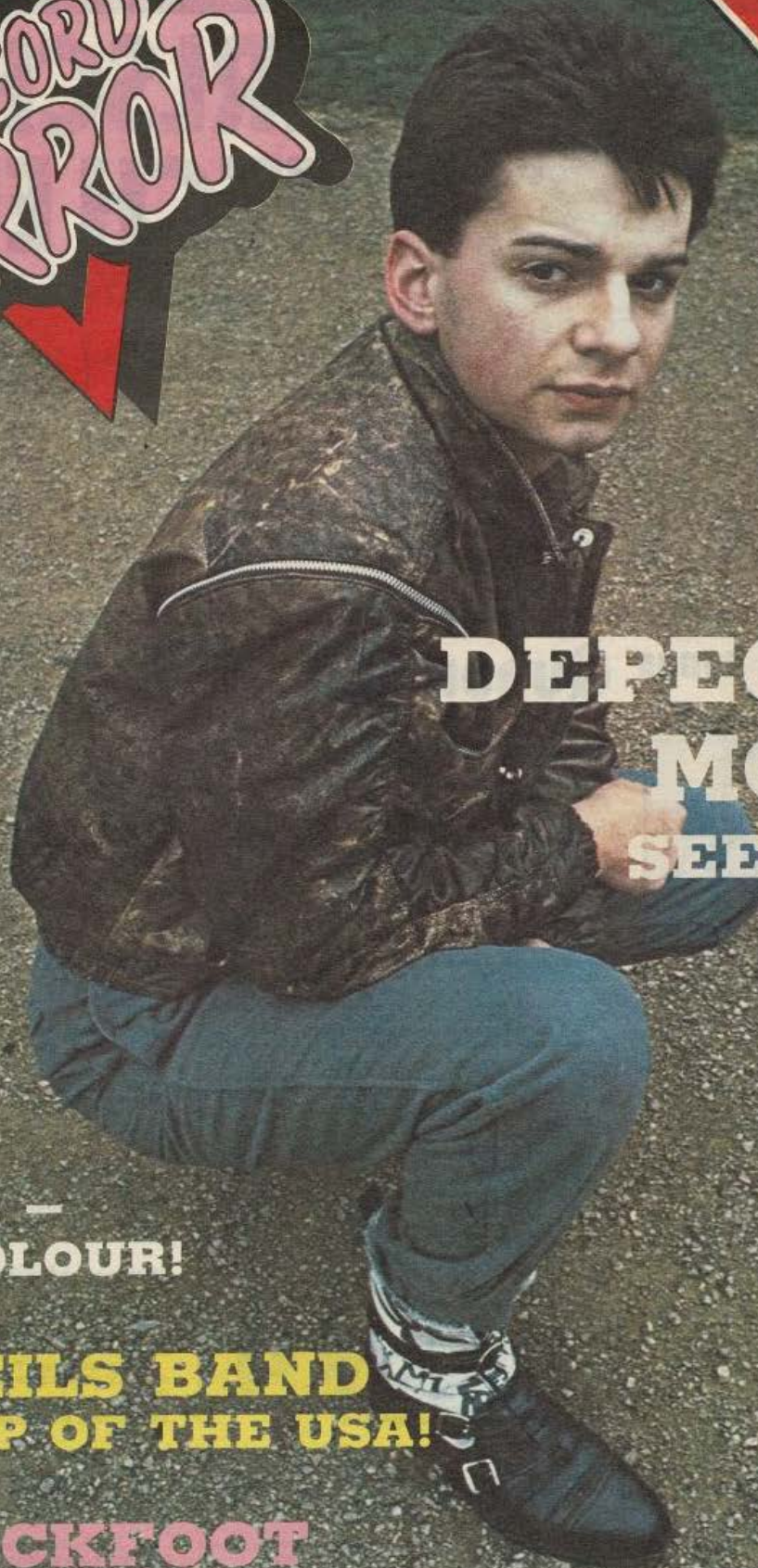


**BOOMTOWN RATS LP! JAM LIVE!**

# RECORD MIRROR

**THE FULL  
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AND ALBUM CHARTS  
INSIDE!**



**DEPECHE  
MODE  
SEE RED!**

**ABC –  
IN COLOUR!**

**J GEILS BAND  
– TOP OF THE USA!**

**BLACKFOOT  
– POW WOW!**

**WIN THE STONES' SIXTIES SINGLES!**

Pic of Dave Gahan of Depeche Mode by Andy Rosen

(Incorporating Disc)

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GIRLSCHOOL: Shares in fake leopardskin?

# GIRLSCHOOL DITCH ENID!

## ARGUMENTS CAUSE SPLIT

**GIRLSCHOOL HAVE split . . . bassist Enid Williams has left the band following disagreements at rehearsals for their new album.**

Although the full facts aren't known, it's thought Enid was fired from the line up following musical differences in the group over the last few months.

Enid won't be featured on the band's as yet untitled new album out next month, and her last work with Girlschool was on their 'Wildlife' EP.

A spokesman told RECORD MIRROR this week: "Shortly after the Japanese tour Girlschool found differences between their musical direction and Enid's, so the band decided to look for someone with the same direction."

Girlschool have already found a replacement for Enid and she's Gil Weston who used to be with the Killjoys. She was recommended to the band by Motorhead's Lemmy who used to watch the Killjoys regularly. Gil has been working with Girlschool for about a month and she will be featured on all the new album tracks.

Enid's departure has been the only hint of trouble in Girlschool's ranks, since they started during the mid seventies as a struggling support group before hitting the big time.

Enid has been auditioning to form her own band over the past couple of weeks and she'll be releasing a new single with them shortly. As yet it's not known whether her new band will be an all girl line up.

# Old songs for new Queen get a red card



TINA TURNER: Covers the Temptations.

PAULA YATES, Bernie Nolan and Sandy Shaw are all on a new compilation by Heaven 17 mentors Martyn Ware and Ian Craig Marsh.

The duo have persuaded the artists to perform cover versions of well-known songs.

Bob Geldorf's live-in girlfriend Paula Yates sings the Nancy Sinatra hit 'These Boots Are Made For Walking', the Associates' Billy Mackenzie reworks Roy Orbison's 'It's Over' and Bowie's 'Secret Life Of Arabia' while American siren Tina Turner sings the Temptations' 'Ball Of Confusion'.

QUEEN'S CONCERT at Manchester United's Old Trafford football ground is off.

The ambitious project was rejected by the city council last week and the promoter is now seeking an alternative venue.

The band's gig at London's Arsenal football ground still hangs in the balance as the organisers try to persuade the council to grant a music licence for the concert.

"The music licence was refused by Manchester Council because of potential danger to local residents, amenities and property," said promoter Paul Losby.

"It is yet another case of rock 'n' roll fans being slagged off despite unlimited evidence that they are not trouble makers."

But he gave assurance that the Queen concerts would go on. He was still seeking alternatives and said both Queen and their management were keen to play in Manchester.

Losby also said he would know by the end of the week whether the London gig would go ahead. If permission was refused dates would have to be reorganised.

But any new concerts will be arranged to take place at the same time as the football ground dates, at the beginning of June.



QUO: The new line-up stagger forth.

## 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 0238

## ON VIDEO



### EXCLUSIVE

HAIRCUT 100 bounce into action yet again next month with a new single.

Although the group are still riding high in the charts with their 'Love Plus One' single, they are all set to break into the Top 20 again.

They have culled from their debut 'Pelican West' album another single — titled 'Fantastic Day'. The song is written by Nick Heyward, the author of the band's other hit songs.

The band are still on their debut tour but because the live dates were set up before they became fully-fledged stars the venues have proved too small for the band and scores of their new-found fans haven't been able to get in to their sell-out concerts.

## Oi! LPs

OIL BANDS Ciron Gen, the 4 Skins and Infa Riot all release their debut albums next week.

Chron Gen's 'Chronic Generation' is released on March 26 with a free three-track EP. On the same date the 4 Skins release 'The Good, the Bad and the 4 Skins'.

A week later Infa Riot bring out their 'Still Out Of Order' debut.

## More oldies from Adam

ADAM ANT has yet more of his old songs released next week.

A new EP featuring the old Adam and the Ants is released on March 26 featuring three old flip sides, 'Friends', 'Kick' and 'Physical'.

It is entitled simply 'The B Sides' and is a limited edition picture disc. Once 10,000 copies have been sold, the EP will probably be deleted.

Adam's old band are now the musicians behind Bow Wow Wow, currently in the charts with 'Go Wild In The Country'.

# Quo get their 'Dear John'

LIMBERING UP for their 20th anniversary tour, Status Quo release a new single, 'Dear John', this week.

It's their first work to feature new drummer Pete Kircher who joined the line up after John Coghlan left to concentrate on his own band Diesel. Kircher did some session work with the band

before being asked to join the line up permanently.

Recorded in Switzerland, 'Dear John' was written by John Gustafson and Jackie Macauley. This is the first time Quo have recorded a completely new song, before they've only done cover versions of old standards such as 'Something 'Bout You Baby I Like'.

The single is taken from Quo's forthcoming album '1982' which is due for release next month. The B side is 'I Want The World To Know', which was written by bassist Alan Lancaster.

Quo will now kick off their world tour with six dates in Ireland next month. The schedule runs: Cork City Hall

April 15, Galway Leisureland 16, Castlebar Royal Ballroom 17, Naval Exhibition Centre 18, Antrim Forum 19, 20.

Tickets are available now from record shops in the area, including Star Records in Galway and Sligo, Downtown Records in Castlebar and Longford and Dieland in Navan.



MOTORHEAD: Punching ahead — three musketeers

# MOTORHEAD'S HM FISTFUL

## NEW ALBUM AND SINGLE

OPENING AT full throttle, Motorhead next month release their first studio album for over a year.

'Iron Fist', the long awaited follow up to 'Ace Of Spades', will be out on April 4. As a taster Motorhead release the title track as a single on March 26.

The 45 will be pressed on red vinyl and will be in a full colour picture bag. The B side 'Remember Me, I'm Gone', will not be on the album.

The band only managed to finish the album on the eve of their sell-out tour. All 12 tracks are band compositions and they were produced by Motorhead's guitarist Eddie Clarke and Will Reid Dick. Clarke has also been busy producing Tank's debut album 'Fifth Hounds Of Hades' which was released last week.

Cuts on 'Iron Fist' include 'Heart Of Stone', 'I'm The Doctor', 'Loser' and 'Sex And Outrage'.

Following their British dates, Motorhead will be playing some more dates in America where last year they played a highly successful series of gigs supporting Ozzy Osbourne.

But with their hectic British schedule it seems unlikely that Motorhead will be playing a major British festival this summer. Last year they topped the bill with Ozzy at Port Vale.

## Fall out

THE FALL go out on tour again this week following release of their 'Hex Enduction Hour' album. A new single 'Look Know/Tw Into CD' comes out at the end of March.

The Manchester band plays: Bradford Palm Grove March 19, Lancaster Polytechnic 24, Lewiston Hammasayn Palais 25, Swindon Brunel Rooms 26, Glasgow Nightmoves April 1, Edinburgh Nile Club 2, London North London Polytechnic 23, Colchester Essex University 24, Bury Derby Hall 27, York University 29, Bedford Portershouse 30 and Southampton University May 1.



ASSOCIATES: Billy McKenzie

## 45 4 U2

TOP IRISH band U2 release a new single this week, after hitting the charts last year with the acclaimed 'Fire'.

The new record is a completely new song entitled 'A Celebration' and comes out on March 22.

On the flip side is another new song entitled 'Trash, Trampoline And the Party Girl', said to be different to anything the band have done before.



BRYAN FERRY and Roxy Music are back in action after two years out of the limelight.

In May the group release their first album for two years. The chart-topping 'Flesh And Blood' comes out in 1980.

A single entitled 'More Than This' comes out on March 26. It is a Bryan Ferry song and is taken from the forthcoming LP — as yet untitled.

On the B side is another new song simply called 'India' which will not be included on the album.

But there is little chance of any live action. Although their associates in the business are keen for them to go on the road, nothing has been fixed.

There is a possibility that they will tour, but plans are so vague that no one knows what might happen," said a spokesman.

# Associates wanted

THE ASSOCIATES are all set to go on the road ... when they've found musicians to play with them.

The group — high in the charts with their 'Party Fears Two' single — are searching for a sax player, trumpeter and drummer to augment them on their live shows.

A London date has already been pencilled in for April 1, although a venue has still to be finalised. The gig will be the first live appearance from the band for over a year.

The rest of the tour is likely to follow later in

the month. It follows the group's first chart success, despite a series of highly acclaimed singles over the past two years.

They have a follow-up 45 already to be released as soon as 'Party Fears' starts slipping down the charts.

Entitled 'Sulk', the single is expected to be out at the end of this month.

But the duo who form the nucleus of the band have to find musicians to support them for live work. Anybody who thinks they can do the job should phone Peter Kent on 01 370 6175.

## Mini Rondo bout

BLUE RONDO A La Turk, the band who usually only play one-off dates, are branching out with a mini-tour.

After a successful debut string of dates in Scotland the band have decided to play more gigs this month — and if they're successful they might do a larger-scale tour.

The band will visit Norwich Pennie's 18, Southgate Royalty 20, Derby Blue Note 25, Carvey Island Gold Mine 26, Windsor Safari Park 27.

They start work on an album soon which should be available in the summer.

## T. Rex single

T. REX have another single re-released this week.

The record — which was a number one in January 1972 — is re-released on the original TREX label, and comes out in a picture bag for the first time.

It is the start of more Marc Bolan material being re-released. In May a collection of T. Rex singles are to come out in a box set, and there are more radio tapes which should be available on disc shortly.

## HISTORY OF ROCK COMPETITION

# WIN

## A DECCA ORIGINALS SINGLES COLLECTION

In this week's competition we're offering, as prizes, a mammoth collection of DECCA ORIGINALS, consisting of 25 re-released singles in the original packaging. Featured in the collection are:

ALL THE ROLLING STONES TITLES:

- "COME ON? I WANT TO BE LOVED"
- "I WANNA BE YOUR MAN? STONED"
- "IT'S ALL OVER NOW? GOOD TIMES BAD TIMES"
- "THE LAST TIME? PLAY WITH FIRE"
- "I CAN'T GET NO SATISFACTION? THE UNDER ASSISTANT"
- "GET OFF MY CLOUD? THE SINGER NOT THE SONG"
- "19th NERVOUS BREAKDOWN? AS TEARS GO BY"
- "PAINT IT BLACK? LONG LONG WHILE"
- "HAVE YOU SEEN YOUR MOTHER? WHO'S DRIVING YOUR PLANE?"
- "WE LOVE YOU? DANDELION"
- "JUMPIN' JACK FLASH? CHILD OF THE MOON"
- "STREET FIGHTING MAN? SURPRISE SURPRISE"
- "HONKY TONK WOMAN? SYMPATHY FOR THE DEVIL"



And that's not all, also in the set are THE BEST FROM DECCA'S 60's CATALOGUE:

- TORNADOS "TELSTAR? Jungle Fever"
- SMALL FACES "SHA-LA-LA-LEE? Whatcha Gonna Do About It? All Or Nothing"
- ROY C "SHOTGUN WEDDING? High School Dropout"
- DAVID BOWIE "LONDON BOYS? 'Til Tuesday"
- BILLY FURY "HALFWAY TO PARADISE? Cross My Heart"
- JOHNNY & THE HURRICANES "BEATNIK FLY? Red River Rock? Down Yonder? Rocking Goose"
- CAT STEVENS "MATTHEW & SON? Granny"
- NED MILLER "FROM A JACK TO A KING? Parade of Broken Hearts"
- THE ZOMBIES "SHE'S NOT THERE? You Make Me Feel Good"
- CURVED AIR "BACK STREET LUV? It Happened Today"
- LONNIE DONEGAN "ROCK ISLAND LINE? John Henry"
- HEINZ "JUST LIKE EDDIE? Don't Knock At My Door"
- DAVE BERRY "THE CRYING GAME? Don't Gimme No Lip Child"

We're giving away five sets of these amazing singles and one of them could be yours, just answer the questions below. The first five correct entries drawn out of the bag will be sent a Decca Originals Single Collection.

Cut out and send completed coupon to RECORD MIRROR/DECCA COMPETITION, PO BOX 16, HARLOW, ESSEX CM17 0HE to reach us by April 5.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

1. What was The Stones' first No.1?
2. Name the lead singer with The Zombies.
3. What's Billy Fury's real name?



TURN TO PAGE 18 FOR YOUR OWN HISTORY OF ROCK

## RECORD COLLECTORS! A Great Bargain One Hundred Different Hit Singles For Only

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**F**OR SOME strange reason, fans and pundits always seem to want Ultimates when it comes to pop. Best Guitarist! Top live band! The best singer! The LP of the decade! The world's best/worst/last rock group! And, of course, the burning question of the day, who's... The Perfect Pop Group?

Current nominations for this last category include the Human League and Altered Images (on the grounds that what sells is true pop, ie popular music); Haircut 100, for their exquisite, lightweight pop, their socks, and their braces; outsiders, the Associates for musical quality — and, of course, Depeche Mode.

So sweet, good-looking and dinky doo these boys appear that they might have been run off by Gerry and Sylvia Anderson between creating Captain Scarlet and Lieutenant Blue, while their hard, bright electronic pop has been phenomenally well-received.

Each single has been a bigger hit than the last, with 'See You' promising to keep up that record, while the cruel and cynical scribes of the music press have afforded them just four bad reviews in two years. Remarkable!

The only things we have to worry about," confesses Martin Gore, who now fills the songwriting role vacated by Vince Clark some months ago, "are really stupid things. Like, Andy came in one day and said, 'I've heard that someone we know has just bought our single in a local shop for 50p. Maybe the shop knows it's not going to chart, so they've stuck it straight in the 50p rack.'"

Daft as it may sound, that little episode did cause some consternation among the ranks of Basildon's finest. But more real pressures must be making themselves felt these days, surely? Dave Gahan agrees, commenting, "Mart's under a lot of pressure nowadays."

You know Dave, the instantly recognisable singer, combining quirky good looks with the lovable charm of the Pitsbury Doughboy. I'm later told, perhaps in retaliation to Mode's nice-boys-next-door image, that "Dave's an ex-spinner — he's got his juvenile record and all that." No traces of a boover boy past are evident now, rather, there's a modest confidence.

He tells one funny story during my two-day stay with the Depeches and that's directed at himself: picture the embarrassment of a young Gahan released from college for some practical experience of work in a London department store, when a troupe of young girls spot him dressing a window. Isn't he the boy who... Yes! 'Ere, what are you doing in there?' The budding pop star, recognised in the setting of his day job.

All this started as just a bit of fun, of course. The DPs laid no plans, and it was only when 'New Life' charted that Mute Records boss Daniel Miller "told us — 'I think you should give up your jobs now.' And we said 'are you sure?' because we weren't certain at all."

An initial burst of success was immediately followed by the departure of Vince, who'd written all the songs and generally acted as leader from the word go.

"We always said 'Oh, let Vince take care of it,'" says Andy Fletcher, "because the rest of us are quite lazy; well, me and Martin, anyway." But now Gore is the chap under pressure: can he measure up to Clark's prowess at penning those ultra-commercial songs that are Depeche Mode's hallmark?

Plans are afoot for diversification: "We've done a reggae song," Fletcher tells me, "with horn sounds on it — sounds like Acker Blik, or UB40." "See You" itself is a change of mood for them, too, with its almost throwaway, gentle feel. Bit cheeky pinching the bit from 'Then He Kissed Me' though.

"Well, it was going to have a Jess Yates organ bit on it," Gore confides, "but Daniel put his foot down there."

One of the more bizarre aspects of life on the road with Depeche Mode (hated expression, that!) is the adoration they attract from hordes of very young girls — real David Cassidy stuff, for those of you who can remember that far back. "They're too young, though," Andy tells me grumpily. "The other night I looked out at the audience and felt as if I was playing in assembly at school."

**W**hat's it like having all those people want your face, your autograph, your time, your kisses?

"It's just funny," David and Martin

# ON THE MODE

**Sweet, good-looking, even dinky, DEPECHE MODE have left Basildon for the road and the charts.**

**SUNIE follows them down their chosen path and finds that even success has its drawbacks.**



DAVID GAHAN: "why us?"

**'You watch films of the Beatles and it seems quite natural, but when people start screaming at you, it's really funny'**

**DAVE**

agree. "You watch films of the Beatles and it seems quite natural, but when people start screaming at you, it's really funny."

"Especially on the coach," says David. "You just have to grin at them all, as they're banging on the windows. You might just wink at one of them, and they go 'oooo!' and you think 'Why?'"

"The strangest thing," says Andy, "is when you get a person who's older than you, or your own age, who looks, acts and probably thinks the same as you, coming up and asking for your autograph. You just feel like saying 'I'm nothing special, we're just the same. What do you want my autograph for?'"

"I hate being recognised in the street, too. It's so bad when you get that tap on the shoulder. Loads of times, when they ask 'Are you Andy Fletcher from Depeche Mode?', I say 'No'..."

All this may be becoming a nuisance, if not a distinct strain, on the original trio but it's taken as part of the job by the newest arrival.

Alan Wilder, formerly of the Hitmen and recruited through an ad in a music paper, can be seen diligently providing autographs and a cheek for the more daring to kiss after the show.

He even troubles to ask "what's your name?" of each and every supplicant, something the others have given up, though they dutifully put their name to each poster, ticket and fag packet that's proffered. This behaviour, together with looks which stand out even within the ranks of Depeche Mode, reaps its own reward: much of the screaming that goes on is on his account.

"I'm glad they're screaming for Alan," says Martin's girlfriend, Anne, after one particular show. "It makes him feel more a part of it."

"If this keeps up," observes her partner with mock-severity, "he won't be part of it for much longer."

Having his intended on the tour with him helps Martin tolerate a part of his job he doesn't much care for, and the same could doubtless be said for the presence of David's girlfriend Jo.

Alan is enjoying himself, taking it all in, and seems to take the business of being On The Road pretty lightly — after all, that's what he's been drafted in for. So how about you, Andy?

"I get depressed, on tour especially, because I've got quite a lot of friends at home, and I miss keeping up on the gossip and all that. Martin and Dave have Anne and Jo and that's their company, but I don't see anyone."

And when Andy Fletcher gets depressed, believe you me, he does it thoroughly. Throughout our conversation, the diplomatic Wilder repeatedly though politely indicated "it's not as bad as he makes out," but the more the One Tall Depeche thought about it, the more his malaise came through in our increasingly downbeat conversation.

"I've lost a lot of friends because I can't talk to them; we've always told each other what we're doing, but now it's a case of well, we flew to Spain and did a TV thing, we're going on tour... I feel really guilty, and I can't talk about what I'm doing 'cos all I'm doing is the band."

What would cheer you up, then? "Putting on a few stone before we go to Hawaii, for when I have to wear shorts. No, not a No 1: the biggest thrill I'll ever feel was when we went into the charts at 55 for the first time."

"Everything gets boring; being on tour, Top Of The Pops — it just becomes routine. The only thing I enjoy is games: Risk's my favourite, or the Business Game (a board game) — that's what I enjoy."

**G**oodness, Andy, is that all? The rest don't seem too cheered.

"But I think more than them, really. Well, I worry, I'm more depressing. Laughter all round. Don't you mean depressed? "Both, probably," says Alan with a grin.

Least you begin to think that you're getting Hamlet when you wanted comedy, let's lighten the subject matter a little: does it get on your nerves, boys, being regarded as Cute?

"No," says David and Martin. "It probably annoys Andy more, he's more of a man," though whether they're speaking of his build or his chosen thinking-man persona, it's hard to tell. What about accusations of musical cuteness, then?

"We've tried to get away from that, but unsuccessfully," says Martin with a rueful little smile. "We were going to do a mean 5-side; it started out with a bass line and fast drums, like a DAF thing, but it didn't work. We thought we'd have this one mean track. But in the end we put some bells on..."

PIC BY ANDY ROSEN



RODS: Hunky, adorable and cuddly. That's Chia Chia on the left incidentally.

# Hot Rods!

**GIRLS!** This week it's your turn to drool over some half naked beefcake.

These cute boys are called the Rods and we caught them relaxing after opening the show for Iron Maiden at Oxford Apollo.

The American three piece band consists of lead guitarist David 'Rock' Feinstein, drummer Carl Canedy and bassist Garry Bordonaro. David in particular likes the outdoor life and he gained that healthy sun tan building a log cabin in New York State.

"I needed to get away from the music business for a while," he explains. "Too many things were getting on top of me and it was good therapy to do something really different."

"I spent the whole of one summer doing the basic work. I didn't mind being in the

woods by myself, you get a better class of lunatic out there."

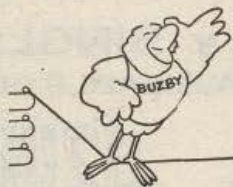
The Rods have already built up a strong following in clubs across America and if their performance at Oxford was anything to go by, they're only one step away from a headlining tour here.

"We play music from the street and that's what the kids go for," explains David. "We don't use 15 words where five will do. The Rods have no pretensions."

David used to be on Elf with his equally small but beautifully put together cousin Ronnie James Dio, who now fronts Black Sabbath. He recruited the Rods around his home state and they're recording a follow up to their highly acclaimed debut album 'The Rods', in Sussex.

Next week, we feature Ritchie Blackmore without his wig, frolicking in the bath.

## Buzby calls the tune



RECORD MIRROR is part of a plan to give Buzby a helping hand!

British Telecom's Decline — which used to be known as Dial-a-Disc — is going to start taking ads. And Record Mirror's parent company Spotlight publications will take over the production of recordings and offer the advertisement slots.

This week, a new jingle has been introduced to the service by Mitch Murray who wrote Cliff Richard's 'Goodbye Sam, Hello Samantha' among his many hits.

People dialling 160 will also

start hearing adverts for upcoming records from next month.

Decline will still present a total of 30 records from the charts each week, but it is the first time that it's become a commercial operation like local radio and taken advertisements.

Decline receives 104 million calls every year, and it is expected to receive even more with its new style.

With telephones becoming more sophisticated all the time, it could be start of a new era for music broadcasting. Boffins in the

communications industry — expanding at a massive rate — have already introduced the term 'narrowcasting'. It applies to operations like Decline where the listener tunes in to listen to a record direct at a time which suits him.

Modern technology means that it may be possible to have thousands of records available in a central office which can be dialed up at any time using the phone.

As computers become more advanced, telephones could eventually be linked to television and radio so people could call up the record of their choice and have it broadcast through their own stereo system.

Decline, along with Record Mirror, are part of the first stage of automating the system ... and making it pay for itself.

In years to come, the whole entertainment system could become linked together instead of televisions, records players, radios and videos all being separate units. SIMON HILLS

## Presley winners

WINNERS in the Elvis Presley Competition were: Anthony Meadows, Podesmead; Mr J. A. Rainbird, Exeter; Alexander Earnshaw, Rochdale; Mrs I. Miller, Ilford; June Gribble, Ramsbury; Mr G. J. Bushell, Bristol; Carol Taylor, Leytonstone; M. J. Gaylard, Quedgeley; Wayne Gell, Hemel Hempstead; Mr P. Scott,

Wythenshawe; Mr I. J. Johnson, Rnyl; A. Jones, Leeds.

The answers were:  
1. (What famous Colonel was Elvis's Manager?) Colonel Tom Parker.  
2. (Whereabouts in the States was Elvis born?) Tupelo, Mississippi.  
3. (Name the title of his first film) Love Me Tender.



# B · M · O · V · I · E

NEW SINGLE 7" & SPECIAL LOW PRICE 12"

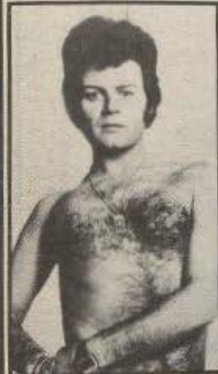
## NOWHERE GIRL

THURSDAY	18TH	MARCH	LEICESTER HORSE FAIR
FRIDAY	19TH	..	RETTFORD, PORTERHOUSE
SATURDAY	20TH	..	MANCHESTER POLYTECHNIC
MONDAY	22ND	..	DURHAM UNIVERSITY
TUESDAY	23RD	..	COVENTRY, GUYS
WEDNESDAY	24TH	..	BIRMINGHAM, ROMEO & JULIET S
THURSDAY	25TH	..	LEEDS POLYTECHNIC
FRIDAY	26TH	..	COLWYN BAY, THE PIER



"I am the sexiest man in show business," burbles overweight lump of blubber Gary Glitter. "My secret? A little bit of eyeliner and lip gloss and I look just lovely. Sometimes I snip the hair in my nostrils. How could anyone fail to find me attractive?" Can this man be serious?

News reaches the gossip desk that the reptilian Angie Bowie and her live-in lover, ageing punk Drew Blood, have split up, only weeks after proclaiming their everlasting love in some women's mag. When will she learn? The silly old ex-missus of David Bowie



"THAT'S NO rug, that's my chest." Sexy Gary Glitter parades his body for all to see.

has also written a book which she claims is part autobiographical, part poetry. In actual fact, the tome is 100 per cent drivel. She appeared on last week's Whistle Mess and attempted to recite the stuff, succeeding in sending the entire audience and haggard old drone Annie Nightingale into a coma, while accompanying bassist Mick Karn looked more and more uncomfortable. She should patent her book as a cure for insomnia . . .

. . . how condescending can you get? The living corpse Alice Cooper was so enamoured with his English fans on his recent UK tour that he has written and dedicated his new single to them called 'For Britain Only'. If he thinks that will entice hordes of people to buy it, he's even more glib than we thought.

● Overhead at a Glaswegian party . . . Altered images' artist David Band droning on and on and on about all the famous people he knew, while other guests cringed in horror and embarrassment . . .

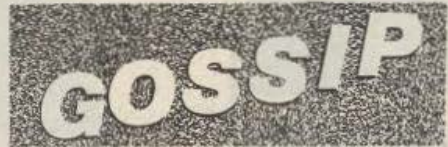
. . . so Julian Lennon and his girlfriend have split up. Big deal. So fame has gone to his head, so he's trading on his murdered father's name, and spending too much time going to nightclubs and drinking champagne. Why is everyone so surprised? It's exactly as we predicted . . .

. . . despite having a girlfriend, eighth wonder of the world Steve Strange says he's open minded about sex. Whatever can he mean?

Slade have had to withdraw the controversial cover of their latest album 'Till Deaf Do Us Part'. The cover features an artist's impression of an ear drum being pierced by a



JULIAN "No I don't wear specs like my dad's so I look like him, I wear them because I can't see." Lennon with tuneless Kraut Klaus Nomi at Stringfellows poserie.



bent nail. A Midlands councillor described it as "sick and offensive. A lot of people with hearing difficulties have seen this sleeve and been terribly upset." The new cover will feature blown out PA speakers. Fellow stereo systems are said to be greatly distressed . . . the brother of Associates' Billy Mackenzie is cashing in on his success. John Mackenzie is reopening his old

shop the Crypt in Dundee . . . but this time he will be selling second hand clothes . . . that blithering Biggles of pop, Gary Numan, has been cleared of possessing an offensive weapon. When the judge asked the pudgy faced sour-puss to explain why he was carrying a baseball bat, Gary replied with great originality, "to play baseball". He later admitted that it came in

useful for fending off unfavourable people who didn't like his music.

● I've always held that the majority of Americans are loud-mouthed, ignorant bozos and the Reds confirm this theory. The heavy metal trio from New York State have a scrap book of filthy pictures which they eagerly pull out at every opportunity. When an unsuspecting fan went backstage at their Oxford show, they whipped her clothes off and took polaroids of her. If this is what their fans like back home, they're welcome to it . . .

. . . so ARC want in full manners and morality back into rock. I take it they realise they'll have to get rid of every pop star in the business to achieve this. Acned beanpole Martin Fry says: "I love to give girls flowers and open doors for them. I'm sure they'd rather have that than jump straight into bed" . . .

. . . those pathetic little rebels the Clash put in a bit of sight seeing on their recent tour of the Far East. Deciding to cross the bridge over the River Kwai, they decided to take the illegal way — by foot. Sometimes the silly foursome take their image a bit too far . . .

Adam Ant spotted at the opening of the music trade fair in Wembley. Spies report that he looked pale and wan without his regular half ton of make-up . . .

. . . when will miserable Sting cease whining? Not content with being a millionaire, having a palatial mansion in trendy Hampstead, enjoying a double career as a singer and actor, the peroxide Policeman is moaning because he can't lead a normal life. He wants to lead a normal life, does he? I'd like

to see him living in a cramped council house with only 20 quid a week, doing money and still smiling . . .

. . . Abba have been banned by the Russians. After issuing a statement in support of the Poles, they angered the Kremlin who retaliated by outlawing their records. "We'll lose a lot of money by being banned in Russia," says Benny 'Fatgut' Andersson. "But all we care about is that our fans are being denied the chance to hear the



"WHADDYA MEAN am I reciting my shopping list?" Angie Bowie baffles viewers with her idiotic ramblings.

message of our music." Oh yeah? Pull the other one . . .

Mick Karn of Japan opens his second British exhibition in London at the Hamilton Gallery, W1 on March 30. The display of his sculptures will be highlighted by a musical accompaniment written for sax and bass and performed by Mick . . .

. . . hardly anyone of note turned up at the Simon and Garfunkel gig for the release of their 'Live In Central Park' album. Hardly surprising when the guests of honour are two balding bores.

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# Eddie's rip-off causes problems

MOTORHEAD'S SKULL and Iron Maiden's Eddie mascots have become the centre of a massive legal row.

And it's the groups themselves who have started it. The Who, Police, The Beat and UB40 are among bands who want to retain the rights to their lucrative logos which are used on T-shirts and posters.

They all employ a company called The Mobile Merchandising Company to use their logos on clothing and posters which are then sold at their gigs. But they want to stop other firms using the logos to do the same thing.

"The bands themselves have paid for and instructed a particular design to be used and the artist works for them," said Mobile's Stephen Jeffries.

"I could write the name Adam Ant and then sell it. But what the bootlegger does is copy the designs themselves, because that is what the public demand. To depict Motorhead without the skull wouldn't be the same."

The groups don't get the money when other companies are reproducing their logos, which has angered them even more. When they go on tour, bands can make almost as much from T-shirts on sale in foyers as they do from ticket sales. In



EDDIE: Trying vainly to mask his feelings.

America, the Rolling Stones were selling packages including a sweatshirt and T-shirts at nearly £20 each.

So now the bands have issued a writ against another firm, Rathglade Ltd — which trades as Culture Shock — for breaches of copyright. It is the first of a long line of cases which are due to come into operation.

Iron Maiden served injunctions on several 'pirates' after they were seen selling scarves and T-shirts outside Manchester's Apollo Theatre earlier this month.

Like other bands, they claim that pirate merchandise is inferior to the product they have approved.

"Many of the people who bought this merchandise were very disappointed when they entered the hall and saw the designs and high quality of the official merchandise," said a spokesman.

But many of the alleged pirates are claiming that there is no copyright on a design in many cases and they are free to produce the paraphernalia.

SIMON HILLS



## Nipped in the bud!

TRUE LIFE Confessions bare less for the camera than they do for an audience. Helen April (centre) reveals nipples that are even smaller than her talent.

For those of you lucky enough to have missed them, the band play a smutty little pub act that would leave Paul Raymond blushing. Honestly, some people will do anything for their little bit of fame!



## ANT-ICS!

JO-ING TO the highest bidder? No sooner has she got spliced to RM Assistant Editor Mike Nicholls and jovial Jo (above) is seeking refuge in the arms of another (highway) man. Not for long, however, as Adam has the International Music Show to open. Also officiating at this annual trade fair located until March 16 at Wembley Conference Centre is current chart supremo Hank Marvin (seen right with Adam).



# THE CELTIC SOUL BROTHERS

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**BLACKFOOT:** supported Red Indian rights

# On the warpath...

**B**LACKFOOT lead guitarist Ricky Medlocke has a bloodthirsty Red Indian heritage.

A century ago his ancestors helped carve up the cavalry at the Battle of the Little Big Horn and today he's still proud of his Sioux past.

"General Custer was either a hero or a bastard depending on your point of view," he says. "If you're an Indian you remember how Custer attacked defenceless villages. He was an ambitious man who wanted to be president. He used to boast that with 200 men he could conquer the entire Sioux nation, but Custer met his match at the Little Big Horn. The shit had it coming to him."

Recently though, an American scientist has suggested Custer and some of his troops were not killed by Indians. They may have committed suicide rather than face slow torture.

"It's an interesting theory and no white man survived from the battle to give details of what happened," continues Ricky. "We have to rely on the stories the Indians passed down and the paintings they made after the battle — these show Custer being riddled with arrows."

Ricky's not the only member of Blackfoot who is part Indian. Drummer Jackson Spivey is part Cheyenne and part Cherokee. Although their ancestral home is the plains, Blackfoot (named after a clan in the huge Sioux nation) grew up in Jacksonville, Florida.

"Being black down there was bad enough — the Indians and Cubans tied for second place," says Jackson. "Segregation got so bad that you'd have all-Indian schools."

Jacksoville spawned names like Lynrd Skynyrd and kids

**Part Red Indian band Blackfoot describe their career as a 13 year overnight success story. Lead guitarist RICKY MEDLOCKE tells ROBIN SMITH about General Custer, Magnum pistols and Jimi Hendrix's apartment.**

played instruments almost before they would walk properly. Ricky was taught to play banjo when he was only three by his grandfather, Shory Medlocke.

Blackfoot — who start a major tour soon — played clubs around their home before breaking into New Jersey, Texas and other areas. It's taken 13 years to build up a crowd pulling reputation and in all that time they've never had a line-up change.

A Ricky puts it: "We kinda got used to the smell of each other. Like a herd of buffalo we've stuck together." In the early days Blackfoot reckon they were held back by being too militant, especially in their support of Indian rights. They backed an Indian liberation movement whose members had a shoot out with the police and FBI agents at Wounded Knee, the sight of an earlier Indian massacre.

"Radio stations wouldn't play our stuff simply because we had an Indian name," says Ricky. "I guess that a lot of anti-Indian feeling still carries on. They worry about the black population but many Indians still get nothing and they were the original inhabitants of the country."

"The trouble with the Indians was that they were too damn friendly. They invited the Pilgrim Fathers round for dinner and so they overstayed their welcome.

"For hundreds of years the white man just wanted to rip the Indian off. If he didn't shoot him then, diseases quickly spread among the tribes. The Mandans lost over 2,000 people because of smallpox. Today you'll see lots of TV programmes catering for ethnic minorities but there's nothing for the Indians. Old films portray him as the baddie but it just wasn't like that at all. — But the Indians have got pretty clever. In Maine they got their lands back and own

something like two thirds of the state."

Some guilty white men and women have come up to Blackfoot after concerts and apologised for what their forefathers did.

"At first we couldn't believe it," says Jackson. "They'd be lined up after a show and some would even have tears in their eyes. What can you say? It's all in the past and there's nothing that can be done. You only hope that people will learn by

example and not do it again. We're trying to make friends all over the world and what we play comes from our hearts."

Blackfoot are especially proud of all their friends in Britain. Not so long back, they were opening for the Scorpions at Castle Donington. Now they pack them to the rafters at large gigs.

"I guess we're traditionalists and British fans like that sort of approach — you can't bullshit them," says Ricky. "The way we see Blackfoot is that we've got one foot in Britain and one foot in Florida. When we were growing up we listened to English bands and that's where our influences lie."

"Hendrix was like a god to us. I'd love to stay in the apartment where he died for just one night and write a song. We've already done one about him called 'Living in Those Jimi Hendrix Days', and people thought we were pretty weird to do that."

"I guess the English also like us because we give them a good time and we've been accepted since that tour with the Scorpions. The funny thing was that those dates came up quite unexpectedly and before they were offered to us we'd been on the road so long that we really needed a break. In the end, though, we thought we were so damned tired that a few more dates wouldn't hurt."

Blackfoot are planning to

record their UK dates for a live double album. They're also working on a new studio LP and they hope to come back to Britain for at least one festival appearance in the summer.

"Shit man, we could make a film of our lives, but nobody would believe it," says Ricky. "I guess we're one of the few bands that has the dirt of a thousand roads rubbed all over its nose."

"All the songs we've written come from our experiences. I remember playing a gig with Nazareth in Washington during a storm. There was so much lightning I thought we were going to get zapped at any minute. The faster the rain fell the faster we played so in the end it got to be like a battle between us and the elements. "Shit, we thought we were really riding that storm. Then after we ended our set the storm finished. That sort of thing is uncanny."

Blackfoot's career has had some spectacular moments but it's also been a tale of rags to riches — they got through 16 bottles of quality champagne on their flight from New York to London. Ripped off more times than they care to remember, they'll ruefully talk about the early days.

"I got a dollar and 10 cents royalty cheque for one of our albums," says Jackson. "I was too ashamed to take it to the bank so I pinned it up at home."

"We've come across so many bands who say they've had it tough, but they don't know what they're talking about. Man, we've done everything to stay in this business, we've even painted houses for a living."

"I reckon it's just beginning for us — we're a 13 year overnight success story," says Medlocke. "I handle a guitar the same way I handle my Magnum pistol — I can shoot a flea off a cat from 200 yards."



**RICKY MEDLOCKE:** part Sioux



# DIARY DILEMMA

I'M 16 and living at home. Although I don't get on too well with either my parents or my brother, my biggest problem is my brother who's two years older than me. I keep a diary with all my private thoughts and doings in it and I know he reads it.

Once I caught him reading the diary, but when I've talked to him he's denied it. My parents said I'm just being silly when I told them. Lately this has made me really angry and I feel like needing him into a confrontation.

I know he keeps a diary too, but I wouldn't do the same to him. Now I just feel like punching hell out of him if it happens again, as I'm bigger than him anyway, but I'm worried I'll do something I'll regret.

John, Dudley

● One way of tackling your brother's basic nosiness is to put your diary under lock and key in a place where he won't find it. This could be the simplest solution if you want to avoid a big blow-up.

Or, you could thwart his lascivious curiosity by developing your own form of code or shorthand on the more personal entries. If he can't understand what you've written any snooping will have lost its point!

There's clearly a certain amount of tension between you though, and an out in the open argument could be a

chance to clear the air as well as lay down some lines of territory so each of you knows just how far you can go. Violence shouldn't be necessary to make your point, but a quick bop is unlikely to do any lasting damage, and could settle your differences in the strongest possible way.

## Regret

I'VE FANCIED my best friend's boyfriend for ages and am kicking myself now as he asked me to go out with him when they broke-up a few weeks ago. Now they're back together again and he just ignores me. I've told her about refusing to go out with him for her sake and she doesn't seem at all grateful. She's been very cool towards me too. I'm the one who's lost out all round and can't help feeling jealous. Now her sister has told me that she thinks I'm trying to break them up. I just feel like crying.

Debbie, Leeds

● You can't please all of the people all of the time! Now this couple are back together again, your best bet is to leave them to it and go out with some other friends for a while so things can cool down.

Accept that it's too late to turn the clock back now, even



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.

though you may regret refusing to go out with this boy when he asked. Your motivation in revealing all to your best friend probably wasn't as innocent as you'd like to think, so perhaps it's not surprising that she's a touch suspicious. Her boyfriend doubtless got it in the neck too.

Wish them well and find yourself another boyfriend.

## Mum's mistake?

MY MOTHER, who's widowed, seems to be making a big mistake, and although my sister and I have tried to reason with her, she won't listen to us.

She met a man, who neither of us likes, last year and he's moved in with us now. He's always borrowing money from her to go out drinking and she puts up with a lot from him. He's always picking at her and tries to tell us what to do as well. It's reached the stage where neither of us can stand him any longer but he doesn't take any notice of us and it doesn't look as if he's likely to leave. How can we talk sense into her?

Mark, Liverpool

● This is a difficult situation for you both, but you must accept that your mother is entitled to live her own life, and that means she's old enough to make her own mistakes too.

Are you sure that some of your dislike for this man hasn't been caused because she finds less time to devote to you nowadays?

There's very little either of you can do, apart from letting things ride. Take more interest in your mother yourselves and if you feel this guy is taking her for granted don't allow yourselves to do the same. If she is making a big mistake, she'll need both of you even more when and if this relationship ends.

## Lead poison

I'M VERY concerned about the damaging effects of lead in petrol, and would be interested in joining a local group which is campaigning on this issue. Can you suggest who I can contact for further information?

Dave, London

● Research has shown that the cumulative effects of absorbing small doses of lead, a known poison, into

the system, over a period of months or years, can damage the brain and nervous system. Babies and young children are especially open to the hazards of lead. It's released in petrol fumes, found in some brands of paint and in canned food tins.

Anti-lead campaigners attribute learning difficulties and other behavioural problems in the young and vulnerable to the existence of lead in some of the everyday products we use and in the air we breathe.

Stateside, drivers can already buy lead-free petrol as a slightly more expensive alternative and other countries, including Japan and Russia have already banned any lead in car fuel.

In Britain there are already plans to cut-down levels of lead in petrol by the end of this year, but commercial interests have been slow to get the message, and no decision to change to an economically viable alternative has been taken yet.

The Campaign Against Lead In Petrol will be pressing for further action this year and people interested in joining or starting a local group can write for further information to CALIP, 39, Craven Gardens, London SW19. (Tel: 01-540 0194). Send for more facts on what you can do to CLEAR (The Campaign For Lead Free Air), 2 Northdown

Street, London N1 9BG (Tel: 01-278 9686). A free info sheet on 'Lead in Petrol' is also available from Grapevine, BBC Television, London W12 8QT.

## Wet bed blues

I'M AT my wits end because although I'm 18 I still wet the bed sometimes. This is very embarrassing and my mother keeps nagging me to see a doctor. But I'm scared to go as this all seems so silly at my age. I dread my girlfriend finding out about this, so I've always steered clear of staying the night with her. What can I do?

Peter, Stoke

● Be brave. See the doc to get it sorted out once and for all. It's important to find out why this still happens from time to time, instead of just waiting and hoping as you're doing now.

A past physical illness could have left you with a weak bladder; you might just be a very heavy sleeper; or you could still be working through an emotional upset which happened in early childhood.

Your doctor will be able to analyse why you're wetting the bed and can offer constructive help, but you must make the first positive step.

## KONTACT KORNER

ISOLATED? WANT to contact other readers who live in your area and share the same musical interests? Write to Contact Korner, Help, Record Mirror, 40, Long Acre, London WC2. People who haven't heard already, hang on in there — we're trying to link you with someone.

Judie Tzuke  
NEW SINGLE  
LOVE ON THE BORDER  
C/W SOLD A ROSE

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17th CITY HALL - HULL  
18th BRADFORD UNIVERSITY  
19th HUDDERSFIELD POLYTECHNIC  
20th DURHAM UNIVERSITY  
21st COATHAM BOWL - REDCAR  
24th LEEDS UNIVERSITY  
26th WINTER GARDENS - MARGATE  
27th POOLE ARTS CENTRE  
28th FAIRFIELDS HALL - CROYDON

APRIL

5th COLSTON HALL - BRISTOL  
6th TOP RANK - CARDIFF

7th BRANWYN HALL - SWANSEA

15th CLIFF PAVILLION - SOUTHEND  
16th ROCK CITY - NOTTINGHAM  
17th CIVIC HALL - ST. ALBANS  
18th EMPIRE - LIVERPOOL  
19th VICTORIA HALLS - HANLEY  
20th FREE TRADE - MANCHESTER  
22nd CIVIC - GUILDFORD  
23rd DE MONTFORD HALL - LEICESTER  
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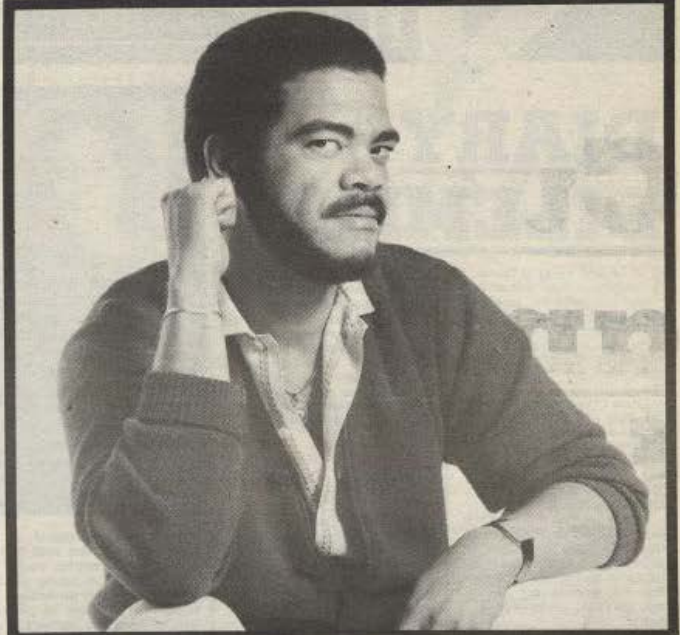
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PLUTO: caught by an angry husband

# Dat man is back!

**P**LUTO, singer of the courtroom hit 'Your Honour', has spent time behind bars. But the bars weren't to keep people in, but to keep them out! The 31-year-old Jamaican was a bank teller in his home town of Kingston, Jamaica.

He now looks set to win an award for the year's most unlikely chart topper. But it's a position he's used to, since he has already hit the charts with two other reggae one-offs six years ago under the name of Pluto Shervington. 'Dat', a hit in 1976, was surely a candidate for the strangest title to make the top ten. It was followed by another of Pluto's humorous looks at Jamaican life, 'Ram Goat Liver'.

His name, contrary to rumour, wasn't inspired by Mickey Mouse's faithful pet. The handle has more intellectual connotations.

"I went to a school run by Jesuits who taught Latin all the time and since I was the one always involved in organising all the trouble and mischief, indirectly of course", he grins, "they named me Pluto, the Latin God of the underworld!"

Now the plump Jamaican, born Leighton Shervington, is making mischief in the British charts under the simple name of Pluto. But what is 'Your Honour' about?

The song deals with the age old 'crime' of adultery. Pluto plays a character giving evidence in court who claims he was mistakenly identified and beaten up by an irate husband who found him in his wife's closet. The accused Pluto pleads to the judge: "He claim say me touch him wife/ which is a wicked and awful lie/ Me two hands were occupied/ Me shirt in me left and me pants in me right!" His fate is explained by the fact that he sings the last verse to a prison warder.

It seems a harsh verdict for the silver tongued wag. Pluto would not say whether it was a

personal experience or not, commenting, with a twinkle in his eye, that it was based on "a known experience from someone close".

Pluto himself always used to get into trouble in Jamaica. "I got kicked out of my bank job. I was only ever early one day out of the whole eight months. I only did it to please my parents as they frowned on music. It was the only job I've ever done outside music and I hope and pray that I never have to do anything else."

"I can remember we had cadets at school, sort of like a junior boy scouts, and I hated that sort of imposed discipline so much that I clogged up all their bugles with putty. It took them ages to clean it out. I know, because I was the one who had to do it!"

In 'Your Honour' Pluto certainly agrees that crime doesn't pay. The song is in close keeping with Pluto's other dissections of Jamaican life. In 1976 with 'Dat', Pluto was attacking what he terms as the "commercial Rastafarians". Rastafarianism is a Jamaican religion that exerts a powerful influence on blacks throughout the world. The song followed the exploits of "Rasta Ossie from up the hill". The Rasta decides to buy some pork, a meat taboo under the strict codes of Rastafarianism, but has difficulty asking the butcher for it in case he's overheard, calling it 'Dat thing there'.

"I'm not knocking real Rastas who are humble, honest peace-loving people but I'm against the commercial Rastas who are into the image of warfare and are angry revolutionaries without love. They are into the image because there is great commercial value in being a Rasta in the Jamaican music business."

And he should know. Pluto started in the business as a session musician and worked on Johnny Nash's 'Hold Me Tight', one of the first British hits to use the West Indian reggae beat in 1968.

Pluto's first taste of success

came with 'Ram Goat Liver' a Jamaican hit in 1974. The single was the first of Pluto's humorous looks at the Caribbean island. It dealt with a goat being knocked down by a bus. Since the goat is a staple food for Jamaicans, like beef is here, Pluto had some of the passengers buying some rice and cooking it by the side of the road!

I sold phenomenal amounts throughout the Caribbean islands and made Pluto Shervington a household name. The song made the British charts in the wake of 'Dat' in 1976.

Like many other reggae chart toppers, 'Your Honour' has won British hearts through its catchy use of Jamaican patois, the local dialect. Pluto uses an older version of reggae rather than the in-vogue 'rootsy' sound. But his words are pure Jamaica.

"Most of my themes are serious but a lot of the Jamaican life style is comical and I treat it all lightheartedly."

Pluto left Jamaica in 1974 when he felt that the government, under Prime Minister Michael Manley, was running policies that were "too close to communism". Many affluent Jamaicans left to avoid the deadly political disturbances. Bob Marley was shot during this turbulent period of Jamaican history.

Pluto now lives in Miami, Florida, with his wife of nine months Cindy, making a steady living on the college circuit as an entertainer. He is hoping that lightning is going to strike again and is about to finish an album.

But does he think his humorous style will make it again? "I don't know if I can write a serious song. I don't think it can come out of me, it's not natural. I don't think I'll ever stop appealing to happy minds," he says. "I never was much of a story teller as a child so maybe I'm getting it all out now. I still make mischief, particularly flirting. I'll annoy you to death. I'd rather hurt your mind than your body!"

# Curry and favour

**SINGLE OF THE WEEK**

**MONSOON: 'Ever So Lonely'** (Mobile Suit Corporation 12in.). In which, inevitably, Indian music meets western pop (80s-style; forget the Beatles and don't admit to remembering Ravi Shankar). The result is a highly successful mixed marriage of eastern instruments and skilful studio tricks, topped with a breathy, girlish 'ever so lonely' refrain which insinuates itself into the old memory banks and drifts about in there long after the record's finished. An original idea, a big sound and a little girl — Monsoon and mentor David Clayidge would appear to be playing the hit game. Don't be surprised if they win.

**PRODUCT OF THE WEEK**

**ALTERED IMAGES:** "See Those Eyes" (Epic). Another triumph of the producer's art. Martin Rushent takes a plain enough song, blessed with (of all things) a Dollar riff, and turns it into the third slice of crafted, emphatic and individual-sounding pop for the images. Whether you regard it as classic, disposable stuff or artificial pop depends largely on your attitude — I dither between reluctant but genuine admiration and emotional, rockish condemnation. "Who gives a toss what you think," trill Altered Images as they skip gaily up to the top five, and I dare say they have a point.

**PET OF THE WEEK**

**JOSEF K: 'The Farewell Single'** (Les Disques du Crepuscule). Copped from a BBC session, the A side of this souvenir is 'The Missionary', and in truth it's my single of the week, even though it's not Record Mirror's. I don't give a damn whether it's technically good, bad or indifferent, whether it's under-produced or over-produced or even fashionable (unlikely) — the guitar, vocals and overall sense of urgency on this record make a noise I like, and like better than anything else out this week. A personal quirk? Perhaps, but I do know that listening to this after the Altered Images single makes the latter sound tame and contrived rather than charmingly stylised. This week's choice for the desert island.

**THE REST OF THE WEEK**

**DEAD OR ALIVE: 'It's Been Hours Now'** (Black Eyes 12in.). Popular theory has it that the exotically plumed Pete Burns will be next to conquer the south from the land of Scouse, though the more informed shake their heads in an amused fashion and may well murmur 'China Crisis' if you listen hard. Certainly, 'Hours Now' is no indication of any great talent, being a moderately considerate affair whose merits are significantly reduced by Burns' sub-McCulloch singing.

**XTC: 'Ball and Chain'** (Virgin). There seems to be a severe danger just now of XTC becoming socially acceptable. Right, let's put a stop to that straight away. Here they express concern for our environment, but the music is the same as it's always been — clever, busy and rigid and utterly devoid of warmth, grace, style, beauty or real humanity. Hollow. This is not a personal vendetta — you tell me they're nice blokes and I'll believe you. The record stinks.

**KILLING JOKE: 'Empire Song'** (Malicious Damage/EG). Co-produced by Conny Plank (surprised? Well he worked with Ultravox so he's obviously not too picky), this is pretty much as you'd expect — repetitive, noisy, almost compelling but not quite that interesting. The XTC record put me in such a temper with its smart blandness, however, that Killing Joke were no torment to listen to, rather a relief. Of course they're not Significant, though they'd like to be, but they are at least mildly provocative.

**LOGIC SYSTEM: 'Be Yourself'** (EMI). Sorry about this one, chaps — the name and the sleeve got me interested but totally misled. It's slick, anonymous jazzfunk with a bit of Ronnie Lawsish sax bunged in and should never have got this far. Give it no further thought.

**YAZOO: 'Only You'** (Mute). The return of Vince, one-time songwriter, stranger and all-purpose enigma within the sparkling ranks of Depeche Mode. Interestingly enough, 'Only You' is as 60s-derived as 'See You' is 60s pastiche (they



MONSOON SINGER Sheila Chandra: "breathy and girlish."



Reviewed by SUNIE

did nick the 'Then He Kissed Me' bit knowingly, you understand). Lovely stuff it is, too, though in parts it's naggingly reminiscent of 'Do That To Me One More Time'. Mr Clarke and his lady collaborator Alf as the Captain And Tenille of electronic pop? Well, why the hell not?

**ATTILA THE STOCKBROKER / SEETHING WELLS: 'EP'** (Radical Wallpaper). Flaming verse live at Wandsworth, issued in a horrible home-made indie bag and playing at thirty three and one third, here are two home-made indie poets for you, er... enjoyment? The less said about Seething Wells the better, though he wins out in the name stakes, but Attila the Stockbroker raised the odd chuckle. Very much by Cooper

Clarke (always artful, angry and alliterative) out of Patrick Fitzgerald ("don't ever sleep with your hero, things will never be the same", echoed in Attila's 'I Don't Talk To Pop Stars'). A man who coins the phrase "this ain't rock and roll, this is pesticide", can't be all bad, however, and his vision of glue-sniffing nine-year-old terrorists staking out the local Wimpy Bar is irresistible.

**B-MOVIE: 'Nowhere Girl'** (Some Bizarre 12in). Acceptable stuff from the Soft Cell stable. A bit like a Duran Duran with flow instead of stomp — the acceptable face of futurism.

**ANGELIC UPSTARTS: 'Never Say Die'** (EMI). Still determined to escape their bootboy image, the celestial ones are going an odd way about it. This is tame pop with a rotten, weedy production and an American singer. Well, his accent's American, anyway. A few echoes and handclaps are thrown in, in a desultory sort of way, but they don't help.

**DOLLY MIXTURE: 'Everything And More'** (Resound). Punk production and a vile guitar solo on an undistinguished song. What on earth do Dolly Mixture have going for them? Well, the singer's got a nice voice and they look delightful, always have. If they put themselves in the hands of a big producer like You Know Who did, they'd be in with a chance. If they stick with half the Damned behind the desk, they're doomed.

**ANTI-NOWHERE LEAGUE: 'I Hate... People'** (WYKZ). Sex Pistols copy. Cheap, cynical and unpleasant.

**FASHION: 'Streetplayer-Mechanic'** (Arista). Recorded in France and heavily disguised as a European product — 'Artwerk Synthetiques programmes, vox?'. Makes a change from (gtr, vcls) I

suppose. Anyway, these nice European lads from Birmingham have now veered so far away from their beginnings and into the realm of slickness and fastfunk that they sound skilled but routine and the singer reminds one of (oh dear) Phil Collins (sorry).

**THREE DAYS AND RIKI: 'Jealous Girl'** (Zilch). Stunningly normal pop, as banal as drab can be. A girl singer is not enough — my god, don't they know?

**JACNO: 'Rectangle'** (Celluloid). Repetitive electro-pop instrumental that ought to be boring but works divinely, not least because of the very loud electric guitar that jumps in at the end. Ingenious and tasteful — you don't find any old rubbish on this label.

**WENDY WU: 'For Your Love'** (CBS). Aaarghahahahaha. The pits of the world, featuring the giftless singer from the forgotten Photos. An old song mutilated, a very plain girl in a silly hairpiece, and the afterbirth of one of Toyah's costumes. Put it together and what have you got? I'll give you a clue — it's very good for putting on rosebuds.

**KUDOS POINTS: 'Night Of The Long Knives'** (DeB). Poor cousin of XTC is what they sound like; well, not quite that bad, but rather stiff and stilted. Perhaps they'd be better off with a song? Songs are coming back, I'm told.

**POSITIVE NOISE: 'Positive Negative'** (Statik 12in). Rapid, vapid and uninspiring. Stand it next to 'Love Cascade' by their ex-singer, and... no, don't. It's too unkind.

**ELTON JOHN: 'Blue Eyes'** (Rocket). Elt goes crooner. He does it quite well, too, but the lyric's so mundane as to make Bernie Taupin sound like Keats. Still, Radio Two will love it, and rightly so.

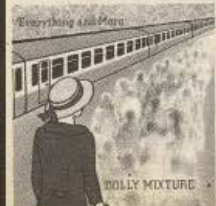
**THE LAUGHING APPLE: 'Precious Feeling'** (Essential). When the awards are given out for Fall-like credibility by Independent Thought and Resisting the biz, these guys are usually cited. Fine, if that's what they're after, but the simple fact is that one's pleasure centres find nothing in the Laughing Apple's pedestrian, recorded - in - the - garden - shed doodling to stimulate them at all, at all. Enjoyment is not everything, of course, but I can't help but feel that when you're making a pop record it should receive a measure of consideration.

**OGI: 'Resistance'** (EMI). Impossible not to be intrigued by this item, since lyrics are credited to Malcolm McLaren, but it's nothing too special. Steady beat, nice enough electronic bits, but overall less than remarkable. Great that it's out on EMI, though. Conceptually, that is.

**LUNA TWIST: 'African Time'** (Statik 12in). Yes folks, it's 'I've Had Enough Of That Funky Stuff' time once more. This rap thing sounds tongue in cheek, but that's no excuse. It's depressing really, but by the time I get to this stage in the pile, I begin to forget that I started out with some praiseworthy vinyl at the beginning of the column. Hang on a sec while I whip this dreck off the deck and plug into Josef K to wake myself up a bit. I'll be right back.

**DEADMAN'S SHADOW: 'Bomb Scare'** (Rondelet). DIY d'Oh, in which some yobbo shouts his head off against an undernourished - sounding backdrop of punk cliches. May give some slight thrill of pleasure to those with savage haircuts, badges showing an A within a circle and an IQ of five minus, but that's about all.

And that's about all. Listen out for Monsoon, eh?



## THIS IS WHAT THEY SAID.....

"She's jealous of me, she keeps on imagining she's in the band. She goes if I was on stage, I'd do this if I was on stage, I'd do that."

Annabella of Bow Wow Wow, SFX Issue 1

"I do have quite a lot of knowledge about singing because I was an opera singer myself when I was young so Annabella I guess gets her voice from her own mother, and she gets her talent from me."

Annabella's mum of Hammersmith, SFX Issue 2

"Why should we break something up which is so successful?"

Sting, SFX Issue 3

"Nothing with the Human League name on it is going to be duff."

Phil Oakey of The Human League, SFX Issue 4

"I know Phil Oakey hates my guts, he doesn't like us at all."

Phil Collins of Genesis, SFX Issue 5

"I just think that a lot of people who listen to pop music depend on it too much."

Paul Weller of The Jam, SFX Issue 6

"If you come home from a party at 4 o'clock in the morning and you're trying to get your key in the door and there's all flash bulbs exploding behind you because they've been hiding behind parked cars waiting for you to come home—first of all you get a hell of a fright because you're half pissed in the first place and you're tired...."

Billy Connolly, SFX Issue 7

"I don't know if prison is good for everybody, but it did me a lot of good."

Hugh Cornwell of The Stranglers, SFX Issue 8

"I want to write a Hamlet or a King Lear, my ambitions are very large, and my talent is large enough to handle them."

Lou Reed, SFX Issue 9

## BUT DID YOU HEAR THEM SAY IT?



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## Albums

..... Truly Fab  
 +++ Worth a listen +++ Average  
 ++ Dodgy ++ In the dumpster



Geldof... the tired piper — leading the Rats astray.

# BOBSIE IN DEEP TROUBLE

THE BOOMTOWN RATS: 'Deep V' (Mercury 6359 082)

By Mark Cooper

THEY USED to be so young, these Boomtown Rats. When they arrived from Dublin, they were brash outsiders, cheeky and loud and determined to crash the party. Geldof was the showman, a contrived street-poet whose gift was for stitching together the clichés of Bowie, Jagger and co. into a Woolworth's tapestry of rock. The Rats' triumph was 'A Tonic For The Troops', an embroidered chocolate cake of harmonies and riffs stitched together with bravura and enthusiasm.

Now it's 1982 and there's no party left for the Rats to crash. Geldof made it to the top of the tree and forgot how to write melodies. He seemed to take himself too seriously to be wholly happy remaining a jackdaw of rock. Instead he explored the emptiness at the heart of his master-of-ceremonies persona, settling down to suburban angst in songs like 'Fall Down' on 'Mondo Bongo'. Geldof continues the trend on 'Deep V' and drowns in his won depths.

Geldof's natural talent is a mixture of hammy showman and blustering storyteller. On 'Deep V', everytime he starts to tell a story, he appears to lose interest. Instead we have fragments of the old narrative gift struggling with Geldof's inclinations towards profundity.

On songs like 'Skin On Skin', an exploration of the darker side of sex, the wise-guy confessional in the middle sits unhappily with Geldof's strained vocalising in the rest of the song.

Elsewhere, songs in the old mode like the snappy rock of 'Talking In Code' are simply not as strong as their predecessors. They lack the old Rats' naked desire to succeed — their blatant hunger. Instead we get a conceit about codes that is stretched too far.

The Rats have always worked with conceits, musically and lyrically. In the past, they had fun with them, prospered by hard work and cheek as opposed to inspiration. Enthusiasm was the old Rats' match for skill and that old greed is no longer in evidence.

'Deep V' shows the Rats' exploring all kinds of angles, 'progressing' all over the place, playing with ideas from the sluggish Spectorisms of 'Never in A Million Years' to the exercise in cool jazz that is 'The Little Death'. What's lacking is a focus, the old commanding presence of wise-guy Geldof. Come on, Bob, you don't climb to the top of the tree to hang yourself from the highest branch.

The cheeky textures of 'A Tonic' have turned into overweight production exercises that are lifeless at the core. The new tack on 'Deep V' is the use of bright and breezy trumpets that follow up the 'Mood Mambo' by putting Latin touches to the chant of 'A Storm Breaks' or the white reggae of current single 'House On Fire'. Yet the Rats lack their old pleasure in stealing, they no longer show off their gift for contrivance; rather, increasingly, they come on like glum artists instead of cheeky interlopers.

The hard work's still there but not the ambition. Like Geldof says on 'Skin On Skin': "The night is dead/And the dogs have lost their growl/And the air seems stale/Cos the lion's caged." + + ½

## BOX OF TRICKS

URIAH HEEP: 'Abominog' (BRON 538)

By Robin Smith

DON'T WORRY about a thing, Heep are still a vital part of British Metal-dom.

While Ken Hensley ekes out a living plodding around the States and Byron and Sloman both slumber, the new look Heep fronted by its only original member Mick Box, are poised to conquer again.

Box has been careful in selecting the manpower to put life into the outfit. The old boy has surrounded himself not only with people who share his own ideas, but people who are also capable of expressing themselves without rocking the boat.

Unlike so much of Heep's earlier works this is a true group effort, with no member cracking the whip. Daisley, Gossaly, Sinclair, Box and Kerstake get equal billing on songwriting credits. They've also used songs by other people including Bolter and Sloman's 'Think It Over' and the talents of multi-

millionaire Russ Ballard for 'On The Rebound'.

Musically Heep have been on a diet and you won't have heard a tighter album of this type for years. There's also the sort of stylish production, courtesy of Ashley Howe that most bands only dream about.

'Too Scared To Run' is a frantic panorama of vocals and guitar, in which Box draws himself up to his full height and lets rip. 'Chasing Shadows' features ingenious keyboards and would make a better single than the 'Abominog Junior' three-track EP.

'Hot Nights in A Cold Town' marks a return to a more traditional style with its sultry story of loneliness, but perhaps there's a shade too much emphasis at the end of the track.

'Running All Night (With the Lion)' is knockout Heep and the track is set to be a boisterous stage opener.

Surprisingly, they even make a better job of 'That's The Way That It Is' than Graham Bonnet did, with a real sense of appreciation for the song's emotion.

Box has survived to lead a greatly revitalised and content band. He should be wiping the nervous sweat from his brow with relief that it's worked out so well. + + + + +

SECRET AFFAIR: 'Business As Usual (Arista I-Spy 3)

By Peter Coyne

THE COMPLETE and utter failure of the truly pathetic 'mod movement' of 1979 to produce anything worthy is neatly mirrored by Secret Affair's present artistic inactivity and uselessness. They just don't sound or look right in 1982.

Ian Page and Dave Cairns' songs are energetic, bouncy attacks, though the tired old hat themes ('One Voice in The Darkness', 'Follow The Leader', 'I Could Be You' and 'Somewhere in The City', need I go further) have been done to death so many times they're kicking around a corpse.

The introductory 'Lost in The Night' is another loser that has the audacity to borrow the chiming guitar from The Monkees' 'Last Train To Clarksville' and is let down by the dull, dull vocals of Page — more reminiscent of The Hollies' Alan Clarke than the Oie Redding he possibly aspires to. The flop single 'Do You Know?' is also included.

Secret Affair need to immediately rethink their methods of composing and re-evaluate their current position — or cut their losses and disband. + +





# A LIFE IN THE DAY OF Mick Karn

**IT'S HARD** to know where the day begins, because I tend to sleep every other day and otherwise just keep going. But I've picked out last Monday, which started at 9 am.

If I have slept, it'll have been for two to four hours and I can get up at about 12. If it's a nine o'clock start, I sleep in the front room with two alarm clocks next to me and an alarm call booked. It doesn't always work. I sometimes sleep through the whole lot, but it worked that day. I crawl to the telephone and sit there for about an hour, just waking up. Then it's a shave and the make-up and off to Hamiltons.

I usually go on foot to the gallery — a stroll through Hyde Park wakes me up and I enjoy walking anyway. On Monday I got there at eleven and ran through the details of the invitations — that took a couple of hours.

As Air Studios is round the corner in Oxford Street, I popped in there, because I wanted to collect a cassette copy of the album me and Steve (Janssen, Japan's drummer) have just done with Akiko Yano. While I was there I made a few phone calls, just to see if I was supposed to be somewhere else! I usually carry my Japanese lessons in my bag, so I sat at Air and caught up on some lessons for a couple of hours.

I'd arranged to do the Old Grey Whistle Test with Angle Bowie, who I've known for about five years. We got to know each other because we're both from Cyprus and we speak Greek together. The BBC had suggested I play some music with her poems. Angle liked the idea, but we hadn't much time to rehearse at all.

So come Monday, I was getting really nervous. It seemed such a stupid thing to do, spontaneous playing — and to what? I hadn't even heard the poems. I got home to my place from Air at about three o'clock, when the roadies came round to collect the gear I needed for the Whistle Test. Then Angle arrived with the make-up artist, and it seemed like a good time for tea, so I made some tea and scones and stuff. We did all the make-up, I listened to the poetry, but we still couldn't rehearse because by now

my guitar had gone. We left at seven to go to the Riverside Studio, where we finally ran through a rehearsal, which sounded OK, I suppose. I wasn't really sure what I was playing.

Straight after the show, getting on for nine pm, I had breakfast — taramasalata, chicken and sausage, a big salad and a game pie. I always eat a lot, non-stop when I'm not working — that's why I have to work, to keep my mind off it. Went back home, by now it's about midnight, and the programme designers for the exhibition came round to discuss what I wanted done.

Once they left, at about three o'clock, I sat down and started to do the music. My days follow much the same pattern after midnight; music goes on until about five, then I'll start doing some sculpture, until about eight o'clock in the morning, then I go to bed. My bedroom's my studio really, with a bed just stuck in the corner. I get up about twelve, as I said, but if there's an early start I may just go straight through. I don't see Sunday, which is horrible, but I have to sleep right through it.

Things get more difficult when Japan are recording, because we tend to work late in the studio, until seven in the morning sometimes, starting again at two. If I feel as if I have to, I carry on with the sculpture, but sometimes I can't. Cooking takes up time during my day, too.

I started the Penguin Cafe last year, but that proved to be temporary. When I cook at home, I tend to cook as if it were for five people, then end up eating it all because I hate seeing food go to waste. The only time I can relax is when I'm cooking, so I thought I'd see if I enjoyed it as work, as well. It all started, I suppose, when I was living at my parents' I'd finish working with the band, get home after everyone had gone to bed, and just start cooking. And I've always loved eating, discovering new tastes. Anyway, the cafe was open for lunch and tea every day — I was the chef, with two or three people helping me.

When we started recording the album we really ran into trouble. I was cooking at home after I'd finished in the studio and the food would have to be picked up in the morning and taken to the restaurant. That can only go on for so long before you drop dead,



MICK KARN came to England from Cyprus as a small child and was brought up and educated at Catford, London. Now 23, he lives alone in a South Kensington flat, whose bedroom doubles as artist's studio for the creation of his bizarre and highly-praised sculpture. With Japan's group activities temporarily suspended, he is working on various musical projects, learning Japanese, cooking and preparing for his second sculpture exhibition.

so I eventually had to give it up.

I don't go out much, except to see friends. I don't like clubs, and though I'd like to go to more gigs, I'm often too busy. I'm really out of touch, it's terrible.

I love doing all my own shopping and cleaning. I can walk around undisturbed all day, but people always spot you in a supermarket.

It's getting harder to find time for my home study course in Japanese, which I've been doing for about a year. I can make myself understood, in bad Japanese, but it's really all towards a plan I have. I want to do a TV cookery programme in Japan, doing western food but spoken in Japanese, unlike the ones they have now which are all dubbed. I've always wanted my own cookery show.

My dreams? I'm terrible about remembering dreams, except when they're nightmares. In the last one I can recall, I was walking round the streets with all these people in big American hats. Their heads were skulls and they had candles inside which you could see flickering behind their eyes.

One other thing — I love touring, being on the road. There's someone else looking after me, waking me up and so on. It's a good time for me to think, come up with sculpture ideas for when I get home. It's really like a holiday to me and there's nothing I'd rather be doing. I'm a lazy person, really.

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# WOLFMAN

**J GELLS** machine gun rapper. **PETER WOLF** talks like a pneumatic drill. **SIMON HILLS** follows the growling lead singer to Boston.

**P**ETER WOLF swaggered into an Italian restaurant round the corner from his flat. It was about to be evening, when by the last clock in the beginning of the afternoon... he never gets up after four and stays awake until dawn.

Already nodding, he laughs and jokes with the waiters before heading off with the assorted folk he has invited out for a night in Boston, Massachusetts — his home town. With a bunch of growling sentences, the lead singer of the J Gells Band holds court.

**HOW MANY OF YOU THINK OF THE RESTAURANT IT'S A REALLY GOOD PLACE, HERE MAN MAYBE AFTERWARDS WE CAN GO DRINK SOME ZAMBURCA AT THIS CAFE ROUND THE CORNER A REALLY GOOD ITALIAN PLACE AND THEN WE CAN GO TO THE NIGHTCLUB MAN IT'S THE BEST IN BOSTON AND IT'S OPEN REALLY LATE AND HOW IS THIS GOOD TELL YA IT'S THE BEST ITALIAN FOOD IN THIS CITY...**

That's the Band's night off from a restless tour around America, and Wolf is glad to be back. Like a machine, he never lets up for a moment. Everyone in the area knows him — local restaurants and bars are as familiar with the singer's pneumatic drill of a tongue as they are with the police car sirens that constantly wail through the night.

All that the group have had a hit with 'Cemeteroid' and Wolf is more a celebrity now than he ever been. Coming from the roots of black soul bands and R&B, the group have toured for years before hitting the big time in America and England. But not the gutter of stardom, there are the years of seamy rock and roll nights.

"I remember when we played England in a bread van," recalls the singer. "Any way we could tour, we do it. We all used to stay in two rooms in this hotel in London, and every day this bread van would pull up and we'd go to a new hotel or pile in and play somewhere like Bristol, Manchester, anywhere like that."

**W**e really just wanted to play in a lot of places where the British bands would start and keep it close to the pub level. We tried it out, and it worked, but there were a lot of places where we'd be playing in front of 14 people.

That just made us more determined, really. And it was great bopping down the Kings Road and checking out the record stores and meeting different people. But in Britain we also had a very artificial time. There's been a lot of hostility even though the audiences were good, when we thought we'd have a good time.

It was a bit hard to believe because we have had a lot of invitations from Britain so it meant a lot to us... and still does.

When they reached the end of a contract with Atlantic Records three or four years ago, the band were over half a million dollars in debt. Every album they released would

cost them money to put out. Their cash came from constantly touring round America in a station wagon, picking up every dollar they could from gigs.

Now, however, American-style has caught up with the group. Wolf and partner Bob Justman left back in a hotel with a mammoth library of tapes brought up for their trip.

The Beatles, with the Stones, around them is an entourage of PR people and managers designed to show people contact only when the group want it... or rather, when it's convenient for them. But the years of rock are not have left their scars on the J Gells Band, so when most people are talked into it, in fact, Wolf and his long-time friend Justman are out in clubs, listening to records in the heart of the city and the music scene.

**IT IS MUCH THE SAME FEELING AS THE GIRL JUST WHEN THEY USED TO GO TO THE GIG TOGETHER. AND EVERY NOW, THEY WANT TO GO TO THE GIG TOGETHER. BUT THEY'RE NOT IN IT, ALL THE OFFER RADIO STATIONS, AS WELL AS DECEIVING HIS OWN BOSS.**

"I had an all-night radio show with ran from midnight to seven in the morning, when I used to play a lot of soul and R&B," he recalls. "It was great as the station was actually in the dressing room of a club, so a lot of musicians would drop by. Groups like Led Zepplin and Jeff Beck would call in and just go on the air."

The J Gells Band had already formed then, but I'd just have time to finish a gig and get to the club in time to do my radio show. I guess that being an announcer, it was a way of exhausting myself — after the show I was really up.

The years of touring have given the band an edge as hard as steel beneath which they pose growling words, nononsense rock music, and a voice from Wolf that is reminiscent of early Mick Jagger. The whole and is punctuated by riffs that come from the American DJ school of West Coast funk and others where nothing is just spoken, but always rhymed, shouted and punched out.

The J Gells Band are never disappointed in their 12 years of existence. Through hard times and good times, they have received and turned round their own ideas, down in Britain and kept on with their own brand of rock 'n' roll.

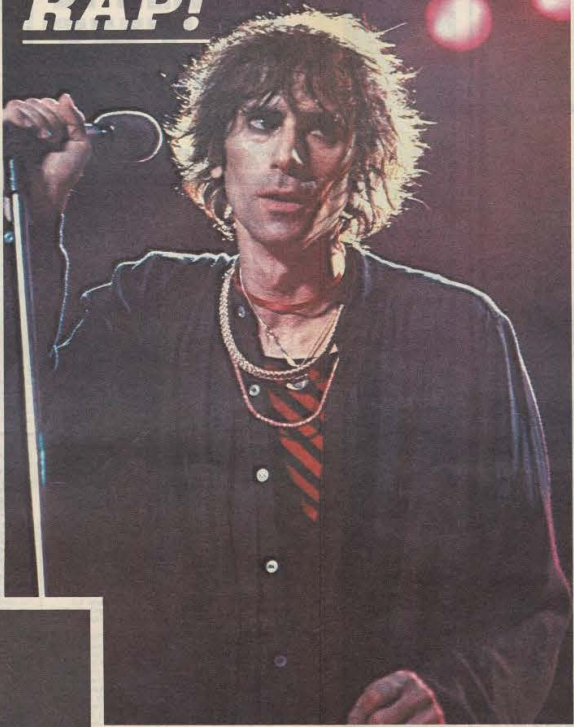
The Atlantic has always been good-time boy meets girl music, with extra bite.

Now the tone has been overshadowed by the economic and political climate in America. When we talk about unemployment in England, exactly the same fears are growing in the States.

There is talk of a return to the depression days of the 1930s. At the same time the Moral Majority, a religious pressure group that hates rock and roll, is moving to ban abortions in the States. Because of young couples across the pond is not readily available.

With the possibility of conscription coming back, young

# RAP!



people are scared still another Vietnam might rear its head again.

"Politics is something we've always been concerned with, but times are a lot darker, and a lot more serious than they were 10 years ago. The division line between right and left is a lot more extreme and it's much more frightening for us."

As in Britain and here the governments have become very conservative and the economic structure of society is undergoing great breakdowns. So you have masses of people who are very discontent, and that's a very frightening thing.

"I think the same thing that's happening to a young kid in Detroit is happening in England — the longer you're in college and the longer you stay in college, the more you would have taken care of them. But those things have changed."

"A hundred years ago it was real simple to see. There was a minority called the monarchy and they divided up the pie. Now there are corporate monarchies and they don't want to let us go, and there's a lot of unrest, and yeah, a lot of people are suffering, in this country there are no health

programmes, and people are scared of getting old because they still got to take care of it.

"The madness that happens in the streets is because people can't get a job, and the centre of the labour has fallen out, it's all starting to settle up. Right now in this country the government feels that the prosperity of the rich will take care of the poor. But that didn't work with Hoover and don't think it's gonna work now. It's a scam."

Although Peter Wolf says about politics the band stick mainly to their roots. Their 'Freeze-Frame' album has given them more freedom to experiment, but they are still polite experiments of out and out rock and roll.

The band are preparing to come over to Britain in June to give the country another chance to catch a least of their rocking music.

They are rock and rollers in the same tradition as the Stones and Bruce Springsteen. The Gells band have now landed among the genre of American stardom, but Wolf and Justman still talk with a certain about, steady downtown beat and class.

Beyond the dark glasses, the J Gells Band are in training as he does clubs to tip any joint apart with rock music that's hard and precise... coming straight from the roots where it all started, in the club.

# Pride and passion!



**An amorous arrow has just hit MARTIN FRY of ABC. The low-down comes from MIKE GARDNER.**

**A**BC LEAD singer Martin Fry has been struck down! One of Cupid's shafts has pierced the blond, six-footer's heart. The boy's in love!

The Manchester born 25-year-old singer of the bitter-sweet excellence of 'Love And Luck' looks for a happier ending to his trilogy of passion.

The week before he entered the studio to record the new single 'The Look Of Love' he has found a source of inspiration.

"I'm in love," he says shyly. "I've got a new girlfriend for me and to be happy. He says of his one week old affair: 'Not enough was the end of an episode and the start of a whole new cycle. It was about'."

"Tears are not enough that it's not using crying over split milk. Tears are not enough! So why spend the 'hell of your life smoothing about'?" he explains.

"The second part of the cycle 'Poison Arrow' is an extension of that. It's about feelings that have happened to me and the feelings you get from other records. It's not cynical," he says.

"Have you ever gone out with a girl and she's not wanted to know you?" he asks. "At the time it makes you so angry, but it's not a poison love song, it's about getting the poison out. I complain about the magazine picture dreamworld where all love affairs end with hands being held. It's telling the partner to lower her sights but raises her aims."

"He also warned that if he's back from the ropes because I'm a contender. I managed to exercise all my feelings with that record. It was great."

"I've not had many girlfriends but I've had enough

for a few more songs yet. With 'The Look Of Love' everything is revealed and I predict a happy ending."

Martin Fry is one-fifth of ABC. He left Sheffield University with distinction in English, a Li degree and the knowledge that he must take advantage of every situation.

The first was when he found himself lead singer in local band Vice Versa, a three-strong synth crew of electro-popsters in pre-fab April 1975.

The limitations were obvious for Fry and his vision of an exciting dance based fashion, so troops were conscripted in the form of basses Mark Lockett and drummer Dave Robinson. The result was an impulsive mixture of additive pop and computer dance music.

The alternatives and the record companies were quick to react. Within a year a strategy had been worked out and ABC had a handsome contract and the licence to fulfil.

"He chose ABC because it's a name that will mean the same throughout Europe. It's the first three letters of the alphabet almost everywhere. It's also a blank slate. It doesn't ally us with any outfit, taste or style. It gives us freedom and we've got to work hard to push something into it," explains Fry.

The strategy at the beginning was simple. To be a musical champion, to be organised and to make an interesting parodic... the perfect pop song! Three and a half minutes of exquisite listening, precise, passionate pop.

The package involved mythologising themselves, building an ideology and the lore.

Continued Page 18







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

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

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COUPON



FRY WITH sax player Steve Singleton and guitarist Mark White... "music getting too serious and sober"

## It's as easy as ABC

FROM PAGE 17

organisational backbone. The back of both singles released so far have contained pulp written snatches of Fry's fevered fantasies.

"I think it's important to mythologise yourself. There's never enough time. I can't afford to wait for five years or maybe die to have somebody else do it for me. So why not speed up the process, especially when it involves a lot of fun creating a story that happens to feature yourself and your friends."

But in the process ABC have been accused of being too calculating and cynical in their forays into the music world.

"Don't believe a word," replies Fry. "It's not like sitting down with an equation that says this is how you make a hit record or to gain status with the press. It might seem like that in retrospect in the way that, say, Malcolm McLaren rewrote his time with the Sex Pistols. But I feel it is important to have a clear idea of what you want to do."

"We did want to release songs that we could be proud of and have faith in. When we realised that it would be the result of learning things technically, the whole emphasis changed."

"I think now people have realised that to produce anything of worth you have to be able to organise sound. It doesn't mean being able to play your instruments but being able to have an overall picture of what you do."

Fry concedes that the public image of ABC seems too intellectual — he blames it on the fact that early interviews were too elaborate in their explanations of the ideas behind the package. Fry hotly denies the arrogance and hard-heartedness some have assumed to be the pulsebeat behind ABC.

"I thought music was getting too serious and sober. There's a streak where people claim they make music like Renaissance sculpture full of human angst or human psyche. I don't see music like that," he explains.

"The best records are the Desert Island Discs, the pieces of music you could cherish and sleep with under your pillow and play all day. It's a fresh perspective to see it as supermarket records — to be sold with Mills And Boon books or shrink wrapped bacon — just to put a pin in that old way of thinking. It should be far less self-conscious than that. I'm more from the heart really."

"You've got to afford to laugh at yourself... the pomp and circumstance... If we're not careful things like Emerson, Lake And Palmer will rear their ugly heads again. But the quality's got to be there. We must maintain standards of decency. Nothing would give me more than to see our records in a bargain basement."

Fry doesn't see it as calculation but more as care and attention.

"I believe in the craft of songwriting but I can't believe that great songwriters like Motown's Holland/Dozier/Holland, who wrote hits for the Four Tops and the Supremes, wrote from a computer or on the

back of a fag packet. I'd like to think they did it somewhere in between."

Being careful also means having heavy insurance in the Suggled-eyed shape of Doller producer Trevor Horn, on their latest chart hit and on their forthcoming debut album.

The first fruit of the liaison between the Sheffield sharp boys and Horn's filigree attention to detail is 'Poison Arrow' — probably the most entertaining three and a half minutes of 1982.

More importantly it has dissolved the tag of bandwagon jumping that their debut release, 'Tears Are Not Enough' inspired. It arrived at the same time as the emergence of the white funk tide of Stimulin, Funkapalitan and others in the Spandau Ballet 'Chant No 1' wake.

"I can't really abide by that tag," claims Fry. "I've always seen funk as the domain of early Kool and the Gang, the Fatback Band and recent James Brown. But it's no albatross around our necks. It used to irritate me when people wrote about us as a movement — brother to brother!"

"We're fiercely individual," he claims. "It's not about fashion or following a trend. If you want to be a tastemaker you've got to be able to be ridiculed. But I think we are making headway. It's not like a flash flare, it's something that will creep up on people."

But he admits to being confused by the public's reaction to ABC so far, especially after the London nightclub set picked on them.

"I don't know how people view us. That's the beauty of it. If someone sees you in a club they can either shake you by the hand or pour a drink over you. Both have happened to me! There's no way of knowing. If there was I'd give up now."

Despite coming from the same town as Human League, Heaven 17, Cabaret Voltaire, Comsat Angels and Clock DVA, he quickly destroys the cosy myth of 'a Sheffield kindred'. "Sometimes you bump into them at Mac Market but it's certainly not heads down, let's change the music industry. I know the people socially but we tend to isolate ourselves from each other. There may be a Sheffield scene but we didn't get invited!"

Martin Fry likes happy endings and the new single 'The Look Of Love' should satisfy the demand.

"I'm an incurable romantic even though it's impractical. You've got to stabilise yourself. It's no good offering a girl a drink in a club and bringing back a box of chocolates and flowers, much as I'd like to."

"It'd be great if you got a couple of beautiful girls dancing by their handbags and a whole bevy of guys with beer in their hands working up courage to ask them to dance. I hope 'Poison Arrow' will help them on. That's why we've got to have a happy ending and get more boy meets girl, boy meets boy or girl meets girl..."



MARTIN FRY... a contender



**SIMON AND GARFUNKEL: sold millions with the album 'Bridge Over Troubled Waters'.**

with hits like 'Respect' and 'Satisfaction', further consolidating his reputation with a tour of Europe and a brilliant performance at the 1967 Monterey Pop Festival, only to die at the end of 1967 in a plane crash which also claimed most of his backing band, the Bar-Kays. Perhaps the finest of the '60s Atlantic soul stars, Redding exited with his biggest hit, the reflective 'Dock Of The Bay', leaving Percy Sledge to carry the label's banner — Sledge's classic 'When A Man Loves A Woman' remains highly rated, as does 'Warm & Tender Love', and both are much requested during his by now infrequent live appearances.

Two more noted Stax/Volt acts were Sam & Dave, who charted with fine duets like 'Hold On, I'm Coming' and 'Soul Man', and Eddie Floyd, whose 'Knock On Wood' and 'Things Got Better' initially suggested he might assume Redding's crown, but this was not to be . . .

After some lean years, New York again began to spawn hit acts, like Lou Christie, who broke through after several years of trying with 'Lightnin' Strikes', which contained unexpected falsetto passages, and Neil Diamond, whose career began as a songwriter with lively items like 'Cherry Cherry' and 'The Boat That I Row'. Diamond later developed his own singing style which made his every word resonate with almost absurd significance, but his main thrust at this time concerned his songwriting, particularly for the Monkees, a manufactured quartet assembled to appear in a TV comedy series about a rock group.

The series was a great success, TV exposure leading to hit records like 'Last Train To Clarksville', 'I'm A Believer' and 'A Little Bit Me, A Little Bit You' (the last two both penned by Diamond), and the group accumulated 10 gold discs in 18 months before it became clear that many of their hits had been made with help from studio musicians. After that, the Monkees began to make their own records, but their appeal was waning, and even their highly ambitious feature film, 'Head', was unable to salvage their popularity.

Peter Tork was the first to leave the group, since when he has rarely been mentioned, while both Mickey Dolenz and Davy Jones (the token English member of the group) returned to acting with varying degrees of success. Only Michael Nesmith continued to record seriously, and after a poor start in commercial terms, established himself during the early 1970s as a respected country/rock related artist before moving with great success at the end of the decade into video as an early pioneer.

In retrospect, 1966 marked another hiatus, as the British beat boom waned, although something equally powerful was brewing on the West Coast of America which would burst into flower within the next few months . . .



**MONKEES: TV stars and, later, teen idols with numerous hit records.**

the chart with their impressive vocal harmonies and a series of fine songs written by group leader John Phillips, but after six big singles and four top five LPs, internal discord threw them into solo work with considerably less success. Mama Cass Elliott died of a heart attack in the early '70s, both John Phillips and Denny Doherty promised much more than they delivered commercially, and Michelle Phillips, after her divorce from John, moved successfully into films. A further American folk-based act was the Association, a sextet whose vocal arrangements were equally intricate and provided half a dozen hits, including No. 1's with 'Cherish' and 'Windy', before the group moved into cabaret during the 1970s.

Both Paul Revere and the Raiders and Tommy James & the Shondells scored their first big hit in 1966, although Revere's group had been around for some years before 'Kicks' became their first big hit in America. They charted intermittently until the early '70s, by which time their rather contrived military image prevented them from being taken seriously. Tommy James had cut 'Hanky Panky' as a teenager some years before, but after a Pittsburgh disc jockey rediscovered it, an illegal pressing became a hit until Roulette Records acquired the record legitimately, when it reached No. 1. This began a string of unbroken hits for James which lasted until 1970 and included 'Crimson & Clover' (a US No. 1) and 'Mony Mony' (a UK No. 1), before James and the group took separate routes to obscurity. The Left Banke began with their finest moment, 'Walk Away Renée', but foundered when leader/songwriter Michael Brown went his own way.

Two notable white American R&B acts

emerged in Mitch Ryder & the Detroit Wheels and the Young Rascals. Ryder's raucous vocal style fronting a frantic band produced the classic 'Jenny Take A Ride', a medley composed of Little Richard's 'Jenny Jenny' and the blues standard 'C. C. Rider', but after a few more hits, Ryder's voice gave out, terminating his career prematurely. Three of the four Young Rascals had played in Joey Dee's Starliners, but they outdid Dee in their new formation by scoring three number ones including the bresneck 'Good Lovin'' and the gentler 'Groovin''. They later changed their name to the more sedate Rascals, before splitting up in 1972.

The Rascals recorded for Atlantic and were one of the label's earliest white acts, while two great black acts associated with Atlantic also came to the fore in Otis Redding and Percy Sledge. Redding recorded for Stax/Volt Records in Memphis, distributed by Atlantic, and after some early neo-Little Richard records, worked as a chauffeur for another singer, Johnny Jenkins, before cutting 'These Arms Of Mine' in some of Jenkins' surplus studio time.

It wasn't long before he hit the chart

## '65

**W**HILE the 'British Invasion' was still the prime source of hits in 1965, America began to fight back, primarily using the folk/rock as played by the Byrds, the Lovin' Spoonful and the Turtles. All five Byrds had worked as folk musicians before going electric and cutting a chart topping version of Bob Dylan's 'Mr. Tambourine Man'. Later, the group would pioneer country/rock after scoring with other great hits like 'Eight Miles High' and 'So You Want To Be A Rock 'n' Roll Star', before splintering as original members went different ways and Roger McGuinn continued to recruit new Byrds, even reforming the original band in the early '70s, although David Crosby was the only Byrd to find greater fame (in Crosby, Stills & Nash) after leaving the band.

New Yorkers the Lovin' Spoonful were into blues and jug band music rather than Dylan, and also contained an ace songwriter in John Sebastian, who penned their hits like 'Do You Believe In Magic?', 'Daydream' and 'Summer In The City', before internal squabble led to an untimely split after 10 hits at the end of 1967. The Turtles were launched with a Bob Dylan song, 'It Ain't Me Babe', but their own later songs like 'Happy Together' and 'She'd Rather Be With Me' proved to be bigger. They folded at the end of the decade, but frontman Mark Volman and Howard Kaylan remained visible, first with Frank Zappa's Mothers Of Invention and later as Flo & Eddie, under which name they released several interesting but odd LPs.

Other folkies to score included We Five with 'You Were On My Mind' and Barry McGuire with the immortal 'Eve Of Destruction', but far bigger were Sonny & Cheri, a husband and wife team who previously recorded as Caesar & Cleo. After making No. 1 with their new name and 'I Got You Babe', both tried solo singles. While Sonny's sole success was 'Laugh At Me', Cheri went on to big hits with 'Gypsies, Tramps & Thieves', 'Hail Breed' (she was partially of Red Indian heritage) and 'Dark Lady'. After their divorce, Cheri stayed in the news due to romances with several other rock stars, including Gregg Allman (whom she briefly married) and Gene Simmons of Kiss. She made the chart again in 1982 as Meat Loaf's co-star in 'Dead Ringer'.



**SONNY AND CHERI: changed their name and got a No. 1 with 'I Got You Babe'. But later they got a divorce.**

Even Bob Dylan himself got into chart action with his first three electric hits, the best of which was 'Like A Rolling Stone' — while his overall popularity was increasing, it was at the expense of many of his early folk purist followers.

The US fightback wasn't confined to folk/rock — Phil Spector launched the Righteous Bros, Bill Medley and Bobby Hatfield, whose 'blue eyed soul', as typified by 'You've Lost That Loving Feeling', was the first of four top tenners with Spector. By early 1966, they had left him, but returned to the top of the chart with '(You're My) Soul And Imagination' before falling away. The first significant group from San Francisco, the Beau Brummels, also made the chart five times within the year, and two Texan acts, Sam the Sham & the Pharoahs with 'Woolly Bully' and the Sir Douglas Quintet with 'She's About A Mover' made their biggest impact. Gary Lewis (son of comedian Jerry) topped the chart with 'This Diamond Ring' which was the first of seven top tenners for Lewis and his group, the Playboys.

Motown helped two more significant acts, Junior Walker & the All Stars and the Temptations, into the chart. The latter group had made the chart in 1964 with a Smokey Robinson song, but this year saw them take Smokey's 'My Girl' to the top as the first of many big hits. The 1970s saw the group changing both personnel and style but continuing to score, topping the chart in 1972 with 'Papa Was A Rolling Stone', before leaving Motown for pastures new.

Junior Walker became Tamla's first instrumental superstar with items like

**WILSON PICKETT: in 'The Midnight Hour' started his solo career, leading to 30 hits.**

'Shotgun', 'Road Runner' and 'How Sweet It Is', and both he and the Temptations are still active, though less successful. Joe Tex and Wilson Pickett flew the soul flag for Atlantic, Tex breaking through after several earlier releases with 'Hold What You've Got', which he performed in a pseudo-preacher style and which became the first of a series of sporadic hits, the biggest of which was 'I Gotcha' in 1972. Wilson Pickett had sung with the Falcons, who charted with 'You're So Fine' in 1959, but his 'In The Midnight Hour' began a solo career which would later extend to over 30 hits, the song becoming the most familiar soul hit of the era. Again, both Pickett and Tex are still around, although both are regarded as veterans today.

Another American to stem the British tide was country singer Roger Miller, who had made early progress with 'Dang Me' before scoring with offbeat songs like 'King Of The Road' and the crazy 'England Swings', a timely but inaccurate view of Swinging London, Carnaby Street and the forest of boutiques patronised by the 'Mods', whose favourite group was the Who.

Starting as the Detours with a Motown/James Brown repertoire, and fronted by Roger Daltry, who both sang and played lead guitar, with Pete Townshend on rhythm, John Entwistle on bass and a succession of drummers. Their first single after Keith Moon had become their permanent drummer was 'I'm The Face', released under the name of the High Numbers. Soon, that name changed to The Who, with Townshend, who had begun to write original material, becoming lead guitarist while the band as a whole adopted new fashions like Union Jack jackets, and a stage act evolved which sometimes saw the group totally destruct its equipment. All this served to

create a following which ensured that their first three singles would make the Top 10, the last (and best) of the three, 'My Generation', becoming a 60s anthem. Visually, the Who were very strong — Moon dressed like a hooligan, Entwistle resembled a statue, Daltrey swung his microphone on a long lead over the heads of the audience and Townshend swung his right arm like a windmill as he forced power chords from his innocent guitar. Even so, the Who's UK success was not echoed in America until 1967, after which Townshend began to create less destructive masterpieces like his highly-rated rock opera, 'Tommy'.

As mods, the Who were rivaled by the Small Faces, who hit the Top 10 the same amount of time in three years with tracks like 'All Or Nothing', 'Itchycoo Park' (the first record to use phasing) and 'Lazy Sunday', before singer Steve Marriott left the group to seek deeper recognition with Humble Pie. However, most new British stars played R&B, like the Yardbirds, through whose ranks three superstar guitarists passed. Eric Clapton was on their first three singles, the last of which, 'For Your Love', was written by latterday 10cc leader Graham Gouldman, but Clapton preferred pure blues to commercialism, and left to join John Mayall's Bluesbreakers. His replacement, Jeff Beck, played on the group's biggest hits, but after poor health led him to leave in late 1966, erstwhile session guitarist Jimmy Page moved from bass to lead guitar. Although this last phase was the group's least successful period, its dissolution in 1968 led to Page forming the New Yardbirds, who quickly changed their name to Led Zepplin.

Still with R&B, there was a Belfast group fronted by the charismatic Van Morrison, who led the group through a handful of notable tracks before going solo with great success in 1966, while the greatest asset of the Birmingham based Spencer Davis Group was 16 year old Stevie Winwood, whose soulful voice appeared on four big hits for the group, two of which, 'Keep On Running' and 'Somebody Help Me', topped the chart. Winwood then left to start his own group, Traffic, and with their focal points gone, both The Who and the Davis group declined.

Softer British acts also thrived, like Herman's Hermits, fronted by the fang toothed but appealing Peter Noone, who were discovered in Manchester by Mickie

**SMALL FACES:** East End mods, the first to use phasing on record.



Most. He produced a string of hits for them, starting with 'I'm Into Something Good' and taking in 'Mrs. Brown You've Got A Lovely Daughter' and 'I'm Henry VIII, I Am', both US number ones. The group were huge in America, before Noone left for a cabaret career in 1971. Conversely, the Walker Bros, a trio of unrelated Americans, came to London to make it, the combination of several well chosen covers of US soul hits and the teen appeal of moody lead singer Scott Engel leading to two No. 1's and a huge following, before internal strife tore them apart.

Jonathan King also surfaced as a multi-talented star — after charting with 'Everyone's Gone To The Moon', he wrote 'It's Good News Week' for a group of RAF recruits, Hedgehoppers Anonymous, and later formed his own record label, UK Records, also working with the Bay City Rollers along the way.

Welshman Tom Jones had recorded with Joe Meek, but when he cut 'It's Not Unusual' with his manager, Gordon Mills, an astronomical rise began which ended in the cabaret clubs of Las Vegas, where he became the perfect watered down

**THE WHO:** Carnaby Street, Union Jacks and a 30's anthem with 'My Generation'.

Presley substitute for a million American housewives. Ex-child star Petula Clark also returned to the top with inspired hits like 'Downtown' and 'I Know A Place', continuing to chart sporadically until the 1970s. While the Folk boom belatedly reached Britain, where Australian quartet the Seekers topped the chart twice and the British Bob Dylan, Donovan (Leitch) sprang to fame after appearing on the TV rock show, 'Ready, Steady, Go'. Donovan later used electric backings on hits like 'Sunshine Superman' and 'Mellow Yellow', but after consistently charting until 1969, seemed to lose his commercial appeal.

The year also saw pirate radio stations operating from outside British coastal limits, and providing a 24 hour service of pop music for a generation who were finding the BBC's output tediously unimaginative. Eventually, this led in 1967 to the start of Radio One, at which point the pirates were outlawed by an Act of Parliament, and pop radio as we still know it today began.

**BRITAIN** was the dominant nation in popular music for the third year running, and its pre-eminence was mainly due to established acts like the Beatles and the Stones, for whom the hits continued. Newer acts seemed to owe their success to novelty of some kind, like the Troggs, who were crude in the extreme, although Reg (no relation) Presley's raw vocals gave 'Wild Thing' and other early hits an earthy charm. This was later lost as they smoothed out, although a cult audience in America continues to show an interest. Conversely, another West country act, Dave Dee, Dozy, Beaky, Mick & Tich, made no American impact despite 10 British hits in two and a half years, while the New Vaudeville Band, whose gimmick was megaphoned vocals, charted well with 'Winchester Cathedral' and two lesser follow ups before falling away.

Cat Stevens was far more substantial, charting four times in 1967 after debuting with 'I Love My Dog', but tuberculosis created a career gap until the early '70s, when he returned as one of the more sensitive singer/songwriters with several hit LPs. Otherwise, blues bands largely comprised the British menu. Headed by John Mayall's Bluesbreakers, for whom a trio of guitarists equalling the Yardbirds trio previously mentioned played during the '60s — Eric Clapton, Peter Green and Mick Taylor. After his band had acted as a nursery for these and several other notable talents, Mayall settled in Los Angeles and occasionally still records today, as does Chris Farlowe, whose moment of glory came when he topped the chart with Mick Jagger & Keith Richards' 'Out Of Time', Farlowe later seemed to prefer his antique business to regular singing.

Mayall's American equivalent was Paul Butterfield, whose blues band featured guitarists Mike Bloomfield and Elvin Bishop, both of whom went on to success after leaving their early leader. Butterfield made a partial comeback in the early '70s with a new band, Better Days, but appears to be generally inactive today. Frank Zappa's first band, the Soul Giants, was also R&B based, but after he changed her name to the Mothers Of Invention, their music became more bizarre and experimental. While Zappa himself later achieved a unique status as a respected innovator, fine guitarist and media scourge.

Phil Spector's first failure occurred during the year with his production of Ike & Tina Turner's monumental 'River Deep, Mountain High', which was a deserved hit in Britain, but flopped in America, causing Spector to shut up shop for several years, until he worked with the Beatles during the early '70s. The Turners progressed to greater fame, notably with 'Nutbush City Limits', before a divorce split them permanently, while other notable female stars included Sandy Posey and Nancy Sinatra, daughter of Frank, who hit the top with 'These Boots Are Made For Walkin'' and later repeated the feat with two duets, 'Jackson', sung with Lee Hazelwood, and 'Something Stupid', with her father, before drifting away from the charts.

Folkrock produced Simon & Garfunkel, who topped the chart with 'Sounds Of Silence', a song they recorded acoustically two years before, but for which a new backing track was provided. After they made a series of million selling LPs, the biggest of which was 'Bridge Over Troubled Water', soon they parted.



**(TOP) TROGGS:** led by the exuberant Reg (no relation) Presley got to the top with raw sexual invitations. **(ABOVE) IKE AND TINA TURNER:** Made it in Britain with 'River Deep Mountain High' but not in their own country, America.

Garfunkel moved into films, but with occasional record outings resulting in two British No. 1's, while Simon embarked on a series of highly quality solo albums. The Mamas and Papas took a similar route — after minor folk success in other groups, the quartet met in the Virgin Islands and conceived plans to dominate

# Gigs

## BAD MANNERS Birmingham University By Kevin Wilson

THE CURRENT Bad Manners tour is a mixture of the standard and the educationally standard venue. It seems that the band that founded much of its enormity on appealing to kids on a vaguely anarchic ticket has decided to take on the academics.

The Brum Uni crowd turned out to be mainly the norm in terms of student audiences (basically scruffy and drunk) mingled in with the odd outsider. How would Buster cope? The answer... not too badly. As the band blew and puffed its way through the standard Manners back catalogue (mighty well I may add, they certainly are so much more than Buster's boys brigade, with anyone else they'd get a lot more credit), Buster performed and cajoled exactly as one crazed over weight bozo would. He wrestled with the problems of the hooded derision and came through by virtue of his greatest asset. A bloody big gob.

When it was time to plug the new single 'I've Got No Brains', the section or rugby-shirted geology buffs surrounding me yelled the obvious repeat with a beer stained enthusiasm and no hidden feeling. Buster expected that and got it. Bad Manners played what they play as you'd expect them to. With tongues between the cheeks and bums to the wind.

The crowd enjoyed themselves, they had to. Through it all, the outsider has to pass judgement and on that score... pass...

## MAXIMUM JOY The Venue, London By Mark Cooper

THE BASS player keeps threatening to crash into the singer. He's pumping so hard that he's having trouble directing his body. This does not appear to concern him. When an oik in the crowd begins to throw things at the stage, the sax player observes: "He thinks he's cool by throwing things." This is Maximum Joy; they're not cool though they're almost cute...

Maximum Joy come from Bristol, from the same stable at Pigbag, Rip, Rig and co. They also have a surviving member of the Pop Group in guitarist

John Waddington. Their style is as follows. Lead singer's Jenine Rainforth blows a mean trumpet with little respect for niceties but then there's always Tony Wrafter, on sax and trumpet to take things back to the melodic. The rhythm section are a storm and Waddington's guitar belongs right between the front line and the back, the backbone of the dance.

Maximum Joy's music is curiously unneurotic for all its apparent 'difficulty'. They beat and burp, scuffle and slurp, and yet have their finest hour on the simple pop melody of 'It's All In The Eye'. Jenine's high vocals working best when they've a certain tune to explore. Elsewhere, there's a haphazard freshness in their work as they slither through themes some abstract, some simply physical.

These characters are not professionals, they play for fun and perhaps for love. If you feel it, get into it, sings Jenine at one point and it's on such simple enthusiasm that Maximum Joy's charm depends.

Maximum Joy ensure that the mind plunders the body and the body plunders the mind so half of it's for listening and half of it's for dancing. Maximum Joy's scope isn't huge but their freshness is. See them and wake up.

## JOHN WATTS The Marquee, London By Paul Sexton

THERE'S A song on John Watts' impending LP — it's already been ignored as a single — called 'Speaking A Different Language'. Quite apart from having one of the most haunting verses and arresting choruses in his set, it could also refer to his obscurity here in comparison to the fame and fortune he enjoys on the continent.

Which doesn't mean that he won't, or doesn't deserve to, succeed in Britain. There's definitely floorspace in the rock scene for someone as single-minded as this, single-minded in that you know the music that goes into his head, he's doing what he wants to and if it doesn't make money at least he won't have had to compromise.

But the shame is it could make money, just like Fischer-Z could have done, and Watts retains several of their finer moments on his list, like 'So Long' and 'Marliese', performed to a fairly minimal Marquee

crowd but performed nonetheless with enthusiasm. Of his new material, the 'Language' 45 plus its successor 'One Voice' (not the Barry Manilow tune) and 'Relax' stand out — it must be said more so on the record than on this performance where the current three-piece format, John on lead guitar supported only by bass and drums, doesn't encourage each song's idiosyncrasies and individualities to come across. There's a Fischer-Z song called 'The Worker'. John Watts knows, he was that soldier.

## JOHN COOPER CLARKE Keele University By Andy Hughes

AS A poet, John Cooper Clarke is unique. His poems are a blend of narrative skill, sharp observation, superb wit, and rapier delivery.

Right from the off, with 'Gaberlunze Angus', it's the JCC show. People don't even try to heckle him any more. His reputation of lightning savage reprisal against any interruption from the audience is well known. People allow him to get on with it, which makes the job of directing the atmosphere a lot easier.

The most interesting piece was 'Ten Years In An Open Necked Shirt' which, in a nutshell, is John Cooper Clarke's philosophy on life. It's just been filmed as well, so keep your eyes open in the next few months.

Behind the humorous approach to Clarke's poetry lies considerable skill, both in the observation of subjects, and the manipulation of the spoken word. Perhaps a wider audience could appreciate the true meaning of "alternative" humour.

## POOKIESNACKEN BURGER/THE HIGSONS The Warehouse, Leeds By Roy Bainton

THERE'S SOMETHING about face-to-face fun which unnerves a staid, carefully-posed British rock audience. The hard-set masks of current fashion just had to be discarded tonight however — Pookiesnackensaw saw to that.

It's hard to take seriously a bunch of loonies who keep dashing around the dancefloor

# POWER TO PAUL

## THE JAM Brighton Centre By Alf Martin

"I HOPE this tour is the f—king shake up, I hope it is the knife to slice through the increasing apathy. Most music at the moment is pure showbiz and pure crap. If I thought all that a group could accomplish was appearing on TOTP I would f—king pack it in tomorrow. We've got so much inside us, we've just gotta let it come through and forget our prejudices, forced upon us by social conditioning. Forget them, find your own values. I want my music to reach people emotionally, to maybe show 'em just how much power we have inside us." — Paul Weller

The Trans Global Unity Express and its occupants the Jam cruised into the south coast resort for two dates and almost achieved what Paul Weller, complete with cropped barnet, wanted in the above statement, made in the JCR programme (a bit thin at 31).

New boys Steve Nichol (trumpet/piano) and Keith Thomas (sax) help those plates of meat bounce and jump on 'Town Called Malice', 'Ghosts', 'Precious' and old sixties chestnuts like 'Fever' and 'Heatwave' — where Paul stopped mic-way through because of a punch-up.

The only new song that didn't work was 'Trans Global Express' but I suppose when a tour starts and you're breasting in a new album not every song is gonna work.

It'll take time to get through to us all Paul but don't worry we're not apathetic, we just haven't all got the album yet.



## THE JAM: fighting the apathy

yelling 'Just One Cornetto' in your ear. But then, the Pookies don't want to be serious; that's what makes them so refreshing. They laugh, you laugh, we laugh... everybody laughs. No amplification, they won't play on the stage and they wander into the audience, cajoling and threatening. It's miles away

from rock 'n' roll and all the better for it. Meanwhile... back to the big, wide noise of The Higsons. There's a lean, stripped quality to their brand of fun-funk. Their sheer energy overwhelms and sucks you to the front of the stage. Switch's almost casual vocal style is deceptive — he

bursts with musical aggression which he pours into every trumpet note, every thrash with a stick on those Higson's trademarks, the empty paint tins. It's bands like The Higsons which show just how healthy and creative the British music scene is.

# ROYAL TREAT

## EARTH, WIND AND FIRE Wembley Arena, London

By Carrie Elderfield  
AFTER A wait of more than an hour Earth, Wind and Fire appeared amidst a spectacular laser show to deliver two hours of solid, action-packed entertainment — if you could hear them, that is. The band were so horrifically over-amplified that I couldn't decide which of their many hits they were playing until well into the sixth song.

Despite this lukewarm start the audience had the good time they'd anticipated and as the evening wore on both the band and the crowd warmed up. No-one needed any prompting by the time Maurice White said 'Let's Groove Tonight'.

Earth, Wind and Fire have dropped almost all of the stunts to concentrate on their music. Now all 14 of the band are free to display their talent.

There was certainly a lot of that about. Star of the evening was guitarist Roland

Bautista, returning to the line-up after a break of nine years. He played a solo of splinteringly good rock of the hardest variety tagged onto 'Changing Times'. When I saw the band in Rotterdam he played equally well with his teeth. More of this wouldn't go amiss.

Larry Dunn displayed his usual wizardry at the keyboards with a couple of solos that were beautiful perfection but I found the long, self-indulgent falsetto sections by Phillip Bailey a bit boring and even painful (literally, so shrill).

Similarly, while the soloists from the brass section were undoubtedly brilliant it wasn't too hot with the people who had come to boogie the night away.

Still, Maurice and Ralph Johnson were on top form and gave everyone a run for their money, playing hits like 'That's The Way Of The World', 'After The Love Has Gone', and 'Let's Groove' as well as the current chart single 'I've Had Enough'.

All this was part of a show whose glitter and staging made the Royal Wedding look

like a Sunday-school outing. They danced and sang an energetic and finely choreographed routine and went out in a blaze of lasers leaving an audience who felt it was worth the money. And the wait.

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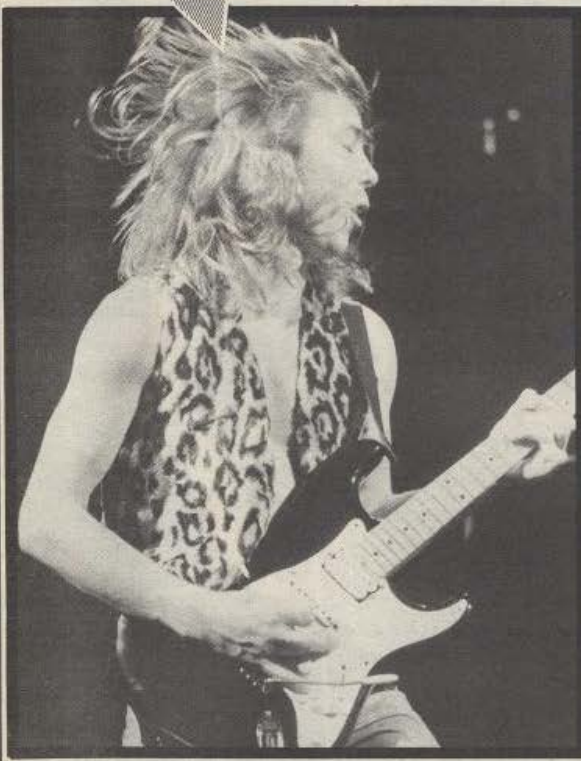
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POP ROCK COMPETITION FINAL  
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THEATRE, Doors open 7.00pm Tottenham Court Rd,  
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Special appearance of DOLLAR  
Celebrity guests & judges, include, PHIL LYNOTT,  
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Tickets £3.50-£3.00 from Box Office and usual agents.  
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THIN END OF THE WEDGE (LIVERPOOL) SHOOT THE MOON (GLASGOW) THE CRACK (CHELTENHAM)

# MAIDEN'S ANSWER



## IRON MAIDEN/THE RODS

Birmingham Odeon

By Kevin Wilson

NEVER let anyone tell you otherwise: Birmingham is still the Heavy Metal capital of the Universe and not surprisingly, Maiden sell-out the Odeon with tickets changing hands outside for four times their value.

Warming-up, The Rods, an American three-piece with all the subtlety of a horny doped-up mob of Hells Angels, bump 'n' grind machine gun music into the ears of the peace sign wavers. The set closer 'Power Lover' summed it up: loud, long, mean and tuneless.

In response to their tumultuous welcome, Iron Maiden launched into 'Wrathchild' with venom and wit: Bruce Dickinson, every bit a part of Maiden folklore, towered amid the constantly flashing lights, while Eddie presided over the show from his raised platform, adding an extra dimension.

● Iron Maiden's Dave Murray gives Brummies an ear bending.

Material from the forthcoming 'Number of the Beast' album was well received with 'Children Of The Damned' and the title track displaying a newer, more melodic Maiden. Indeed '22, Accacia Avenue', courtesy of Ade Smith, was almost a heavy pop song — save for the trite, contentious lyrics harping on about brothels.

The oldies were trotted out of course. 'Killers' positively shook

the senses, as did 'Run To The Hills' which even had an Odeon usherette banging her head on the wall in mock approval (honest).

Yes, Iron Maiden looks set to conquer all competitors during the course of '82. They have a class about them that seems certain to take them on and up. My only gripe is that they seem to be more than a little interested in the occult. I seem to remember a similar interest from 'progressive' bands of the early 70s and we don't want any of that nonsense around again do we? Do we? We do? Run to the hills.

## BLUE RONDO A LA TURK Neros, Cardiff

By Sonia Ducie

"ANYONE got any anti-perspirant?" jokes leac singer Christos Tolera. The temperature soared as the futurist crowd danced to the band's 45 minute set — their first British nightclub appearance — on their current word-of-mouth tour.

The characters on stage looked like cousins Auntie Majorca had brought together to play in the hacienda for the locals; half of the nine piece wore t-shirts and sun gear, the others wore suits — a dodgy lot!

Their music was fast and furious latin-based stuff, with plenty of hot sax and trumpet and nifty guitar. There were

also a few jazzier songs which the audience preened over. The lyrics were sometimes babbled, and indecipherable, but their voices blended well. 'Coooa', 'Klactoveesedstein' and the climax, 'Sanchez' were the most popular.

Blue Rondo, in a small homely nightclub environment, are exciting and entertaining. They produced music which is miles away from the stale and lifeless sounds they create on record.

However, using their elitist word-of-mouth method of advertising for the shows may mean very few people actually catch them live; it's about time they came out of hiding.

## THE FOUR TOPS Fairfield Halls, Croydon

By Paul Sexton

BEGINNING an extensive tour in recognition of how we Brits have brought them back from the dead, the Four Tops were a triumph. This was one of those shows you see too rarely which restore your faith in musical talent.

The audience was delicately balanced between the young 'uns who are finding out about the Tops for the first time, and the midding 'uns who've never forgotten those glorious Motown years.

From the first notes of 'Baby I Need Your Lovin' it was clear they weren't going to ignore their past and hadn't descended into cabaret vulgarity.

Soul-baring numbers like 'Reach Out', 'Bernadette', 'Turn To Stone' and 'I Can't Help Myself' sound, if anything, stronger now than then and sit easily alongside their recent renaissance songs. 'Don't Walk Away', the elegant 'Tonight I'm Gonna Love You All Over' with its wonderful acapella ending and 'When She Was My Girl' which they were so pleased about they immediately sung some of it again and then trotted it out gleefully one more time as an encore.



KIRK BRANDON: raw and edgy voice.

## SENSE OF THEATRE

THEATRE OF HATE Keele University By Andy Hughes

THERE was no namby-pamby warming up routine. Cliches like 'Good to see ya Keele, we're gonna have a PAAARTY!' have no place at a TOH concert. If you aren't with them, they'll reach out and grab you. If you want to stick around, be prepared to get involved.

Pitching in with 'The Force' TOH came on like a 'flashback to the spirit of '77. They may wear clean tee-shirts, and sport a new line in punky cuffs, but the message is still the same.

Nevertheless, this was a duff night. Keele Students' Union ballroom is like a giant sauna. Its three sides of wood panels make a mockery of any attempts at dynamics. It's a sound engineer's nightmare.

The set was a balanced mixture of new songs and familiar material, Kirk Brandon's voice, raw and edgy at the best

of times, gained a new desperation — perhaps the result of Kirk trying to make himself heard on his stage monitor.

John Lennard's sax weaved in and out, and got lost for long periods. It came to the front right on cue for 'Love Is A Ghost' and I missed it severely when it got buried in the general confusion.

With '83' things improved a little. People began to shuffle about, perhaps it would be O.K. after all.

The nearest they got to sounding like Theatre Of Hate, instead of a lorry reversing at a gravel pit, was 'Judgement'. The audience and the band finally started to look as though they were at the same concert.

Then the whole thing came together on 'Westworld'. It was the end of a bad night, but it made me feel a lot better. It's about ten times more powerful live than on record, and on this night it needed to be.



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# SAFARI

# Turn On

## NEWS EXTRA

**STIFF LITTLE Fingers** play a one-off gig next week in aid of the Polish Solidarity Campaign. They appear at the North East London Polytechnic on March 24 and all the money at the box office will go to the Campaign. Tickets are £3 and £2 for UB40 card holders. "All four of us think that trade unionism in Poland is a good cause," said the group's leader Jake Burns. Meanwhile the band are recording a new single which should be out in April, but they will not be playing live again until the Autumn.

**GARY NUMAN**, The Police and Echo & The Bunnymen all feature on a video released this week of 'Urgin' A Music War'. The show features 34 live bands and runs for just over two hours. It is available from most video shops.

**VETERAN SEXPOT Tina** Turner returns to Britain next month to play her first live show here since 1979. She appears at London's Hammersmith Odeon on April 9 for a one-off gig, although it's hoped that more dates will be added.

**SOFT CELL** stablemates B-Movie take off for tour this week. They play Leicester Horsefair March 18, Retford Porthouse 19, Manchester Polytechnic 20, Durham University 22, Coventry Guy's 23, Birmingham Romeo & Juliet's 24, Leeds Polytechnic 25 and Colwyn Bay Pier 26.

**TRUE LIFE** Confessions are trying to pull bigger crowds into their Mothers' Day show at London's Marquee on March 21 by inviting the

audience to bring their mums to the show... free of charge. The show will be recorded for an EP entitled 'Mothers Day At The Marquee' which will be released in mid-April.

A **TALENT** competition for rock bands is being held by Ratt Promotions at East London's Bridgehouse pub. It is open to any unsigned bands and follows a similar event last year at the London Tramshed. Prizes are £10, £50 and £25 respectively and entries should be sent to Ratt Promotions, C/O 23A Shooters Hill Road, Blackheath, London SE3. The first heats begin in mid-April and a PA is provided. And a 'Rock Into Schools' competition is being held this week at Brighton Polytechnic, sponsored by the Trustee Savings Bank.

**BEATLES FANS** can attend a two-day event devoted to the group in Holland next month. It is organised by Beatles Unlimited and takes place on April 17 and 18. Information by mail only can be obtained from Beatles Unlimited, PO Box 259, 2400 Alpen ad Rijn, Holland. Phone inquiries should be made to: Rene van Haarlem 31-340247208 between six and seven on Tuesday evenings and 9.30 and 1pm on Thursdays.

**ROCK BAND** Tank had all their equipment stolen after their first gig at Leicester's Magazine Hotel on February 25. The theft, which includes the van and all their equipment came after the group's old bass player had recently died. Information to Andy or Liz on Leicester 675586.



**MORE NEW bands** converge on London yet again for the seventh ICA Rock Week. This time round, they have chosen bands from north of the border for the nightly sessions. Richard Jobson (above) of the recently disbanded Skids headlines the last night while the acclaimed Bluebells support. Other visitors to the Smoke include The Delmontes, The Cuban Heels, TV21 and The Revillos.

The Rock Week will again include videos and other events for each of its six nights, which kick off with The Delmontes on March 23.

Full dates are: The Delmontes, Sophisticated Boom Boom and The Recognitions March 23, The Cuban Heels, James King and On A Clear Day 24, The Scars, Visitors and Cockles Twins 25, TV21, The Twin Sets 26, The Revillos and Those French Girls 27, and Richard Jobson, The Bluebells and Endgame 28.

Tickets cost £3 for each night and are bookable from the ICA Box Office (Tel: 01-930 3647). All the bands have come from Edinburgh's Nile Club Agency.

College Macadam Building on March 18.

**EDDIE MR CLEANHEAD** VINSON the American Blues artist plays London Covent Garden Canteen March 18.

19, 20, Glasgow Rock Bull 21, Newcastle Corner House 22, Manchester Band On The Wall 24, Brighton Jazz Club 25, London Half Moon Putney 26, Bristol Hawthorns Hotel 27, Oldham Birch Hall Hotel 28.

## RELEASES

**SHAKATAK** RELEASE a new single 'Night Birds' on March 26 as a follow-up to their hit 'Easier Said Than Done'. It is also available in 12-inch and is the title track of the new album out in April.

**JETS** BRING out their second album called '100% Cotton' on March 22. It includes recent Top 30 hits 'Love Makes The World Go Around' and 'Yes Tonight Josephine'.

**BLACKFOOT'S** CURRENT single is titled 'Four From Blackfoot' and not 'Dry Country' as at first announced. Blackfoot begin an extensive tour on April 5, and have added a date at Bradford St George's Hall on April 26.

**NEW GROUP** Brown Ale bring out their debut single this week, a send-up of Bucks Fizz called 'Only A

Wind Up'. It has been deliberately timed to coincide with the Song For Europe finals.

**DEPECHE MODE'S** Vince Clarke — who wrote the hits 'New Life' and 'I Just Can't Get Enough' — releases the first single from his new partnership with Genevieve Moyet this week. Together they call themselves Yazoo and the single is titled 'Only You / Situation'.

**MALCOLM MCLAREN** proteges She Sheriff releases her debut single this week. It's the old Skeeter Davis song 'I Forget More Than You'll Ever Know About Him'.

**THE TYGERS** of Pan Tang release a special picture disc on March 19 entitled 'Love Potion No 9'. Only 20,000 copies are to be available.

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

## THURSDAY 18

**BASILDON**, Raouq's, Market Pavement (21486), Pete Shelley  
**BIRMINGHAM**, Romeo And Juliet's, (01-643 6696), Secret Affair  
**BRADFORD**, University, (33466), Jude Tadeo  
**BRIGHTON**, Xstream, New Regent, West Street, (2800), Blamcange / Decent Assault  
**CANTERBURY**, University of Kent, (64724), The Belle Stars  
**COLWYN BAY**, Pier, (2094), Bad Manners  
**COVENTRY**, General Works, (8402), UK Decay  
**DUNSTABLE**, Queensway Hall, (6603326), Haircut One Hundred  
**EFFING**, La Taverna, (74532), Chas And Dave  
**GLASGOW**, Apollo, (01-332 8221), Motorhead  
**HEMEL HEMPSTEAD**, Cedar Rod Club, (68272), Titan / Morphous / Freebirds  
**LONDON**, Empire, Camden Lock, (01-257 9277), Martha And The Vandellas  
**LONDON**, The Venue, Victoria Street, (01-225 9441), Department 5 / The Decorators / The Sneaks  
**LONDON**, Vintners Arms, (01-902 1234), Earth Wind And Fire  
**MANCHESTER**, Polytech, Cavendish Street, Al Sems, (061-273 1162), B-Movie  
**NORWICH**, Pennine, Blue Rondo A La Turk  
**NOTTINGHAM**, Rock City, (41234), Dave Edmunds  
**PORT TALBOT**, Afan Loo, (84141), The Jam

## FRIDAY 19

**BATH**, Mole Club, Black Roots  
**BATLEY**, New Frontier, Stylitics  
**BUCKINGHAM**, Sports Centre, (34033), Haircut One Hundred  
**BRADFORD**, Palm Cove Club, (49995), The Fall  
**CAMBRIDGE**, Sound Cellar, (69933), The Bernacudas  
**CHESHIRE**, Venues Club, YMCA, The Business  
**DERBY**, College of Further Education, (47121), Secret Affair  
**EDINBURGH**, Playhouse, (031 865 204), Motorhead  
**EDINBURGH**, Playhouse, (031 865 204), A Flock Of Seagulls / Strut  
**EGHAM**, Royal Victoria College, (4455), The Blues Band  
**FOLKESTONE**, Toby's, Blamcange  
**GLASGOW**, Nightingale, Sauchiehall Street, (041 332 5883), Pigbag / The Bloods  
**GLASGOW**, University, (041 239 8570), Bad Manners  
**HITCHIN**, The Regal, Banwell, (54332), G-Tips  
**HULLERSFIELD**, Polytechnic, (30156), Jude Tadeo  
**IPSWICH**, Gaumont, (53841), The Reds  
**LIVERPOOL**, Polytechnic, (051 236 2481), Huang Chung  
**LIVERPOOL**, Warehouse, Fleet Street 261-700-1300, Mine Below Zero  
**LONDON**, Empire, Camden Lock, (01-257 9277), The Business  
**LONDON**, Dominion Theatre, Tottenham Court Road, (01-480 9562), Van Morrison  
**LONDON**, Marquee, Wardour Street, (01-437 5623), Angel Witch  
**LONDON**, Hammersmith Odeon, (01-748 4081), Iron Maiden / The Rods  
**LONDON**, Hogs Court, Production Village, Cuckfield, (01-450 8960), Rio And The Robots  
**LONDON**, Fox, Royal, Southgate, (01-806 4112), Huang Chung A La Turk  
**LOUGHBOURGH**, University, (02171), Flock Of Seagulls  
**NEWCASTLE UPON TYNE**, Empire, (28402), Dave Edmunds  
**RETFORD**, Porthouse, (704881), The Cheaters  
**SHEFFIELD**, Polytechnic, (726004), XTC  
**STIRLING**, University, (3171), Pigbag / The Bloods  
**SUNDERLAND**, Polytechnic, (78191), Bad Manners  
**WEST RUNTON**, Pavilion, (203), Secret Affair  
**WINDSOR**, Palace, (95222), David Essex

## SATURDAY 20

**AYLESBURY**, Friar's, Maxwell Hall, (8948), Mine Below Zero / The Fleethones  
**BATH**, Mole, Blamcange  
**BATLEY**, New Frontier, Stylitics  
**BIRMINGHAM**, Singing Hall, (01-643 1532), The Jam  
**CARDIFF**, Hero's, Pete Shelley  
**CHESHIRE**, Venues Club, (34033), Jude Tadeo  
**LEEDS**, Queen's Hall, (51961), Motorhead / Raven  
**LONDON**, Dominion Theatre, Tottenham Court Road, (01-580 9562), Van Morrison  
**LONDON**, Hammersmith Odeon, (01-748 4081), Iron Maiden / The Rods  
**LONDON**, Hogs Court, Production Village, Cuckfield, (01-450 8960), Rio And The Robots  
**LONDON**, Fox, Royal, Southgate, (01-806 4112), Huang Chung A La Turk  
**LOUGHBOURGH**, University, (02171), Flock Of Seagulls  
**NEWCASTLE UPON TYNE**, Empire, (28402), Dave Edmunds  
**RETFORD**, Porthouse, (704881), The Cheaters  
**SHEFFIELD**, Polytechnic, (726004), XTC  
**STIRLING**, University, (3171), Pigbag / The Bloods  
**SUNDERLAND**, Polytechnic, (78191), Bad Manners  
**WEST RUNTON**, Pavilion, (203), Secret Affair  
**WINDSOR**, Palace, (95222), David Essex

## SUNDAY 21

**BIRMINGHAM**, Singing Hall, (01-643 1532), The Jam  
**BIRMINGHAM**, Jem's, (93303), The Cheaters  
**BRIGHTON**, Abraxas, (07174), UK Subs / Defectors  
**BRISTOL**, Coast Hall, (29178), Mine Below Zero / The Fleethones  
**CHESTER**, Deasdale Leisure Centre, (316731), Motorhead / Raven  
**EDINBURGH**, Valentine's, Pigbag / The Bloods  
**IPSWICH**, Gaumont, (53841), The Reds  
**LONDON**, Dominion Theatre, Tottenham Court Road, (01-580 9562), Van Morrison  
**LONDON**, Empire, Camden Lock, (01-257 9277), The Business  
**LONDON**, Marquee, Wardour Street, (01-437 5623), The Life Confessions  
**NEWCASTLE UPON TYNE**, City Hall, (320007), XTC  
**POOLE**, Arts Centre, (70261), Haircut One Hundred  
**PORTSMOUTH**, Guildhall, (24355), David Essex

## MONDAY 22

**BATH**, University, (83228), Mine Below Zero / Fleethones  
**BIRMINGHAM**, Hoy City Zoo, (021 233 1268), Huang Chung  
**BIRMINGHAM**, Nis Out, (021 622 2333), Martha And The Vandellas  
**BRIGHTON**, New Regent, (27902), Secret Affair  
**BRISTOL**, Colston Hall, (29178), Mine Below Zero / The Fleethones  
**CHESTER**, Deasdale Leisure Centre, (316731), Motorhead / Raven  
**EDINBURGH**, Valentine's, Pigbag / The Bloods  
**LEEDS**, Warehouse, (56227), A Flock Of Seagulls  
**LEICESTER**, De Montfort Hall, (72625), The Jam  
**LONDON**, Dominion Theatre, Tottenham Court Road, (01-580 9562), Van Morrison  
**LONDON**, Empire, Camden Lock, (01-257 9277), The Business  
**LONDON**, Hammersmith Odeon, (01-748 4081), Maze / Second Image  
**LONDON**, Heaven, under the Archway, Charing Cross Road, (01-839 3652), Pete Shelley  
**LONDON**, Hogs Court, Production Village, Cuckfield, (01-450 8960), Limehouse  
**LONDON**, Marquee, Wardour Street, (01-437 5623), The Reds  
**LONDON**, New Golden Lion, Fulham Road, (01-385 3942), Lightlight  
**NEWCASTLE UPON TYNE**, City Hall, (320007), Motorhead  
**NORWICH**, Matrix Club, Blamcange  
**NOTTINGHAM**, Brown's, Chas And Dave  
**OXFORD**, Scampt, (45136), Theatre Of Music / Play Dead  
**PLYMOUTH**, Top Rank, (61479), Haircut One Hundred  
**PORTSMOUTH**, Guildhall, (24355), David Essex  
**SOUTHAMPTON**, Gaumont, (92722), David Essex  
**WATFORD**, Salsley's, (30848), The Four Tops

## TUESDAY 23

**BIRMINGHAM**, Nis Out, (021 622 2333), Martha And The Vandellas  
**BRIGHTON**, New Regent, (27902), Secret Affair  
**BRISTOL**, Civil Service Club, Chas And Dave  
**BRISTOL**, Colston, (29183), Haircut One Hundred  
**CHIPPENHAM**, Goldpines, (56444), Secret Affair  
**COVENTRY**, Polytechnic, (24166), Pigbag / The Bloods  
**LEICESTER**, De Montfort Hall, (72625), The Jam  
**LONDON**, Hammersmith Odeon, (01-748 4081), Maze / Second Image  
**LONDON**, Marquee, Wardour Street, (01-437 5623), The Wall / The Sells  
**LONDON**, New Golden Lion, Fulham Road, (01-385 3942), Limehouse  
**LONDON**, Starlight, Railway Hotel, West Hampstead, (01-624 7811), Rimshots  
**LONDON**, The Venue, Victoria Street, (01-225 9441), Pete Shelley  
**MANCHESTER**, Apollo, (223 1152), XTC  
**NEWCASTLE UPON TYNE**, City Hall, (320007), Motorhead  
**NOTTINGHAM**, Brown's, (31384), Blamcange  
**TORQUAY**, Festival Theatre, (Plymouth 5584), David Essex  
**WATFORD**, Salsley's, (30848), The Four Tops

## WEDNESDAY 24

**BASILDON**, Raouq's, Market Pavement, (21486), Chas And Dave  
**BIRMINGHAM**, Nis Out, (021 622 2333), Martha And The Vandellas  
**BRIGHTON**, New Regent, (27902), Secret Affair  
**BRIGHTON**, Top Rank, (61479), Mine Below Zero  
**CARLISLE**, Micks, The Cheaters  
**GLOUCESTER**, Leisure Centre, (53492), David Essex  
**LONDON**, Empire, Camden Lock, (01-257 9277), A Flock Of Seagulls  
**LEEDS**, University, (36071), Jude Tadeo  
**LONDON**, Digwells, Camden Lock, (01-257 9277), UK Subs / Orchestra Jack  
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## TOP UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	SINGLES
1	1	(9)	THE LION SLEEPS TONIGHT, Tight Fit, Jive □
2	8	(4)	SEVEN TEARS, Goombay Dance Band, Epic
3	2	(7)	MICKEY, Toni Basil, Radialchoice ○
4	3	(8)	LOVE PLUS ONE, Haircut One Hundred, Ansta ○
5	4	(6)	TAINT WHAT YOU DO (It's The Way That You Do It), Fun Boy Three, Chrysalis ○
6	10	(5)	POISON ARROW, ABC, Neutron/Phonogram
7	9	(8)	GO WILD IN THE COUNTRY, Bow Wow Wow, RCA
8	18	(3)	JUST AN ILLUSION, Imagination, R&B
9	5	(6)	CENTERFOLD, J Geils Band, EMI America
10	12	(8)	CLASSIC, Adrian Gurvitz, RaK
11	6	(6)	SEE YOU, Depeche Mode, Mute ○
12	24	(3)	QUIEREME MUCHO (YOURS), Julio Iglesias, CBS
13	7	(5)	RUN TO THE HILLS, Iron Maiden, EMI
14	15	(5)	CARDIAC ARREST, Madness, Stiff *
15	25	(5)	PARTY FEARS TWO, The Associates, Associate
16	30	(3)	LAYLA, Deek and The Dominoes, RSO
17	14	(4)	STARS ON STEVIE, Star Sound, CBS
18	16	(6)	SOME GUYS HAVE ALL THE LUCK, Robert Palmer, Island
19	13	(4)	DEUTSCHER GIRLS, The Original Adam & The Ants, EG
20	11	(6)	TOWN CALLED MALICE/PRECIOUS, The Jam, Polydor ○
21	22	(3)	MUSIC FOR CHAMELEONS, Gary Numan, Beggars Banquet
22	21	(7)	LOVE MAKES THE WORLD GO ROUND, Jets, EMI
23	33	(2)	DAMNED DON'T CRY, Visage, Polydor
24	17	(7)	SAY HELLO, WAVE GOODBYE, Soft Cell, Some Bizzare/Phonogram
25	26	(5)	HEAD OVER HEELS, Abba, Epic
26	36	(3)	YOUR HONOUR, Pluto, KR
27	19	(8)	MAID OF ORLEANS (THE WALTZ JOAN OF ARC), OMD, Virgin ○
28	20	(6)	I CAN'T GO FOR THAT (NO CAN DO), Daryl Hall & John Oates, RCA
29	38	(5)	DON'T LOVE ME TOO HARD, The Nolans, Epic
30	32	(3)	TAKE MY HEART (YOU CAN HAVE IT IF YOU WANT IT), Koil & The Gang, Delta/Phonogram
31	61	(2)	AIN'T NO PLEASING YOU, Chase & Dave, Rockney
32	37	(4)	A BUNCH OF THYME, Foster & Allen, Ritz
33	29	(3)	BAAL'S HYMN (EP), David Bowie, RCA
34	27	(10)	THE THERE FROM HILL STREET BLUES, Mike Post/Larry Carlton, Elektra
35	55	(2)	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis
36	58	(2)	IS IT A DREAM, Classics Nouveaux, Liberty
37	42	(2)	ARE YOU LONESOME TONIGHT, Elvis Presley, RCA
38	39	(7)	YOU'RE THE ONE FOR ME, O Train, Epic
39	23	(11)	GOLDEN BROWN, The Stranglers, Liberty □
40	28	(10)	FOOL IF YOU THINK IT'S OVER, Elkie Brooks, A&M
41	50	(2)	MAN ON THE CORNER, Genesis, Charisma
42	—	(—)	GHOSTS, Japan, Virgin VS 472
43	—	(—)	FOUR FROM BLACKFOOT, Blackfoot, Atlantic
44	43	(3)	TONIGHT IM GONNA LOVE YOU ALL OVER, Four Tops, Casablanca/Phonogram
45	55	(3)	KICK IN THE EYE (SEARCHING FOR SARTOR-EP), Beatus, Beggars Banquet
46	60	(2)	THE ANTUSIC EP, Adam & The Ants, Do It
47	31	(6)	NEVER GIVE UP ON A GOOD THING, George Benson, Warner Bros
48	39	(10)	OH JULIE, Shakin' Stevens, Epic
49	51	(4)	HARDEN MY HEART, Quarterflash, Geffen
50	65	(2)	KLACTOVEDSTEIN, Blue Rondo à La Turk, Diable Noir
51	75	(2)	TELL ME TOMORROW, Smokey Robinson, Motown
52	49	(3)	DON'T TALK, Hank Marvin, Polydor
53	74	(2)	THIS BEAT IS MINE, Vicky 'D', Virgin
54	—	(—)	A NEW FASHION, Bill Wyman, A&M AMS 8208
55	—	(—)	I HATE ... PEOPLE, Anti-Nowhere League, WXYZ ABCD 2
56	—	(—)	FIVE MILES OUT, Mike Oldfield, Virgin VS 484
57	34	(5)	SHOWROOM DUMMIES, Kraftwerk, EMI
58	—	(—)	EMPIRE SONG, Killing Joke, Malicious Damage/Polydor EGO 4
59	41	(18)	DEAD RINGER FOR LOVE, Meat Loaf, Epic
60	45	(4)	HOW LONG, Rod Stewart, Riva
61	90	(6)	I WON'T CLOSE MY EYES, UB40, DEP International
62	53	(2)	HOLLYWOOD (DOWN ON YOUR LUCK), Thin Lizzy, Vertigo
63	47	(8)	QUEEN OF THE RAPPING SCENE (NOTHING EVER GOES THE WAY YOU PLAY), Modern Romance, WEA
64	—	(—)	TEMPORARY BEAUTY, Graham Parker, RCA PARK 100
65	59	(3)	BEAT THE BEAT, Mari Wilson and the Imaginations, Compact
66	—	(—)	HOUSE ON FIRE, Bountown Rats, Mercury/Phonogram MER 91
67	46	(9)	SENSE WORKING OVERTIME, XTC, Virgin
68	44	(11)	ARTHUR'S THEME (BEST THAT YOU CAN DO), Christopher Cross, Warner Bros
69	—	(—)	WORK THAT SUCKER TO DEATH/LOVE IS ON THE ONE, Xavier, Liberty UP 551
70	—	(—)	CELTIC SOUL BROTHERS, Devo's Midnight Runners/The Emerald Express, Mercury/Phonogram DEXYS 8
71	63	(4)	DON'T STOP BELIEVIN', Journey, CBS
72	—	(—)	RING RING, Dollar, Carere CAR 225
73	62	(3)	SEVEN AND SEVEN IS, Alice Cooper, Warner Bros
74	—	(—)	MEMORY, Barbra Streisand, CBS & 1883
75	54	(12)	THE MODEL/COMPUTER LOVE, Kraftwerk, EMI

### BUBBLING UNDER

ACE OF HEARTS, C C Frost, After Hours APT 01  
 ALL JOIN HANDS, TV21, Dexam ATV 21  
 AUTOMATIC, Go-Go's, IRS GOGO 101  
 BEAUTIFUL FRIEND, Underneath, Ardeck ARDS 10  
 EMPIRE STATE HUMAN, Human League, Virgin VS 484  
 FALL IN LOVE, Second Image, Polydor PO5P 585  
 HELEN IN YOUR HEADPHONES, Dora, EMI 8268  
 I CAN MAKE YOU FEEL GOOD, Shalamar, Solar K12598  
 I.C. CODESNO G.D.M., Gina X, EMI 5274  
 IN THE NAME OF LOVE, Thompson Twins, T Tea 4



### AS USED BY THE BBC

Charts supplied by BMRB Music and Video Week

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### SYMBOL KEY

▲ FAST MOVERS

### SINGLES

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

### ALBUMS

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



STEVE HARRIS OF IRON MAIDEN

### STAR CHOICE

SUPPER READY — Genesis, Ecstasy!  
 THICK AS A BRICK — Jethro Tull, Amazin'  
 SINGING AND THE GLASS GUITAR — Todd Rundgren, Great musicianship.  
 LOVE TO LOVE — UFO, Brill!  
 WELL BURN THE SKY — Scorpions, Great feel.  
 RECYCLED — Nektar, Too good for words!  
 MAD LOVE'S COMING (LIVE) — Golden Earring, Orgasmic.  
 DIARY OF A WORKING MAN — Blackfoot, It's got everything.  
 HALO OF FLIES — Alice Cooper, The man's a genius.  
 IN THE COURT OF THE CRIMSON KING — King Crimson, Unreal, too far ahead of it's time.

## YESTERYEAR

### 1

March 21, 1981

- 1 JEALOUS GUY, Roxy Music
- 2 THIS OLD HOUSE, Shakin' Stevens
- 3 KIDS IN AMERICA, Kim Wilde
- 4 KINGS OF THE WILD FRONTIER, Adam and The Ants
- 5 DO THE HUCKLEBUCK, Coast To Coast
- 6 REWARD, Teardrop Explodes
- 7 VIENNA, Ultravox
- 8 FOUR FROM TOYAH, Toyah
- 9 YOU BETTER YOU BET, The Who
- 10 SHADDUP YOU FACE, Joe Dolce

### 5

March 26, 1977

- 1 CHANSON D'AMOUR, Manhattan Transfer
- 2 KNOWING ME KNOWING YOU, Abba
- 3 BOOGIE NIGHTS, Heatwave
- 4 ROMEO, Mr Big
- 5 SOUND AND VISION, David Bowie
- 6 WHEN, Showaddywaddy
- 7 WHEN I NEED YOU, Leo Sayer
- 8 TORN BETWEEN TWO LOVERS, Mary MacGregor
- 9 ROCKARIA, The Electric Light Orchestra
- 10 BABY I KNOW, The Rubettes

### 10

March 16, 1972

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

### 15

March 18, 1987

- 1 RELEASE ME, Englebert Humperdinck
- 2 PENNY LANE/STRAWBERRY FIELDS FOREVER, The Beatles
- 3 THIS IS MY SONG, Petula Clark
- 4 ON A CAROUSEL, The Hollies
- 5 EDELWEISS, Vince Hill
- 6 GEORGY GIRL, The Seekers
- 7 THERE'S A KIND OF HUSH, Herman's Hermits
- 8 DETROIT CITY, Tom Jones
- 9 HERE COMES MY BABY, The Tremeloes
- 10 SNOOPY VS THE RED BARON, The Royal Guardsmen

### 20

March 17, 1982

- 1 ROCK A HULA BABY/CAN'T HELP FALLING IN LOVE, Elvis
- 2 WONDERFUL LAND, The Shadows
- 3 TELL ME WHAT HE SAID, Helen Shapiro
- 4 MARCH OF THE SIAMESE CHILDREN, Kenny Ball
- 5 WIMOWEH, Karl Denver
- 6 LET'S TWIST AGAIN, Chubby Checker
- 7 THE YOUNG ONES, Cliff Richard
- 8 CRYING IN THE RAIN, The Everly Brothers
- 9 STRANGER ON THE SHORE, Acker Bilk
- 10 HOLE IN THE GROUND, Bernard Cribbins

### 25

March 16, 1957

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

CHARTFILE



ADAM ANT: 11 hits.

**T**HE SUCCESS of 'Deutscher Girls' and the 'Antmusic EP' by Adam & The Ants tally of hits to 11 since 'Kings Of The Wild Frontier' provided the initial breakthrough in August 1980.

No other act can claim nearly as many hits thus far in the eighties, and, in the entire history of the British charts only two acts have enjoyed a more hit-laden first couple of years as chart acts. Inevitably, those two acts are Elvis Presley and Cliff Richard.

Elvis claims the yellow jersey (believed to be cycling parlance — Ed) for his incredible average of one new hit every month from the debut of 'Heartbreak Hotel' until his second anniversary as a chart act on May 11, 1958 — that's a total of 24 hits! By comparison Cliff's 13 hits between September 12, 1958 and September 12, 1960 seem insignificant.

Adam has achieved his hits in just 20 months and so has four months left in which to snatch second place. That he will do so seems extremely unlikely. Though CBS will be releasing a new Adam & The Ants single shortly, Decca, EG and Do It all seem to have played their last cards in the rush to cash in on Adam's earlier work. Do It have just released a picture disc of the 'Antmusic EP' (Cat No. DUNX 20) which is limited to 10,000 copies, but has no further recordings of Antmusic in its archives. Adam's previous releases on the label continue to sell like hot cakes; both 'Cartrouble' and 'Zerox' have sold over 150,000 copies whilst the 'Dirk Wears White Sox' LP has clocked up some 160,000 sales.

Incidentally, Do It recording act Yello, whose innovative style is worthy of five minutes of anyone's time, have had their 'Bostich' single released on Stiff in America where it has done extremely well on the disco chart. Yello thus take their place in history as the first band from that most barren of musical deserts — Switzerland — to make any of the American charts.

**E**MIL'S RERELEASE of the Country Hams (Paul McCartney, Chet Atkins, etc.) 'Walking In The Park With Eloise' was intended primarily to stem the brisk trade in original copies of the single which have been fetching up to £15 a time. It's unlikely to do so. Though EMI gave the issue the same catalogue



MADNESS: nine successive Top 10 hits.

number and sleeve design as the original they failed to copy the EMI label design current at the time, thus original and reissue are easily distinguishable.

Scottish band PhD recently topped the Dutch singles chart with 'I Won't Let You Down'. Their eponymous album has also done well, reaching No. 2.

Another recent continental chart-topper is 8-year-old American Nikka Costa whose 'Out Here On My Own' has headed the Italian, Belgian, Spanish, French, Brazilian and Argentinian charts. The record was co-produced by Nikka's father Don Costa, famed producer of such giants as Frank Sinatra, Diana Ross and the Osmonds, and a man who should really know better.

**I**NTERVIEWED on Capital Radio, Adrian Gurvitz admitted to being 28 years old. If true, that means he would have been just 14 when he hit with 'Race With The Devil' as a member of Gun in 1968. Even his official biography, so generous in many other ways, says he was 18 at the time.

After a run of 18 consecutive Top 10 hits Abba are in trouble. The expeditiously mediocre 'Head Over Heels' is stagnating in the middle regions of the chart and seems most unlikely to prolong the sequence to 19. Assuming this to be so, Abba will remain tied with The Beatles who hit 18 times in a row between 'A Hard Day's Night' in 1964 and 'Yesterday' in 1976.

Cliff Richard will therefore retain the title. His 23 consecutive Top tenners between 1960 and 1965 ended when 'On My Word' stopped at No. 12. RCA's knack of pulling the odd duff track from Elvis Presley's albums always prevented the King from stringing together more than a handful of consecutive Top tenners, though his career total of 55 Top 10 hits is eight better than Cliff's.

With Abba's run coming to an end, Madness should have taken over as current Top 10 champs. The nutty boys from Camden Town have strung together nine successive Top 10 singles, but they too are in trouble. 'Cardiac Arrest' may contain some of their wittiest writing to date but after four weeks it has still to make the Top 10. If it fails, no recording act can claim a current, unbroken run of more than six consecutive Top 10 hits.

In America, Elvis Presley holds the record for most consecutive Top 10 hits, 30 between 1956 and 1962. The Beatles total of 24 between 1965 and 1976 is enough to give them runners-up position and Pat Boone's tally of 14 in a row between 1956 and 1958 place him third. The chasing group includes Ricky Nelson (10 in a row, 1957-1959) and Brenda Lee (1960-1962) and a clutch of niners: Rolling Stones (1965-1967), Creedence Clearwater Revival (1969-1971), Supremes (1965-1967), Herman's Hermits (1965-1966), Aretha Franklin (1967-1968) and the Beatles (1964).

Julio Iglesias' 'Quiereme Mucho' — literally 'love me a lot' — is the 44th predominantly foreign language hit in British chart history, and the first this year. ALAN JONES

Songwords

IMAGINATION  
Just An Illusion

On R&B Records

Searching for a destiny that's mine  
There's another place, another time  
Touching many hearts along the way  
Hoping that I'll never have to say  
It's just an illusion

Ooh ooh ooh ooh aha illusion

Follow your emotions anywhere  
Is it really magic in the air  
Never let your feelings get you down  
Open up your eyes and look around

It's just an illusion  
Ooh ooh ooh ooh ahaa illusion

CHORUS

Could it be that it's just an illusion  
Putting me back in all this confusion  
Could it be that it's just an illusion  
Now

REPEAT CHORUS

Could it be a picture in my mind  
Never sure exactly what I'll find  
Only in my dreams I turn you on  
Here for just a moment then you're gone

CHORUS

Copyright: Red Bus Music  
(International)



Profile



SAL SOLO of CLASSIX NOUVEAUX

**FULL NAME:** Sal Solo  
**NICKNAME:** Usually something to do with having no hair!  
**DATE OF BIRTH:** September 5, 1955  
**PLACE OF BIRTH:** Hatfield, Herts  
**EDUCATED:** Hatfield, Hitchin and Stevenage, Herts  
**HEIGHT:** Five foot 11 inches  
**WEIGHT:** Don't know  
**COLOUR OF EYES:** Blue  
**FIRST LOVE:** Drawing  
**FIRST DISAPPOINTMENT:** Not being on the cover of Record Mirror!  
**FIRST PERFORMANCE:** As Prince Charming in Snow White, circa '65  
**FIRST LIVE SHOW SEEN:** Led Zeppelin at Albert Hall, London '68  
**FIRST RECORD BOUGHT:** FIRE — Crazy World Of Arthur Brown

**MUSICAL INFLUENCES:** Everything and anything!  
**INSTRUMENTS PLAYED:** Guitar, synthesiser, voice (See Funniest Experience)  
**HERO:** John Hurt, Errol Flynn  
**HEROINE:** Bette Davis, Marlene Dietrich  
**FAVOURITE MAGAZINES:** Sybil, Flexipop, Record Mirror  
**FAVOURITE FILMS:** Whatever Happened To Baby Jane?, Elephant Man, One Flew Over The Cuckoo's Nest, Dracula (Bela Lugosi version)  
**FAVOURITE TV SHOWS:** Fawcety Towers, Dallas, Kenny Everett TV Show  
**BEST LIVE SHOW SEEN:** Alice Cooper, 'Welcome To My Nightmare' 1975  
**FAVOURITE CLUBS:** None (I'm becoming anti-social!)  
**FAVOURITE FOOD:** Foreign (anything unusual)  
**FAVOURITE CLOTHES:** Black  
**HAIRCUT:** Pass!  
**FAVOURITE DRINK:** Orange Juice  
**IDEAL HOME:** A hotel room (preferably Holiday Inn!)  
**IDEAL HOLIDAY:** Concert tour of the world  
**IDEAL CAR:** One with a chauffeur (I'm becoming bourgeois!)  
**MOST FRIGHTENING EXPERIENCE:** Angry Portuguese fans trying to tear us apart because they couldn't get into our concert!  
**WORST EXPERIENCE:** Being written about in the music press  
**FUNNIEST EXPERIENCE:** Having my voice described in a Record Mirror review as sounding like "an owl being attacked with a bread knife".  
**SUPERSTITIONS:** I try not to believe in them  
**FANTASY:** Meeting Greta Snipe in person!  
**MOST HATED CHORE:** Shopping  
**AMBITION:** I still haven't made the front of Record Mirror!

## TOP UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	-	(10)	THE GIFT, Jam, Polydor
2	1	(10)	LOVE SONGS, Barbra Streisand, CBS
3	2	(3)	PELICAN WEST, Haircut One Hundred, Arista
4	3	(3)	ACTION TRAX, Various, K-Tel
5	4	(7)	ALL FOR A SONG, Barbara Dickson, Epic
6	5	(2)	ONE NIGHT AT BUDOKAN, Michael Schenker Group, Chrysalis
7	-	(18)	FUN BOY THREE, Fun Boy Three, Chrysalis
8	6	(18)	PEARLS, Elkie Brooks, A&M
9	9	(15)	NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre / Phonogram
10	8	(21)	DARE, Human League, Virgin
11	31	(2)	TWENTY WITH A BULLET, Various, EMI
12	10	(16)	ARCHITECTURE AND MORALITY, OMD, Virgin
13	7	(7)	DREAMING, Various, K-Tel
14	12	(4)	FREEZE FRAME, J Geils Band, EMI America
15	22	(16)	BEGIN THE BEGUINE, Julio Iglesias, CBS
16	14	(157)	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland
17	18	(2)	WESTWORLD, Theatre of Hate, Burning Rome
18	21	(2)	DR HECKLE AND MR JIVE, Pig Bag, Y
19	-	(7)	DIAMOND, Spandau Ballet, Reformation/Chrysalis
20	15	(7)	WORD OF MOUTH, Toni Basil, Radialchoice
21	27	(18)	SPEAK AND SPELL, Depeche Mode, Mute
22	20	(19)	QUEEN GREATEST HITS, Queen, EMI
23	16	(16)	4, Foreigner, Atlantic
24	19	(26)	DEADRINGER, Meat Loaf, Epic/Cleveland
25	17	(3)	CHASE THE DRAGON, Magnum, Jet
26	37	(16)	CHRISTOPHER CROSS, Christopher Cross, CBS
27	13	(17)	PRIVATE EYES, Hall and Oates, RCA
28	25	(13)	THE VISITORS, Abba, Epic
29	39	(16)	TIN DRUM, Japan, Virgin
30	11	(5)	ENGLISH SETTLEMENT, XTC, Virgin
31	-	(18)	KEEP FIT AND DANCE, Various, K-Tel
32	33	(6)	GEORGE BENSON COLLECTION, George Benson, Warner BRS
33	24	(6)	PHYSICAL, Olivia Newton-John, EMI
34	40	(11)	INHOUSE AND PAVEMENT, Heaven 17, Virgin
35	29	(10)	LA FOLIE, Stranglers, Liberty
36	25	(-)	GRASSHOPPER, J J Gals, Shelter
37	26	(-)	SEE JUNGLE, Bow Wow, RCA
38	56	(6)	THE BEST OF THE FOUR TOPS, Four Tops, K-Tel
39	100	(2)	FILTH HOUNDS OF HADES, Tank, Kamafleg
40	45	(21)	BODY TALK, Imagination, R&B
41	33	(11)	SOMETHING SPECIAL, Kool And The Gang, Delta/Phonogram
42	57	(22)	HEDGEHOG SANDWICH, Not The Nine O'Clock News, BBC
43	28	(3)	YOU CAN'T HIDE YOUR LOVE FOREVER, Polydor
44	34	(4)	BEAUTIFUL VISION, Van Morrison, Mercury/Phonogram
45	30	(4)	MESOPOTAMIA, B2-S, Island
46	32	(9)	FRIENDS OF MR CAIRO, Jon Vangelis, Polydor
47	50	(23)	MADNESS 7, Madness, Sire
48	69	(2)	SET, Thompson Twins, TEE
49	35	(9)	THE MAN MACHINE, Kraftwerk, Capitol
50	46	(42)	DURAN DURAN, Duran, EMI
51	38	(17)	THE SIMON AND GARFUNKEL COLLECTION, Simon and Garfunkel, CBS
52	63	(72)	MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram
53	42	(18)	PERHAPS LOVE, Placido Domingo, CBS
54	68	(24)	SECRET COMBINATION, Randy Crawford, Warner Bros
55	64	(14)	ONCE UPON A TIME, Siouxsie And The Banshees, Polydor
56	-	(-)	THE CONCERT IN CENTRAL PARK, Simon and Garfunkel, Geffen
57	-	(-)	THE BEST OF QUINCY JONES, Quincy Jones, A&M
58	-	(-)	SOUND OF YOUR CRY, Elvis Presley, RCA
59	-	(-)	THIRD DEGREE, Nine Below Zero, A&M
60	52	(18)	TONIGHT I'M YOURS, Rod Stewart, Riva
61	48	(23)	GHOST IN THE MACHINE, Chic, A&M
62	66	(2)	THE BEST OF BLONDE, Blondie, Chrysalis
63	94	(32)	RUMOURS, Fleetwood Mac, Warner Bros
64	65	(15)	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
65	65	(4)	DEATH WISH II, Jimmy Page, Swan Song
66	-	(-)	WORDS AND MUSIC, Hank Marvin, Polydor
67	54	(12)	TRAVELOGUE, Human League, Virgin
68	61	(17)	ALL THE GREATEST HITS, Diana Ross, Motown
69	-	(-)	THE SECRET POLICEMAN'S BALL (MUSIC), Various, Springtime
70	43	(11)	FACE VALUE, Phil Collins, Virgin
71	47	(42)	ANTHEM, Toyah, Sire
72	36	(26)	SHAKY, Shakin' Stevens, Epic
73	71	(24)	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
74	60	(3)	DIRE STRAITS, Dire Straits, Vertigo/CBS/Phonogram
75	58	(37)	LOVE SONGS, Cliff Richard, EMI
76	72	(68)	JAZZ SINGER, Neil Diamond, Capitol
77	74	(18)	RAISE, Earth Wind and Fire, CBS
78	64	(16)	GUILTY, Barbra Streisand, CBS
79	51	(8)	DRIVIN' HARD, Shakatak, Polydor
80	82	(3)	ABACAB, Genesis, Charisma
81	60	(10)	ASSEMBLAGE, Japan, Hema/Arista
82	73	(21)	MANILOW MAGIC, Barry Manilow, Arista
83	44	(5)	MECHANIX, UFO, Chrysalis
84	99	(2)	BUSINESS AS USUAL, Secret Affair, I Spy
85	78	(16)	CHANGESTWOBOWIE, David Bowie, RCA
86	79	(91)	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
87	49	(18)	PRINCE CHARMING, Adam and The Ants, CBS
88	-	(-)	GREATEST HITS 71-75, Eagles, Aylum
89	53	(4)	CELEBRATION, Simple Minds, Arista
90	67	(30)	WALK UNDER LADDERS, Joan Armatrading, A&M
91	96	(10)	SIGNING OFF, UB40, Graduate
92	63	(16)	CATS, Various, Polydor
93	62	(21)	HOKED ON CLASSICS, Louie Clark/Royal Philharmonic, K-Tel
94	95	(86)	BUCKS FIZZ, Bucks Fizz, RCA
95	-	(-)	ESCAPE, Journey, CBS
96	-	(-)	HOTTER THAN JULY, Stevie Wonder, Motown
97	-	(-)	HEX ENDUCTION HOUR, Fall, Kamera
98	81	(6)	DIANA'S DIETS, Diana Ross, Motown
99	85	(2)	ONE VICE AT A TIME, Krokus, EMI
100	70	(7)	TRANS-EUROPE EXPRESS, Kraftwerk, Capitol

## US SINGLES

1	3	I LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts, Boardwalk
2	2	OPEN ARMS, Journey, Columbia
3	1	CENTREFOLD, The J Geils Band, EMI-America
4	5	THAT GIRL, Stevie Wonder, Tamla
5	6	SWEET DREAMS, Air Supply, Arista
6	7	WE GOT THE BEAT, Go-Go's, IRS
7	17	MAKE A MOVE ON ME, Olivia Newton-John, MCA
8	8	MIRROR, MIRROR, Diana Ross, RCA
9	4	SHAKE IT UP, The Cars, Elektra
10	12	PAC-MAN FEVER, Buckner And Garcia, Columbia
11	11	SPIRITS IN THE MATERIAL WORLD, The Police, A&M
12	14	BOBBIE SUE, Oak Ridge Boys, MCA
13	16	KEY LARGO, Bette Higgins, Kal Family
14	18	CHARIOTS OF FIRE, Vangelis, Polydor
15	9	LEADER OF THE BAND, Dan Fogelberg, Full Moon/Epic
16	10	TAKE IT EASY ON ME, Little River Band, Capitol
17	19	SHOULD I DO IT, The Pointer Sisters, Planet
18	20	FREEZE-FRAME, The J Geils Band, EMI-America
19	22	TAKE OFF, Bob & Doug McKenzie, Mercury
20	21	TONIGHT I'M YOURS, Rod Stewart, Warner Bros
21	23	DO YOU BELIEVE IN LOVE, Huey Lewis And The News, Chrysalis
22	30	(OH) PRETTY WOMAN, Van Halen, Warner Bros
23	24	DADDY'S HOME, Cliff Richard, EMI-America
24	36	DON'T TALK TO STRANGERS, Rick Springfield, RCA
25	31	EDGE OF SEVENTEEN, Stevie Nicks, Modern
26	28	ONE HUNDRED WAYS, Quincy Jones featuring James Ingram, A&M
27	27	WHEN ALL IS SAID AND DONE, Abba, Atlantic
28	32	MY GUY, Sister Sledge, Cotillion
29	13	THROUGH THE YEARS, Kenny Rogers, Liberty
30	40	FIND ANOTHER FOOL, Quarterflash, Geffen
31	35	JUKE BOX HERO, Foreigner, Atlantic
32	37	ON THE WAY TO THE SKY, Neil Diamond, Columbia
33	34	TELL ME TOMORROW, Smokey Robinson, Tamla
34	38	967-5309-JENNY, Tommy Tutone, Columbia
35	41	NOBODY SAID IT WAS EASY, Le Roux, RCA
36	47	18 LOVE AFFAIR, Paul Davis, Arista
37	15	LOVE IN THE FIRST DEGREE, Alabama, RCA
38	51	GOIN' DOWN, Greg Gudy, Columbia
39	39	DON'T LET HIM KNOW, Priem, Capitol
40	42	JUST CANT WIN 'EM ALL, Stevie Woods, Cotillion
41	50	BABY MAKES HER BLUE JEANS TALK, Dr Hook, Casablanca
42	44	ANYONE CAN SEE, Hena Cara, Network
43	43	I'LL FALL IN LOVE AGAIN, Sammy Hagar, Geffen
44	45	ANOTHER SLEEPLESS NIGHT, Anne Murray, Capitol
45	48	THEME FROM MAGNUM P.I., Mike Post, Elektra
46	49	POP GOES THE MOVIES PART I, Mecca, Arista
47	20	I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
48	25	HARDEN MY HEART, Quarterflash, Geffen
49	55	MAMA USED TO SAY, Junior, Mercury
50	26	CALL ME SHY, Salsoul
51	53	GENIUS OF LOVE, Tom Tom Club, Sire
52	52	YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI-America
53	59	SHINE ON, George Duke, Epic
54	-	MEMORY, Barbra Streisand, Columbia
55	33	I BELIEVE, Chilliwack, Millenium
56	46	PHYSICAL, Olivia Newton-John, MCA
57	58	APACHE, Sugar Hill Gang, Sugar Hill
58	-	GET DOWN ON IT, Kool And The Gang, De-Lite
59	-	I'VE NEVER BEEN TO ME, Charlene, Motown
60	-	MARKING LOVE, Roberta Flack, Atlantic

## US ALBUMS

1	1	BEAUTY AND THE BEAT, The Go-Go's, IRS
2	2	FREEZE-FRAME, The J Geils Band, EMI-America
3	3	I LOVE ROCK 'N' ROLL, Joan Jett and The Blackhearts, Boardwalk
4	4	Foreigner, Atlantic
5	5	ESCAPE, Journey, Columbia
6	13	CHARIOTS OF FIRE, Vangelis, Polydor
7	6	GHOST IN THE MACHINE, Police, A&M
8	10	PHYSICAL, Olivia Newton-John, MCA
9	11	GREAT WHITE NORTH, Bob and Doug McKenzie, Mercury
10	12	GET LUCKY, Loverboy, Columbia
11	7	HOKED ON CLASSICS, The Royal Philharmonic Orchestra, conducted by Louis Clark, RCA
12	8	QUARTERFLASH, Quarterflash, Geffen
13	9	PRIVATE EYES, Daryl Hall and John Oates, RCA
14	14	BELLA DONNA, Stevie Nicks, Modern Records
15	21	THE CONCERT IN CENTRAL PARK, Simon and Garfunkel, Warner Bros
16	15	THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic
17	17	SHAKE IT UP, The Cars, Elektra
18	18	TATTOO YOU, Rolling Stones, Rolling Stones Records
19	19	ABACAB, Genesis, Atlantic
20	16	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
21	28	THE DUDE, Quincy Jones, A&M
22	24	SKYLINE, Sheryl, Salsoul
23	20	DIARY OF A MADMAN, Ozzy Osbourne, Jet
24	25	TOM TOM CLUB, Tom Tom Club, Sire
25	22	WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
26	32	BOBBIE SUE, Oak Ridge Boys, MCA
27	27	SOMETHING SPECIAL, Kool & The Gang, De-Lite
28	23	FEELS SO RIGHT, Alabama, RCA
29	29	THE POET, Bobby Womack, Beverly Glen
30	33	THE FIRST FAMILY RIDES AGAIN, Rich Little, Boardwalk
31	31	STANDINO HAMPTON, Sammy Hagar, Geffen
32	30	THE ONE THAT YOU LOVE, Air Supply, Arista
33	38	YES ITS YOU LADY, Smokey Robinson, Tamla
34	34	TONIGHT I'M YOURS, Rod Stewart, Warner Bros
35	35	MESOPOTAMIA, The B-52's, Warner Bros
36	36	WORKING CLASS DOG, Rick Springfield, RCA
37	37	MOUNTAIN MUSIC, Alabama, RCA
38	25	JUICE, Juice Newton, Capitol
39	44	NON-STOP EROTIC CABARET, Soft Cell, Sire
40	40	MEMORIES, Barbra Streisand, Columbia
41	37	THE GEORGE BENSON COLLECTION, George Benson, Warner Bros
42	47	LOVE IS WHERE YOU FIND IT, The Whispers, Solar
43	53	GREEN LIGHT, Bonnie Raitt, Warner Bros
44	41	DON'T SAY NO, Billy Squier, Capitol
45	43	COME MORNING, Grover Washington Jr., Elektra
46	46	NEVER TOO MUCH, Luther Vandross, Epic
47	47	CONTRIVERSY, Prince, Warner Bros
48	48	ALWAYS ON MY MIND, Willie Nelson, Columbia
49	49	BREAKIN' AWAY, Al Jarreau, Warner Bros
50	52	NICK THE KNIFE, Nick Lowe, Columbia
51	51	ALLIED FORCES, Triumph, RCA
52	54	YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI-America
53	59	BEAUTIFUL VISION, Van Morrison, Warner Bros
54	44	ALDO NOVA, Aldo Nova, Portrait
55	55	ELECTRIC RENDEZVOUS, Al DiMeola, Columbia
56	56	MYSTICAL ADVENTURES, Jean Luc-Ponty, Atlantic
57	57	SMALL CHANGE, Priem, Capitol
58	58	THE BLASTERS, The Blasters, Slash
59	60	SHARE YOUR LOVE, Kenny Rogers, Liberty
60	60	DREAM ON, George Duke, Epic

## UK DISCO

- 1 YOU'RE THE ONE FOR ME (INSTRUMENTAL), "D" Train, Epic 12in
- 2 EVERY WAY BUT LOOSE, Oneness Of Juju, Buddha 12in
- 3 U TURN ME ON, Tomorrow's Edition, CBS 12in
- 4 SHINE ON, George Duke, Epic 12in
- 5 LOVE IS ON THE ONE/WORK THAT SUCKER TO DEATH, Xavier, Liberty 12in
- 6 LET'S START II DANCE AGAIN, Bohannon, London 12in
- 7 THIS BEAT IS MINE, Vicky "D", SAM 12in
- 8 WATCH OUT, Brandi Wells, WMOT 12in
- 9 YOU GOT THE POWER/CINCO DE MAYO, War, RCA 12in
- 10 TELL ME TOMORROW, Smoke Robinson, Motown 12in

- 11 TIME/INSTRUMENTAL, Stone, US West End 12in
- 12 9 IN THE RAW/SMALL TALKIN', Whispers, Solar 12in
- 13 SHOW YOU MY LOVE/GO BACK, Goldie Alexander, US Chaz Ro 12in
- 14 TURN ME LOOSE/OUR TIME IS COMING/FIRE UP THE FUNK/OOH, Roy Ayers, Polydor LP
- 15 GRACE/FUNK DOWN, The Band A.K.A., US PPL LP
- 16 7 NEVER GIVE UP ON A GOOD THING, George Benson, Warner 12in
- 17 TAKE MY HEART, Kool & The Gang, De-Lite 12in
- 18 DON'T TELL ME (REMIX), Central Line, Mercury 12in
- 19 11 KEEP ON, Touch, Elite 12in
- 20 32 JUST AN ILLUSION, Imagination, R&B 12in
- 21 10 I'VE HAD ENOUGH, Earth Wind & Fire, CBS 12in
- 22 I SPECIALIZE IN LOVE, Sharon Brown, US Profile 12in
- 23 I CAN'T GO FOR THAT, Davy01 & John Cates, RCA 12in
- 24 34 STILL GOT THE MAGIC, Michael Wycoff, RCA 12in
- 25 TASTE THE MUSIC/WALL TO WALLI SHALL GET OVER/DE YING CONTINUES/FELLA, Kleeer, Atlantic LP
- 26 22 COME AND GET MEL/PE ON THE WIRE, Carol Kenyon/Morrissey Mullen, Beggars Banquet 12in
- 27 29 NIGHTS OVER EGYPT, Jones Girls, Philadelphia Int 12in
- 28 GET DOWN ON IT, Kool & The Gang, De-Lite 12in
- 29 33 IF IT AIN'T ONE THING ... IT'S ANOTHER/MR. LOOK SO GOOD/SINCERELY/TAKING APPLICATIONS/THE LADY IS BAD, Richard "Dimples" Fields, US Boardwalk LP
- 30 27 NIGHTBIRDS/NO NIGHTS, Shakatak, Polydor 12in

- 31 39 ON A JOURNEY (INSTRUMENTAL), Elektriik Funk, US Prelude 12in
- 32 DON'T YOU LOVE IT, Maxine Singleton, US Peter Pan 12in
- 33 31 FALL IN LOVE, Second Image, Polydor 12in
- 34 26 WAIT FOR ME, Slave, Atlantic 12in
- 35 GARDEN OF EVE, Yvonne Gage, Atlantic 12in
- 36 73 CALL ME (REMIX), New York Sky, Epic/Streetwave 12in
- 37 48 PALCO, Gilberto Gil, WEA LP
- 38 23 I JUST WANNA, Alan Edwards, Streetwave 12in
- 39 47 LET'S WORK IT OUT (INSTRUMENTAL), Next Movement, US Prelude 12in
- 40 50 STAY WITH ME TONIGHT, Richard Jon Smith, Jive 12in

- 41 85 CAN YOU SEE THE LIGHT, Brass Construction, US Liberty 12in
- 42 40 YOU OUGHTA BE IN PICTURES, Lament Dozier, US M&M LP
- 43 43 BREAKING POINT/YOU CAN DO IT, Central Line, Mercury LP
- 44 54 ALL THAT'S GOOD TO MEROOGIE'S GONNA GET YA, Rafael Cameron, US Salaou 12in
- 45 62 I CAN MAKE YOU FEEL GOOD/FRIENDS, Shalamar, Solar 12in
- 46 52 LIKE THE WAY (YOU FUNK WITH ME), Search, Philly World 12in
- 47 36 IF I DO IT TO YOU, Claude Barry, Ensign 12in
- 48 49 KASSO, Kasso, US Delirium/Dutch Rama Horn 12in
- 49 68 TOKYO SHUFFLE/TUNA/BROADSIDE RHUMBA/CONSTANT SPRING, Breakfast Band, Breakfast Music LP
- 50 46 CHARIOTS OF FIRE/VALDEZ IN THE COUNTRY/LADY/GIGOLO, Eric Watts, US Qwest LP

- 51 57 HYDRAULIC PUMP PART III, P-Funk All Stars, Virgin 12in
- 52 74 MR. MAGICIAN/FULL MOON, Mystic Merlin, US Capitol LP
- 53 78 TELL ME THAT I'M LAMONT, Wire (Not Wax), US Zealand 12in
- 54 53 SHOUT ABOUT IT, Lament Dozier, US M&M 12in
- 55 61 BEGINNING SONG/JENNIFER-ANNE'S SAMBA, Don Leterski, US Inner City LP
- 56 45 EMERGENCY/TURN ME OUT/CRUISIN' IN, Whispers, Solar LP
- 57 58 DANCIN' TO THE BEAT (INST), Henderson & Whitfield, US Park Place
- 58 50 YOU NEVER KNOW/17-11-11, FALLING IN'S JUST CALLED LOVE/HE'S MIDDLEY, Ramsey Lewis, CBS LP
- 59 60 A-MAN BOOGIE '82, Jimmy Castor, US Salaou 12in
- 60 51 DON'T STOP THE TRAIN, Phyllis Nelson, US Tropicque 12in

- 61 64 HELP IS ON THE WAY, Whatnauts, US Harlem Int 12in
- 62 44 DREAM ON/RIDE ON LOVE, George Duke, Epic LP
- 63 50 DOUBLE DUTCH BUS/DOUBLE DUTCH, Frankie Smith, WMOT 12in
- 64 56 I'VE GOT TO LEARN TO SAY NO/SHES GOT NO PAPERS ON ME, Richard "Dimples" Fields, Epic 12in
- 65 71 TONIGHT I'M GONNA LOVE YOU ALL OVER, Four Tops, Casablanca 12in
- 66 80 (I WANT TO GET) CLOSER TO YOU, Gonzalez, Too! Froot 12in
- 67 72 THE ONLY ONE/EARLAND'S JAM/ANMAL/MARCIA'S WALTZ, Charles Earlard, US Columbia LP
- 68 86 SOLID DUB/SOLIDARITY, Children Of 7, Stiff 12in
- 69 85 LET'S SHAKE/SIMON'S MELODY, Antilles, Inc 12in
- 70 80 WHAT GOES AROUND COMES AROUND, Brandi Wells, WMOT LP

- 71 84 FEEL ALRIGHT, Komiko, US SAM 12in
- 72 63 MEGATRON/MANGET A LITTLE/LIFT OFF, Patrick Cowley, US Megatone LP
- 73 66 PLAY THE GAME/HAWAIIAN DREAM, Cool Runners, MCA 12in
- 74 70 YOU BRING THE SUN OUT, Janet Kay, Black Roots 12in
- 75 90 CIRCLES, Atlantic Starr, US A&M LP
- 76 77 DO WHAT YOU WANNA DO/DUB, The Cape/Nona Hendryx, Metropolis 12in promo
- 77 55 (IF YOU) STUDY LONG YOU'LL STUDY WRONG, J. Gale Gaymon, US Aton 12in
- 78 78 SUNWALK/HOT FIRE/S&K, Fuse One, CTI LP
- 79 70 WINTER LOVE/FUNK ME DOWN TO RIO, Rah Band, TNT 12in
- 80 90 LET'S GO ALL THE WAY/BABY I NEED YOUR LOVING, Gayle Adams, US Prelude LP

- 81 77 KNACK FOR ME, Detroit Spinners, Atlantic 12in
- 82 79 FLASHBACK, C. M. Lord, RCA 12in
- 83 90 OLE, Judy Roberts, US Inner City LP
- 84 84 ERUPTION/TRANGULITY, Tania Maria, US Concord Jazz Picante LP
- 85 75 IF YOU WANT ME (REMIX), Barbara Roy, Canadian Black Sun 12in
- 86 59 MIRROR MIRROR, Diana Ross, Capitol 12in
- 87 90 WE'LL MAKE IT, Mike & Brenda Stubbs, SAM 12in
- 88 88 CHEKERE SON/LA COMPARSA, Inskere, US Milestone LP
- 89 90 ALWAYS THERE, Jeff Lorber, US Arista LP
- 90 90 SIXTY-NINE, Brooklyn Express, US One Way 12in

## ROCK 'N' ROLL

- 1 MILTON BROWN AND THE BROWNIES, Weston
- 2 TEAR IT UP, Johnny Burnett, Solid Smoke
- 3 ALL TIME HTS, Julie London, Liberty
- 4 OKEH RHYTHM 'N' BLUES, Various, Epic
- 5 THE CRESTS GREATEST HTS, Collectable
- 6 THE SUN YEARS, Curt Perkins, Sun
- 7 OUR GAL GAL, Sally Starr, Climax
- 8 THE AQUATONES SING FOR YOU, Relic
- 9 ROCK 'N' ROLL HEROES, Gene Vincent & Eddie Cochran, Rock Star
- 10 ROCKABILLY STARS VOL II, Various, Epic

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

## HEAVY METAL

- 1 HEAD ATTACK, Wolf, 45, 12", demo
- 2 TURN YOUR HEAD AROUND, Tank, 45, Kamaflage
- 3 THE SNAKE, Tank, 45, B side Eve, Kamaflage
- 4 UNTAPPED ENERGY RESERVES, Detroit, demo
- 5 NO FUN AFTER MIDNIGHT, AIG, 12", Polydor
- 6 ROCK CITY, Riot, 45, Elektra
- 7 OUTLAW, Riot, 45, Elektra
- 8 SHINE ON, No Quarter, from 'Songs In Circles', demo
- 9 RUN LIKE HELL, Tank, from 'Fifth Hounds Of Hades', Kamaflage
- 10 LONG HARD ROAD, Night Wing, 45, demo

Compiled by: MICK & GEOFF, THE THYMSIDER, Tuesday Rock Club, Saltwell Road, Gateshead, Tyne & Wear.

## NIGHTCLUBBING

- 1 BECAUSE YOU'RE YOUNG, Private Lives, 12"
- 2 ROCK 'N' ROLL/NIGHTCLUBBING, Human League, 12", Import
- 3 SAY HELLO WAYE GOODBYE, Soft Cell, 12"
- 4 THE MODEL/ROBOTS, Kraftwerk, LP, Manmachine
- 5 PENTHOUSE AND PAVEMENT/AT THE HEIGHT OF THE FIGHTING, Heaven 17, LP
- 6 KALACOTO VEE SEDSTEIN, Blue Rondo à La Turk, 12"
- 7 EUROPEAN SON, Japan, 12"
- 8 EMOTIONAL DISBURSE, Peter Goodwin, 12"
- 9 THE DAMNED DON'T CRY, Village, 12"
- 10 EVER SO LONELY, Monsoon, 12"



SHEILA CHANDRA, of Monsoon, number 10 in the clubs

Compiled by: PAUL BARRON (resident DJ Rotherham Tiffans — every night).

## VIDEO

- 1 (1) SIOUXIE AND THE BANXSHEES, Spectrum
- 2 (2) OLIVIA NEWTON JOHN, Physical, EMI
- 3 (3) ABBA MUSIC SHOW, Voi It, Interscan
- 4 (4) THE BEST OF BLONDIE, Chrysalis
- 5 (5) ADAM AND THE ANTS, Home Video Productions
- 6 (6) ROCK FLASHBACK, Deep Purple, BBC/M
- 7 (7) QUEEN — GREATEST FLUX, EMI
- 8 (8) ELVIS — COMEBACK SPECIAL, Mountain Video
- 9 (9) ELVIS — KING OF ROCK 'N' ROLL, World Of Video 2000
- 10 (7) PINK FLOYD LIVE AT POMPEII, Spectrum

Compiled by: HMV, Oxford Street, London, W1.

## IMPORTS

- 1 1 SHUT UP AND PLAY YOUR GUITAR, Frank Zappa, CBS (France)
- 2 — AKA BAND, PPL Records
- 3 2 THE POET, Bobby Womack, Beverly Glen (America)
- 4 4 A LITTLE LOVE, Aura, Salsoul (America)
- 5 3 LAMONT, Lament Dozier, M&M Records (America)
- 6 7 TOO FAST FOR LOVE, Mottley Crue, Leather (America)
- 8 8 SIXTH WONDER, Sugar Hill Gang, Sugar Hill (America)
- 9 10 JAPAN, Epic (America)
- 9 5 ALIVE, Hamilton Bohannon, Phase 2 (America)
- 10 — YOU GOT THE POWER, Third World, Columbia

## REGGAE

- 1 BABY LOVE, Tamina, Reggae
- 2 OPEN UP THE DOOR, Charisma, King & City
- 3 COME ON OVER, Derek Laura, Hawkeye
- 4 REGGAE PARTY, Fernon Smith, Low Bird
- 5 SOMEONE LOVES YOU HONEY, June Lodge, Joe Gibbs
- 6 SHUT ME MOUTH, Rankin Dreads, Greensleeves
- 7 STORMY NIGHTS, Roland, Plantation
- 8 TOP OF THE POPS, Sammy Dread, Jah-life
- 9 FIVE MAN ARMY, Wayne Weds, Outasound
- 10 PRETTY WOMAN, Mighty Diamonds, Reggae

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

## INDEPENDENT



DEPECHE MODE: independent chart toppers

### SINGLES CHART

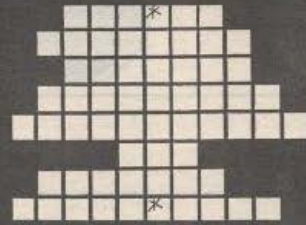
- 1 1 SEE YOU, Depeche Mode, Mute (12) MUTE 018
- 2 3 GETTING UP, Pig Bag, Y 18121
- 3 4 LOVE SONG, Damned, Big Beat NS 75
- 4 7 OBJECT REFUSE REJECT ABUSE, Dirt, Crass 321984-6
- 5 2 NEVER SURRENDER, Blitz, No Future O1 6
- 6 5 JET BOY, JET GIRL, Chron-Gem, Secret SHH 126
- 7 6 I WON'T CLOSE MY EYES, UB40, DEP International DEP 3
- 8 8 BURNING BRITAIN (EP), Chaos UK, Riot City Riot 8
- 9 — WORK, Spizz Energi 2, Rough Trade RT 096
- 10 — WHITE AND GREEN PLACE, Maximum Joy, Y(12) Y15
- 11 22 IN BRITAIN, Red Alert, No Future O1 5
- 12 11 NO SURVIVORS, G.B.H., Clay CLAY 9
- 13 12 THE VICIOUS CIRCLE (EP), Abrasive Wheels, Riot City Riot 4
- 14 10 NO HOPE FOR ANYONE (EP), Dead Wretched, Inferno HELL 2
- 15 13 BANNED FROM THE PUBS, Peter & The Test Tube Babies, No Future O1 4
- 16 15 EVERYTHING'S GONE GREEN, New Order, Factory Benelux FACBN 08
- 17 26 A BUNST OF TWINE, Faster & Abber, Ritz RITZ 05
- 18 46 DANCING, Zounda, Rough Trade RT 094
- 19 9 STREETS OF LONDON, Anti-Nowhere League, WXYZ ABCO 1
- 20 14 MELLOW LOVE, Marc Bolan, Marc SBOLAN 13(EP)
- 21 21 THIS IS YOUR CAPTAIN SPEAKING (EP), Captain Sensible, Crass 321984-5
- 22 — DESTROY THE YOUTH/NO ONE KNOWS, Charge, Kamera ERA 003
- 23 20 GOTTA GET OUT (EP), Court Martial, Riot City Riot 5
- 24 17 ALL-OUT ATTACK, Blitz, No Future O1 6
- 25 24 SIX PACE (EP), Black Flag, Alternative Tentacles VERUS 9
- 26 26 WAR DANCE/PSYCHE, Killing Joke, Malicious Damage MO 540
- 27 16 DROWNING IN BERLIN, Mobiles, Riota Rio 3
- 28 — CRIMSON, Rudi, Jamming! CREATE 3
- 29 32 SUNNY DAY, Pig Bag, Y 12
- 30 18 BELLA LUGGOS DEAD, Bauhaus, Small Wonder WEENY 2
- 31 19 THE "SWEETEST GIRL", Scritti Politti, Rough Trade RT 091
- 32 34 NEW SMELL (EP), Flux Of Pink Indians, Crass Crass 321984-2
- 33 — OTHER SIDE OF MIDNIGHT, Levi Dexter & The Hipchicks, Fresh FRESH 40
- 34 25 YESTERDAY'S HEROES, 4-Skins, Secret SHH 125
- 35 30 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y 10
- 36 21 PROTEST AND SURVIVE, Venetian, Inferno HELL 1
- 37 29 NAZI PUNKS, Dead Kennedy's, Subterranean SUB 24
- 38 50 POLICE STORY, Partisans, No Future O1 2
- 39 — REVOLUTIONARY SPIRIT, Wild Swans, Zoo CAGE 009
- 40 42 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 41 48 SONGS BRAIN, Rawlins, Supervive SV 2001
- 42 33 SATURDAY NIGHT SPECIAL, Fed Daggel, Mute MUTE 017
- 43 41 LIE, DREAM OF A CASINO SOUL, Fall, Kamera ERA 001
- 44 26 ATMOSPHERE, Joy Division, Factory FACUS ZUK
- 45 — DEATH'S A CAREER (EP), Drogos For Europe, Inferno HELL 3
- 46 — FRIDAY THE THIRTEENTH (EP), Damned, NEMS NES 305
- 47 35 THE MASQUE, Dark, Fresh FRESH 46
- 48 27 IN GOD WE TRUST (EP), Dead Kennedy's, Statik STATER 2(STATC 302)
- 49 45 CEREMONY/EVERYTHING'S GONE GREEN, New Order, Factory FAC 33(12)
- 50 — TRANSISTORS, Riot Squad, Open Circuit OC 1

### ALBUMS CHART

- 1 1 DR HECKLE AND MR JIVE, Pig Bag, Y 117
- 2 3 DRUNK ON THE POPE'S BLOOD/THE AGONY IS THE ECSTASY, Birthday Party/Lydia Lunch, 4AD JAD 202
- 3 2 SEVEN SONGS, 23 Skidoo, Fetish, Inferno HELL 1
- 4 — HEX EDUCATION HOUR, Fall, Kamera KAM 005
- 5 12 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 6 4 MACHINE GUN ETIQUETTE, Damned, Big Beat DAM 2
- 7 6 THE BEST OF THE DAMNED, Damned, Big Beat DAM 1
- 8 9 LIVE IN LONDON, Fall, Chaos Tapes LIVE 006
- 9 13 TWO BAD DJ, Clint Eastwood & General Salmi, Greensleeves GREL 24
- 10 5 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
- 11 7 SEKETA, A Certain Ratio, Factory FACT 35
- 12 10 MOVEMENT, New Order, Factory FACT 50
- 13 8 CONTRADICTIONS, Thomas Leer, Cherry Red BRED 36
- 14 11 NOT TO, Colin Newman, 4AD CAD 201
- 15 19 IN THE FLAT FIELD, Bauhaus, 4AD CAD 105
- 16 14 SIGNING OFF, UB40, Graduate GRADLP 2
- 17 LIVE IN SHEFFIELD, Prasauro, Companion Solidarity
- 18 16 CLOSER, Joy Division, Factory FACT 25
- 19 — INTRODUCE ME TO THE DOCTOR, Pinski Zoo, Despatch
- 20 17 STILL, Joy Division, Factory FACT 40
- 21 — TO THE SHORES OF LAKE PLACID, Various, Zoo
- 22 15 PRESENT ARMS, UB40, DEP International LPS DEP 1
- 23 23 BOX SET, Throbbing Gristle, Fetish FK 1
- 24 26 LC, Dumex Column, Factory FAC 26
- 25 24 UNKNOWN PLEASURES, Joy Division, Factory FACT 10
- 26 20 EXPLOITED LIVE, Exploited, Supervive EXPLP 2001
- 27 29 INCONTINENT, Fast Gadget, Mute STUMM 6
- 28 — ROCK AND GROOVE, Bunny Weiler, Solomonic
- 29 30 FIRE OF LOVE, Gun Club, New Noise ROSE 8
- 30 25 LIVE AT THE FACTORY, Slaughter & The Dogs, Thrush THRUSH 1

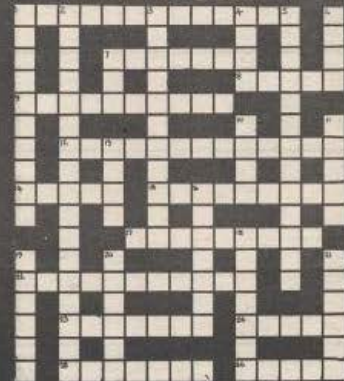
POP-A-GRAM ... and your chance to win an album

## POP-A-GRAM



SOLVE THE eight cryptic clues and write the answers across the puzzle so the starred down column reveals a band with a zoxy "pet". Remember the clues aren't in the correct order. You have to decide what the right order is.  
 Ian Dime is AKA a Lennon classic (7)  
 Its places now just Rhoda's pet? (8)  
 A lo slum beat all about Ely's LP (6, 4)  
 Cowboy Tex set this poser for a certain ratio (6)  
 The NE soup combined with a sidewalk in heaven (9)  
 A lie pye sayer is really tasty for John and his mate (7, 4)  
 A HM band is literally hiding in my Tuf overboot (1, 1, 1)  
 Mac O'Rir is really a mutual friend of Jon and Van (2, 5)

## X-WORD



### CLUES

#### ACROSS

- Inhabitant of an English Settlement (4, 9)
- Live And Dangerous Thin Lizzy single (7)
- Former Animals keyboard player (5)
- Famous duck walking guitarist (5, 5)
- 1981 Landscape hit (8, 1, 2, 2)
- Group that wanted to Kiss You All Over (5)
- Home for Soft Cell (9)
- See 2 down
- Romance found in 15 across
- They had 1978 hit with Drummer Man (7)
- King Crimson guitarist (5)
- 25 & 6 down A hit for Diana and Lionel (7, 4)
- The Band's Night (5)

#### DOWN

- Group you'll find in the Fourth Drawer Down (10)
- & 17 across Theatre Of Hate hit (2, 3, 7, 1, 3, 9)
- 1978 Stones single (11)
- & 21 down Group in which David Coverdale took over from Ian Gillan (4, 6)
- He was the leader of Oliver's Army (5, 8)
- See 26 across
- Kim Wilde label (3)
- Big yellow vehicle (4)
- The hardest word for Elton to say (5)
- Leon gives us a DJ (4)
- Home town of The Spinners (7)
- Recent Abba hit (3, 2, 2)
- Partner of Crosby, Nash and Young (6)
- The Supremes love (6)
- See 4 down

#### ANSWERS TO LAST WEEK'S CROSSWORD

#### ACROSS

- Sextet 2 Cover Plus 3 Crusaders 4 Ian 5 Accidents Will Happen 6 Ian's She Lovely 7 Japanese Boy 9 It's In His Kiss 13 You're In My Heart 15 London Calling 16 Computer Love 19 PIL 21 Adam Faith 25 Snow 28 EM!

#### DOWN

- Sextet 2 Cover Plus 3 Crusaders 4 Ian 5 Accidents Will Happen 6 Ian's She Lovely 7 Japanese Boy 9 It's In His Kiss 13 You're In My Heart 15 London Calling 16 Computer Love 19 PIL 21 Adam Faith 25 Snow 28 EM!

#### LAST WEEK'S POP-A-GRAM SOLUTION

Cat Stevens, The Hill, Melanie, America, Tom Jones, My Love, New Seekers.

#### DOWN The Move.

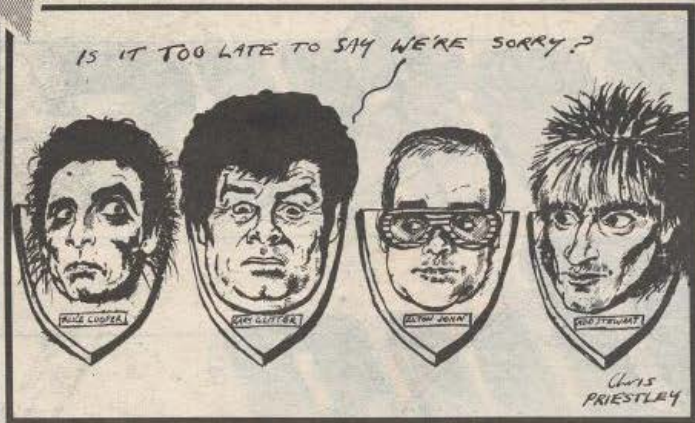
#### LAST WEEK'S WINNER

Kirsty McBride, Thundersley Park Road, Benfleet, Essex.

#### NAME

#### ADDRESS

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



## ANIMAL TRAGIC

themselves.  
 I can assure you that whatever you write after this letter will make me laugh. So long as you don't call me a groveller.  
 Steven Whalley, Burton-on-Trent, Staffs.

### Comic cuts

I HAVE been an avid fan of Abba for years now (never mind, I'm sure you can get some pills for it). Recently I've been asking myself why I keep on buying RECORD MIRROR since you slag off everything Abba ever does.

Despite this, when I saw your cartoon of the band with the caption 'Are you sure they're still alive?' I honestly couldn't believe it. To tell you the truth, I thought it was bloody marvellous.  
 So you can congratulate yourselves and thank your lucky stars that you are retaining a few of your readers.

Carl Cartridge, Wimbledon, London.

Oh no, not another groveller. How tiresome you all are.

### Haunting

HARD LUCK folks, Abba have

not disappeared. They've emerged from their coma to haunt us with yet another drab single.  
 The once supergroup who turned out such classics as 'Fernando' and 'Waterloo' have finally run out of steam. First we had to suffer 'Super Trooper' and now 'Head Over Heels' which makes me want to keel over and snooze.  
 So, take a hint, Abba and give up before you choke on the cobwebs.

Sam Triumverate, Birmingham.

If you think Abba are boring, honey, you should try reading your own letters.

### Charmer

RECORD MIRROR is a great paper for charts, tour dates, releases, gigs and album reviews and all that. The one thing wrong with your paper is that there isn't enough Whitesnake.  
 Not only are they the best power-driving and soulful of all rock bands but the lyric of each song is a masterpiece. You don't hear lyrics like those from Bad Manners and Adam Ant. So come on RECORD MIRROR pull your finger out and let's see a bit more of the 'Snake in your paper. Paul Rivers, Reading, Berks.

We're a pop paper you know, not a refugee camp for OAPs.

### Quo no!

I AM writing in disgust after watching the so-called British Rock and Pop Awards. What a load of crap!  
 Last year I threw a cushion at the telly, the year before I shouted abuse. This year nearly resulted in suicide. How come Status Quo didn't win all the awards? Except of course for the best female singer... that should go to Adam Ant.  
 The last time I remember Quo getting the best album award was in 1977 for 'Quo Live'. Since then they have produced many more masterpieces so why the hell haven't they won any awards? Take 'What You're Proposin' from 1980. That was sensational, just like all their records, but again they didn't get an award. It makes you sick, doesn't it?  
 The British Rock and Pop Awards are pathetic! Liking Adam Ant, Jam, Police, etc., is unforgivable. These groups will be back in the dustbin in two years time. Nothing in this world beats good old 12-bar boogie. Long live Quo.  
 Paul Lewis, Kent

We are sending you a foam brick to throw at the telly next year.

I HAVE been buying RECORD MIRROR for seven years now and been involved in animal welfare for about two years. I want to point out that there is a lot of cruelty in the music world.  
 Members of ELO go shooting and hunting animals for sport.  
 Ted Nugent has survival parks in the USA and goes shooting animals for food and pleasure.  
 Alice Cooper used to kill chickens on stage.  
 Keith Moon used to starve his dogs for a laugh.  
 David Coverdale of Whitesnake likes snakeskin shoes and boots and alligator skin jackets.  
 Elton John still likes to buy fur coats.  
 Rod Stewart likes leopard skins and fur coats.  
 Ozzy Osbourne bites the heads of pigeons, bats and shoots cats.  
 The Moody Blues go shooting and hunting and have fur coats.  
 The Sex Pistols make fun with names like *Who Killed Bambi* and pictures of deer being killed.  
 Paul Harvey, Palmers Green, London.

I know, and Adam Ant plays his records to lemmings. Isn't life sad.

### Squealer

IT'S such fun reading your paper. I just love to hear all about those poor little megastar worshippers who squeal when their heroes are slagged off. They ought to laugh it off. Personally, I think all your micky taking is a great laugh. I find it especially funny when some snivelling wimp writes in complaining about the way their idol's gig was reviewed when they couldn't even be bothered to go and see the rubbish

IN HIFI FOR PLEASURE THIS MONTH, DON'T MISS...  
**SPECIAL FEATURE ON 11 PERSONAL STEREOs**  
**FROM £30 TO £109**  
 Find out what the experts say about 11 popular personal stereos - their sound quality, weight, size, price and value for money, general looks and how heavy each machine is on batteries.  
 Plus Exclusive Review on the new SONY WALKMAN 'EXCELLENT'.

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 An at-a-glance guide to 80 new and well-known blank tapes to help you choose the right one for your recording needs.  
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# Status

# Quo

NEW  
Dear John  
SINGLE



QUO QUO 7

made with by  
phonogram