of the audience makes my heart bleed. All those defenceless people. Random Hold massacre the Lennon/McCartney hit 'We Can Work It Out'. Where did they get those bagpipers?

Most of the tracks, like 'Palmreader' verge on the painfully dire. Sue Raven's vocals sound like Toyah without the lisp and her backing resembles Toni Basil in slow motion.

Semi-dwellers just imagine how boring these thuds must sound to your neighbours. Spare us all. ++

FELT: 'Crumbling The Antiseptic Beauty' (Cherry Red MRED 25)

By Kevin Wilson

THE MUSIC of Felt is one of the last remaining pleasures left available to true lovers of finely sculpted Art in a world that still funks itself to a disceath. Their music is fragile in the extreme so that all the way through the impression is that one excess rhythm will collapse the whole.

Felt are Gary Ainge, Maurice Deebank and Lawrence, and they hail from Brum's outpost of Water Orton. In this mini rural backwater they compose tunes and melodies that are clearly crystalline and pure porcelain. 'Evergreen Bazed' is poetry in motion, verse that waxes lyrically into homogenous genius, the kind of stuff that goes with summer breezes. +++ +

One night band

MICHAEL SCHENKER GROUP: 'One Night At Budokan' (Chrysalis CTY 1375)

By Robin Smith

GO AND splutter over your saki, Chrysalis are distributing this album at last. And they're charging something under £8 for 'One Night', rather than the £16 upwards expected for rare import copies.

I haven't heard an album that established a band's reputation so strongly since UFO's 'Strangers In The Night'. Four sides that perfectly capture a prickly night at a Nipponese rock capital and infinitely more exciting than the rather lawdry performance I witnessed somewhere in England last year.

In this bargain package you get 13 tracks, Schenker sharp and polished on a variety of well trimmed solos and Powell as ever providing the real stamina. There's a particularly sparkling 'Armed And Ready', a sentimental 'Cry For The Nations' and a useful classic version of 'Doctor Doctor'. This album is strongly recommended. +++ +

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SINGLE OF THE WEEK

THE WILD SWANS: 'Revolutionary Spirit' / 'God Forbid' (Zoo 12in). Having picked winners-by-default for at least the last couple of weeks, I was thinking about dumping this Single Of The Week idea as a pointless exercise. The Wild Swans cheered me up and charged my mind, for reasons that have nothing to do with default or hipness or even nepotism; the simple fact is that this, their first release (or so I assume) is an excellent record. Fighting their way through the appallingly monaural conditions under which this week's singles were reviewed are two songs which share a curiously uplifting quality, brisk drumming and some guitar that vaguely recalls Orange Juice; also a pleasingly tuneful singer whose confidence is undimmed by the prospect of trying to get the amovie but tricky phrase 'Revolutionary Spirit' to scan. Excellent stuff.

KROKUS: 'Bad Boys Rag Dolls' (Arista). **KISS:** 'A World Without Heroes' (Casablanca). **BLACKFOOT:** 'Dry County' (Atco). **VARDIS:** 'Gary Glitter Part One' / 'To Be With You' (Logo). Such a refreshing sort of item is the Wild Swans' single that I feel fit for tackling this nonsense and getting it out of the way; I don't usually poke my nose into HM corner until I'm unable to put it off any longer. Here we go, then: the Krokus record is a shrieker; the Kiss one is a rather quiet, slow item, musically inoffensive but lyrically inept, which is unnerveingly reminiscent of 'Nights In White Satin'. Blackfoot is a bawler, a deeply unpleasant creation brought to you by a shower who resemble thinly-disguised members of the Python team, while the Vardis 45 is so staggeringly average as to just about defy description.

DOLLAR: 'Ring Ring' (Carrere). Sneaky one, this; the cover pic leads one to believe that this is the follow up to 'Mirror Mirror', but it's actually an old track, circa 1979. Carrere could hardly have timed their cash-in better, but Dollar have no reason to feel put out. This is well up to scratch, a slow-paced love song that's almost a David Van Day solo and only suffers by comparison with their current output in the production department. Lovely.

ADAM AND THE ANTS: 'Deutscher Girls' (EG). Culled from the 'Jubilee' soundtrack, but unlike Dollar's whisper of the past, Adam's is nothing to write home about. It's more whimsy in the vein of 'Young Parisians', but without the gauche charm of that song. The one consolation is that it must be even more embarrassing for old Puss-in-Boots than it is for the listener.

DRAMATIS: 'Face On The Wall' (Rocket). This tries very hard to be dynamic, but fails due to a complete absence of any suspicion of originality or feeling. Sounds like a record made by someone's backing group, which I suppose is unsurprising.

THE CHILDREN OF 7: 'Solidarity' (Stiff). How much longer can we tolerate this

Singles



WILD SWANS: excellent stuff



Reviewed
by SUNIE

groove than? Well... a little longer, perhaps, since it produces the odd diamond in the mud, this being one of same. Discovered and produced by the Members' JC, who promises me that there's a cheque in the post, the Children of 7 turn out a likeable, rousing funk that has rather more to do with soul than with faddish affectation. Like it.

THE UNDERTONES: 'Beautiful Friend' (Ardeck). Delicate-sounding but tough underneath; a pleasure to listen to, but unlikely to set the charts alight. 'Julie Ocean' didn't, after all, and that was a stronger (in fact, a classic) song.

THE CIMARONS: 'With A Little Luck' (IMP). Workmanlike cover of one of McCartney's indelible softy pop tunes. 'IMP', apparently, stands for 'Innovative Music Productions'. Hmm.

DEUTSCH AMERIKANISCHE FREUNDSCHAFT: 'Sex Under Wasser' (Virgin). Title of the week, anyway. Whilst it doesn't quite match up to the inspired madness of 'Der Mussolini', this is miles ahead of their last, and grows on me every time I play it. Characteristic bassy drive propels the whole thing along irresistibly, while the breathlessly emphatic singing is a real joy. Sex music it is; odd that so few groups are making it (if you see what I mean). Or, to put it another way: music with muscle.

JOAN ARMATRADING: 'No Love' (A&M). This has been lying around neglected for ages, largely due to the fact that I in my ignorance knew not that 'Walk Under Ladders' was one of the best LPs of 1981, an immaculately tasteful and

inventive record. Having wised up, I felt bound to turn my attention to this single, but although 'No Love' is a perfectly good song, it doesn't have what it takes to be the bi-annual Armatrading hit.

TV21: 'All Join Hands' (Decca). Surprise, surprise: those whom I once berated for wilfully making loser music come up with a song fairly oozing character. Strings and piano flesh out a song that's second cousin to the big sixties pop ballad; not much to my taste, mind, but at least it's something to get your teeth into.

JOOLS HOLLAND AND HIS MILLIONAIRES: 'Pineapple Chunk' (A&M). Fabulous saxophone, silly words; come on Jools, have the bottle to play it straight and you'll sound all the better for it. Bet you.

PEARL HARBOUR: 'Voodoo Voodoo' (Test Pressings). Raucous swampabilly type thing; if you like that sort of stuff (you know who I mean) then you'll probably find Ms Harbour's latest offering rather pleasing, since it certainly lacks nothing in drive or rattling enthusiasm. It's not exactly heavy on finesse, of course, but then some folks like it that way.

BUSH TETRAS: 'Rituals' (Fetish 12in EP). Angular, rhythmic music; strong and original, but somehow lacking any real warmth. I mean, on one level I do like this record; it skirts clichés nicely and its rhythms are superbly executed. Yet it does sound cold — my attention wanders. I wonder if Aztec Camera will be playing in London soon.

THE BLOOMSBURY SET: 'This Year, Next Year' / 'The Other Side Of You' (Graduate). Beaty, rather old-fashioned new wave pop. Beatiness is fine, but as a substitute for melody it doesn't really make it. Which one's Virginia?

ROBERT ELLIS ORRALL: 'Call The Uh-Oh Squad' (Why-Fix 10in). Mad, bouncing soundtrack to a series of situations that include a potential suicide and the murderous revenge of a wronged husband. You know how I detest wacky records, but this is so irresistibly barmy that I'm seriously taken with it. The modernity of the syn-drums whiplashing away in there does nothing to detract from the vision of the Uh-Oh squad as a present-day Keystone Cops outfit, and that's enough to raise a grin around here.

THE NIGHTINGALES: 'Use Your Loaf' (Cherry Red). Records such as this were once a tonic; now they're a drag. Wearing their sloppiness and amateur sound like a badge of honour, the Nightingales fall away in an arty TV time warp. It has its kitschy appeal, I'll admit, but whilst not recommending that they adopt oversized suits and goatee beards, I would venture to suggest that the Nightingales might make their presentation a little more — how you say? — contemporary.

DROWNING CRAZE: 'Heat' (Situation 2). My goodness, PIL do have a lot to answer for. Pulsing bass and wandering vocals are much in evidence here; you won't exactly hum it while hovering the living room. That much said, it must be admitted that Drowning Craze held my attention for the better part of their amble, which would suggest that there's something of interest there. Jerivative though it may be.

PRIVATE LIVES: 'Because You're Young' (Chrysalis). A sound commercial proposition. The singer sounds like a cross between Kevin Rowland and David Sylvian, the sax is quite clever and the overall feel is 100 per cent eighties pop. This is to a great extent true because Private Lives have a composite quality; a sort of musical identikit. Spot Paul Weller's nose! Well, you get my drift. The end result is not devoid of attraction, however, and certainly sounds supremely confident. These chaps will Do Well.

MEN AT WORK: 'Down Under' (Epic). A former Australian number one, this is at once a particularly loathsome item and a very Good Single. It's basically Police, with a flute that weaves in and out in a rather interesting fashion, and spoofily words about the inhabitants of Dame Edna land. Supremely listenable, clever enough to sound dumb, and if by some remote chance it picks up a bit of air play, a hit.

MIKE OLDFIELD: 'Five Miles Out' (Virgin). Grotesque, worthless, sly, unmitigated bilge. This guy was once regarded, however erroneously, as an innovator. I could stand the brain-softened instrumental singles he used to churn out; you know, the ones that always sounded like the Blue Peter theme. Now, however, he has clearly Gone Mad. There is no other explanation for someone who knows his way around a studio and has a good deal of technical expertise making a record as truly wretched as this cod-futurist abortion.

BARBARA THOMPSON / ROD ARGENT: 'With You' (MCA). He's not particularly well-placed in my personal hall of fame, but I do like her; she's a jazz saxophonist who can equally well play conventional or avant-garde stuff, and if I remember rightly, once had two groups for that purpose. This song rings bells, so I take it to be an oldie and maybe even a standard. I like it, but not what they've done to it; it's too fast, and though the sax is delightful, the singing most definitely is not.

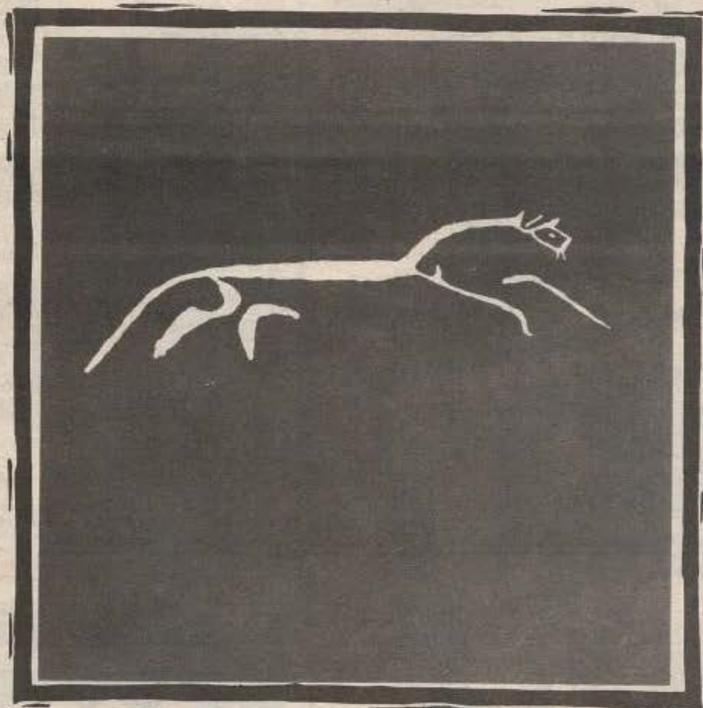
● Right, that's all for this week, except to say Have you noticed how I've eased off the cocky predictions about Hits lately? This may not be unconnected with the fact that Bow Wow Wow's 'Go Wild In The Country' remix, for which I held out not a gram of hope, looks set fair to put them (at last) where they ought to be, ie in the Top 20. A deep breath here: I Was Wrong. And I'm delighted. Bye

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A FEW weeks ago I met a fantastic girl at a party, and we've been seeing each other almost every night since then, until a few days ago when we tried to have sex for the first time. I feel so ashamed, as everything went wrong. I haven't had much experience with girls and feel really inadequate now. We'd both had a bit to drink, and when it came to sleeping together, I just couldn't get an erection. We didn't seem to have much to say to each other after that and I haven't seen her since. Now I keep thinking about her every day and wish we could start all over again. I have no trouble masturbating, so I really don't see what went wrong. Nick, Redditch

First night nerves

downhearted. There's no reason to suppose that you'll have the same experience next time around.

As you have no difficulty in masturbating, you're clearly in working order. It may be some consolation to know that any man can fail to rise to the occasion, on an off day, and guys with a

wider range of sexual experience certainly aren't exempt. It's not so unusual for this to happen when you're just starting. Loaded with booze at the time, what else could you expect?

If you think your relationship is worth it, why not ask out the girl you like so much again. Neither of you has said you're through.

If you have enough in common to share a joke about a happening which really isn't so deadly serious after all, you should be able to work it out together.

How to help

FEEL I'd like to do something to help old people or down and outs as I have a lot of free time on my hands. Trouble is, I don't know the first way to go about it. Any information would be greatly appreciated. I'm 20. Edward, London

If you want to work with the elderly, volunteers are always welcomed for a range of jobs, including visiting, gardening, shopping, house decorating, and sometimes administrative and clerical work, by Age Concern Greater London, 54 Knatchbull Road, London SE5 9QY (Tel: 01-737 3456), and Task Force, which has teams of voluntary workers in a total of eleven London boroughs; Task Force, 1

Thorpe Close, London W10 (Tel: 01-960 5666). Interested readers living outside London, contact Age Concern, England, 60 Pitcairn Road, Mitcham, Surrey, CR4 (Tel: 01-640 5431). Ring, or drop a line for full details.

Whether by chance or choice, many find themselves living on the road or on the streets. In London, the St Mungo Community Trust operates regular night soup - runs, and, if you have transport and want to give some time get in touch with the St Mungo Community, 21 Abercrombie Street, London SW11 (Tel: 01-223 4446). Alternatively, The Cyrenians, who also offer support to the homeless, and have six community houses in the London area, take on part-time volunteers. Write to Administrator, West London Cyrenians, 240 Lancaster Road, London W11 (Tel: 01-727 2771).

There are several independent Cyrenians groups in other major UK towns and cities. In the London region, full-time workers, offered board and lodging and a small amount of pocket-money can also volunteer to live in a communal house for a minimum of six months.

At a local level, the scam on who's needed where can be checked - out through your community Volunteer Bureau, see phone book. (Yours is at Blue Star House, Stockwell Road, London SW2. Tel: 01-274 7722 x 2177). People having difficulty in making contact, or who want to know more about volunteering, write to the Volunteer Centre, 29 Lower Kings Road, Berkhamstead, Herts HP4 (Tel: Berkhamstead 73311).

Want to help out away from home? Community Service Volunteers, 237 Pentonville Road, London N1, could fill you in, on any one of a number of community projects working with the elderly, mentally or physically handicapped, or at street level with a professional team. Application forms are available from the above address, but there's a long waiting list.

What else? You'll find more ideas in 'A Guide To Voluntary Work Opportunities', price 35p,



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.

covering postage, from the National Youth Bureau, 17/23 Albion Street, Leicester; the 'Directory Of Voluntary Organisations', National Council For Voluntary Organisations, in the library; and 'The International Directory Of Voluntary Work', Vacation - Work, price £7.00, including p&p, from Vacation - Work, 9 Park End Street, Oxford; and 'Voluntary Work Abroad, price 50p, from the Central Bureau For Educational Visits And Exchanges, Seymour Mews House, Seymour Mews, London W1H 9PE.

Warts

A FEW months ago I went to see my doctor about some worrying spots on my penis. He said they were warts which would disappear with treatment, but although I used the ointment he gave me, from time to time, they haven't cleared-up. What can I do? Al, Sleaford

Calm down. Warts, spots and other blemishes can crop-up on the penis just as they can on any other part of the body. Sometimes they are related to a sexually transmitted infection, but often not. This kind of wart is fairly common, and, given time and effective treatment, they'll clear-up.

Message Home

If you've left home and want to send a message through to your parents, family or friends to let them know you're still alive and well, you can leave details with a Message Home ansafone, in complete confidence. Lines are open in London (01-799 7662), Birmingham (021-426 3395), Liverpool (051-709 7598), and Scotland (0958-76161). Your message will be passed on.



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PHASE 2 ISSUE A



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There's a kind of Buzz...

... all over the world tonight as MIKE GARDNER meets (you guessed it) BUZZ — UK funk's most hopeful newcomers



DEE SHARP, who sings with Buzz, the latest band to flow off the tongue of London's tastemakers, is quite adamant. "I want you to hear this. This is Buzzrock music. It's not an amalgamation of different rock styles. It's Buzzrock!"

She Sharp strides the calm confidence and razor honed assurance of a master politician. But rather than wanting for the time and space to explain any topical issue he is an obsessive. The 21-year-old ex-hip-hop dancer has found fame. He's called it Buzzrock, and he wants the word to mean.

It's taken three years for the seven-piece London-based outfit to see the ingredients for the fruits cocktail to yield their first single, "Gory My Day". The single only hints at Buzz's ability to make a hefty chunk of soul and hip-hop, Broadway, boogie, funk and other wiggling tones percolate to the top of the bubble culture.

Typically everything comes with a side order of humor. Dee thinks it's unique and his ambitions know no bounds.

"We want to be on everybody's lips," says Dee. "Buzz, Buzz, Buzz. We're not just doing the side sections like London, the UK, Europe or America. We are aiming for the world."

But before you dismiss him as another lead-mouthed junior Wayne Marsden, let's not be the only one to believe it either. The TV people have lined up to see that the appearance for Buzz over the next months. They have been asked and would be charged with writing record companies looking for new recruits to their stable last September.

Buzz started when hype-man and producer Tommy Junior Francis and bassist Dave Sims started a search for a new form for instrumental music. Their journey included drummer Tony Scottsdale, guitarist Keating Myers and the charismatic Dee Sharp.

But it wasn't until they added the remnants of a "big in Europe and the Middle East" vocal group Hot Shot — namely Janice Evans and Dorothy Patterson — and played a showcase gig at London's swish Embassy Club last September that the real interest started.

"We gave everybody the strategy. We said, 'You've had punk, soul, funk, and 3-Tone. It's Buzzrock... take it or leave it.'"

So what is Buzzrock?

Dee: "Buzzrock is basically all things from the past, all things from the present and the future as we see it. That sounds confusing and pretentious, but it's the fusion of all of us that in the Buzzrock scene, it's a natural sound — not confused."

Dee: "But what is clear is that Buzz play music that takes a conscious of domestic blues and reggae that really with an energetic mixture of just about any musical genre, the core to rock. The key is an element — some core of humor."

Lee, Dee, Janine and Dorothy use a spinning variety of the culture structure to source all each other in their area who grows with the official protocols.

Dee Sharp is the star. He is the shaman, he's the rapping and he's the one who will decide that the best way to survive a Buzz gig is to enjoy it. "Everybody wants to enjoy themselves, I just help them," he says of his singing. "Even if it means breaking and bursting open their shells. I know I was a mad party and I used to dream that my madness would be accepted. It's a dream quest but for my audience to go on stage and be myself."

"We are treating an entire crowd. I really believe we're being loved. We've had to weather the storm because we know there's a rainbow ahead."



A LIFE IN THE DAY OF

Boo (Wow Wow!)

“I WAKE up and lie in bed for about ten minutes, thinking about things I'm going to do. I get up about 10 o'clock if I'm working, go to Regents Park sometimes. I come back, do my exercises, take loads of . . . no, I don't put that! The exercises are just stretching exercises, limbering up to keep myself fit.

The band ring and tell me what time we're meeting to rehearse, and off I go; we use this old pub in Stoke Newington, it's quite good. I go through numbers with them, work out new dances with Fuffi (Bow Wow Wow's other dancer) — it is worked out, you know! I know it doesn't look it, it looks kind of scatty, but it's all worked out.

Then . . . I don't know, I don't really hang around with the band all that much; I suppose I see Matthew more than anybody, I don't see Annabella at all, I don't think anyone does. Rehearsal times vary, but usually it's from about 12 to six, which is quite a long time.

Then I come home (God, this is difficult — what do people say in these things?) at about six. Cook the dinner. Eat the dinner. Do the washing up. No, actually Paul does most of the cooking, he does more than me. He's a good cook. I stay in a lot; I don't have many friends, I don't get on with many people very well.

I used to go out to clubs a lot, but they're mostly ruined now, or not going any more. If there's a good film on, I'll go to the pictures. When I'm not working, I just laze about: stay up really late, get up really late. Days on the road? Well, when we were in New York I met a few people, took rides on the subways; looking at the graffiti and that, it was good. Went to an art gallery and saw all this abstract sort of stuff made from matchsticks. Weird. I went down to the Village; it's like Portobello, all the hippies hang out there. They call it Smackville.

I kept a diary, here look . . . this was when we went down south. It had been freezing in the mid-west, and then as we went south it got warmer and there was no snow. Heavy there, though. The vibes are still heavy in the south. Yeah, for me I was surprised, 'cos I'm not really black. It was sad; there's loads of black people there, and they've all got

really horrible jobs. In the mornings this guy Jolyon (tour manager) rings to wake us up, and says: "Down in the lobby in 10 minutes, mush". We all meet up and get in the van, or cars if we've got cars, go to the gig; sound-check and all that — then sometimes we go out for a meal, or there's a meal laid on. Then back to the hotel, get ready. Then back to the gig. Do the gig. Ha ha!

When there's time to kill, I sleep. I'm boring, aren't I? I don't like reading, I like watching films. We had this really good bus in America, with videos and everything, saw some good films. We were doing about 600 miles a day, sometimes even overnights after a gig, and that's really tiring. We got on each other's nerves at times — you have your ups and downs, but the band are my friends, it's OK. I try not to get too seriously involved, but things can get heavy at times. Natural, I suppose.

Fuffi and I aren't members of Bow Wow Wow, we're just hired to do the job. We alter the sex odds though; it's three-threes, instead of being nearly all blokes. Annabella never hangs about with us, but me and Fuffi get on really well, hang out with each other.

The guys just go off and do their thing, go clubbing together. I'm a bit of a loner, do you know what I mean? I like to be on my own, though I like having people around me. I get on with the boys really well, which surprises people because I'm a bit of a loudmouth. Dunno, if I was at all feminine it might be different.

Fuffi's a lot younger; I think she does have a bit of a hard time, 'cos her brother's in the band and stuff, but she enjoys herself. I mean, she's not told: "You've got to do this and that". None of us, we all go our own way but when it comes to the show we all pull our weight and do the job.

Malcolm McLaren advises me, but in a way I've got more freedom than the band, since they're contracted and I'm not. I can leave any time, but when they can kick me out any time, too. If Malcolm phones them up and says can you do this or that, or can you write a song in so many hours — which he has been known to do — then they have to do it.

Malcolm talks to me quite a lot, gives me advice, like: "It would look good if you did this and this", but I don't always do it. He talks to me more than to Fuffi, which is wrong, it should be both of us. I think it's just because I'm older, and I was in first,



BOO, a 19-year-old Londoner, is one of Bow Wow's two girl dancers, introduced a year ago to brighten up their live shows. Spotted by members of the band while dancing with their then support group Funkapolitan, she was swiftly recruited and has since toured Britain, Europe and the USA with Malcolm McLaren's piratical proteges. She lives in Marylebone, central London, with boyfriend Paul Cook (former Sex Pistols and current drummer with the Professionals) and a small black and white kitten (un-named).

that he thinks it's all me, but it's both of us.

People seem to think that Malcolm's there going "IDEAS, IDEAS" and we're all carrying them out, but it's not like that at all. Mind you, it is him singing on 'C30'. It is! If you listen to it at 33 rpm, you'll hear. And he sits by the side of the stage with a big megaphone, going: "Left, right, left, right — clap now!"

Now the band are recording and writing, so I don't have to work. I've got nothing to do, and it's a bit weird, 'cos I've got all this time and nothing to do. I've lost contact with all me mates since I've been in this band, which is a shame, the

one thing I regret. Nothing else, though I mean, I wouldn't have met my boyfriends if I weren't in this band!

When I first met Paul we were both working very hard, like he'd go off to the studios and rehearse and record or whatever, doing his LP, and I was rehearsing, plus he plays a lot of football too, so I'd hardly see him. But since the car crash he was involved in — I dunno, I looked after him a lot, helped get him better and that.

It works well, because we can talk to each other on that same level; other guys I've been involved with who are outside the music

business don't seem to understand the strain and the pressures of it, but he does because he's in it, and I can sympathise with him, too. If he comes in and says: "Oh, it was really bad in the studio today", I know what he means.

I'd like to front a band one day, singing (I can't play an instrument). A soul band, but old soul, like Stax stuff. I do love working with Bow Wow Wow. They're young and they adapt to life on the road and they have a laugh, and that's good. But they're very serious about what they do.

HISTORY OF ROCK

3

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COUPON

3

influenced countless guitar players. The same was true to a lesser extent of Link Wray, who was partially of Red Indian extraction, and whose first hit, "Rumble," seems to have been the first recorded use of a primitive tremolo effect, which Wray produced by punching notes in a loudspeaker which thus vibrated.

Things started to happen in Britain at last, as Marty Wilde, and a few months later Cliff Richard, finally made a meaningful case for European rock 'n' roll. Wilde (real name Reg Smith) was the first and probably the best artist in a stable of acts managed by prime '50s entrepreneur Larry Parnes, who renamed his stars in an attempt to suggest their latent sexual potential — Billy Fury, Vince Eager, Dickie Pride, Johnny Gentle and so on.

Marty Wilde soon latched on to the highly successful scheme of covering American chart items, and scored with numerous examples of the genre, copying US hits by Jimmie Rodgers, Don & The Belmonts, Richie Valens and Phil Phillips, the last a one-hit wonder from Louisiana whose moment of glory came with "Sea Of Love." Wilde later began to write his own material, scoring with "Bad Boy," which became his only American hit, and developed into a successful songwriter before more recently assisting his children, Ricky and Kim, to achieve their own fame.

Wilde's swift rise to fame was greatly helped by his TV exposure on the successor to "Six Five Special," "Oh Boy!," both shows being conceived by the man who brought rock 'n' roll to Britain's small screens, Jack Good. Good was also instrumental in launching Cliff Richard. After hearing Richard's debut single, a cover of an American hit titled "Schoolboy Crush," Good turned the disc over and discovered what is generally accepted to be the first English rock 'n' roll record of any substance, "Move It." Cliff was swiftly booked for "Oh Boy!," and after Good's advice to the young singer to model himself on Elvis Presley in his appearance, "Move It" was in the top three within a few weeks, despite considerable parental disapproval of Cliff's "overt sexuality." After three more rocking hits, Cliff developed a more subdued style which led to number one hits like "Living Doll" and "Travelling Light," relegating his more frantic material to B sides and album tracks. He went on to carve out a career — to which we shall be returning — as the



most successful British male singer of all time.

While most of the new American talent was veering away from the rock 'n' roll blueprint, as epitomised by the folk-orientated Kingston Trio's "Tom Dooley" (the song became Lonnie Donegan's 15th British hit, as well as charting for the Kingstons), one authentic rocker appeared in Eddie Cochran, who produced an impressive series of teenage protest songs including "20 Flight Rock," "Summertime Blues," "C'mon Everybody" and "Weekend." Cochran also appeared in the finest rock 'n' roll movie of all, "The Girl Can't Help It," which starred the family-sized pectorals of Jayne Mansfield and also showcased Cochran, Gene Vincent, Fats Domino, Little Richard, The Platters and several lesser names. Cochran died in a car crash at the age of 21 but his name has remained in the public eye while later day artists as diverse as Rod Stewart and the Sex Pistols have achieved chart success with his songs.

Less enduring were artists like Johnny Tillotson ("Poetry In Motion"), Jimmy Clanton ("Just A Dream") and the Kalin Twins ("When"), although two

Connie Francis started her collection of million-sellers with a rock-ed-up version of "Who's Sorry Now"

big names of the 1960s made their first appearances during 1958 with varying degrees of success. Phil Spector led a vocal trio known as the Teddy Bears to the top of the chart with the million-selling "To Know Him Is To Love Him," while Paul Simon and Art Garfunkel, under the alias of Tom & Jerry, made the bottom of the American chart with "Hey Schoolgirl" before retreating into obscurity until the mid '60s.

The biggest new American star of the year was Connie Francis, although her early hits, which verged on rock 'n' roll, were soon to be passed over in favour of a long series of romantic ballads. Connie's collection of gold million sellers began with a rock-ed-up version of "Who's Sorry Now," and continued with well-remembered tracks like "Stupid Cupid" and the excellent "Lipstick On Your Collar" (which contains one of the finest rock 'n' roll guitar solos of all time). She later moved into more mature musical areas, inevitably losing her teen appeal, after which she was afflicted by a series of misfortunes culminating in her becoming the victim of a rapist, which further eroded her confidence.

Among the shortlived acts who enjoyed a brief spell in the limelight during 1958 were a trio whose hits in America generally failed to cross the Atlantic because of British cover versions — Jody Reynolds' "Endless Sleep" was covered by Marty Wilde, while Bobby Freeman's classic "Do You Want to Dance" was a later chapter in the Cliff Richard success story. Although Cliff had the British hit with his "Willie And The Hand Jive," Otis had previously scored with his contagious "Ma, He's Making Eyes At Me."

The gradual softening up of American rock 'n' roll during 1958 was partially balanced by the birth of a British equivalent, but the life was draining away from the infant which had bounced into the world only four years earlier. Five weeks into the New Year of 1959, the death knell of the first wave of rock 'n' roll would be sounding, and things wouldn't improve for several years.

Eddie Cochran



57

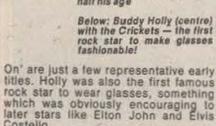
In 1957 rock 'n' roll established a format to which it has strictly adhered ever since, some apparently well-established stars were dumped, and a few interesting newcomers arrived. Bill Haley abdicated his throne — unwillingly of course — after making a second movie, "Don't Knock The Rock," which was a carbon copy of the first. Hindsight reveals that his major mistake was appearing in person in Britain, something which Presley never did. Thus, Elvis' mystique remained while the chubby and ageing Haley was unable to sustain interest once his British fans had carefully scrutinised him.

In fact, 1957's major newcomers were somewhat superior to those they replaced, and the three biggest chart debutants of the year are still remembered with an affection bordering on the religious. Buddy Holly and the Crickets, from Lubbock, Texas, based themselves on the Presley format, the major difference being that while Holly was in a far lower league physically and image-wise, his abilities, both as a guitarist and particularly as a songwriter, were far in excess of the best that Presley could manage, although both were highly distinctive vocally. After making a commercially disastrous country & Western LP in 1956, Holly decided to try out a studio in nearby Clovis, New Mexico, run by local producer Norman Petty, who had already been involved with a pair of million-selling singles, "Party Doll" by Buddy Knox and "I'm Slickin' With You" by Jimmy Bowen.

Petty soon recognised Holly's huge potential, and as well as making records with the Crickets (with Holly as lead vocalist, guitarist and often songwriter), Petty also persuaded Buddy to record under his own name. The results comprise one of the most concentrated series of classics ever to appear — "That'll Be The Day," "Oh Boy!," "Peggy Sue," "Maybe Baby" and "Rave



Above and right: Cliff Richard, despite having spent half his life at the top of a periscope profession, even in 1952 he looks younger than many people half his age



Below: Buddy Holly (centre) with the Crickets — the first rock star to make glasses fashionable!

On' are just a few representative early titles. Holly was also the first famous rock star to wear glasses, something which was obviously encouraging to later stars like Elton John and Elvis Costello.

Holly's upbringing made him familiar with country music, and the same was true of the Everly Brothers, Don & Phil, and the great Jerry Lee-Lewis. The Everlys came from a musical family and were regulars on their parents' radio show before either was 10 years old. By the time they signed with Cadence Records in 1957, the two had developed a harmony singing style which would bring them 15 top ten singles over the next five years, including "Bye Bye Love," "Wake Up Little Suzie," "Bird Dog," "All I Have To Do Is Dream," "Cathy's Clown" and "Walk Right Back." Their partnership was to last until 1973, after which sibling rivalry and solo

careers replaced fraternal affection. Jerry Lee Lewis was also from country music background, but after meeting Sam Phillips at Sun Records, he turned into the ultimate piano pounding rocker, delivering classics like "Whole Lotta Shakin' Goin' On" and "Great Balls Of Fire." While less attractive to female audiences, Lewis could have replaced Elvis in the macho stakes until the revelation that he had not only married his cousin, but that she was 13 years old at the time. An outraged world turned its back on him almost overnight, eventually forcing him to retreat into country music where he would eventually become a major star again, although without the frenetic power which characterised his early rock 'n' roll.

Another major country related artist, but one whose influence failed to stretch to Europe, was Jimmie Rodgers, son of country star Hank Snow, and who was named after an early country superstar who had died of tuberculosis in the 1930s. The second Jimmie Rodgers was little more fortunate — after racking up a number of big hits in America during the '50s and early '60s, he was discovered in his car with a fractured skull for which he could provide no explanation. While he survived personally, his career swiftly evaporated.

More substantial black acts than ever before emerged as white tastes became more attuned to music which previously had been solely a black preserve. The Coasters, a vocal quintet discovered and produced by the ubiquitous Leiber and Stoller (who were by this time providing Presley) with songs like "Hound Dog," "Loving You" and "Jailhouse Rock" were the perfect vehicle for the young producers to construct what were later described as "three minute soap operas," with each member of the group playing a part.





Paul Anka's 'Diana' topped the British charts for an incredible nine weeks

voiced Sam Cooke. Originally a gospel singer, he first hit the chart in 1957 with 'You Send Me', after which he remained consistently successful in both chart terms and in the quality of his output with over 40 hits, including 'Chain Gang', 'Only Sixteen', 'Shake', 'Wonderful World' and 'Twisting The Night Away'. He was killed in strange circumstances in a hotel at the end of 1964, at a point when his career was still at its peak.

Among the other white newcomers, one of the big names was 16 year old Canadian Paul Anka, whose debut single, 'Diana', topped the UK charts for an amazing nine weeks. Although he rarely penetrated further into rock thereafter, Anka achieved financial nirvana as a songwriter, among his credits being 'It Doesn't Matter Anymore' and 'My Way'.

Charlie Gracie was notable as probably the first rock 'n' roller to be launched by television — after appearing regularly on Dick Clark's 'American Bandstand' talent show. Gracie enjoyed several hits in a period of less than two years, including 'Fabulous', 'Butterfly' and 'Just Lookin'', before fading away.

This was also the year of the cash-in rock 'n' roll movie, with several examples of films whose insubstantial story lines were bolstered by the cameo appearances of several rock 'n' roll stars. 'The Big Beat' included Fats Domino and another hot group, The Diamonds, whose biggest hit, 'Little Darlin'', will never be forgotten. 'Rock Rock Rock' showcased Chuck Berry, LaVern Baker and Frankie Lynton, and 'Jamboree' featured Jerry Lee, Fats Domino again, Carl Perkins and Buddy Knox. The best remembered rock films of the year, however, were the two Elvis Presley efforts, 'Loving You' and 'Jailhouse Rock', the latter's title song providing Elvis with his third chart topper of the year, following 'All Shook Up' and 'Teddy Bear'.

Little of enduring interest happened in Britain, where Lonnie Donegan seemed to be the only home grown artist preventing the chart from becoming totally American. However, the year did see the start of rock on British TV with 'Six Five Special', which generally featured second rate British stars like Terry Dene and Jim Dale, who proved to have little staying power, but also introduced Adam Faith and Marty Wilde to a wider audience.

More importantly, the show inspired an 18 year old credit clerk at an Enfield factory to dream about becoming a rock 'n' roll singer, although the name Harry Webb seemed hardly suitable for a chart challenger. A few months later, the Indian-born teenager would become far better known as Cliff Richard.

Despite its increasing popularity among teenagers, and its growing moneymaking potential for businessmen, rock 'n' roll was still regarded with great suspicion by the older generation. Long hair, peculiar fashions, inclination to break the law, encouragement for illicit sex and devil worship were just some of the accusations levelled at the music by an establishment which sought to destroy it. How much simpler it would have been for everyone if the year had been dominated by another emergent star, the melodic Texan country singer Jim Reeves, whose mawkish ballads would provide him with two dozen hits — most of them following his death in a plane crash in 1964. . . . how much more tedious!

with connected recordings.

Larry Williams was a wild piano playing singer in the Little Richard mould, even working for the same label, but after a series of exciting hits like 'Bony Maronie', 'Dizzy Miss Lizzy' and 'Short Fat Fanny', he faded from the chart. The Beatles later recorded many of his most famous songs during their early years.

Jackie Wilson's time at the top was somewhat lengthier — after hitting with his first single, 'Reet Petite' (written by Berry Gordy, who became the founder of Tamla-Motown). Wilson accumulated over 60 soul hits, including the famous 'Higher And Higher', before collapsing on stage in 1975 and falling into a coma from which he never awoke.

The best of them all was the smooth

After breaking through with 'Searchin'' in 1957, the Coasters scored a dozen memorable hits with Leiber & Stoller songs like 'Yakety Yak', 'Charlie Brown' and 'Poison Ivy'. Their style added up to a blend of theatre, comedy and music which has probably never been equalled.

The other major black acts were male solo singers, although one of them, Harry Belafonte, had little to do with rock 'n' roll. Belafonte made his name by introducing the Caribbean calypso rhythm to the charts with his biggest hit, 'The Banana Boat Song', which he followed up with several similar items before sensing that calypso was unlikely to unseat the rock 'n' roll craze. He moved into films where sometimes, as in 'Island In The Sun', he was able to repeat his chart success

'58

The essence of popular music has always been its changeability — as soon as some new movement appears to have become established, the public desire for something different (although not necessarily superior) forces all but the most substantial stars on the defensive. This was the case in 1958, although the major change came about as a result of the sudden inaccessibility of Elvis Presley, who was drafted into the US Army during March of that year.

Short hair and a fashionless uniform hardly allow a rebel to retain his credibility, although advance provision had been made for the enforced two year lay-off with a stockpile of new records, six of which made the American top ten during the year, and with what was probably Elvis' last reasonable film, 'King Creole'.

Even so, young pretenders inevitably aspired to Presley's position, and while many, such as Frankie Avalon and Fabian Forte, were unable to capitalise for very long on the opportunity presented by Uncle Sam, one very big newcomer did emerge in the shape of Ricky Nelson. Another showbiz child (his parents starred in a TV soap opera, 'The Adventures Of Ozzie and Harriet', which somewhat resembled 'Happy Days') Nelson began to appear regularly on TV, and before long he began to sing at the end

of the show, inevitably a long string of hits resulted, and while Nelson could never command the masculine Presley following, his film star looks and the acquisition of an excellent backing band, led by guitarist James Burton, provided numerous hits over the next five years. Chart toppers included 'Poor Little Fool' and 'Travelin' Man'. The 'British Invasion' of 1964 soon stole his thunder, after which Nelson retreated into the country/rock field, where he remains a respected artist today.

Two other white American newcomers travelled the opposite route to Nelson, moving from country into rock, although neither lasted long in their new field. Conway Twitty (real name Harold Jenkins) burst through with 'It's Only Make Believe' and two or three lesser items, while Don Gibson, who scored with a series of self-composed songs like 'Oh Lonesome Me' and 'Sea Of Heartbreak', later achieved even more fame as a songwriter, when Ray Charles, who had turned to country material during the early '60s, scored a huge hit with Gibson's 'I Can't Stop Loving You'.

Other useful male talents appeared in Canadian Jack Scott, whose formula of coupling a fast rocker like 'Leroy' and a slow, mournful ballad, 'My True Love', on the same single, produced several hits, and Walden Robert Cassotto, better known as Bobby Darin. He recorded a few rockers which made the chart, before developing a smooth Sinatraesque delivery which provided him with several million sellers like 'Mack The Knife' and 'Beyond The Sea'. Despite numerous comeback attempts, Darin kept trying, but eventually succumbed to a fatal heart attack in 1975.

The last and most successful of the white doo wop groups was Dion and the Belmonts, who grew up in the same



Marty Wilde was one of the earliest and best of the English rockers, although he seemed to fall from grace after marrying

Bronx district of New York as Darin. After several hits in the late '50s, the best of which was 'A Teenager In Love', Dion left the rest of the group and became a solo artist, although several recorded reunions have subsequently taken place with some success.

Additionally, rock 'n' roll produced its first instrumental superstar, Duane Eddy. His heavily echoed bass string work on hits like 'Rebel Rouser', 'Forty Miles Of Bad Road' and 'Cannonball',

Duane Eddy (pictured on the right), receives a gold disc for 'Some Kinda Earthquake', while Bobby Darin (left) gets two for 'Dream Lover' and 'Mack The Knife'



UK SUBS Marquee, London By Winston Smith

FOR THE first time in ages, the UK Subs gave a satisfying performance. A performance able to shake, rattle and roll the bones, demand frenzied body movement, and yelled vocal participation. What a very nice change.

You see, I was in a miserable mood and expected just another UK Subs gig. Another night spent watching and moaning about how much better they once were; how the old songs are no longer performed with that terrific zest which made the band my favourite live attraction in those vintage years of '78 and '79, now it's only the newer numbers like 'New York State Police', 'Countdown' and 'You Don't Belong' that come anywhere near re-capturing the heady excitement found at Subs gigs of yore. No, I wasn't expecting much, not much at all, so what a great surprise it was to find the group in such tremendous shape, temporary drummer and all.

Yes, for a while it was '78 all over again. 'CID', 'Tomorrow's Girls', 'BIC' and other ageing songs blazing forth with vigour, guts and volume, sounding for once, healthily unlike an *Our Greatest Hits* situation. A welcome state of affairs, and what a bonus to find the more recent songs coming over even more powerfully than usual, the most striking of these being the moody, subtly claustrophobic 'Countdown'. Yet another case of a monster single gone to waste...

Yep, it sure was a fine gig. Keep it up lads.

BO DIDDLEY The Fair Deal, London By Peter Coyne

SOUTH LONDON'S latest venue, Brixton's Fair Deal, was thrown open for a free preview night and it was a genuine surprise to see that it is aptly named. Once inside the plush interior immediately impresses; it's like an Italian mansion, lots of imposing white pillars, statues, evergreen trees and balconies, an expensive looking laser system to dazzle the eyes and two lengthy bars with remarkably civilized prices.

Meanwhile, Bo Diddley is 53 years old and still rocking. Toting his customized guitar, dubbed the 'mean machine', the gunlinger played to an appreciative and mixed Brixton audience who had all come to check out the new venue and see the man whose legendary sound and phenomenal guitar style has been such an enormous influence.

The atmosphere was one of electric hesitancy as the famed Bo Diddley beat rumbled off the stage, supplied by four confident young backing musicians who looked proud and pleased to hell to be playing with the old master. 'I'm A Man' was given a superb extended workout and every guitar trick and vocal rap was greeted by a wildly enthusiastic response. Diddley's control of his audience was such that he dragged a shy blonde on stage to sing on a tribute to '58 and turned her into a star before our very eyes.

Both 'Bo Diddley' and 'Roadrunner' have never sounded as young and full of true blues spirit as they did that Friday Night and he played a new song, the stily



ALICE COOPER: not in wonderland.

Snake, rattle and stroll!

ALICE COOPER Hammersmith Odeon By Sunie

ALICE IN London? Ah, forget it — let me tell you about Alice in Paris...

I went to see old snake — eyes play there last week and was astonished to find not tired has — been heavymetalling his old hits to death, but a consummate showman.

What vital ingredient Alice and his band, Special Force jettisoned over the channel I don't know (something they couldn't take through customs, perhaps?), but Sunday's Hammersmith Odeon show was a pale shadow of the spectacular entertainment I had witnessed in Paris.

Well, they played 'No More Mr Nice Guy' (one of the better moments), 'Billion Dollar Baby', 'Only Women Bleed', 'Under My Wheels' (thrown away) 'Seven And Seven Is' and some new stuff. That which had sounded magnificently tough before was now being bulldozed into a normal, everyday, standard HM set; thrash away, bung in a solo, thrash away, duhduhduhduh crash! Next number. To say I felt disappointed would be something of an understatement. By the time they

ploughed back into 'Who Do You Think We Are, for the close, I was sitting on the floor with my fingers in my ears.

Back for the encore, of course, 'School's Out', of course, Massacre, of course. Alice introduces the band, mentioning that one of his guitarists loves to play blues, but Alice hates blues, so no blues. Guitar player rebels, plays blues solo, audience gleefully anticipates — and gets — Alice's wrath, the other's contrition and a blast back into the 'School's Out' riff.

'God bless America God bless Britain and God bless me!' gabbles Alice, halfway to the wings as the last syllable leaves his lips. He let the band carry him, which as seasoned troupers (or troupers, if you take their costumes into consideration) they were able to do, but an Alice Cooper show is not about The Bard, or the snake, or the sound and lights, neither of which was up to much. It's about Alice, the ultimate anti-hero, the sick, scummy, flattered and ragged debauchee whose strutting barely conceals a redeeming element of tenderness.

I was glad to get out of the Odeon; travesties aren't my cup of tea. I'll console myself with memories of that other occasion; he wore a snake and cane, I wore an alter ego and we both had a swell time. Whatever happens, Alice, we'll always have Paris.

itled 'I Wanna Play Like Bo Diddley' which he announced would be his new single and which easily ranks alongside his best.

THE MEKANIX Thomas A Beckett, London

By Chas de Whalley

I SUPPOSE it was only a matter of time before the Fun City spawned an electronic duo. Consisting of two refugees from the recently defunct Deptford R'n'B band Rubber Johnny, the Mekanix actually made their first public appearances as one of the support acts on the last Squeeze tour. Their particularly zany brand of modern Pop must have slotted in perfectly.

Down the Old Kent Road the Mekanix, playing one last gig under that name before changing it to Studio 2, proved themselves anything but Futurist. Despite the synthesizers and

the taped backing. In fact, if influences were to be noted, they were distinctly Caribbean in flavour. But instead of any militant Heavy Dub they created an almost carnival and calypso'd atmosphere which was highly entertaining. Songs like 'Devil and the Deep Blue Sea' and 'Sail Away' were immediately bright and tuneful with singalong choruses and a spicy, 10cc-like wit while the boys in the band put on a show to match.

Percussionist Jim Bamber was particularly riveting in his red slouch cap and matching jacket. Flitting round an array of cymbals, drums, washboards and plantpots he tapped out syncopated rhythms with his tongue well in his cheek. Harry Bogdanovs at the keyboards was altogether more subdued. But he sang well and his synthesizer work on a wicked funk rendition of Paul Simon's 'Scarborough Fair' suggested some real substance beneath the Mekanix idiotic facade.

KROKUS / MAGNUM Colston Hall, Bristol By Fred Williams

MAGNUM'S SAVING grace must be the quality of their material. Although they've got the heavy metal highway code off by heart, they lean to the melodic, or sedate, side, and the sense of dynamics inherent in their style allows them to breathe easy and sound good. They don't pose as much as some, yet there's little there to make a video of: They need a few lessons, but they might pass the test.

Speaking of which, Krokus failed. Alright, they're Swiss, not something to wave a flag about. But even so, you'd expect something a little unique in it, like the holes in the cheese. Sorry, but there's no holes in Krokus — what they do is absolutely faultless, and unfortunately for them, absolutely identical to a certain Azzio outfit called AC/DC. There are probably only two or three singers in the world who could replace Bon Scott: Brian Johnson's one of them and Marc Storace, of Krokus, is another.

But it goes further than that: Every stuttering chord, every pounding bass note, is a blow — by — blow description of what others have already done better. Even their own album sounds better than they do — the duelling guitars out-fuzz each other in an imitation of an American imitation of the few bands that started it all.

The only reason I can see for their undoubted popularity is that in a country full of headbangers starved of AC/DC, Krokus are the current next best thing. Unless they can identify themselves, may their blossoms wither.

RAY SHELL AND THE STREET ANGELS Le Beat Route Club, London By Mike Gardner

RAY SHELL called his brand of concrete hard soul 'Thunderfunk' and the audience were more than a little shellshocked by the cacophony of aural violence released by an overloud PA.

When the sound mixer decided that gentler methods of persuasion were needed it was proved that the two guitar, bass, drums and keyboard line-up played a hard metallic edged variant on funk.

Former actor Ray Shell

proved to be an energetic and vibrant performer, resplendent in multi coloured leathers, skull cap, and backed by the four girl Street Angels he put on a theatrical presentation of bubbles and other paraphernalia amid the dexterous use of sweet soul cooling and gospel flavouring.

The band played with vitality and style but always with the hard sell on partying. But, despite the personality, Ray Shell hasn't the songs to animate his amiable persona. Numbers like the quirky George Clinton styled 'Space Invaders' and 'Pretty Boys' were highlights amid a set of covers, particularly a Motown medley and his latest single, Sly And The Family Stone's 'Everyday People'.

But Shell's energy and the delicious singing of the Street Angels did their best to make the deficiency immaterial.

DEAD OR ALIVE Pickwicks, Liverpool By Gary Davey

QUITE HONESTLY it bewilders me that Pete Burns is not a star. He has more sense of style than any present national hero and he seems to achieve his rather shocking individuality without the pretentiousness. Burns is an enigmatic figure, every Liverpoolian shopper knows him, but he and his band are given to playing rarely. So it was with tonight's outing, it seemed the whole of Liverpool had turned out.

At worst I imagined that Dead or Alive would be a vehicle from which Burns would display his latest garb and the musicianship would be left floundering, but nothing could be further from the truth.

In general the performance did not contain anything that stood out individually but it was the collective icy guitar work of Wayne Hussey and the tight rhythm section pounding out relentless power which gave the superb penetrating atmosphere of excitement which, along with Burns' charismatic display, pierced the dry ice with tremendous vigour.

Fortunately this was not the one man show anticipated, though it is difficult not to be hypnotised by Burns. It was very much an experience, summed up perfectly with the haunting off-beat style of Dead or Alive.

Mode operators

DEPECHE MODE/TALK TALK, Paris Theatre, London By Mike Nicholls

A BBC 'In Concert' special doubling as a handy warm-up for the present nationwide tour. New boy Alan's first UK appearance and a succinct 18-song set. Not the most representative way of watching Depeche Mode, but the sound is perfect, we're right upfront and to paraphrase 'Shout', they've got to get it right.

Live, they are going from strength to strength, an increasingly confident stage presence doing justice to some of the more substantial songs from the 'Speak And Spell' album.

'Puppets' (with its ominous "I'll be your operator" hook) and the instrumental 'Big Muff' are particularly impressive, giving the lie to the idea that DM play pure disposable pop. Simple and catchy their melodies may be but they bring the maximum effect out of each note, an art whose profundity matches its

shrewdness.

Clocking from close range it is possible to decipher what exactly it is that's going on behind those enigmatic synths. Andy could well be playing 'lead guitar' whilst Martin must be the drum machine man. Whether he'll be able to write as well as the departed Vince Clarke is open to conjecture but if 'See You' is a big hit, no doubt he'll have the confidence to continue.

Slotted in amidst the more familiar material is the next single, 'Meaning of Love', another simpler affair, but presumably oriented towards what the band see as being their audience. Meanwhile, they remain pleasantly unpatronising. Dave Gahan a serious if sweet looking vocalist and the new chap fitting in musically as well as visually.

Talk Talk are possibly this year's Duran Duran who quite by coincidence they toured with at the end of last year. Still in their teens they seem staggeringly precocious, although their devastatingly eclectic dress sense is matched by quality musicianship.

Fine, if derivative, vocals, melodious keyboards and a consistently inventive-cum-workmanlike rhythm section could add up to them becoming the talk talk of the town. See you all soon.

Turn On

NEWS EXTRA

MADNESS POSE JUKE BOX PUZZLER

IF YOU buy the 12 inch version of the new Madness single 'Cardiac Arrest', then you could win a jukebox. The front of the single sleeve is adorned with a crossword puzzle devoted to questions about the nutty boys and all you have to do is fill it in and send it off to *Sluff Records*. The correct entries will be placed in a draw for an AMI Cadette jukebox (circa 1967/68) which holds 100 singles. To start the lucky prizewinner off on filling the jukebox, Madness are including a stack of their singles for free.

NINE BELOW Zero release their album 'Third Degree', on March 12. Produced by Simon Boswell, it contains eleven tracks. A single 'Wipe Away Your Kiss' taken from the album will be out on March 5, and a limited edition of 5,000 12in singles will also be out at the same time.

THE PASSIONS have added guitarist Jeff Armstrong and keyboard player Jeff Smith to their line up. Jeff will be with Lene Lovich which Kevin used to be with Local Heroes. The new line up can be seen in action at the London Venue March 1.

FUNK FANS can attend a 10 day festival on the French Riviera in May. The French Riviera Soul Festival in the Gulf of St Tropez runs from May 21 - 30 and British disc jockeys will be Chris Hill and Robbie Vincent. Details about package trips to the festival at Le Capucins are available from Showstopper Promotions, c/o Royalty Nitespot, Winchmore Hill Road, Southgate, London N14 (tel: 01-885 4112).

TOURS



UB40 Play Fair Deal on March 12.

UB40 who are currently touring the UK and Eire, will be playing at the official opening of London's new venue the Fair Deal in Brighton on March 12. The band recently released a new single 'I Won't Close My Eyes'.

KILLING JOKE have added an extra date to the short series of gigs they are playing this month. They will now be appearing at the Brighton Top Rank on February 24. Their forthcoming album 'Revelations' is due for release in March.

RY COODER has announced an additional three dates to his forthcoming British tour. The new dates are all at the London Hammermith Odeon on May 31, June 1, 2.

MAGNUM, who are currently supporting Krokus on a British tour, will set out on their own headlining dates when the Krokus tour ends on February 26. Their own dates run as follows: Colwyn Bay Pier February 23, Hanley Victoria Hall 24, Preston Guild Hall 25, Plymouth Top Rank 26, Redford Porterhouse 27, Gravesend Woodville Halls 28, Wigan Pier March 1, Hull Tower Club 2, Danstale Queensway Hall 3, London Marquee 4, 5, West Runton Pavilion 6.

PAUL WELLER'S Respond label is putting out a tour package this month. Edinburgh group the Questions will support Dolly Mixture on all dates, while the Rimsots - who are on Weller's other Jamming label - will support on dates with an R in brackets. The tour runs as follows: Plymouth Polytechnic February 18 (R), St Austell College Of Further Education 19 (R), London the Venue 22 (R), Bristol Polytechnic 23, Liverpool Warehouse 24, Bannockburn Tamolitt 25, Edinburgh Heriot Watt University 26, Wolverhampton Polytechnic 27 (R), Brunel University (R), Huddersfield Polytechnic March 3, Preston Warehouse 4, Stafford Polytechnic 5. The Questions release their debut single 'Work And Play' on February 12 while the Rimsots' 'Sweet Talk' comes out a week later on February 19.



Madness (see left.)

JUDIE TZUKE has added two more dates to her extensive British tour which commences on March 11. The dates are: Southend Cliff Pavilion April 15, Swindon Oasis Leisure Centre May 7.

CAROLE KING has added another date to her series of April concerts. She will now play the London Dominion Theatre on April 13 in addition to the two previously announced dates at the same theatre on the 11th and 12th. Prior to her arrival, she released a new album entitled 'One to One'.

THE BELLE STARS will be playing a series of dates around the nation over the next few weeks to help promote their new single 'The Snake' which will shortly be released. The tour runs as follows: Manchester Polytechnic February 25, Nottingham University 26, Bradford University 27, Wakefield Unity Hall 28, Preston Polytechnic March 1, Colwyn Bay Pier 2, Birmingham Dipbath Civic Hall 4, West Runton Pavilion 5, Cambridge Corn Exchange 6, Cardiff Top Rank 7, Bristol Luciano 8, Dublin McGonagles 10, 11, Leicester De Montford Hall 13, London Lyceum 14, 15, Portsmouth Lycarno 16, Margate Winter Gardens 17, Hitchin Regal 18, Stroud Leisure Centre 20, Reading Top Rank 21, Manchester Ritz 23.

OK JIVE have added some extra dates to their present giggering

schedule, before they return to the studio to record material for their forthcoming debut album. They play London Marquee February 20, Middlesex Polytechnic 20, Wolverhampton Polytechnic March 5, London Dingwells 24.

THEATRE OF HATE have amended their tour and it now runs as follows: Gravesend Woodville Halls February 20, Brighton Top Rank 22, Keele University 23, Newcastle Mayfair 24, Glasgow Nite Moves 25, Edinburgh Nite Club 26, Sheffield Polytechnic 27, Wakefield Unity Hall 28, Preston Polytechnic March 1, Colwyn Bay Pier 2, Birmingham Dipbath Civic Hall 4, West Runton Pavilion 5, Cambridge Corn Exchange 6, Cardiff Top Rank 7, Bristol Luciano 8, Dublin McGonagles 10, 11, Leicester De Montford Hall 13, London Lyceum 14, 15, Portsmouth Lycarno 16, Margate Winter Gardens 17, Hitchin Regal 18, Stroud Leisure Centre 20, Reading Top Rank 21, Manchester Ritz 23.

THE LONDON BLUES FESTIVAL will be held at the Hammermith Odeon on May 26. It is organised by Straight Music, the artists appearing will be BB King, Bobby 'Blue' Bland and John Lee Hooker.

RELEASES

STEVE HARLEY releases his first single in 2 1/2 years, on 12 March. It is called 'I Can't Even Touch You' and was produced by Midge Ure.

URIAN HEPP returns with a new line up and a new album 'Abominog' due for release on March 19.

THE KNACK, who took the charts by storm in 78 with 'My Sharona' bring out an album 'Round Trip' this month.

KENNY ROGERS takes another track, 'Long Arm Of The Law' from the 'Lady' album, as a single for release later this month.

THE THOMPSON TWINS bring out their second album 'Self' on February 25.

LEO SAYER is working on a new album. Meanwhile a single, 'Have You Ever Been In Love' comes out on February 15.

HAVING a bash at being a rock star again, comedian Freddie Starr releases a single called 'The Crying Game'. He is also putting together an album 'Freddie Starr' scheduled for the beginning of March.

PUNK BAND Charge issue a four-track EP 'Destroy The Youth'. The four-piece London band will appear with Killing Joke when both groups play the Hammermith Palais on February 23.

THE LOOK issue a new single 'Real Live Heaven', backed with 'Knock Knock Knock'.

MANFRED MANN'S Earth Band bring out the single 'Eyes Of Nostradamus' on February 19 also on 12in. They are currently recording their first album in nearly two years for release in the summer and are planning a European tour to include Britain.

EMMYLOU HARRIS has a new single out on February 19 called 'Born To Run'. Emmylou Harris and her Hot Band play the Hammermith Odeon on March 4.

RONNY RELEASES a three track single titled 'To Have And Have Not'. A duet with Patsy Kensit may be released soon.

ON VIDEO

NEW TALENT?

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

For further information contact Martine on 01-267 0258

ON VIDEO

W.A.G.
EMBASSY CLUB FEB 16th 12pm

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

FRIDAY 19

BANGOR, University (53709), Gary Britter
BEDFORD, Horse And Groom (61959), Allan
BIRMINGHAM, Aston University (021-359 8531), The Thompson Twins
BIRMINGHAM, Fighting Woods, Moseley (021-445264), Iconus/Black Knights
BIRMINGHAM, Golden Eagle (021-643 5403), Chon-Dan
BIRMINGHAM, Imperial Cinema, Orange Juice
BIRMINGHAM, Odeon (021-443 6101), TCCC
BLACKPOOL, J.R.K.'S, Seafrost, Spider
BRISTOL, Trinity Hall (551544), Electric Guitar
CAMBRIDGE, Sound Cellar (89523), Honda/The Pope
CANTERBURY, University of Kent (84274), Fast Relief/Crucial Music
CARLISLE, Twisted Wheel (20335), The Cause
CHADWELL, HEATH, Electric Stadium, The Greyhound, High Road (01-599 1533), Jackie Lynton Band/Metrophones
COVENTRY, General Wolfe (85402), Marlinton
CROYDON, The Carlton, London Road (061-688-4500), The 4's
CROYDON, The Star, London Road (01-484 138), LA Hooker
DUDLEY, J.B.'s (83597), Red Star Belgrade
EDINBURGH, Playhouse Nite Club (01-665 2064), Sophisticated Boom
EOM (St Andrew's School/The Guests)
EGHAM, Royal Holloway College (4455), Darts
GLASGOW, Night Moves, Sauchiehall Street (01-352 5883), Durutti Column
GLASGOW, Friendly Inn, Trades Club, Treatment/Agency, Cordon/Big Fat
HULL, The Tower (228118), The Au Pairs
HULL, White Horse (2564), De Matros
LEEDS, Polytechnic (33171), Steel Pulse
LEEDS, University (33071), Depeche Mode
LONDON, Warehouse, Fleet Street (01-729 5530), Blue Vein/Savage Lucy
LONDON, Basement Bar, Clarendon Hotel, Hammermith Broadway (01-748 1454), Blitz/3
LONDON, Bristol Town Hall (01-274 7722), Anti Pasti/Chelsea/Spacial Duty (No Nukes Benefit)
LONDON, Dingwells, Camden Lock (01-267 4987), Johnny And The Hurricanes
LONDON, The Frigo, Bristol (01-737 1477), Lenon Kittens
LONDON, Friends In The Middle, Parkmeriton (01-869 9616), The Blue Cats/King Kurt
LONDON, Half Moon, Herne Hill (01-737 4580), Venimajas/Survivors
LONDON, Hogs Green, Production Village, Crookwood (01-530 3968), Rio And The Robots/Sanly Clause
LONDON, Hope And Anchor, Upper Street, Islington (01-359 4510), Roddy Radiation And The Teardropers
LONDON, Imperial College, South Kensington (01-589 5111), The Chets-Skat
LONDON, King's Head, Fulham High Street (01-736 1413), Kissing The Pink
LONDON, Marquee, Wardour Street (01-437 6602), Linneght/Dark Star
LONDON, Moonlight, Railway Hotel, West, Hampstead (01-424 7611), The Blondes/Howard Jones/Dead Sea Sound
LONDON, North East London Polytechnic, Livingstone House, Stratford (01-534 5208), A Taxi And The Minicabs
LONDON, Old Queen's Head, Stockwell Road (01-737 4904), Lucky Sadies
LONDON, Old Club, St John's Hill, Clapham (01-223 8309), Masked Orchestra/Steve Hookers Shakes
LONDON, Pied Bull, CCC Islington (01-837 3218), Wild Wax Show
LONDON, Rock Garden, Covent Garden (01-240 3961), Kabala/Puzzled But Dancing
LONDON, The Ship, Plumstead Common, Vaguely Divine/Ouseyde Workshop
LONDON, Skunks, Buscoati Boy, City Road, Old Street, Red Alert
LONDON, Stapleton, Crouch End (01-272 2158), Lower Levels
LONDON, Sunlight, Railway Hotel, West Hampstead (01-524 7611), First Priority/Cur-lis
LONDON, Thames Polytechnic, Woolwich (01-835 0818), Trimmer And Jenkins
LONDON, University Of London, Malet Street (01-580 9551), Mari Wilson With The Imaginations/Alphix
LONDON, The Venue, Victoria (01-526 9441), The Dance Band
LONDON, White Lion, Juniper High Street (01-786 1540), The Papers/Double Vision
MANCHESTER, Pips (061-434 7155), Buzz
MORCAMBE, Palace (410871), Mike Harding
NORWICH, University Of East Angles (56181), The Teardrop Explodes
OXFORD, Pearly Bar/Inn, Westgate Shopping Centre (45077), Penica
PLYMOUTH, Ark Royal, Fore Street, Devonport, Canyon
READING, Target (85587), English Popcorn
REPHILL, Lakes Hotel (81141), Cuddly Toys/Kissing Sharks
ST AUSTELL, College Of Further Education, Doty Mixture
SUNDERLAND, Mayfair (843827), R 'N' B Spillies
TAUNTON, Celler Bar (03913), Chatter
TOLWORTH, Recreational Centre, Fullers' Way North, Dave Cousins And Brian Wiloughby/Paul Brett Band
WEST LONDON, Pavilion Club, Tygers Of Pan Tang
WEYMOUTH, Dorset Institute (73743), The Artists

SATURDAY 20

AYLESBURY, Friars, Maxwell Hall (89548), John Otway And Wild Willy Barrett / Marlon / No Nonsense / Cruise
BIRMINGHAM, Fighting Woods, Moseley (021-449 2554), Bee Vamp / Carmel

TV/RADIO

Blockbusting behemoth Meatloaf is the star of BBC 2's 'Old Gray Whistle Test' on THURSDAY from the second part of the Gumpier in concert special that brought you Foreigner a few weeks back. The programme will present a taster for the incredible bulks forthcoming British dates with tracks from both 'Deadwing' and 'Bat Out Of Hell'. Canuck rockers Saga present their brand of sword and sorcery as support. Radio One's 'Record Producers' show features Phil Spector who presented 'mimi symphonies for teams' in the sixties using such classic vehicles as The Ronettes, Ike And Tina Turner, The Crystals and The Righteous Brothers. BBC 1's 'Top Of The Pops' ms down the charts in the capable hands of Mike Read.

FRIDAY puts together Phil Oakley and Susanne Silley of Human League with Peter Powell and Richard Skinner on 'Soundbite' for the weekly juke box jury session Radio One. Later on archive material from Thin Lizzy is the highlight of Tommy Vance's 'Friday Rockshow' which features new rock'n'rollers Mums & Sons who have the aptly titled 'Silence Is Out Of Fashion' out as a single. On the box Tina Tans 'Razzamatazz' has 30th Depeche Mode and Haircut 100 on ITV while the pop'n'issues 'Oxford Road Show' has

Landscapes protégés and dance troupe Shock as entertainment. The Jam supported by 'Le Vic There?' troupe Department 5 are the incumbents to the Radio One's 'In Concert' programme while Rolling Stone Bill 'Si Si Je Suis Un Rock



Will Toyah win? Tune into 'The British Rock And Pop Awards' on BBC 1 Wednesday.

Star' Wyman compiles his 'Top Twelves' with Andy Peebles. 'Simp Show' and the now memorable 'Tiswas' compete for your viewing in the morning with the usual cartoons, pop, interviews and competitions. While the controversial 'OTT' has them all plus tits and bums for those not out on the tiles, And that's SATURDAY.

The legendary production team of Lieber and Stoller get the Melvin Bragg treatment on TV's 'South Bath Show' with clips from Alex Presley, Coasters, Shangri Las, The Blue Cups, The Beatles, Brenda Lee, Tom Jones and The Drifters on SUNDAY. MONDAY'S 'Riverside' features Scott cuts Five Senses, The Expend Group and an interview with horror rocker Alice Cooper. TUESDAY'S 'Arena' programme on BBC 2 is a look at the 40 years of Desert Island Discs where Roy

Pomley invites guests to take eight records, the collection of Shakespeare, a book and one luxury. Paul McCartney is among the guests featured. Those lucky enough to be in the Central region have Tom Walls as guest on 'Tuesday Jazz And Blues'.

WEDNESDAY is the day of the 'British Rock And Pop Awards' on BBC 1 which will give out awards and have performances from Toyah, Alvin Stardust, Duran Duran and Dollar. Later on BBC 1 features a look at 'Baitley', the variety club which has testimonials from Cliff, Neil Sedaka, Alvin Stardust (again!), the stranded Lulu, Gene Pitney, Cilla, Shirley Bassey and Engelbert. Those to love with Ralph McTell and wand to hear 'Stretia Of London' played again can tune into Radio 2 for an 'In Concert' programme. And that's all (ok).

BIRMINGHAM, University (021 472 1841), The Bloomsbury Set
BLACKPOOL, JR's, Seafrott, Spider
BRISTOL, Polytechnic, St Mathias Side (656100), Mari Wilson With The Imaginations
CARSHALTON, St Healer, Middleton Road (01 642 2996), Dragons
CAMBRIDGE, Sound Cellar (09533), Su Lyn Band
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1532), Barracudas / The Act
COVENTRY, General Wolfe (84402), Bo Diddley
COVENTRY, Lanchester Polytechnic (24166), The Au Pairs
CROYDON, The Carlton, London Road (01 688 4500), Kena Zerex (Lunchtime)
DONCASTER, Gaumont (6236), Mike Harding
DUDLEY, JB's (15587), Alternative Route
DURHAM, University (64486), Orange Juice
EDINBURGH, Playhouse Nine Club (031 565 2064), Durutti Column
FALKSTONE, Leas Cliff Hall (53193), Tigers Of Pan Tang
GRAVESEND, Woodville Halls (4244), Theatre Of Hate
GRIMSBY, Community Hall (55796), Chron-Gen / Reppressed / Microdots
GUILDFORD, The Royal, Worplesdon Road (75173), Hippisno
HIGH WYCOMBE, Nags Head (2175), The Survivors
LEDS, Royal Park Hotel (62576), Whammer Jammer
LICESTER, University Student Union Building, University Road (953780), Killing Joke
LIVERPOOL, Warehouse, Fleet Street (051 705 1530), Higgins / High V
LONDON, The Angel, Lambeth Walk (01 735 4309), The Papers / Mouse And The Underdog
LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01 746 1454), Insurgents / Apocalypse
LONDON, Dingwalls, Camden Lock (01 267 4967), Diz And The Doormen / Republic
LONDON, Dublin Castle, Parkway (01 485 1773), The 45's
LONDON, The Fringe, Stratton (01 737 1471), El-Trains
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 889 9615), Deke Leonard Band / Empty Vessels
LONDON, Hill Moon, Herne Hill (01 737 4580), A Bigger Splash / Dance On A Telephone
LONDON, Hammersmith Odeon (01 748 4081), Krakus
LONDON, Hope And Anchor, Upper Street, Islington (01 359 4510), Roddy Radiation And The Tannoyers
LONDON, Kings Road, Fulham High Street (01 738 1413), SALT
LONDON, Marquee, Wardour Street (01 437 6003), Siam
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), The Gas
LONDON, New Golden Lion, Fulham Road (01 385 3942), Jackie Lynton's HD Band
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Go Fundamental / Perry And The Gook
LONDON, Pied Bull, Islington (01 837 3218), Conflicts / Sinix / Anfrax
LONDON, Rock Garden, Covent Garden (01 240 3961), Dislocation Dance
LONDON, Skunks, Bluecoat Boy, City Road, Old Street, Blitz
LONDON, Thames Polytechnic, Woolwich (01 555 9618), The Passage / Thirteen At Midnight
LONDON, The Venue, Victoria (01 838 9441), Second Image
LONDON, White Lion, Putney High Street (01 786 1549), Sam Mitchell Band
LONDON, White Swan, Greenwich (01 891 9331), Xero
MANCHESTER, Band On The Wall, Swan Street (061 834 5109), Alan Hare Octet
MANCHESTER, Gallery, Victor Mature (Food For Poland Campaign)
MANCHESTER, Polytechnic, Cavendish Street (061 273 1162), The Chesters / Zeniths
MANCHESTER, Portland Bars (061 236 8414), The Permanents
MANCHESTER, University (061 273 5111), Nico / The Blue Orchids / Chris Sievey / Denigration Now
MILTON KEYNES, Starting Gate (879955), LA Hooper
NEWCASTLE UPON TYNE, City Hall (320027), Depeche Mode
NEWCASTLE UPON TYNE, University (328402), Steel Pulse
NOTTINGHAM, Heary Goodfellow (62527), Xcellite
NOTTINGHAM, University (51311), The Teardrop Explodes
OXFORD, Penny Farthing, Westgate Shopping Centre (46007), Splash
PORTSMOUTH, Polytechnic (618141), The Artists
ST AUSTELL, Cornwall Coliseum (Par 4064), De Metro
SHEFFIELD, City Hall (22885), 10CC
SOUTHAMPTON, Park Hotel (21189), Truffie
TOLWORTH, Recreational Centre, Gary Glitter
TWICKENHAM, Black Dog, London Road, Johnny And The Hurricanes
WARRINGTON, Lion Hotel (3904), Death Wish
WOKINGHAM, Angles, Canley House Hotel (789912), Ground Zero
WOLVERHAMPTON, Polytechnic (28521), John Cooper-Clarke

SUNDAY 21

ABERDEEN, Copper Beech (36467), Red Circus / The Coincidence.
BLACKBURN, Beyshore New Inn, Richon, (48443), Spider.
BRIGHTON, Alhambra, (27874), The Defectors.
BRIGHTON, Jenkins, (25987), The Thompson Twins.
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road, (01 599 1533), Beggars Opera.
COLCHESTER, Embassy Suite, (5910), Finesse.
CROYDON, Warehouse Theatre, Dingwall Road, Athlia The Stockbroker / Newtown Neurotics.
FALMOUTH, Laughing Pirate, De Metro.
GLASGOW, Tilly's (041 332 8992), Depeche Mode.
GRAVESEND, Red Lion, Crele Hall Road, (80127), Wipe Out.
HATFIELD, Polytechnic, Elephant House, Raven / Powerhouse HM Roadshow.
HULL, Humberside Theatre, (26225), Johnny Solo Band / The Certs.
HULL, Tower, (22610), Tigers Of Pan Tang / Raider / Alien / Gaslin.
LEAMINGTON SPA, Crown Hotel, (26421), Little Arthur And The Horns.
LIVERPOOL, Empire, (051 708 1556), 10CC.
LIVERPOOL, Warehouse, Fleet Street, (051 705 1530), John Cooper - Clark / The Check.
LONDON, Autonomy Centre, Wapping, Youth In Asia / S Haters / Flick / The Committee.
LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway, (01 746 1454), The Toy Dolls.
LONDON, Greyhound, Fulham Palace Road, Hammersmith, (01 889 9615), Studio 2 / Curtis.
LONDON, Hammersmith Palais, (01 748 2812), The Teardrop Explodes / The Ravishing Beauties.
LONDON, Hope And Anchor, Upper Street, Islington, (01 359 4510), The Fruit Eating Beers.
LONDON, Horatio Hotel, Tottenham Court Road, (01 636 3047), Overkill.
LONDON, Institute Of Education, Bedford Way, (01 636 1500), The Faraway Stars.
LONDON, Kings Head, Fulham High Street, (01 738 1413), Rye And The Quarterboys.
LONDON, Lyric Theatre, Hammersmith, (01 741 6824), Pookiesacknaburger.
LONDON, Marquee, Wardour Street, (01 437 6003), Chelsea.
LONDON, Moonlight, Railway Hotel, West Hampstead, (01 624 7611), Straight From The Ground, (Lunchtime) - The Gents / Virtual Image (Evening).
LONDON, Moonlight, Railway Hotel, West Hampstead, (01 624 7611), The Gents / Virtual Image.
LONDON, 101 Club, St John's Hill, Clapham, (01 223 8309), True Life Confessions.
LONDON, Pied Bull, Islington, (01 837 3218), Jelly On Telly / Abstractions.
LONDON, Rock Garden, Covent Garden, (01 240 3961), The Flats / The Stools / The Human Beings.
LONDON, White Lion, Putney High Street, (01 786 1540), The Chasers.
MANCHESTER, Rotiers, (061 236 4934), Killing Joke / Dead Orange.
STEVENAGE, Bowes Lyon House, (53175), Subhumans / Conflict / Part One.
STOCKPORT, Davenport Theatre, (085 438 3501), Mike Harding.
TWICKENHAM, Black Dog, London Road, Trimmer And Jenkins.
WOKINGHAM, Angles, Canley House Hotel, (789912), Keel Hartley Band.

MONDAY 22

BIRMINGHAM, Holy City Zoo (021 333 1266), Buzz
BIRMINGHAM, Romeo And Juliet (021 233 1266), Overdrive
BRENTFORD, Red Lion, High Street (01 560 6131), The 45's
BRIGHTON, Top Rank (25995), Theatre Of Hate
BRISTOL, Colston Hall (297 768), 10CC
BRISTOL, Granary Club (28272), Chron-Gen
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533), Devolution Angels
CLEETHORPES, Pier Hotel (61435), Whammer Jammer
DERBY, Tilly's (41441), Energy
GATESHEAD, Home Sweet Home, Juke
GRIMSBY, Community Centre (55796), Chron-Gen
HULL, The Tower (22610), Depeche Mode
LIVERPOOL, Star And Garter, Dele Me
LONDON, The Angel, Lambeth Walk (01 735 4309), Visa
LONDON, Dingwalls, Camden Lock (01 267 4967), The Volcanoes / Metros / Restless Architecture
LONDON, Diversen, Barracuda, Baker Street (01 903 2062), King Trigger / Gene Loves Jazelab
LONDON, Fair Deal Theatre, Brickton (01 274 5247), Johnny And The Hurricanes

LONDON, Hammersmith Palais (01 748 2812), The Teardrop Explodes / The Ravishing Beauties
LONDON, Hope And Anchor, Upper Street, Islington (01 359 4510), London Apaches
LONDON, Marquee, Wardour Street (01 437 6003), Crown Of Thorns
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), The Nice Men / Escorts
LONDON, New Albany Empire, Douglas Way, Dofford (01 691 3333), Bo Diddley / The BMT's
LONDON, 10 Club, St John's Hill, Clapham (01 223 8309), Two Faced / Whispered Pleasure
LONDON, Pied Bull, Islington (01 837 3218), Sama Coma / Stratfedge
LONDON, Rock Garden, Covent Garden (01 240 3961), The Signals / Apocalypse / The Heartbeats
LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), Jelly On Telly / The Abstractions
LONDON, The Venue, Victoria (01 828 9441), Dolly Mixture / Questions / Rimshots
LONDON, Xclusiv Club, Margaret Street (01 656 6238), Killer Waves
MANCHESTER, Fitz, A Certain Ratio / Swamp Children / 2nd Street
NEWCASTLE UPON TYNE, Soup Kitchen, Bier Kohler, Waterloo Street, Orange Juice / Happy Families
NOTTINGHAM, Boat Club (869321), Raven
READING, University (860222), Pookiesacknaburger
STOCKPORT, Davenport Theatre (091 438 3801), Mike Harding
WATFORD, Balleys (39848), Grace Kennedy
WIGAN, The Pier, Tigers Of Pan Tang

TUESDAY 23

BLACKPOOL, Cleveley Hotel (82265), Fireclown / Ryan
BRENTFORD, Red Lion, High Street (01 560 6161), Bo Diddley / The BMT's
BRISTOL, Polytechnic, Redland Side, Mari Wilson With The Imaginations
COVENTRY, Apollo (2341), Mike Harding
HITCHIN, The Regal, Gary Glitter
KEEL, University (Newcastle 625411), Theatre Of Hate
LONDON, Dingwalls, Camden Lock (01 267 4967), Jools Holland And His Millionairs / The Wealthy Taste
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 889 9615), Jenny Darnley Band / Klean Heels
LONDON, Hammersmith Palais (01 748 2812), Killing Joke / UK Decay / Charge / Aztec Camera
LONDON, New Albany Empire, Douglas Way, Dofford (01 691 3333), Rip Rig And Panic
LONDON, 100 Club, Oxford Street (01 638 0533), Discharge
LONDON, Skunks, Bluecoat Boy, City Road, Old Street, Satellite
LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), The Recruits / Dinkle Dangle / And The Seahorse Angels
NEWCASTLE UPON TYNE, Newlands Park Hotel, Public Toys
OXFORD, Blades, Westway, Botley (62780), Shakatak
PLYMOUTH, Top Rank (62479), Chron-Gen
READING, University (860222), The Thompson Twins
STOCKPORT, Brinnington Youth Club, Berlesque

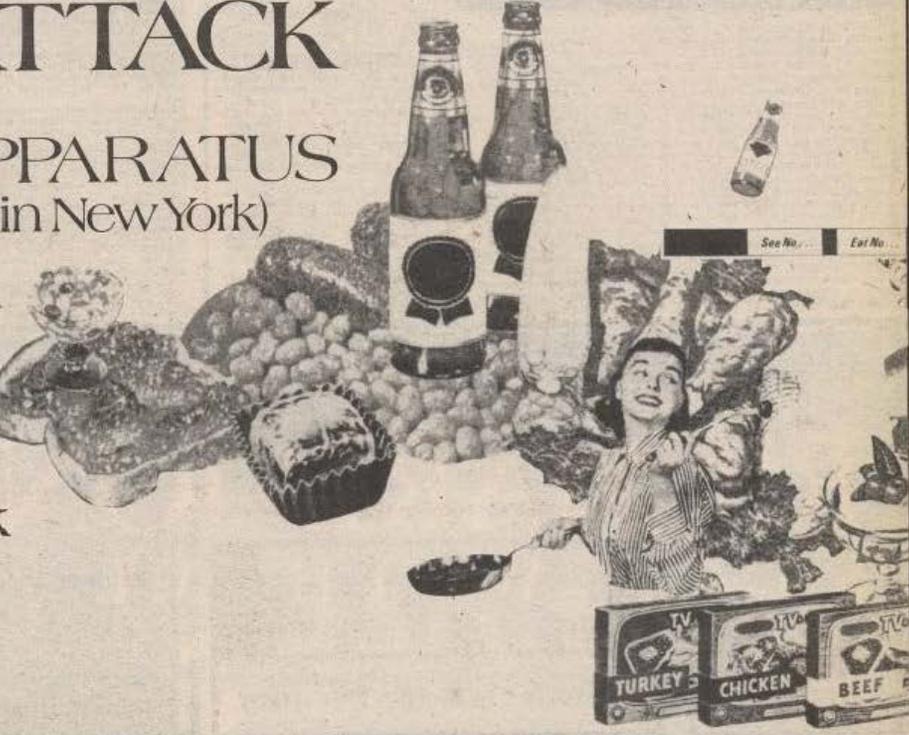
WEDNESDAY 24

BIRMINGHAM, Odeon (021 643 8103), Mike Harding
BRIGHTON, Top Rank (25995), Killing Joke / Aztec Camera
CARLISLE, Pagoda Club, The Chesters
COVENTRY, General Wolfe (84402), Johnny And The Hurricanes
HARROW WEALD, Middlesex And Herts Country Club (01 954 7577), The Inversions
LIVERPOOL, University (051 789 4744), Orange Juice
LIVERPOOL, Warehouse, Fleet Street (051 705 1530), Dolly Mixture / Questions
LONDON, Battersea Arts Centre, Lavender Hill (01 223 8413), Major Wiley
LONDON, Dingwalls, Camden Lock (01 267 4967), Morriyay Muller Band
LONDON, Kings Head, Fulham High Street (01 738 1413), Fruit Eating Beers
LONDON, Marquee, Wardour Street (01 437 6003), The Barracudas
LONDON, Rock Garden, Covent Garden (01 240 3961), The Peaches
LONDON, The Ship, Pumphoned Common, The Papers / The Blackout
MANCHESTER, Band On The Wall, Swan Street (061 834 5109), GB Blues Company
WILLOW JACKSON
MILTON KEYNES, Peaches, John Cooper Clarke
NEWCASTLE UPON TYNE, Mayfair (23109), Theatre Of Hate
NORWICH, University Of East Anglia (32656), Depeche Mode
PORTSMOUTH, Gaiety Bar, South Pier, Rip Rig And Panic
PRESTON, Guildhall (21721), 10CC
UXBRIDGE, Brunel University (39125), The Thompson Twins
WATFORD, Balleys (39848), Grace Kennedy

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ODDS 'N' BODS

ORIN COZIER has unexpectedly been made redundant by Arista, who evidently think black music has a place in the mainstream, and are consequently closing down the department... Mick Clark at Virgin has picked up Vicki 'D' and the Funk All Stars... Tony's now ensconced in a Kensington High Street office...



CLAUDIA BARRY, here looking good enough to eat, is best remembered for some zingy gay gallopers in the classic 'disco' era, but now the German based thrasher is back at a more sedate pace with 'I Do (I To You) an Ensign'...

IMPORTS

MICHAEL WYCOFF: 'SHI Got The Magic (Sweet Delight)' US RCA PD-13850. Superbly powerful boynally booming ultra funky 107-108bpm 12in jiggly rhythm filled thumper...

UK NEWIES

VICKY 'D': 'This Beat Is Mine' (SAM VS 4812, via Virgin). Solar style exuberant strong 113bpm 12in shuffling smacker with piercing catchy Evelyn King...

DISCO DATES

THURSDAY (18) Dave Rawlings advises you wear old clothes at Reading Rebecca's where things could get murky... FRIDAY (19) Chris Hill jazz-funks Dartford Flicks... SATURDAY (20) Paul Clark jazz-funks Bognor...

SMOKEY ROBINSON: 'Tell Me Tomorrow' (LP 'Yes It's You Lady' US Tama 1418M). In a cheapo sleeve straight out of the '80s... GAYLE ADAMS: 'Let's Go All The Way' (LP 'Love Fever' US Prelude PRL 1151M)...

Pop Oriented Dance

- 1 GET DOWN ON IT, Kool & The Gang, De-Lite 12in
2 DON'T YOU WANT ME, Human League 101, Virgin 12in
3 I JUST WANNA, Anton Edwards, Streetwave 12in
4 THE MODEL, Kraftwerk, EMI 12in
5 LET'S GROOVE, Earth Wind & Fire, CBS 12in
6 EASIER SAID THAN DONE, Shaktai, Polydor 12in
7 NEVER GIVE UP ON A GOOD THING, George Benson, WB 12in
8 I CAN'T GO FOR THAT, Dary Hall & John Bates, RCA 12in
9 I'VE HAD ENOUGH, Earth Wind & Fire, CBS 12in
10 DON'T WALK AWAY, Four Tops, Casablanca 12in
11 YOU'RE THE ONE FOR ME, 'O' Train, Epic 12in
12 FLASHBACK/BURNIN' UP, Imagination, R&B 12in
13 CH LIPS, Shabazz, Stevens, Epic
14 IT AIN'T WHAT YOU DO, Fun Boy Three/Banarama, Chrysalis 12in
15 THE LAND OF MAKE BELIEVE, Bucks Fizz, RCA
16 DON'T STOP, The Model, RCA 12in
17 LET'S START TO DANCE AGAIN, Hamilton Bohannon, London 12in
18 BEING BOILED, Human League, EMI
19 DESITTER, Soft Cell, Some Bizzare 12in
20 LOVE PLUS ONE/MARIE BOY, Harcourl One Hundred, Arista 12in
21 WATCH OUT, Brandi Walle, WHOT 12in
22 SOME GUYS HAVE ALL THE LUCK, Robert Palmer, Island 12in
23 MAD OF DREAMS, Orchestral Manoeuvres in the Dark, Chrysalis 12in
24 QUEEN OF THE RAPPING SCENE/CAN YOU MOVE, Modern Romance, WEA 12in
25 SAY HELLO WAVE GOODBYE, Soft Cell, Some Bizzare 12in
26 MIRROR MIRROR, Dollar, WEA
27 FUNGI MAMI, Tom Browne, Arista 12in
28 TOWN CALLED MALICE/PRECIOUS, The Jam, Polydor 12in
29 GOLDEN BROWNIE, Stranglers, Liberty
30 I COULD BE HAPPY, Altered Images, Epic 12in
31 SHOOT THE PUMP, J. Walter Negro/Loose Jointz, Zoo York 12in
32 WAITING FOR A GIRL LIKE YOU, Foregather, Atlantic
33 LOVE FEVER, Gayle Adams, Epic 12in
34 THE LION SLEEPS TONIGHT, Tight Fit, Jive 12in
35 STAY AWAY AT MOOSEY, Modern Romance, WEA 12in
36 SHE LOVED LIE DIAMOND, Spandau Ballet, Reformation 12in
37 DON'T TELL ME, Central Line, Mercury 12in
38 CROWDING IN BERLIN, Madlib, Ruffe
39 EUROPEAN SON, Japan, Hansa 12in
40 DO OR DIE/THE THINGS THAT DREAMS ARE MADE OF, Human League, Virgin LPs
41 WHY DO FOLKS FALL IN LOVE, Diana Ross, Capitol
42 TENDERNESS, Diana Ross, Motown
43 BOUNCY BOUNCY, Jump, RCA 12in
44 GIBBET LIPS, Rick James, Motown 12in
45 I'VE GOT TO LEARN TO SAY NO, Richard 'Dimples' Fields, Epic 12in
46 DEAD RINGER FOR LOVE, Most Lost, Epic
47 WAITING FOR A GIRL LIKE YOU, Foregather, Atlantic
48 LET'S CELEBRATE, New York Sky, Epic/Streetwave 12in
49 STEPPIN' OUT, Kool & The Gang, De-Lite 12in
50 FAVORITE SHIRTS, Harcourl One Hundred, Arista 12in
51 I'VE FIN'D MY WAY HOME, Jon & Vangelis, Polydor
52 ARTIST'S TREME, Christopher Cross, Warner Bros
53 SPIRIT OF THE DANCER, Evelyn King, RCA 12in
54 NIGHTCRUISING, Bar-Kays, Mercury 12in
55 CAN'T GET LOST ON, The Roots, Second Image, Polydor 12in
56 NIGHTS OVER EGYPT, Jena Jans, Phil Int 12in
57 R.N. EXPRESS, Ross Royce, WHITFIELD, 12in
58 I'VE GOT TO LEARN TO SAY NO, Richard 'Dimples' Fields, Epic 12in
59 MOVE ON (AUDIO EXTRA), Fashion, Arista 12in
60 BIRDIE SOON, Tweets, PRT
61 NEVER TOO MUCH, Luther Vandross, Epic 12in
62 TURN YOUR LOVE AROUND, George Benson, Warner Bros, 12in
63 FALLING IN LOVE AGAIN, Techno Twins, PRT 12in
64 GOOD TIME TONIGHT/TAKE MY HEART, Kool & The Gang, De-Lite LP
65 PAINTED LOVE, Soft Cell, Some Bizzare 12in
66 53 CHICK JAMM, Syreeta, Motown 12in
67 109, Cass Jankel, A&M 12in
68 BODYSHAKE, T.C. Curtis, Globe Production 12in
69 VIKARE, Explosive, CBS 12in
70 WICKLEY, Teni Bass, Radialchoice
71 IT MUST BE LOVE, Madness, 311F
72 STAY WITH ME TONIGHT, Richard Jon Smith, Jive 12in
73 STAY WITH ME, Duran Duran, EMI 12in
74 GARDEN OF EVE, Yvonne Gage, Atlantic 12in
75 SPIRITS OF THE MATERIAL WORLD, Police, A&M

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 28) with increased support are Mike Post 'Hit Street Blues' (Elektra 12in), Side On 'Mopie' (Beggars Banquet 12in), Double Exposure 'After All This Time' (US Gold Coast 12in), Steve 'Mopie' (US Emergency 12in), Jump 'Take It Easy' (RCA 12in), Nancy Nova 'The Force' (Riz 12in), US Discot 'LP', Explosive 'Volare' (CBS 12in), Shalamar 'Talk To Me' (Solar 12in), US Discot 'LP', Explosive 'Volare' (CBS 12in), Shalamar 'Talk To Me' (Solar 12in), Shalamar 'Friends' (Playing To Win 7", Can Make You Feel Good) (Solar WEA LP), Gayle Adams 'Let's Go All The Way' (Baby I Need Your Loving) (I Loved Every Minute Of It) (US Prelude LP), Search 'Like The Way You Funk With Me' (US Philly World 12in), Various 'Hot Plate' (US Matri 12in), Terry Pendragon 'I Just Called To Say' (Phil Int), Godmother 'Godmother Here' (US Elektra 12in), Night Bands 'Like A Thief In The Night' (US Cherry Hill 12in), Kwak Nightbirds (EM America 12in), Jerome In The Right Direction 'Solo Sound 12in', Aretha Franklin 'Hold On I'm Coming' (Arista 12in), Nick Straker Band 'NSB Radio' (Arise) (US Prelude LP), Cool Runnings 'Play The Game' (MCA 12in), Next Movement 'Let's Work It Out' (US Prelude 12in), TV Sounds Orchestra 'Hold On Tight' (US Pavilion 12in), K.I.D. 'You Don't Lie My Music' (Excalibur 12in), Alphonse Mouzon 'Don't Want To Lose This Feeling' (London 12in), Miss Man & Co 'Give It All To Me' (Granadina Chica Palace 12in)

Advertisement for '7 LIVE 10' featuring 'SWEET TALK' and '12" LIVE T10'. Includes a large graphic of a vinyl record and the text 'AVAILABLE AT ALL RECORD STORES'.

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UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	1	(2)	TOWN CALLED MALICE/PRECIOUS	Jam, Polydor
2	2	(7)	GOLDEN BROWN	The Stranglers, Liberty
3	15	(3)	SAY HELLO WAVE GOODBYE	Soft Cell, Some Bizzare/Phonogram
4	6	(5)	MAID OF ORLEANS	Orchestral Manoeuvres In The Dark, Dindisc
5	4	(8)	THE MODEL/COMPUTER LOVE	Kraftwerk, EMI
6	8	(5)	THE LION SLEEPS TONIGHT	Tight Fit, Jive
7	3	(9)	OH JULIE	Shakin' Stevens, Epic
8	7	(7)	ARTHUR'S THEME	Christopher Cross, Warner Bros
9	5	(12)	DEAD RINGER FOR LOVE	Meatloaf, Epic
10	17	(5)	SENSES WORKING OVERTIME	XTC, Virgin
11	11	(4)	LOVE PLUS ONE	Haircut One Hundred, Arista
12	11	(5)	I CAN'T GO FOR THAT (NO CAN DO)	Daryl Hall/John Oates, RCA
13	22	(3)	LET'S GET IT UP, AC/DC	Atlantic
14	22	(5)	NEVER GIVE UP ON A GOOD THING	George Benson, Warner Bros
15	13	(13)	EASER SAID THAN DONE	Shakatak, Polydor
16	18	(7)	DROWNING IN BERLIN	Mobbis, Rialto
17	26	(2)	CENTERFO...D. J. Gaila Band	EMI America
18	32	(5)	LANDSLIDE	Olivia Newton-John, EMI
19	9	(12)	THE LAND OF MAKE BELIEVE	Bucks Fizz, RCA
20	14	(9)	GET DOWN ON IT	Kool & The Gang, Delite/Phonogram
21	29	(8)	FOOL IF YOU THINK IT'S OVER	Elkie Brooks, A&M
22	20	(7)	I JUST WANNA SPEND SOME TIME WITH YOU	Alton Edwards, Streetwise
23	16	(7)	BEING BOILED	Human League, Fast Product
24	39	(3)	MICKEY	Toni Basil, Redialchoice
25	19	(18)	I'LL FIND MY WAY HOME	Jon Vangelis, Polydor
26	27	(2)	CARDIAC ARREST	Madness, Stiff
27	21	(9)	DON'T WALK AWAY	Four Tops, Casablanca
28	55	(3)	LOVE MAKES THE WORLD GO ROUND	Jets, EMI
29	42	(3)	I'VE HAD ENOUGH	Earth Wind & Fire, CBS
30	54	(3)	YOU'RE THE ONE FOR ME	D. Train, Epic
31	40	(2)	SEE YOU	Depeche Mode, Mute
32	30	(8)	THEME FROM HILL STREET BLUES	Mike Post/Larry Carlton, Elektra
33	25	(10)	RUN TO THE HILLS	Iron Maiden, EMI
34	25	(10)	I WANNA BE A WINNER	Brown Sauce, BBC
35	25	(10)	SHOWROOM DUMMIES	Kraftwerk, EMI
36	43	(2)	TAIN'T WHAT YOU DO	Fun Boy Three/Bananarama, Chrysalis
37	27	(16)	I COULD BE HAPPY	Altered Images, Epic
38	24	(14)	MIRROR MIRROR	Dolly, WEA
39	15	(10)	WAITING FOR A GIRL LIKE YOU	Foreigner, Atlantic
40	44	(5)	DO YOU BELIEVE IN THE WESTWORLD	Theatre of Hate, Burning Rome
41	42	(5)	HEAD OVER HEELS	Abba, Epic
42	45	(2)	I WON'T CLOSE MY EYES	UB40, Dep International
43	31	(7)	TICKET TO THE MOON/HERE IS THE NEWS	Electric Light Orchestra, Jet
44	41	(5)	RESTLESS	Gillian, Virgin
45	35	(6)	TROUBLE	Lindsay Buckingham, Mercury
46	55	(3)	HOLIDAY (EP)	Human League, Virgin
47	37	(7)	SOME GUYS HAVE ALL THE LUCK	Robert Palmer, Island
48	46	(4)	GO WILD IN THE COUNTRY	Bow Wow Wow, RCA
49	37	(2)	TURN UP THE NIGHT	Black Sabbath, Vertigo
50	50	(4)	CLASSIC	Adrian Gurvitz, Rak
51	38	(4)	MIRROR MIRROR	Diana Ross, Capitol
52	36	(5)	POISON ARROW	ABC, Neutron
53	36	(5)	EUROPEAN SON	Japan, Hansa/Ariola
54	28	(11)	DON'T YOU WANT ME	Human League, Virgin
55	33	(5)	LISTEN (EP)	Stiff Little Fingers, Chrysalis
56	41	(3)	GROOVE BABY GROOVE (EP)	Stargazers, Epic
57	45	(3)	THAT GIRL	Stevie Wonder, Motown
58	74	(2)	LET'S START TO DANCE AGAIN	Hamilton Bohannon, London
59	71	(3)	DON'T STOP	The Mood, RCA
60	54	(3)	WE'VE GOT TONIGHT	Bob Seger & The Silver Bullet Band, Capitol
61	54	(3)	PARTY FEARS TWO	The Associates, Associates
62	54	(3)	DON'T LOVE ME TOO HARD	Nolano, Epic
63	52	(4)	TAINTED LOVE	Soft Cell, Some Bizzare
64	53	(4)	QUEEN OF THE RAPPING SCENE	Modern Romance, WEA
65	53	(4)	WORLD WITHOUT HEROES	Kiss, Casablanca
66	53	(4)	IF I SHOULD LOVE AGAIN	Garry Manlow, Arista
67	69	(4)	FUNGI MAMA	Tom Browne, Arista
68	69	(4)	I'VE GOT TO LEARN TO SAY NO	Richard 'Dimples' Fields, Epic
69	47	(4)	THE BOILER	Rhoda With The Specials, AKA
70	36	(6)	YELLOW PEARL	Philip Lynott, Vertigo/Phonogram
71	31	(11)	SHE LOVED LIKE DIAMOND	Spandau Ballet, Chrysalis
72	58	(5)	STREETS OF LONDON	Anti Nowhere League, WXYZ
73	48	(11)	IT MUST BE LOVE	Madness, Stiff
74	48	(11)	WATCH OUT	Brandi Wells, Virgin
75	48	(11)	DAY IN THE LIFE OF VINCE PRINCE	Russ Abbot, EMI

- BUBBLING UNDERS**
- 109 Chas Jankel, A&M
 - BUNCH OF THYME, Foster & Allen, Ritz
 - AFRICA WINE, The Passions, Polydor
 - DON'T STOP BELIEVIN', Journey, CBS
 - GETTING UP, Pig Bag, Y
 - HARDEN MY HEART, Quarterfish, Geffen
 - ICEHOUSE, Icehouse, Chrysalis
 - IN THE RAW, The Whispers, Arista
 - I TRAVEL, Simple Minds, Sola
 - KEEP ON BELIEVING, Grand Pix, RCA
 - LOST IN THE NIGHT, Secret Affair, I-Spy
 - LOVE ACTION (I BELIEVE IN LOVE), Human League, Virgin
 - MIRROR MAN, Talk Talk, EMI
 - MISTER WRONG, Pamela Stephenson, Mercury
 - MOVIE ON, Fashion, Arista
 - NIGHTCRUISING, Bar-Kays, Mercury
 - NIGHTS OVER EGYPT, The Jones Girls, Phil Int'l
 - PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
 - RADIO ONE ROCKSHOW THEMES, Various, Polydor
 - SEVEN TEARS, Goombay Dance Band, Epic
 - SHAKE IT UP, The Cars, Elektra
 - SOMEDAY WE'LL BE TOGETHER, The Pointer Sisters, Planet
 - SPIRIT IN THE SKY, The Cheaters, Revco Albion
 - WAIT FOR ME, Siava, Cotillion
 - WILD THING, Julie Walters, Speed

RECORD MIRROR



MADNESS: ageless and unstoppable; in at No 25.



UFO: fix your nuts! Straight in at No 8.

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.

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Star Choice



- THE MOOD**
- I FEEL LOVE, Donna Summer. The first electronic Euro-disc dance single.
 - THE MODEL, Kraftwerk. A record that will be around a long time.
 - OXYGENE, Jean Michel Jarre. Great rhythm and great synths.
 - ANGEL EYES, Roxa Music. A fine 12in mix for its time, a Easy-disco.
 - PENTHOUSE AND PAVEMENTS, Heaven 17. Breaks down the barriers of traditional funk.
 - ASHES TO ASHES, David Bowie. Classic structure and arrangement.
 - NO DDM, Gina X. A gel ahead of its time.
 - SONJA HENIE, Landscape. A brilliant unique track.
 - JE T'AIME, Jarc Rikin. Great song to end the night in a disco.
 - DON'T STOP, The Mood. Euro-disco pop music of tomorrow, brought to you today.

UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	1	(6)	LOVE SONGS	Barbra Streisand, CBS
2	2	(14)	PEARLS	Elkie Brooks, A&M
3	4	(14)	ARCHITECTURE & MORALITY	OMD, Dindisc/Virgin
4	3	(17)	DARE	Human League, Virgin
5	5	(11)	NON-STOP EROTIC CABARET	Soft Cell, Some Bizzare
6	5	(9)	FRIENDS OF MR CAIRO	Jon & Vangelis, Polydor
7	7	(22)	DEAD RINGER	Meat Loaf, Epic/Cleveland
8	8	(1)	MECHANIX	UFO, Chrysalis
9	10	(5)	MAN MACHINE	Kraftwerk, Capitol
10	5	(12)	4. Foreigner	Atlantic
11	37	(2)	PHYSICAL	Olivia Newton-John, EMI
12	18	(3)	PRIVATE EYES	Daryl Hall & John Oates, RCA
13	9	(15)	ALL FOR A SONG	Barbra Streisand, Epic
14	14	(13)	QUEEN GREATEST HITS	Queen, EMI
15	12	(5)	LA FOLIE	Stranglers, Liberty
16	13	—	BAT OUT OF HELL	Meat Loaf, Epic/Cleveland
17	11	(7)	MODERN DANCE	Various, K-Tel
18	17	(7)	SOMETHING SPECIAL	Kool & The Gang, De-Lite
19	22	(9)	GEORGE BENSON COLLECTION	George Benson, Warner Bros
20	18	(7)	CHRISTOPHER CROSS	Christopher Cross, Warner Bros
21	15	(9)	THE VISITORS	Abba, Epic
22	30	(9)	COMPUTER WORLD	Kraftwerk, EMI
23	—	(1)	ENGLISH SETTLEMENT	XTC, Virgin
24	35	(11)	FOR THOSE ABOUT TO ROCK	AC/DC, Atlantic
25	19	(20)	IF I SHOULD LOVE AGAIN	Barry Manlow, Arista
26	31	(22)	SHAKY	Shakin' Stevens, Epic
27	21	(12)	PERHAPS LOVE	Domino/Denver, CBS
28	25	(4)	PRINCE CHARMING	Adam And The Ants, CBS
29	24	(8)	TRAVELOGUE	Human League, Virgin
30	24	(8)	THE VERY BEST OF LOUIS ARMSTRONG	Warwick
31	44	(2)	THE BEST OF ...	Four Tops, K-Tel
32	45	(2)	SOUND OF YOUR CRY	Elvis Presley, RCA
33	20	(19)	GHOST IN THE MACHINE	Police, A&M
34	32	(13)	SIMON AND GARFUNKEL COLLECTION	Simon And Garfunkel, CBS
35	40	(3)	DREAMING	Various, K-Tel
36	35	(11)	DRIVING HARD	Shakatak, Atlantic
37	34	(23)	LOVE SONGS	Ciff Richard, EMI
38	28	(7)	PENTHOUSE AND PAVEMENT	Heaven 17, Virgin
39	38	(20)	SECRET COMBINATION	Randy Crawford, Warner Bros
40	26	(12)	TIN DRUM	Japan, Virgin
41	38	(14)	SPEAK AND SPELL	Depeche Mode, Mute
42	52	(11)	HOOKED ON CLASSICS	Louis Clark/RPO, K-Tel
43	58	(17)	MANLOW MAGIC	Barry Manlow, Arista
44	33	(10)	ONCE UPON A TIME	Slouissie And The Banishes, Polydor
45	55	(7)	FACE VALUE	Phil Collins, Virgin
46	27	(14)	TONIGHT I'M YOURS	Red Stewart, Riva
47	41	(29)	TIME	ELO, Jet
48	42	(23)	TATOO YOU	Rolling Stones, Rolling Stones
49	76	(3)	TRANS EUROPE EXPRESS	Kraftwerk, Capitol
50	92	(6)	CHARIOTS OF FIRE	Vangelis, Factory
51	86	(3)	WORD OF MOUTH	Toni Basil, Redialchoice
52	56	(7)	REPRODUCTION	Human League, Virgin
53	46	(13)	ALL THE GREAT HITS	Diana Ross, Motown
54	28	(7)	HITS HITS HITS	Various, Romeo
55	43	(13)	CHART HITS '81	Various, K-Tel
56	88	(5)	SEE JUNGLE	Bow Wow Wow, RCA
57	81	(16)	ALMOST BLUE	Elvis Costello, F Beat
58	92	(7)	THE BEST OF BLONDE	Bionico, Chrysalis
59	82	(7)	GUILTY	Barbra Streisand, CBS
60	33	(23)	WALK UNDER LADDERS	Joan Armatrading, A&M
61	67	(9)	MADNESS 7	Madness, Stiff
62	82	(8)	MAXIN' MOVIES	Dire Straits, Vertigo
63	88	(16)	WHY DO FOOLS FALL IN LOVE	Diana Ross, Capitol
64	44	(21)	WIRED FOR SOUND	Chiff Richard, EMI
65	85	(2)	BREAKING POINT	Central Line, Mercury
66	47	(21)	JAZZ SINGER	Nell Diamond, Capitol
67	90	(5)	SIGNING OFF	UB40, Graduate
68	70	(14)	BUCKS FIZZ	Bucks Fizz, RCA
69	57	(7)	ASSEMBLAGE	Japan, Hansa/Ariola
70	71	(14)	RAISE	Earth Wind & Fire, CBS
71	49	(7)	HAPPY BIRTHDAY	Altered Images, Epic
72	78	(27)	—	—
73	81	(23)	PRESENT ARMS	UB40, Dep International
74	51	(17)	ABACAB	Genesis, Charisma
75	75	(13)	DURAN DURAN	Duran Duran, EMI
76	75	(13)	BEST OF RAINBOW	Rainbow, Polydor
77	65	(28)	ONE LIFE AT A TIME	Krokus, Arista
78	90	(12)	ANTHEM	Taj Mahal, Safari
79	78	(2)	VIENNA	Ultravox, Chrysalis
80	53	(4)	DIANA'S DUETS	Diana Ross, Motown
81	81	(4)	QUIET LIFE	Japan, Hansa/Ariola
82	66	(19)	DOUBLE TROUBLE	Gillian, Virgin
83	54	(12)	HEDGEHOG SANDWICH	Not The Nine O'Clock News, BBC
84	—	(1)	CHANGESTWOBOVIE	David Bowie, RCA
85	—	(1)	ORCHESTRAL MANOEUVRES IN THE DARK	Orchestral Manoeuvres In The Dark, Virgin
86	73	(28)	RUMOURS	Fleetwood Mac, Warner Bros
87	84	(87)	DARK SIDE OF THE MOON	Pink Floyd, Harvest
88	87	(12)	WAR OF THE WORLDS	Jeff Wayne's Musical Version, CBS
89	87	(12)	RAGE IN EDEN	Ultravox, Chrysalis
90	77	(7)	BODY TALK	Imagination, R&B
91	—	(1)	NINE TONIGHT	Bob Seger & The Silver Bullet Band, Capitol
92	91	(11)	LEVEL 42	Level 42, Polydor
93	92	(7)	THE WAY TO THE SKY	Nell Diamond, CBS
94	74	(9)	MOVEMENT	New Order, Polydor
95	77	(12)	CATS	Various, Polydor
96	77	(12)	HANSIMANIA	James Last, Polydor
97	86	(13)	BEGIN THE BEGUINE	Julio Iglesias, CBS
98	86	(13)	IF YOU WANT BLOODY YOU'VE GOT IT	AC/DC, Atlantic
99	86	(13)	MOB RULES	Black Sabbath, Mercury
100	86	(13)	THE BEST OF PHILIP SHELTON	Phil Spector, CBS
101	86	(13)	NICK THE KNIFE	Nick Lowe, F Beat

UK DISCO

- 1 YOU'RE THE ONE FOR ME (INSTRUMENTAL), "D" Train, Epic 12in
- 2 NEVER GIVE UP ON A GOOD THING, George Benson, Warner 12in
- 3 GET DOWN ON IT, Kool & The Gang, De-Lite 12in
- 4 I JUST WANNA, Alton Edwards, Streetwave 12in
- 5 WATCH OUT, Brandi Wells, WMOT 12in
- 6 LET'S DANCE II DANCE AGAIN, Bohannon, London 12in
- 7 I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA 12in
- 8 FUNGI MAMA, Tom Browne, Arista GRP 12in
- 9 GARDEN OF EYE, Yvonne Gage, Atlantic 12in
- 10 I'VE HAD ENOUGH LET'S GROOVE (REMIX), EWF, CBS 12in
- 11 IN THE RAIN/SMALL TALKIN', Whispers, Solar 12in
- 12 TASTE THE MUSIC/I SHALL GET OVER/WALL TO WALL/DE TING CONTINUES, Kleer, Atlantic LP
- 13 EVERY WAY BUT LOOSE, Oneness Of Juju, US Sutra 12in
- 14 DON'T TELL ME/SHAKE IT UP, Central Line, Mercury 12in
- 15 EASIER SAID THAN DONE, Shakatek, Polydor 12in
- 16 LET'S CELEBRATE/CALL ME, New York Sky, Epic/Streetwave 12in
- 17 SHOW YOU MY LOVE/GO BACK, Goldie Alexander, US Chaz Ro 12in
- 18 THIS BEAT IS MINE, Vicki "D", US SAM 12in
- 19 U TURN ME ON, Tomorrow's Edition, CBS 12in
- 20 NIGHTS OVER EGYPT, Jones Girls, Philadelphia Int 12in
- 21 WAIT FOR ME/JUST A TOUCH OF LOVE, Slave, Atlantic 12in
- 22 KEEP ON, Touch, Elite 12in
- 23 EMERGENCY/TURN ME OUT/CRUSHIN'/LOVE IS WHERE YOU FIND IT/ONLY YOU, Whispers, Solar LP
- 24 TIME, Stone, US West End 12in
- 25 GRACE/FUNK DOWN, The Band A.K.A., US PPL LP
- 26 HELP IS ON THE WAY, Whatnauts, US Harlem Int 12in
- 27 PALCO, Gilberto Gil, German WEA LP
- 28 SHINE ON/POSITIVE ENERGY, George Duke, Epic 12in
- 29 FALL IN LOVE/TAKE A TRIP, Second Image, Polydor 12in
- 30 NIGHTCRUISING, Bar-Kays, Mercury 12in
- 31 YOU OUGHTA BE IN PICTURES/HELP IS ON THE WAY/THE PRESSURE IS ON, Lamont Dozier, US MAM LP
- 32 SHOUT ABOUT IT, Lamont Dozier, US MAM 12in
- 33 WHAT GOES AROUND COMES AROUND, Brandi Wells, WMOT LP
- 34 THIS MUST BE HEAVEN, Jerry Carr, US Cherie 12in
- 35 FEEL ALRIGHT, Komiko, US SAM 12in
- 36 LITTLE BLACK SAMBA/JAMMING/BE MINE (TONIGHT), Grover Washington Jr, Elektra LP
- 37 MIRROR MIRROR, Diana Ross, Capitol 12in
- 38 SHE'S GOT PAPERS ON ME/WE GOT TO LEARN TO SAY NO!, Richard "Dimples" Fields, Epic 12in
- 39 BREAKING POINT, Central Line, Mercury LP
- 40 GHETTO LIFE, Rick James, Motown 12in
- 41 WE'LL MAKE IT, Mike & Brenda Sulten, SAM 12in
- 42 BODYSHAKE (INSTRUMENTAL), T.C. Ouellet, Groove Production 12in
- 43 COME AND GET ME/LIFE ON THE WIRE, Carol Kenyon/Morrissey Mullen, Beggars Banquet 12in
- 44 YOU GOT THE POWER, War, US RCA 12in
- 45 FLASHBACK/BURNIN' UP, Imagination, R&B 12in
- 46 CAN'T HOLD BACK (YOUR LOVING)/ROUND AND ROUND/BABY NOT TONIGHT/PARTY/SHE'S A STAR, Kano, US Mirage LP
- 47 VALDEZ IN THE COUNTRY/HOLD ON/LADY/CHARIOTS OF FIRE/GIGOLO, Ernie Watts, US Quest LP
- 48 QUEEN OF THE RAPPING SCENE/CAN YOU MOVE, Modern Romance, WEA 12in
- 49 SPIRIT OF THE DANCER/I CAN'T TAKE IT, Evelyn King, RCA 12in
- 50 STAY WITH ME TONIGHT, Richard Jon Smith, Jive 12in
- 51 DON'T WALK AWAY, Fear Tops, Casablanca 12in
- 52 TIME MACHINE/DON'T DEPEND ON ME, Direct Drive, Oval 12in
- 53 KASSO, Kasso, US Delhium/Dutch Rams Horn 12in
- 54 RIDE ON LOVE/SON OF REACH FOR IT, George Duke, Epic LP
- 55 TELL ME TOMORROW, Smokey Robinson, US Tania LP
- 56 SINCERELY/TAKING APPLICATIONS/IF IT AIN'T ONE THING... IT'S ANOTHER, Richard "Dimples" Fields, US Boardwalk LP
- 57 TURN ME LOOSE, Roy Ayers, US Polydor LP
- 58 STILL GOT THE MAGIC (SWEET DELIGHT), Michael Wycoff, US RCA 12in
- 59 QUICK SLICK, Syrreets, Motown 12in
- 60 BEGINNING SONG/JENNIFER-ANNE'S SAMBA, Don Latsarki, US Inner City LP
- 61 LOVE CONNECTION/KNACK FOR ME/CAN'T SHAKE THIS FEELIN'/DIDN'T I BLOW YOUR MIND, Detroit Spinners, Atlantic LP
- 62 FLASHBACK, C.M. Lord, RCA 12in
- 63 P.S. I LOVE YOU, Dolly Dots, WEA 12in
- 64 TOO MUCH TOO SOON, T.S. Moak, Mirage 12in
- 65 SUNWALK/SILK/HOT FIRE, Fuse One, US CTI LP
- 66 E-MAN BOOGIE '82/ANYWAY ANYWHERE ANYTIME, Jimmy Castor, US Salsoul 12in
- 67 CAYMAN BOOGIE/CORRIDA, Lesette Wilson, US Headfirst LP
- 68 LOVE IS ON THE ONE/WORK THAT SUCKER TO DEATH, Xavier, US Liberty 12in
- 69 AS FROM NOW, Mirage, Copasetic/12in promo
- 70 LET'S SHAKE/SIMON'S MELODY, Antilles, Ice 12in
- 71 TOKYO SHUFFLE/TUNA/BROADSIDE RHUMBA, Breakfast Band, Breakfast Music LP
- 72 BOOGIE'S GONNA GET YA/ALL THAT'S GOOD TO ME, Rafael Cameron, US Salsoul 12in
- 73 TAKE MY HEART (REMIX), Kool & The Gang, De-Lite 12in
- 74 GET UP AN' DANCE (DANCE WITH ME), Mynk, US Posse 12in
- 75 IF I DO IT TO YOU, Claudia Barry, Ensign 12in
- 76 DANCIN' TO THE BEAT, Henderson & Whitfield, US Park Place 12in
- 77 HYDRAULIC PUMP PART III, P-Funk All Stars, US Hump 12in
- 78 - IMAGINE/TENDER FALLS THE RAIN, Ready Crawford, Warner Bros.
- 79 - WHERE DO THE BOP GO?, L.A. Boppers, US MCA LP
- 80 PASTIME PARADISE/THE OLD CASTLE, Ray Barretto, US CTI LP
- 81 JUST A FEELING, Five Special, Elektra 12in
- 82 YOU ARE THE ONE/THROW DOWN/KEEP ON COMIN' BACK, Jerry Carr, US Cherie LP
- 83 LET'S STAND TOGETHER, Melba Moore, EMI America LP
- 84 WINTER LOVE/FUNK ME DOWN TO RIO/PERFUMED GARDEN, Rab Band, TNT 12in
- 85 TENDERNESS, Diana Ross, Motown 12in
- 86 IF YOU WANT ME (REMIX), Barbara Roy, Canadian Black Sun 12in
- 87 MAGIC BULLET/THIS FEELING'S KILLING ME, Atmosfer/Norms Lewis, Jive/Challenge 12in
- 88 BUSH BEAT (MIXERS DE-LITE), Styck, US Solid Platinum 12in
- 89 MEGATRON MAN/LIFT OFF/GET A LITTLE, Patrick Cowley, US Megatone LP
- 90 DON'T STOP THE TRAIN, Phyllis Nelson, US Tropique 12in

INDEPENDENT

INDEPENDENT SINGLES CHART

- 1 SEE YOU, Depeche Mode, Mute MUTE (12)518
- 2 STREETS OF LONDON, Anti-Nowhere League, WXYZ ABCD 1
- 3 I WON'T CLOSE MY EYES, UB40, DEP International DEP 3
- 4 NO SURVIVORS, G.S.H., Clay CLAY 8
- 5 DROWNING IN BERLIN, Mobiles, Rialto RIA 3
- 6 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y Y16
- 7 EVERYTHING'S GONE GREEN, New Order, Factory/Belux FACBN 68
- 8 DON'T LET 'EM BRIND YOU DOWN, Exploited & Anti-Past!, Superville EXP 1003
- 9 IN GOD WE TRUST (EP), Dead Kennedys, Stalk STK EP 2
- 10 YESTERDAY'S HEROES, 4-Skies, Secret SHH 125
- 11 THIS IS YOUR CAPTAIN SPEAKING, Captain Sensible, Crass 121984/5
- 12 BANNED FROM THE PUBS, Peter & The Test Tube Babies, No Future O1 4
- 13 COUNTRY FIT FOR HEROES, Various, No Future O1 3
- 14 THE VICIOUS CIRCLE (EP), Abrasive Wheels, Riot City RIOT 4
- 15 BEAT THE BEAT, Mari Wilson, Compact Organisation PINK 2
- 16 LIE, DREAM OF A CASINO SOUL, Fall, Kamera ERA 001
- 17 GETTING UP, Pig Bag, Y Y16
- 18 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 19 BALL OF CONFUSION, Zeitgeist, Jamming! CREATE 2
- 20 THE "SWEETEST GIRL", Scritti Politti, Rough Trade RT 091
- 21 WATERLINE, A Certain Ratio, Factory FAC 52
- 22 SATURDAY NIGHT SPECIAL, Fad Gadget, Mute MUTE 017
- 23 - IN BRITAIN, Red Alert, No Future O1 5
- 24 DISTORTION TO DEAFNESS, Disorder, Disorder ORDER 2
- 25 1970'S EP, Epileptics, Spiderleg SDL 1
- 26 THE BIG GOLD DREAM, Fire Engines, Fast Products POP 013
- 27 MERRY CRASSMAS, Crass, Crass COLD TURKEY 1
- 28 SIX PACK (EP), Black Flag, Alternative Taniacs VIRUS 4
- 29 ATMOSPHERE, Joy Division, Factory FACUS 20K
- 30 PROCESSION/EVERYTHING'S GONE GREEN, New Order, Factory FAC 53
- 31 SIX GUNS, Anti-Past!, Rondeliet ROUND 10
- 32 LAST ROCKERS/RESURRECTION, Vice Squad, Riot City RIOT 1/2
- 33 CEREMONY, New Order, Factory FAC 3312
- 34 TABOOS, Passage, Cherry Red 12 CHERRY 30
- 35 - REBEL WITHOUT A BRAIN, Theatre Of Hate, Burning Rome BRR 1
- 36 - SPIRIT IN THE SKY, Cheaters, Revolver/Albion ION 10281
- 37 POSITIVELY D.O.A., D.O.A., Alternative Taniacs VIRUS 7
- 38 JAZZ THE GLASS, Cabaret Voltaire, Rough Trade RT 095
- 39 - WHITE CAR IN GERMANY, Associates, Situation 2 SIT 11
- 40 PUPPETS OF WAR (EP), Chron-Gen, Fresh Fresh 316
- 41 - TALK ABOUT RUN, Clint Eastwood & General Saint, Greensteves (TD ONK) 2
- 42 - SUNNY DAY, Pig Bag, Y Y12

- 43 FAIRY TALES, Stockholm Monsters, Factory FAC 61
 - 44 HOLIDAY IN CAMBODIA, Dead Kennedys, Cherry Red (12) CHERRY 13
 - 45 HARRY MAY, Business, Secret 5SH 123
 - 46 REALITY, Chron-Gen, Step Forward SF 19
 - 47 DEMOLITION OF WAR (EP), Subhumans, Spiderleg SDC 3
 - 48 - I DON'T WANT TO LIVE WITH MONKEYS, Higsons, Romans In Britain HIG 2
 - 49 HEADBUTTS, John O'way & Wild Willy Barrett, Stiff-Indie STIN 1
 - 50 FRIDAY THE THIRTEENTH (EP), Damned, NEMS NES 305
- Compiled by MRIB/Record Business

INDEPENDENT ALBUMS TOP 30

- 1 SEXTET, A Certain Ratio, Factory FAC 35
 - 2 MOVEMENT, New Order, Factory FAC 50
 - 3 SPEAK AND SPELL, Depeche Mode, Mute STUMM 3
 - 4 STILL, Joy Division, Factory FAC 40
 - 5 TWO BAD DJ, Clint Eastwood & General Saint, Greensteves GREL 24
 - 6 THE BEST OF THE DAMNED, Damned, Ace DAM 1
 - 7 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
 - 8 EXPLOITED LIVE, Exploited, Superville EXPLP 2001
 - 9 CLOSER, Joy Division, Factory FAC 25
 - 10 PUNKS NOT DEAD, Exploited, Secret SEC 1
 - 11 PRESENT ARMS, UB40, DEP International LPS DEP 1
 - 12 UNKNOWN PLEASURES, Joy Division, Factory FAC 10
 - 13 CARRY ON OH Various, Secret SEC 2
 - 14 SIGNING OFF, UB40, Graduate GRADLP 2
 - 15 L.C., Duruti Column, Factory FAC 44
 - 16 ROCK AND GROOVE, Bunny Waller, Solomonic Productions
 - 17 WA DO DEM, Ek-A-Mouse, Greensteves GREL 31
 - 18 PRESENT ARMS IN DUB, UB40, DEP International LPS DEP 2
 - 19 ANTHEM, Toyah, Safari VOOR 2
 - 20 FOR MADMEN ONLY, UK Decay, Fresh FRESHLP 5
 - 21 THE LAST CALL, Anti-Past!, Rondeliet ABOUT 3
 - 22 WILD AND WANDERING, Wasted Youth, Bridgehouse BHLP 306
 - 23 INCONTINENT, Fad Gadget, Mute STUMM 5
 - 24 LIVE AT THE FACTORY, Slaughter & The Dogs, Thrush THROUGH 1
 - 25 LET THEM EAT JELLYBEANS, Various, Alternative Taniacs VIRUS 4
 - 26 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red BRED 10
 - 27 - NOT TOO, Colin Newman, AAD 291
 - 28 - HEARTBEAT, Chris & Cokey, Rough Trade ROUGH 34
 - 29 - CHANGES, Mighty Diamonds, Mute Works 11981
 - 30 INFLAMMABLE MATERIAL, Stiff Little Fingers, Rough Trade ROUGH 1
- Compiled by MRIB/Record Business

Profile



PETER MURRAY of BAUHAUS
FULL NAME: Peter John Joseph Murphy.
DATE OF BIRTH: 11/7/57.
EDUCATION: Northamptonshire Catholic School.

FIRST LOVE: My Mother.
FIRST DISAPPOINTMENT: Not being able to join in my brother's mysterious and dastardly deeds, in various locations around my house and being his look out post.

FIRST PERFORMANCE: Northampton Race Course Pavilion, December 1978.

HEROINE: Joanne Woodward, artiste extraordinaire.

IDEAL HOME: Large home in Cornwall, 'The Picture Of Dorian Gray'.

VICE: Daniel Ash, Kevin Haskin and David Jay, the rest of Bauhaus.

HOBBIES: Getting a good night's sleep (now and then).

MOST FRIGHTENING EXPERIENCE: Having our new LP mixed by Mike Hedges.

FUNNIEST EXPERIENCE: Seeing Mike Hedges's hair cut.

WORST EXPERIENCE: Finding my dog Skip dead with a tyre tread running through the middle of his torso the day before my 18th birthday.

IDEAL HOLIDAY: Large home in Cornwall, one room being a recording studio, one with a snooker table, one room for Daniel Ash (with mirrors everywhere), one for Kevin Haskin (with leather upholstery) and one for David Jay (with hearts on the wall).

IDEAL CAR: Renault 6 (White).

IDEAL HOLIDAY: Landing in Egypt with no money.

FAVOURITE DRINK: Other people's!

FAVOURITE FOOD: Indonesian - Chicken a l'orange and Satay in Peanut Butter sauce.

FAVOURITE CLOTHES: One off unique articles (definitely not checked shirts with blue jeans).

MOST HATED CHORE: Swallowing the bile of disgusting spitting audiences.

AMBITION: To be loved by millions, because I love millions.

Songwords

DEPECHE MODE SEE YOU



Words and Music: Martin Lee Gore

All I want to do is see you again
 is that too much to ask for?
 I just want to see your sweet smile, smiled
 the way it was before.
 Well I'll try not to hold you
 And I'll try not to kiss you.
 Well I won't even touch you.

Chorus
 All I want to do is see you,
 Don't you know that it's true.

I remember the days when we walked
 through the woods,
 We'd sit on a bench for a while,
 I treasure the way we used to laugh and
 play and look in each other's eyes.
 You can keep me at a distance if you don't
 trust my resistance.
 But I swear I won't touch you.

Chorus
 Well I know five years is a long time and
 that times change,
 But I think that you'll find people are
 basically the same,
 If the water's still flowing we can go for a
 swim and do the things we used to do,
 And I'll remember that you can pull me in,
 Yeah, we can relive your youth.
 Ah, But we'll just stay friendly like sister
 and brother,
 Though I think I still love you.
 Chorus
 Chorus
 Fade.....

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On Mute
Records

HEAVY METAL

- 1 END OF THE DAY, Atomic Rooster, 12" 45, Polydor
- 2 A PASSAGE TO BANGKOK, Rush, from '2112', Mercury
- 3 EDGE OF THE WORLD, Black Axe, from 'The Friday Rock Show' LP, BBC
- 4 BACK IN BLACK, AC/DC, from 'Back in Black' 12" 45 (Live), Atlantic
- 5 TOMORROW NIGHT, Atomic Rooster, 12" 45, B-side, Polydor
- 6 ROCK ON, Chevy, from 'The Taker', Avatar
- 7 THRU THE TWILIGHT, 45, Girl, Jet
- 8 GOING HOME, Limalight, from 'Limalight', Avatar
- 9 METAL MAN, Limalight, from 'Limalight', Avatar
- 10 READY TO FLY, Saracen, from 'Heroes, Saints & Fools', Nucleus
- 11 WOMEN IN UNIFORM, Iron Maiden, 12" 45, EMI
- 12 WOULD I LIE TO YOU, Whitesnake, 45, Liberty
- 13 HOT BLOODED, Foreigner, 45, Atlantic
- 14 BARRACUDA, Heart, 45, Epic
- 15 ROCK OF AGES, Saracen, from 'Heroes, Saints & Fools', Nucleus
- 16 IF I WERE KING, Vardis, from '100 MPH', Logo
- 17 WARRIOR, Riot, from 'Rock City', Arista
- 18 LITTLE DOLLS, Ozzy Osbourne, from 'Diary Of A Madman', Jet
- 19 DOWN & OUT, Tygers of Pan Tang, from 'Crazy Nights', MCA
- 20 VIOLENT LOVE, Ted Nugent, from 'Scream Dream', CBS

Compiled by: Mick & Geoff (DJ's) at The Tynesider, Tuss Rock Club, Salfwell Road, Gateshead, Tyne & Wear.

NIGHTCLUBBING

- 1 DRAC'S BACK/THE YAMP GIRLS HAVING A BITE AT THE WHISKEY CLUB, Red Lipstique, 12", Test Pressing
- 2 POISON ARROW, ABC, 12", Phonogram
- 3 SOLIDARITY/SOLIDUS, Children of 7, 12", Siffi
- 4 SEE YOU, Depeche Mode, 7", Mute
- 5 BECAUSE YOU'RE YOUNG, Private Life, 12", Chrysalis
- 6 TZIGANO TANGO, Adel Valentine et son Orchestre, from the LP 'Dansonsle Tango', Mode Records
- 7 PARTY FEARS II, Associates, 12", Beggars Banquet
- 8 EVER SO LOWELY, Monsoon, 12", Phonogram White Label
- 9 LAST NIGHT, The Mar-Quees, 7", Atlantic
- 10 FEVER, The McCoy's, 8", Immediate
- 11 WELCOME TO MY NIGHTMARE, Alice Cooper, 7", Anchor
- 12 TAKE MY HEART, Kool and the Gang, 7", De-Lite
- 13 MAGIC, Sideson, 12", Beggars Banquet
- 14 ME AND MY TEDDY BEAR, Beverly Sult, 7", EP, His Masters Voice
- 15 THE HEIGHT OF FIGHTING, Heaven 17, 12", Virgin

Compiled By: DAVE ARCHER, Karaba, 83 Conduit Street, W1, (Thurs / Sat), and Americas, High Street, Southall (Wed).

CHART FILE

FOR the second time in less than two years Jam have gone straight into the singles chart at number one. Last time it was 'Going Underground / Dreams Of Children' which did the trick, now it's 'Town Called Malice / Precious'.

- 'Malice' is the eleventh single to make its debut at number one in chart history. The rest:
- 1 Jailhouse Rock — Elvis Presley (24 Jan 1956)
 - 2 It's Now Or Never — Elvis Presley (3 Nov 1960)
 - 3 The Young Ones — Cliff Richard (11 Jan 1962)
 - 4 C'mon On! / The Noise — Slade (3 Mar 1973)
 - 5 Skweeze Me, Pleeze Me — Slade (30 June 1973)
 - 6 I Love You, Love Me Love — Gary Glitter (17 Nov 1973)
 - 7 Merry Xmas Everybody — Slade (15 Dec 1973)
 - 8 Going Underground/Dreams Of Children — Jam (22 Mar 1980)
 - 9 Don't Stand So Close To Me — Police (27 Sep 1980)
 - 10 Stand And Deliver — Adam & The Ants (9 May 1981)

A godly proportion of the sales of 'Town Called Malice / Precious' can be attributed to the 12-inch, Jam's first, which contains a live rendition of the former and an extended disco mix of 'Precious' making it an essential purchase for the group's legions of fans. Jam have now notched fourteen British hits from thirteen releases, an improbable statistic resulting from the success of 'That's Entertainment', a German import which never made the domestic release schedule due to opposition from the band.

In addition to 'Malice' and 'Going Underground', Jam hit the top with 'Start!' a real stonch which took all of three weeks to reach the summit. All three number ones from Weiler and Co. have occurred in the eighties, a feat equalled only by Blondie (three in a row with 'Atomic', 'Call Me' and 'The Tide Is High') and John Lennon ('Just Like Starting Over', 'Imagine' and 'Woman').

But as Jam's British chart feats take on impressive dimensions they remain relatively unnoted in America. Not one of their singles has managed to crack the top one hundred in any of the major US trade journals. Though 'Eton Rifles' received a fine press and picked up significant support from rock radio stations the best it could do charivari was No. 124 on Record World's extended list of chart breakers. Only the Shadows, live time chart-toppers at home, have had more number ones here without at least one American hit.



JAM: 'Town Called Malice' straight in at number one.

JAP EGGERMONT'S Star Sound are back with their fourth hit in less than a year. They have become the most successful Dutch export to Britain — chartwise, selling over a million singles and leaving fellow cloggies Shocking Blue, Pussycat, Golden Earring and Focus (two hits each) in their wake.

'Stars On John' provides further proof — if it were needed — that Eggermont is the master of the pastiche. Nevertheless he's well aware of the competition, "It makes me move three times faster to stay ahead of the pack." Even so, expect Eggermont to opt out of medleys next time out and go for a totally original Star Sound single written by himself and cohort Michael Duse.

EMI's latest Beatles compilation is a collection of tracks featured in the tab four's movies. It will be released on March 12 under the title 'Real Beatles' or 'Real Music', with a twelve page booklet. Tracks: 'A Hard Day's Night', 'I Should Have Known Better', 'Can't Buy Me Love', 'And I Love Her', 'Help!', 'You've Got To Hide Your Love Away', 'Ticket To Ride', 'Magical Mystery Tour', 'I Am The Walrus', 'Yellow Submarine', 'All You Need Is Love', 'Let It Be', 'Get Back' and 'The Long And Winding Road'. All first rate stuff admittedly, but haven't they milked enough from the Beatles in the last twenty years? If they do want to make more cash, may I suggest they set about obtaining permission to release the Beatles in their vaults plus those recorded for the BBC in the early years?

Incidentally, Paul McCartney's much-delayed LP has now been slated for release on April 2.

1982 IS PROVING to be a good year for Chris Rea. After three fallow years the Georgia-born singer-songwriter has seen his own 1978 hit 'Foot of You Think It's Over' become a hit for Elkie Brooks. Now Lulu has selected his 'Do It For Your Love' for inclusion on her forthcoming album and Red Stearns has recorded 'Standing In The Doorway' from Rea's 1979 debut LP 'Whatever Happened To Benny Santini?'. The inclusion of 'Foot on Elkie's' Pearl's album has already earned Rea at least £7,000 on my estimates, and as Pearl's sales edge towards 500,000 he can expect further royalty cheques.

To cap it all, Rea has just released an outstanding new single called 'Loving You'. It's already picking up airplay and could easily provide him with a hit. A record shop near my home has a wall display featuring forty new releases at 50p each. It also has a diary into which sales assistants enter catalogue numbers of records sold. Believe it or not, the last two sentences are not entirely unconnected.

ALAN JONES

IMPORTS

- 1 1 GET AS MUCH LOVE AS YOU CAN, The Jones Girls, Philadelphia International (Holland)
- 2 4 LAMONT, Lamont Dozier, M & M Records (America)
- 3 3 SHUT UP AND PLAY YOUR GUITAR, Frank Zappa, CBS (France)
- 4 — SHOCK TREATMENT SOUND TRACK, Various, Warner Bros (America)
- 5 — MR LOOK SO GOOD, Richard Duplas Fields, Boardwalk (America)
- 6 — EIGHTH WONDER, Sugar Hill Gang, Sugar Hill (America)
- 7 7 MISTER C, Norman Connors, Arista (America)
- 8 6 ANOTHER DAY ANOTHER DOLLAR, Gang of Four, Warner Bros (America)
- 9 9 SHOWTIME, ColWilson (America)
- 10 16 ALAN PARSON'S PROJECT BOX SET, Arista (Germany)
- 11 20 A LITTLE LOVE, Aurra, Salsoul (America)
- 12 19 YES IT'S YOU LADY, Smokey Robinson, Motown (America)
- 13 17 ELVIS PRESLEY THE LEGEND VOL 2, 1961-64 (Australia)
- 14 — IF I HAVE THE CHANGE, Chuck Sizzle, Arista (America)
- 15 — CONVOYS AND ENGINEERS, RCA
- 16 THE BORDER SOUND TRACK, Ry Cooder, Warner Bros (America)
- 17 — MAKE MORE BOP, L.A. Soppers, MCA (America)
- 18 11 I'LL KEEP ON LOSING YOU, Linda Clifford, Capitol (America)
- 19 EMPRESS, Prelude (America)
- 20 15 THE POET, Bobby Womack, Beverley Glen (America)

Compiled by: HMV, Oxford Street, London W1.

REGGAE

- 1 1 YOU BRING THE SUN OUT, Janet Kaye, Black Roots
- 2 2 COME ON OVER, Derek Laura, Hawkeye
- 3 4 DECISION, Family Low, Inner City
- 4 5 IN LOVE, Arema, City Boy
- 5 3 STORMY NIGHT, Roland, Plantation
- 6 5 I'M YOUR PUPPET, Derek Harriot, Hawkeye
- 7 16 I'M YOUR FOOL, One Blood, NK Records
- 8 12 ME AND JANE, Biggy Shummy, Cha Cha
- 9 15 LET GO OF THIS ONE, Anthony Johnson, Greensleeves
- 10 9 RAVING, Tristian Palmer, Midnight Rock
- 11 OPEN UP THE DOOR, Charisma, King & City
- 12 7 PLAY IT COOL, Alton Ellis, Fashion
- 13 — REGGAE PARTY, Fenton Smith, Love Bird
- 14 8 JUST A LITTLE BIT, Carol Thompson, S & G Records
- 15 — RUB A DUB PARTNER, Jimmy Cliff, One-noff
- 16 — FIVE MAN ARMY, Wayne Read etc, Oakwood
- 17 14 LATE AT NIGHT, Pam Hall, Music Works
- 18 13 SIMPLE AS THAT, Sugar Minnot, Black Roots
- 19 11 TOP TEN, Gregory Isaacs, African Museum
- 20 — JAILHOUSE, Earl Cunningham, Art & Craft

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

VIDEO

- 1 1 SIOUXSIE & THE BANSHEES, Spectrum
- 2 2 ADAM & THE ANTS, Home Video Productions
- 3 3 ROCK FLASHBACK, Deep Purple, BBC/3M
- 4 4 THE BEST OF BLONDIE, Chrysalis
- 5 5 QUEEN GREATEST FLIX, EMI
- 6 — OLIVIA NEWTON-JOHN, Physical, EMI
- 7 6 PINK FLOYD, Live At Pompeii, Spectrum
- 8 7 THIN LIZZY, Live & Dangerous, VCL
- 9 11 THE JACKSONS IN CONCERT, VCL
- 10 15 VIDEOSTARS, EMI
- 11 8 ELVIS, King of Rock 'n' Roll, World of Video 2000
- 12 19 IRON MAIDEN, EMI
- 13 10 PAUL McCARTNEY & WINGS ROCKSHOW, EMI
- 14 9 SLIPSTREAM, Jethro Tull
- 15 14 ELVIS IN HAWAII, Mountain Video
- 16 12 BLACK SABBATH, VCL
- 17 RUDE BOY, Video Space
- 18 17 ELO LIVE IN CONCERT, VCL
- 19 — JAMES LAST LIVE IN LONDON, Spectrum
- 20 15 TOYAH AT THE RAINBOW, BBC/3M

Compiled by: HMV, Oxford Street, London W1.

YESTERYEAR

- | ONE YEAR AGO (February 21, 1981) | FIVE YEARS AGO (February 19, 1977) | TEN YEARS AGO (February 19, 1972) | FIFTEEN YEARS AGO (February 18, 1967) | TWENTY YEARS AGO (February 18, 1961) | TWENTY FIVE YEARS AGO (February 18, 1957) |
|--|---|--|---|--|--|
| 1 SHADDAP YOU FACE, Joe Dolce | 1 WHEN I NEED YOU, Leo Sayer | 1 SON OF MY FATHER, Chicory Tip | 1 THIS IS MY SONG, Petula Clark | 1 ARE YOU LONESOME TONIGHT, Elvis Presley | 1 GARDEN OF EDEN, Frankie Vaughan |
| 2 VIENNA, Ultravox | 2 DON'T CRY FOR ME, ARGENTINA, Julie Covington | 2 TELEGRAM SAM, T. Rex | 2 I'M A BELIEVER, The Monkees | 2 SAILOR, Peter Clark | 2 YOU AND LOVE, Tab Hunter |
| 3 WOMAN, John Lennon | 3 DON'T GIVE UP ON US, David Soul | 3 HAVE YOU SEEN HER?, The Ch-Lies | 3 LET'S SPEND THE NIGHT TOGETHER/RUBY TUESDAY, The Rolling Stones | 3 WALK RIGHT BACK, The Everly Brothers | 3 SINGING THE BLUES, Guy Mitchell |
| 4 I SURRENDER, Rainbow | 4 SIDE SHOW, Barry Biggs | 4 LOOK WOT YOU DUN, Slade | 4 RELEASE ME, Engelbert Humperdinck | 4 I Love The Shadows | 4 DON'T YOU ROCK ME DADDY, Lonnie Donegan |
| 5 IN THE AIR TONIGHT, Phil Collins | 5 ISN'T SHE LOVELY, David Perdon | 5 MOTHER OF MINE, Neil Reid | 5 MATTHEW AND SON, Cat Stevens | 5 RUBBER BALL, Bobby Vee | 5 TRUE LOVE, Bing Crosby and Grace Kelly |
| 6 OLDEST SWINGER IN TOWN, Fred Wedlock | 6 BOODIE NIGHTS, Heatwave | 6 AMERICAN PIE, Don MacLean | 6 I'VE BEEN A BAD, BAD BOY, Paul Jones | 6 WHO A AM I? THIS IS IT, Adam Faith | 6 FRIENDLY PERSUASION, Pat Boone |
| 7 RETURN OF THE LOS PALMAS 7, Madness | 7 DON'T LEAVE ME THIS WAY, Harold Melvin and The Staxians | 7 I'D LIKE TO TEACH THE WORLD TO SING, The New Seekers | 7 NIGHT OF FEAR, The Move | 7 WILL YOU LOVE ME TOMORROW, The Shirelles | 7 BLUEBERRY HILL, Fats Domino |
| 8 ROMEO AND JULIET, Dire Straits | 8 JACK IN THE BOX, The Moments | 8 STORM IN A TEA CUP, The Fortunes | 8 SUGAR TOWN, Nancy Sinatra | 8 PEPE, Dama Dye | 8 ST THERESA OF THE ROSES, Malcolm Vaughan |
| 9 ROCK THIS TOWN, Stray Cats | 9 CAR WASH, Rose Royce | 9 LET'S STAY TOGETHER, AI Green | 9 SNOOPY VS THE RED BARON, The Royal Guardsmen | 9 DON'T KNOCK THE ROCK, Bill Haley | |
| 10 WE'LL BRING THE HOUSE DOWN, Slade | 10 SUSPICION, Elvis Presley | | 10 HERE COMES MY BABY, The Tremeloss | | |

Moaning Minnie!

I THINK Mailman ought to be re-named Mail-a-moan or Battlepage, as that's about all your correspondents seem to enjoy doing, especially where record reviews are concerned. I can understand people jumping in to defend their heroes against bad reviews etc. If the "reviewer" claims the record(s) is/are that bad why waste space?

I don't normally buy your rag, I read a friend's copy now and then and it amazes me the amount of moans, groans, complaints, ailments, aches, pains, grumbles, troubles, agonies, drivel, spew etc, that is published on your letters page.

Jon Lyons, London.

● Like yours. Sod off.

Where's Cliff?

I'VE BEEN reading Record Mirror for about a year now and I still haven't seen an article on the greatest singer that ever lived, Cliff Richard. So how about making me and millions of other Cliff fans happy by dedicating at least a page to a Cliff interview.

Ement Snott, Birmingham.

● Cliff Richard has just been fitted with a new truss and dentures and is therefore unable to talk to anyone.

Where's Fats?

PLEASE CAN you tell me the address for the Demis Roussos fan club?

Mary Lees, Ipswich.

● Frankly, NO!

Conmen in League

YET ANOTHER go at Ghoulie Greta, as I know that she has been waiting for a letter like this complaining about her epileptic column on the Human League accusing them of exploiting the labouring classes (Ha! What crap).

So what if they are out to make themselves money (isn't everyone?) let them enjoy their well-deserved fame. They set out to make something of themselves, so what the hell is wrong with that?

Keve Cook, Canterbury, Kent.

● Nothing dear, so long as the world is full of morons like you willing to be exploited.

More Manilow morons

I AM writing to you after reading an article in RECORD MIRROR. The article concerned Barry Manilow.

So Barry Manilow fans are unintelligent? I have nine 'O' levels and three 'A' levels and I am rarely thought of as unintelligent. (Because the only people you know are Manilow morons?)

After the reading the suggestion of the packet of Paxo I agreed entirely, stuff that packet right up your pathetic **!!**
Julie Hannary (IQ 3), Exeter, Devon.

● I would have thought with an education like that you'd have better things to do than pester us with your drivel.

Lynsey de-Warf

I WAS disgusted to read in RECORD MIRROR week ending Feb 5 about the write-up given by Greta Snipe on Lynsey de Paul — it was so distasteful. If that is how you intend to fill your paper then I don't want to know.

Lynsey doesn't get any credit for the talent she's got. The article must be written by a very jealous person. After recently meeting Lynsey I can say she is not a vampire or an ageing dwarf.
Wayne Hurton, York, Yorkshire.

● You are mistaken, young scholar. Lynsey de Paul is very old, very ageing and

YOU DON'T THINK WE LIKE BEING STINKING RICH, DO YOU?



possibly one of the most ridiculous people ever to have their name in lights. Because of this her manager keeps her in the cupboard under the stairs of his Ealing semi. Who, or rather what, you met is a custom-made Paltioy Cindy doll which goes round singing in a tinny voice and meeting misguided fans. That also explains the mechanical tone you hear on so-called Lynsey de Paul records.

Up charts

AS A chart freak I do wish that Record Mirror would print more charts in its weekly magazine. So for starters you could print some Top 10 European singles charts. I for one would be very happy if RECORD MIRROR extended the US Top 75 to the Top 100. Is there any chance this will happen one day?
Stephen Passant, Hitchin, Herts.

● If you wrote to us expecting sympathy you've come to the wrong place.

Tough!

EACH WEEK I read the Mailman page in the hope that I might see a letter that has no cheeky, cocky and meaningless remark beneath it written by this so-called Mailman.
Simon Thomas, Lewes, Sussex.

● Tough luck, bozo, you're disappointed again.

Bolan bore

I ASSUME from the front page of RM that you presume Presley, Beatles, Bowie and the Pistols were the most important figures in Rock in the last 25 years. David Bowie? I agree that Bowie was an important figure but surely Marc Bolan was the greater influence. You seem to take that as true without examination or proof that you seem to forget that Bowie came in the wake of Bolan, on the tide of Bolan's success along with many others. I obviously agree that Presley, Beatles and the

Mods' shock!

DID YOU realise mods still exist? So please Record Mirror, have some consideration for the likes of me and other mods, and put some decent stuff in your paper before you start being called Trendy Mirror.
Mac Burger, Whitley Bay.

● On your scooter, mate.

Unfunny

SO JOHN Peel has at last stooped to appearing on Top Of The Pops. Next they'll be having the Stranglers taking over at Crossroads. Or maybe Gary Glitter will threaten another comeback.
Michael Read, The Phantom of Cardiff.

● Or one day Michael Read might send us a funny letter.

Help the aged

WHAT'S GONE wrong with this country? At one time we had the best rocking groups in the world, groups like Led Zeppelin, Deep Purple and Black Sabbath, all getting their records in the charts.

Now all we seem to hear is daft painted ponces like Haircut 100, Depeche Mode, Soft Cell and Duran Duran. God, these wimps couldn't rock a baby out of a cradle they're so wet. What we need is more rockers like the Americans have — Reo Speedwagon and Sammy Hagar all get their songs in

the US charts so why can't we? Let's get rid of these arty farty prat acts for once and for all and get down to some real rocking.
Barry Fairglow, Farnham, Surrey.

● Don't worry dear, when the Tardis reaches Farnham you'll be the first to know.

Whining twit

WHY IS it everytime there needs to be an increase in the price of Record Mirror you just whop up the cost without telling anyone and apologise afterwards? Are you afraid that you might lose readers if you tell beforehand? I'm sure I'm not the only one who notices this practice. I don't mind the increase but would appreciate being told about it first.
Ian Forbes, Emsworth, Hants.

● We're glad you don't mind paying extra for your very wonderful copy of Record Mirror because your issue goes up to £1.50 from next week. Tough luck, sucker.

Fat slob

WHY DO you morons keep on about Christopher Cross's weight? He might be a great sweaty slobbering hulk to you but isn't his wonderful music the thing that really counts and what he should be judged by?
Artie Choke, Dagenham, Essex.

● We do judge him by his music. He even sounds like a great sweaty slobbering hulk.

KERRANG!

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Friday 26th February
Saturday 27th February
Sunday 28th February
Monday 1st March
Wednesday 3rd March
Thursday 4th March
Friday 5th March
Saturday 6th March
Monday 8th March

DUNSTABLE, Queensway Hall,
HUDDERSFIELD, Poly
WOLVERHAMPTON, Civic
HANLEY, Victoria Hall
BRADFORD, St. Georges Hall,
LIVERPOOL, Empire
MANCHESTER, Apollo
LEICESTER, de Montfort
BIRMINGHAM, Odeon
PORTSMOUTH, Guildhall

Tuesday 9th March
Wednesday 10th March
Thursday 11th March
Friday 12th March
Saturday 14th March
Monday 15th March
Tuesday 16th March
Wednesday 17th March
Friday 19th March
Saturday 20th March

OXFORD, New Theatre
DERBY, Assembly Rooms
BRISTOL, Colston Hall
BRACKNELL, Sports Centre
GLASGOW, Apollo
EDINBURGH, Playhouse
NEWCASTLE, City Hall
SHEFFIELD, City Hall
IPSWICH, Giamont
HAMMERSMITH, Odeon

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