

QUO LIVE!

ROCK AND ROLL  
IS QUEEN!  
**JOAN JETT**

**RECORD  
MIRROR**



**FOREIGNER!  
BAD MANNERS!  
THE BEAT!**

**SQUEEZE!  
MEATLOAF!  
SCORPIONS!**

**BUCKS FIZZ!  
SIMPLE MINDS!  
BLANCMANGE!**

**BANANARAMA  
IN COLOUR!**

**WIN A 'COUNTRYMAN' DOUBLE ALBUM!**

Pic JOAN JETT: "Remember me?"



(Incorporating Disc)  
 TELEPHONE  
 Daytime: 01-636 1522  
 Evening: 01-636 1439

EDITOR  
 ALF MARTIN

DEPUTY EDITOR  
 JOHN SHEARLAW

ASSISTANT EDITOR  
 Mike Nichols

NEWS EDITOR  
 Simon Hills

ARTIST SUB  
 Graham Stevens

EDITORIAL  
 Mark Cooper  
 Mike Gardner  
 Michael Pilgrim  
 Robin Smith  
 Daniela Soave

GROUP SERVICES EDITOR  
 Susanne Garrett

CONTRIBUTORS  
 Alan Coulthard  
 Chas de Whalley  
 Bob Flynn  
 James Hamilton  
 Gary Hurr  
 Alan Jones  
 Gill Pringle  
 Jim Reid  
 Paul Sinton  
 Billy Sloan  
 Winston Smith  
 Sunie  
 Kevin Wilson

FILMS  
 Jo Dietrich

PHOTOGRAPHERS  
 Paul Cox  
 Simon Fowler  
 Andy Brown  
 Justin Thomas

MANAGING DIRECTOR  
 Jack Hutton

PUBLISHING DIRECTOR  
 Mike Sherman

ADVERTISING MANAGER  
 Carole Norvell-Read

ASSISTANT AD  
 MANAGER  
 Geof Todd

ADVERTISEMENT  
 REPRESENTATIVE  
 Steve Nash

SEN ADVERTISEMENT  
 PRODUCTION MGR  
 Ian Wood

TELEPHONE SALES  
 MANAGER  
 Eddie Fitzgerald

PUBLICITY PROMOTIONS  
 DIRECTOR  
 Brian Batchelor

PROMOTIONS EXECUTIVE  
 Angela Fatchhouse

TELEX  
 299485  
 Music G  
 Distributed by  
 Spotlight Magazine  
 Distribution Ltd  
 1 Berrill Road, London 7AX  
 01-607 5411 c1981  
 Morgan Crampton plc  
 Calderwood St,  
 London SE18 6QH

Registered as a newspaper at the Post Office

Published by Spotlight  
 Publications Ltd  
 40 Long Acres, London  
 WC2E 9JT  
 and printed by  
 Portsmouth & Sunderland  
 Newspapers plc  
 The News Centre  
 Hillside  
 Portsmouth, Hants



IMAGINATION: Outrageously risqué

# IMAGINATION FIRST TOUR

IMAGINATION GO out on the first tour this autumn. The group — high in the charts with their 'Just An Illusion' single — play 16 dates throughout September.

The trio, famous for their outrageous television routines, are expected to be even more risqué on stage. This month Imagination go into the studios to record a follow-up to their 'Body Talk'

album, which comes out in August. And a new single from the same sessions will be released in early June.

Their tour kicks off at Southampton Top Rank on September 12. Then: Margate Winter Gardens 13, Brighton Centre 14, Reading Hexagon Theatre 15, Sheffield City Hall 16, Manchester Apollo 18, Bristol Colston Hall 19, Swansea Top Rank 20,

Edinburgh Playhouse 23, Newcastle City Hall 24, Birmingham Odeon 25, Oxford New Theatre 26, Bournemouth Winter Gardens 27, Plymouth Top Rank 28 and London Dominion Theatre 30 and October 1.

The group are expected to add a whole string of extra concerts shortly. TICKETS available from theatre box offices at £4 or £4.50 and £5.50 in London.

# Jets sets

THE JETS take off on their first headlining tour next month with prices kept to a minimum. Tickets will be from £1.50 to £3.50 at all venues except London, where they will be £1.80 to £3.80. To coincide with the dates the band will be releasing a new single 'Honeydripper', from their current Top 30 album '100 Per Cent Cotton'. It follows up their 'Love Makes The World Go Round' hit.

The Jets will play: Newcastle City Hall May 17, Edinburgh Playhouse 18, Sheffield City Hall 19, Hull City Hall 21, Ipswich Gaumont 22, Birmingham Odeon 24,



JETS: First headlining tour

Leicester De Montfort Hall 25, Portsmouth Guildhall 26, Chatham Central Hall 27,

Bristol Colston Hall 28, Poole Arts Centre 29, London Dominion 30.

# Numan mystery single

GARY NUMAN releases a single next week.

He follows up his 'Music For Chameleons' hit on May 7 with another new song, 'We Take Mystery'.

Yet again he has written and produced the single and played all instruments bar drums and bass.

The B-side features another new number entitled 'The Image Is' while a 12-inch version has a seven-minute version of 'We Take Mystery' with an additional different version on the B-side.

Numan now looks more likely than ever to come out of 'retirement'. Having completed his

flying escapades, he is back in the limelight with his records.

And last month he said he WOULD go on stage despite his recent decision never to do live concerts again.

If he does go on the road, it is likely to be late in autumn, when a new album is also due.

# Squeeze taster

SQUEEZE ARE back on stage in June... with a massive tour to follow in the autumn.

The group — who have just released a single 'Black Coffee In Bed' — have decided to play a mini-tour as a taster for what's to come. They take a break from an American itinerary to do six dates.

Meanwhile, their fifth album is released on May 7. It is entitled 'Sweets From A Stranger' and includes their single.

Live dates kick off at Derby Assembly Rooms on June 1. They go on to play: Glasgow Apollo 2, Brighton Top Rank 4, Aylesbury Friars 5, London Brixton Fair Deal 6 and St Austell Cornwall Coliseum 7.

Tickets go on sale on May 3 from the venues. They cost £3.50 except London where prices are still to be confirmed. The band promise a "special guest" for their Brixton show and Studio 2 support on all other dates.

# Nine Below split

LEADING BRITISH R'n'B outfit Nine Below Zero, have decided to split.

The announcement comes just after the band completed a sell out tour and a spokesman told RECORD MIRROR this week: "The band has had a fantastic time playing together and the guys feel that they've given their best on record."

"Now is the time to develop the individual strands of music within the band."

Guitarist Dennis Greaves will be forming a new band and harmonica player Mark Feltham plans to do some recording soon.

The band's final single will be 'Sugarbeet' released on April 14. It's taken from their album 'Third Degree'.

# Haircuts, Queen, Spandau add dates

QUEEN, HAIRCUT 100 and Spandau Ballet have all added dates to their tours.

HAIRCUT 100 have at last confirmed their long-awaited London concerts.

The group — in the charts with 'Fantastic Day' — play the capital's Hammersmith Odeon on June 10 and 11. Tickets are on sale this week at £4 and £3.50.

Nick Heyward and the boys have also changed dates of their other new concerts. The rescheduled tour now runs: Manchester Apollo June 2, Glasgow Apollo 4, Liverpool Empire 8, Birmingham Odeon 7 and 8 and Brighton Conference Centre 12.

QUEEN have added a second date at Edinburgh's Ingliston Hall on June 2.

The concert kicks off at 7.30pm and tickets are available from Kiltorch, PO Box 281, London N15 5LW. Cheques or postal orders should be made payable to Kiltorch Ltd. and sent with a SAE.

Tickets cost £6.30 and four weeks should be allowed for delivery. The promoters are asking for applications immediately so they will arrive in time. Postal orders will be processed more quickly.

SPANDAU BALLET play three more shows next week. The group — in the charts with 'Instincts' — are at the Liverpool Empire on May 8, Cardiff Top Rank 9 and Reading Top Rank 10.



GARY: Out of "retirement"?



# UFO and Saxon pull out of Peterborough

PETERBOROUGH FESTIVAL is off. UFO and Saxon have pulled out and promoter Paul Siggers has disappeared. He had put on the festival without a licence or the full agreement of the bands.

There is no guarantee that fans will get their money back. "Siggers had organised the festival without arranging a licence, when the backers found out they obviously pulled out," said a spokesman.

"They are not in a position to return the money as they withdrew their backing as soon as they found out."

The groups pulled out of the gig because they had not finalised proper contracts for doing the shows.

"Both bands would like to confirm that the announcement pre-empted final negotiations between them and the organisers," said a spokesman.

"Neither band will be appearing and both acts express sincere apologies to their fans who may be disappointed by this announcement."

Fans who want their money back should write to Paul Siggers at: Sigma Promotions, 15 Braybrook, Orton, Goldhay, Peterborough.

The backers are Ace Promotions and can be contacted on 0775 61010.

## Laurie returns

Laurie Anderson comes back to Britain in June following the success of her 'O Superman' single.

The American singer/songwriter/violinist plays the Edinburgh Queen's Hall on June 13 and London Adelphi Theatre 15.

They are her first live dates since she played a string of dates at London's Riverside Theatre last autumn.

She has just released an album, 'Big Science', which includes 'O Superman' and her latest single.



Laurie Anderson: back in June

## Maiden see red

IRON MAIDEN release the title track of their 'Number Of The Beast' album as a single next month.

It will be out on May 4 and the first 100,000 copies will be pressed in flame red vinyl.

And because there have been so many requests for a live track featuring Bruce Dickinson in action on some old Maiden material, the B side is a version of their stage favourite 'Remember Tomorrow'.

But it seems unlikely that British fans will have a chance to see Maiden before the end of this year. The band are finishing off their European tour and they'll be going to America for dates to promote their current album.

After America the band will be touring their old stomping ground Japan where their massive 'Beast On The Road' tour should come to an end in November.

## Duran's 'Rio' release!

DURAN DURAN'S second album is coming out at last. Entitled 'Rio', the album is released on May 10. It includes a new version of their last single 'My Own Way'.

A new single, 'Hungry Like The Wolf', is out next week —

and it's also on the album.

The Birmingham group have used Playboy photographer Pat Nagel for the album sleeve and the inner bag.

They have attained near-superstar status with a world tour taking in Japan and Australia.

And they have recently been sunning themselves in Sri Lanka while shooting a video for the single.

Don't miss an exclusive interview with the group — Mike Nicholls, on the case in the Far East, reveals all next week!



DURAN DURAN: Album number two



STRUMMER: AWOL?

# STRUMMER MISSING

## CLASH TOUR IN DOUBT

JOE STRUMMER has gone missing... throwing the whole Clash 'Know Your Rights' tour into jeopardy.

He was last seen last Wednesday afternoon when he did an interview with a Scottish newspaper.

Since then he has not turned up for rehearsals for the tour. And he hasn't been home.

Clash manager Bernie Rhodes has postponed two gigs and has implored the singer to come back for the Edinburgh date tonight.

He has sent out a message of "please help" to anyone who might have seen him.

"Joe Strummer's personal conflict is where does the socially concerned rock artist stand in the bubblegum environment of today," said Rhodes. "I feel he's probably gone away for a serious rethink."

Strummer's press agent Cosmo Vinyl is the last person to have seen him.

"It's totally out of character. He was quiet on Wednesday, but that's normal for him anyway," he said.

With Mick Jones, Joe Strummer is the group's leader and was responsible for the group forming. He has always been the most committed member of the group, which makes his disappearance even more mystifying.

The rest of the band are

hoping that he'll just turn up on the night — but with Strummer missing for a whole week, they are now seriously worried about him.

They are so desperate to trace him that they've put out an appeal for information.

Anyone who has seen him should call the Clash Office on 01 485 8113.

## Powell leaves MSG

COZY POWELL has left the Michael Schenker Group.

The official reason for the split is that he wants to take a break from drumming and concentrate on racing cars.

The drummer has never got on particularly well with group leader Michael Schenker. On one occasion he's said to have called Schenker a "horrible Hun" before stalking off with a Nazi salute!

Cozy told Record Mirror this week: "I've burnt myself out in the last 18 months. I really should have taken time off a long time ago, but it's taken me until now to realise I've got to put my drum sticks on the shelf for a while and make plans for the future."

MSG's manager Rob Cooksey added: "Cozy has really pushed himself over the past year and we are not surprised that he wanted to leave. We are very sad at the parting of the ways — Cozy is a great drummer and his input to MSG will always be remembered."

For the moment, Cozy won't reveal what his plans are, but throughout his career periods of activity have been followed by well-earned breaks.

He's the second member to have left the line up in under a year. Vocalist Gary Barden departed after Christmas and was replaced by Graham Donnet.

MSG begin a major tour soon but there is no confirmation of who their new drummer is going to be. The band will be touring Japan and Europe and they've pencilled in some festival dates, but no British concerts could be confirmed this week.

# JAP SAVE US



# CINDERS IN LEATHER

**It's that rock 'n' roll rags to riches story again. This time it's Joan Jett. MIKE NICHOLLS comes on with the fairy tale**



**T**HE GIRL stood on the windswept quay, more than a little confused. She simply wanted to catch the ferry over to Belgium but there seemed to be a hold-up. Her road manager had been with the customs people an unusually long time. Stamping her feet in frustration, the girl clambered back into the tour bus for another round of thumb twiddling.

Next thing she knows her roadie reappears, looking pale if not somewhat worse for wear, flanked by two hard-eyed specimens in blue serge suits. One of them rattles the tour bus window and tells her to get out. Not surprisingly under the circumstances, she tells him to piss off.

"Get out!" blue serge yells a second time. "Scotland Yard!"

"And that," says Joan Jett, "was my first impression of England. Can you imagine?"

But that wasn't the half of it. Having

found one or two minor irregularities amongst the band's documents, Her Majesty's Customs and Scotland Yard — never the most pleasant of combinations — decide to go in for the kill.

"They rooted through my bags," Joan goes on, "and pulled out a bottle of pills. It was quite obvious from the label that they were antibiotics for my throat, but no, they said they'd have to check 'em out."

Rooting a little further they found some hotel room keys. Okay, so a young girl coming to Britain has gotta have some souvenirs, right, and what better proof that you've been to places like Glasgow and London than to show your friends all these chunky keys. The Scotland Yard guy had a different view and coldly announced "Theft. Young lady, you're under arrest."

The next 19 hours were spent shoeless in a freezing cell and the courtroom the following morning wasn't much fun, either.

"It was just my luck to get a real crusty old magistrate who took offence to my leather jacket and Runaways T-shirt, and said he'd have to make an example of me. I got fined £80, I only had £90 in the world!"

These days Joan Jett's pockets are slightly better lined. She has, after all, been top of the American charts for the past two months.

"There hasn't been a number one for that long since . . . God, I don't know. I don't keep up with that kind of stuff!"

Whether this is false modesty or the true spirit of rock 'n' roll rebellion, I'll leave for you to decide. In the meantime you might like to ponder the following statistics.

Joan Jett's 'I Love Rock 'n' Roll', the old Arrows gem which steamed straight into the British Top 40 last week, has sold more than two million copies in her native America. Not even Stevie Wonder, with or without Paul McCartney has been able to topple it from the US Singles chart. Her album of the same name hasn't fared quite as well. It might have also sold two million copies but it's stuck at number two.

However, the second single to be released from the LP, 'Crimson And Clover' looks set to repeat the success of its predecessor. During its first three days in the shops it sold an absurd 400,000 copies and sped into the charts

with what is affectionately known as a "superbullet". That means not only is it shifting an outrageous number of units but it's also getting an unusual amount of airplay, having been put on the 'A' list of virtually every radio station in America.

These facts are related by a somewhat wired Kenny Laguna, Joan's manager. He also tells me that it hasn't always been this way and that Joan is no overnight sensation. And there's no way I can disbelieve him.

23-year-old Joan has been in the game for six years. Hardly out of high school she sang and played guitar with The Runaways, a rude, bad-ass, all-girl rock 'n' roll band put together by LA eccentric Kim Fowley, the nearest America has ever got to producing a Malcolm McLaren-type rock 'n' roll visionary/vengeful.

The Runaways were never taken seriously. Tough-looking, suspended and horny as hell they were written off as a bunch of would-be sex symbols playing jailbait rock. In actual fact, they weren't that bad at all as I discovered on seeing them play Sheffield University in 1976 — part of a short tour preceding the aforementioned arrest.

Yet their three Phonogram albums were patchy affairs, the band suffering from lack of material. Even today Joan has yet to find her niche as a songwriter but that's a different story. She sings and plays guitar hard and loud and right now that's evidently what counts.

Disillusioned with their lack of commercial and critical success, The Runaways split up at the beginning of 1979. In the meantime something called punk rock hit Britain in a big way. Naturally suited to the delinquent, leather-clad image, Joan Jett found herself spending an increasing amount of time here, hanging out with former Sex Pistols Paul Cook and Steve Jones, not to mention partaking in wild houseboat parties with label-mates like Thin Lizzy and the Boomtown Rats.

No doubt about it. The Runaways might be dead and gone but rock 'n' roll was in the old girl's blood.

"Steve and Paul were real helpful and gave me quite a lot of studio time. So I started recording some stuff and spent the rest of the year in London. I



*"I don't really care about money. If someone dumps a million pounds in my lap tomorrow, I won't throw it away — I'd probably go out and buy a hotel. And then wreck it."*



remember Christmas Day. Walking from the Kings Road to Piccadilly to eat Christmas Dinner alone in an Indian restaurant."

Now if that's not the epitome of steadfast, single-minded determination to succeed, I'd like to know what is. Unfortunately for Joan it didn't seem her dedication would pay off. For although the material was to go towards her first solo album, no record company was interested in putting it out.

Kenny Laguna takes up the story: "Basically, The Runaways' history was against her. I thought we'd break Europe like Jimi Hendrix and Chrissie Hynde then come home to America like heroes. Instead we limped back and got turned down by 23 labels."

Now Mr Laguna was no newcomer to the business. He'd spent the sixties and early seventies riding high, writing classics like the unforgiveable 'Grooving With Mr Blue' and getting involved with bubblegum heavyweights like Ohio Express — remember 'Yummy Yummy Yummy'? He wrote that too — the 1910 Fruitgum Co and Tommy James and the Shondells, who scored with the original version of 'Crimson And Clover'.

"Then suddenly bubblegum died and I found myself unloading boxes, trying to figure out what happened to the limousines."

Kenny met Joan in LA on some movie set. It was a dodgy project which never saw the light of day, but for want of anything better to do, both got involved. Joan playing the role of a singer, Laguna writing the soundtrack.

He reckoned Jett immediately, her vocal style reminding him of veteran Phil Spector protégé Darlene Love. Joan credits him with giving her the incentive to play rock 'n' roll again. So after talking him into becoming her manager, he set about getting her a deal for the album which she had by now completed. But as has already been pointed out, this was no simple task.

"Not a single record company president or A&R man wanted to know. Okay, so she had a tough image and guttarmouth but she's a nice girl. Sure she has her bouts of insanity but she's never been into drugs and all she wants out of life is to play rock 'n' roll and swing with Baltimore Orioles" (whoever they may be).

Fair enough but Joan's career was still in a bit of a mess. There could only be one solution. Put out the album on an



independent label and get the hell out into the American heartland to promote it. 18 months and 350 concerts later (that's an industrious six a week) and things started to look up.

"We were getting support from street people in the industry," says Kenny with a relish. Independent promotions guys for the FM (only potentially influential) rock radio stations and the few Runaways fans that were still around.

"But it was still rough. The continual touring and having to pay for it ourselves which in America isn't cheap. Only Joan would get a hotel room and the band would have to sleep in the truck, sneaking into her room in the morning to take a shower. Then we got the LP distributed by a major and it gradually sold 200,000 copies.

"Then came the turning point," he continues. "When 'I Love Rock 'n' Roll' was released last November 90 stations were behind it. Each week it was the most added record to radio station playlists. This was Shock City. By January it was the most requested record since The Beatles' 'I Wanna Hold Your Hand'. And now it's enjoying its eighth successive week at number one. "This must be one of the best

Cinderella stories in the history of rock 'n' roll. She did it totally on a grass roots level, without any of the promotional bullshit and hype. And I tell you — neither of us would wanna go through it all again."

By this stage Kenny is well foaming at the mouth. Having already mentioned Jett in the same breath as Hendrix, he's now comparing her band with the Stones, saying she's the Keith to her guitarist's Ron Wood. Time to get Joan in on the action again, methinks.

"This isn't so easy, however. Perhaps I should point out that at this point in time Joan is recording a slot for French television. There are bomb scares in Paris and she's arrived at the TV studio late. As if this weren't enough, she's been up since five o'clock this morning, just like every other day this week, to fly in from some other part of Europe — Germany, she thinks, or was it Holland? Whatever, she's currently engaged in a whistlestop promotional tour designed to help her records emulate their US success.

Joan figures she's being punished for arriving late by having to wait until Kim Wilde's completed her Top Of The Pops-type slot before she can go on.

And now there's a problem with the format. The Froggie TV director wants Jett to sing 'I Love Rock 'n' Roll' seated on a sofa, sans guitar. Understandably, Joan tells him to f—k off. The charming Frenchman promptly responds by gobbling on the carpet. This, I decide, is not the ideal interview situation but one must persevere.

"Er, how do you account for your 'sudden, um, runaway success?' "I dunno," she begins encouragingly. "I sometimes think it's God's will. After The Runaways split up I got very sick. I lived and breathed 'em, yknow, and I think I'd be dead by now if it wasn't for Kenny."

"He's like a father to me and I'm real grateful to him. He never wanted to be a manager, he's an artist himself. He might be very experienced but we hit it off right from the start. He's just like me — jeans and tennis shoes. Basically he just wants me to play music. None of the usual 'just give me the money and drugs nonsense'. I tell ya, you should hear him on the phone if someone's tryna give me a hard time. Like when the Bottom Line offered us a lousy 200 bucks. 'All the A&R men go there', they said. So Kenny shouts 'I don't care about all these assholes with their hairy chests, open shirts and gold chains. We just want respect.'"

And do you think you've got it? "In a kinda way, yeah. I mean we got the seal of approval from the kids and that's the main thing. Can't blame 'em, though," she adds, modestly as it happens.

"I can say as a fact that American kids feel bored, fed up. There's nothing to listen to that's basic anymore. It's all slick and polished. I mean look at our biggest bands — Styx, Journey, REO Speedwagon... Young American rock fans have never heard real roots rock 'n' roll," she comments realistically, "none of that big sound I grew up with like Slade and Gary Glitter."

It transpires that these perennials, rather than the more obvious Suzi Quatro, are Joan's real heroes and influences.

"They were the first bands I knew of really into audience participation which is what my act is about. Those groups get everyone cheering like a football crowd. It's something totally English rather than American but they're catching on at home. You should see 'em when they do 'Do You Wanna

Touch Me?' or the Isleys' 'Shout'. In the past American kids have never been into this jiving in thing because they're worried the person next to 'em will think they're a jerk. But 99 per cent of 'em like it now. They all get off their butts."

And do you think you can handle their adulation? "Well it's something I've always wanted and now I've got it. But the pressures of the world on me are now double — triple, even," she claims curiously. "Deep down inside there's gotta be some reason why I got a second chance and got to be number one. It's weird. No-one said I'd do it. All those hard guitars are too much for American radio. The J. Geils Band would normally be too extreme and us? Well that should be outta the question."

And how about Britain? Do you think you'll pull it off in the country where it all started, I wonder in a sudden burst of patriotism?

"It'd be great. I've always wanted to have a hit there as that's been my inspiration all my life. But there's something else," she enthuses. "You know there's this bet between Jonathan King (the DJ with whom she appeared on TOTP) via satellite at the New Year's Eve parade and that guy with the beard. What's his name? DLT?"

"Yeah DLT said the record would never make the top five in England and if it does I got to shave his beard off live on Top Of The Pops. That should be incentive enough for kids to buy the record!"

What about the rewards success brings?

"I consider success should be more important for history's sake," she opines breezily. "I don't really care about money. Sure, if someone dumps a million pounds in my lap tomorrow, I won't throw it away — I'd probably go out and buy a hotel. And then wreck it. Y'know, do something crazy like Keith Moon."

Oh yeah? Somehow I don't think she would. Success has been too hard to come by for her to squander its material rewards so fast. Apart from anything else, she talks too damn sensibly. She might have once been a loud, brash gutter-mouth coming on like a beer-swilling street-kid but the punk has grown up. Like the ugly duckling, she's turned into a very fine swan indeed. Or as her manager says, the proverbial Cinderella — in black leather, already!

# NO CHEATING!



Spend The Night!  
The new single now available  
as a stunning picture disc.  
See it on video at selected stores

When it comes to performing  
primal rock 'n' roll, Chrissie and  
Lindsay Hammond don't pull any  
punches.

Their debut UK album is 'Rock &  
Roll Women' and that's just what  
they are...  
...and they look better than Lemmy!

Picture single 'Spend The Night' EPC A 11 1646  
Album 'Rock & Roll Women' EPC 85522  
Cassette EPC 40/85522

## CHIFFON

### ROCK & ROLL WOMEN

ALBERT PRODUCTIONS



# WILL YOU?

said The Beat  
to saxist Wesley  
Magoogan



THE BEAT'S new boy Wesley Magoogan

**W**HEN THE Beat's veteran 52-year-old saxophone player said he wasn't doing any more tours, he left the group with a problem. Who on earth would they get to replace the distinguished Saxe?

"Luckily I'd just heard Wesley Magoogan playing on Hazel O'Connor's 'Will You,'" says The Beat's Dave Wakeling, "and I just asked around until I got a phone number and Wes said 'How did you know I was looking for a group?' I said I didn't."

"A few months ago the thought of replacing anyone was ridiculous because we've hit upon a blend. But Wes is just right, his playing is very melodic."

The only problem was seeing how the new boy would get on with saxa who will still be working on The Beat's recordings.

"But they got on a storm from the word go," says Dave. "They went out and got drunk and mimed saxiffs and discovered that 'Starburst' was their favourite melody."

"He might be old enough to be my father," says Wes, "but we're like blood brothers now. This came along just at the right time for me. After I'd finished the European tour with Hazel's band last September everything just stopped. And then I got the call from Dave." SIMON TEBBUTT

## IT'S IN THE BAG

**P**IGBAG HAVE found the perfect way to have a hit — delete the single!

Papa's Got A Brand New Pigbag' was selling a thousand copies a week for six months. But because the chart works weekly it didn't get a sniff at the Top 75. They needed a blitz of sales all in one week.

By deleting the single, their record company, Y Records, managed to get enough advance orders to knock it straight into the charts. The record sold 80,000 copies in just five days last week.

"It was a tactical move deleting the single from the catalogue," says Y Records boss Dick O'Dell.

"We originally did it to make way for the second Pigbag single 'Getting Up' and we noticed that we were still amassing plenty of orders for 'Brand New Pigbag'."

"I decided that if the record was withdrawn a second time for a reasonably long period then we could get enough advance orders to give it a good chart entry position on re-release — and that's exactly what happened!"

Pigbag have proved that it's not just the quality of the record that ensures a chart placing.

Clever business work to catch DJs at a slack period when they're looking for something good to play can make a record.

And it provides hope for other indie bands like Bauhaus, who have sold thousands of singles regularly, but not enough in a week to push them into the charts.

Businessmen in the music biz know that they can't rely on the quality of the single alone for a record to hit the charts.

"It was a marketing strategy that worked, and I wouldn't hesitate to do it again," says O'Dell.

● Pigbag keyboard/trombone player Roger Freeman has left the band. Anyone who can play a "multitude of instruments and things" can contact Y Records, 70A Uxbridge Road, London W12. SIMON HILLS



## DISHY!?

IS IT a man, is it a bird, is it a taxidermist...?

No, it's just Steve Strange in the kitchens of his new club checking out the food for one of his exotic Phillipino dishes Comesto y Queso con Fido!

Steve's using his long experience of weighing up flesh to ensure that quality is guaranteed.

● For story on the opening of the new Camden Palace see page 11.

**ROCKETS OUT OF THIS**

**NEW SINGLE**  
**THE SHAMME**

in both seven inch and twelve inch versions.  
released on Rocket Records  
XPRES 79.

**DRAMATIS BRITISH TOUR**

April  
28 BIRMINGHAM, Romeo and Juliets  
29 SHEFFIELD, Limit Club  
30 UNIVERSITY OF YORK, Langwith College

May  
1 DUNDEE, University  
3 PORTSMOUTH, South Parade Pier  
4 SOUTHAMPTON, Guildhall  
5 LONDON THE VENUE  
6 COVENTRY, General Wolfe  
7 FOLKSTONE, Marine Pavilion  
8 ISLE OF WIGHT, Pavilion Theatre, Sandown  
12 BELFAST, Queens University  
13 DUBLIN, McGonagles






**OUR PRICE**  
*Records*  
**TOP 60**

THIS WEEK	LAST WEEK	ARTIST	OUR PRICE
1	1	HAIRCUT 100 PELICAN WEST	4.29
2	8	ELTON JOHN JUMP UP	3.99
3	13	RAINBOW STRAIGHT BETWEEN THE EYES	3.99
4	12	VANGELIS CHARIOTS OF FIRE	3.99
5	11	BARRY MANILOW LIVE IN BRITAIN	4.99
6	2	BARBRA STREISAND LOVE SONGS	4.49
7	9	SHALAMAR FRIENDS	4.29
8	21	STATUS QUO 1+9+8+2	3.99
9	NEW	MADNESS COMPLETE MADNESS	4.99
10	3	SKY FORTHCOMING	4.29
11	6	ASIA ASIA	3.99
12	5	IMAGINATION BODY TALK	3.99
13	23	JUDIE TIZUE SHOOT THE MOON	4.49
14	25	ERIC CLAPTON TIME PIECES	3.99
15	4	BARBARA DICKSON ALL FOR A SONG	4.49
16	7	VAN MORRISON BEAUTIFUL VISION	3.99
17	10	THE JAM THE GIFT	3.99
18	14	MOTORHEAD IRON FIST	4.29
19	18	B.E.F. MUSIC OF QUALITY AND DISTINCTION	4.29
20	15	IRON MAIDEN THE NUMBER OF THE BEAST	4.29
21	35	JAPAN TIN DRUM	3.99
22	17	MIKE OLDFIELD FIVE MILES OUT	4.29
23	16	TALKING HEADS THE NAME OF THIS BAND	5.29
24	24	PIG BAG DR. HECKYL & MR. JIVE	3.99
25	40	CHAS 'N' DAVE MUSTN'T GRUMBLE	3.99
26	NEW	LEO SAYER WORLD RADIO	4.49
27	19	SECRET F.C.'S OTHER BALL THE MUSIC	4.29
28	22	JAMES BOND GREATEST HITS	4.99
29	28	JAPAN GENTLY EMEN TAKE POLAROID	3.99
30	26	FUN BOY THREE FUN BOY THREE	3.99
31	20	THE SCORPIONS BLACKOUT	4.29
32	NEW	RY COODER THE SLIDE AREA	4.29
33	27	SIMON & GARFUNKEL CONCERT IN CENTRAL PARK	5.99
34	29	BILL WYMAN BILL WYMAN	3.99
35	31	CLASSIX NOUVEAUX LA VERITE	4.29
36	30	VISAGE THE ANVIL	3.99
37	33	ELKIE BROOKS PEARLS	4.49
38	32	RICHARD DIMPLES FIELD MR. LOOKS GOOD	3.99
39	36	LEVEL 42 THE EARLY TAPES	3.99
40	NEW	SPLIT ENZ TIME AND TIDE	3.99
41	34	MORRISSEY MULLEN LIFE ON THE WIRE	3.99
42	NEW	LAURIE ANDERSON BIO SCIENCE	4.29
43	37	MILS LOFGREN A RHYTHM PERFORMANCE	3.99
44	38	ROBERT PALMER MAYBE IT'S LIVE	4.29
45	41	SPANDAU BALLET DIAMOND	4.29
46	43	DOLLAR VERY BEST OF	3.99
47	39	HALL & OATES PRIVATE EYES	3.99
48	NEW	WISHBONE ASH BEST OF	3.99
49	47	ANGELIC UPSTARTS STILL FROM THE HEART	4.29
50	42	XTC ENGLISH SETTLEMENT	4.49
51	48	KOOL & THE GANG SOMETHING SPECIAL	3.99
52	45	GOOMBAY DANCE BAND SEVEN TEARS	3.99
53	52	WRABIT WRABIT	3.99
54	51	GEORGE BENSON COLLECTION	6.49
55	49	THE HUMAN LEAGUE DARE	4.29
56	55	THE JETS THE JETS	4.29
57	54	DON WILLIAMS LISTEN TO THE RADIO	3.99
58	56	TODD HUNDGREN'S UTOPIA SWING TO THE RIGHT	3.99
59	60	BOOMTOWN RATS V DEEP	3.99
60	57	SOFT CELL NON-STOP EPOTIC CABARAT EAOE	3.99

**GET RAINBOW STRAIGHT BETWEEN THE EYES AT OUR PRICE**

**ONLY £3.99 AT ALL OUR PRICE RECORD SHOPS ALSO AVAILABLE ON CASSETTE**



**OUR PRICE**  
*Records*

**OUR PRICE**  
*Records*



**GET RAINBOW STRAIGHT BETWEEN THE EYES AT OUR PRICE**

**OUR PRICE**  
*Records*

- OUR PRICE RECORD SHOPS**
- CENTRAL LONDON: BISHOPSGATE EC7, CANNON STREET EC4, CHARING CROSS ROAD WC2, CHEAPSIDE EC2, COVENTRY STREET W1, EDICWAVE ROAD W2, FINCHLEY ROAD N4, HURST STREET EC4, HIGH HOLBORN WC1, KENNINGTON HIGH STREET W8, KINGS ROAD SW1, LICHTFELDER SQUARE WC2, LONDON WALL EC3, LUDGATE HILL EC2, OXFORD STREET W1, QUEENSWAY W2, SIMPLE SQUARE W8, TOTTENHAM COURT ROAD W1, VICTORIA STREET SW1, YORK ROAD WATERLOO SE1
  - OUTER LONDON: ALTBURY - BARNET, BARNSTAPLE - BENT CROSS, SHOPPING CENTRE - MIMMSLEY, CANNERS BY - CAMBRIDGE, CANTERBURY - CHATHAM, CHELMSFORD - CHOTDON, HARRLOW - HIGH WYCOMBE, HOLLINGLOW - KINGSTON, LEWISHAM - LUTON, MANDERHILL - MARLBOROUGH, NORTHAMPTON - OXFORD, RAINY - READING, RICHMOND - ROMFORD, SHEPHERDS BUSH - STOON, SOUTH CANTON - ST ALBANS, UXTON PARK - WATFORD, WELWYN GARDENS CITY - WEMBLEY, WINDSOR - WINDSOR

**ONLY £3.99 AT ALL OUR PRICE RECORD SHOPS ALSO AVAILABLE ON CASSETTE**

PHONE 01937 4174 FOR THE ADDRESS OF YOUR LOCAL OUR PRICE RECORD SHOP

**SOME FORTHCOMING ATTRACTIONS**

SQUEEZE - PAUL MCCARTNEY - QUEEN  
KIM WILDE - DURAN DURAN  
SHAKATAK - KILLING JOKE - CURE  
BUCKS FIZZ - SAXON - LEO SAYER  
MADNESS - ASSOCIATES

OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORD

OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORD





**PICTURE DISC  
SINGLE  
FROM**



**VERY  
LIMITED EDITION  
'STORMTROOPER'**

b/w

**'Blood Guts & Beer'**  
(Live Version)

From The Album  
**'FILTH HOUNDS OF HADES'**



**Newsbeat**



*Singles facts by  
Mike Gardner*

**THIRD WORLD**

PAUL McCARTNEY isn't the only one to use Stevie Wonder's services to get a hit. Jamaican reggae band Third World were offered songs and production supervision by the American singer. The result is a hit with the Stevie Wonder-written 'Try Jah Love'.

The group met Wonder at last year's Reggae Sunsplash Festival in Kingston, Jamaica, when Wonder joined them on stage for five numbers — two hits from each other's repertoire and Bob Marley's 'Redemption Song', in honour of the late reggae star.

"After we did that Steve suggested that we go into the studio together. He wanted to get into reggae and from there our relationship grew into a strong friendship," recalls guitarist Stephen 'Cat' Coore.

The compositions were written by Wonder with the band in mind and were not tunes gathering dust in Stevie's vast library of songs.

According to Stevie: "The decision regarding recording together did happen on the spot. I said: 'Look, if you want a song from me, I've got to play on it!'"

It was an offer Third World couldn't refuse!

*Sheer...*

SOUL SINGER Patrice Rushen may sing 'Forget Me Not' but it's hard to put her out of mind. The pretty Los Angeles born 26-year-old is responsible for a steady stream of classic disco cuts which have made the lower reaches of the chart over the past two years.

She was a child piano prodigy — signing up for a special music course at the University of Southern California at the age of three! She was giving classical recitals by the time she was six years old.

She is one of the foremost advocates of the Eurhythmics technique of composition — where notes are divided into emotional groups to get a more passionate feeling.

She has worked with soul and jazz-funk giants like Donald Byrd, Confunkshun and Prince.

In between recording her latest album 'Straight From The Heart', touring, session work and her energetic hold on her business interests she has found room in her life for her main love — her piano.

"I would like to continue to study piano and orchestration. Film scoring is one of my interests, as is producing. There are many areas, each requiring its own time, discipline and patience. The key for me is to be ready for those opportunities should they come, and then to give my very best at the time."



PATRICE RUSHEN

*...chart...*



PhD's JIM DIAMOND and tall friend

WHO ARE the mysterious pair who have crept into the charts with the haunting hit single 'I Won't Let You Down'?

The academically-named PhD are the result of a union between Exeter born keyboard wizard Tony Hymas and diminutive blond Scots vocalist Jim Diamond.

The tall, dark haired Hymas fits the scholarly part of their corporate title — he has a degree from the Royal Academy Of Music which led him to a conducting job with the famous Ballet Rambert. As well as pursuing a lucrative career as a composer of countless commercials and film scores he has worked with Frank Sinatra and Jeff Beck.

But while Hymas had set his mind on a musical career from the age of five Jim Diamond hadn't even considered the possibility until he heard soul singer Otis Redding for the first time in his teens. Fired by the American star he took up with soul bands in his home town of Glasgow and force fed himself the works of lungbusting vocalists like Aretha Franklin and Terry Reid.

The pair met up in London in 1981 and decided to use PhD to stand for Polythemos (many themes), Hymas and Diamond because they felt that their diverse backgrounds could interlock into something special. Now with their record on the brink of the Top 20 they seem to be right!

*...attack!*



# THE FUN BOY THREE



NEW VERSION 12" + 7" SINGLE

## THE TELEPHONE ALWAYS RINGS.

C/w THE ALIBI (PREVIOUSLY UNRELEASED TRACK) 12" • CHS 12 2609 + 7" • CHS 2609

ALSO AVAILABLE THE DEBUT ALBUM 'FUN BOY THREE' CDL 1383

  
Chrysalis

**FB3**



# THEN AND NOW!

NO IT'S not the Fun Boy Three in drag! The luscious bunch of lovelies (above right) are no less than the Velvelettes who first recorded the Bananarama hit 'He Was Really Sayin' Something' way back in 1964.

I wonder where Terry Hall got the idea for his hairdo from?



REETINGS, MES enfants, and welcome to this week's potpourri of scandal, character assassination and wild, unsupported assertion. Not the busiest of weeks, this, apart from Steve Strange's open night at The Camden Palace (see our sequinned and

spangled report opposite) — indeed, even ancient legend David Bowie was stuck for something to do at the weekend. So desperate was the slender one for an evening out that he ended up at Sunday night's Boomtown Rats gig. Sad, really . . .

The fiancée of one of the said Rats, a Miss Paula Yates, is

rumoured to be very close to acclaimed young actor Rupert Everett these days. Other rumours concerning the handsome Rupert suggest that he's no lady's man, while there are those who attribute a glowing affair with Bianca Jagger to the boy. The much-discussed Mr E can at least console himself with the old adage that if there's one thing worse than being talked about, it's being not talked about . . .

And whilst we're dealing with the (ahem) ladies, can it be true

that Hazel O'Connor's latest date is that Exegetised old hippy Mike Oldfield? If so, the facts would at least bear out Hazel's theory that "men just don't fancy me" . . .

Still, Hazel must be feeling well chuffed that she turned down the lead role in 'Blue Marigold', the Tale Of The Unexpected we were treated to on Sunday night, featuring second choice Toyah Wilcox. With her speech defect reaching Stanley Unwin proportions, La Wilcox hammed it up desperately as she battled with the atrocious script. The entire disaster sank with all hands at approximately 10:45 . . .

Yohoo, Las Nemes of Haircut 100, we spotted you in Oxford Street on Saturday! So did a couple of dozen Haircut fans, all armed with pens and scraps of paper, judging by the scum we observed as we crossed over the road . . .

How embarrassing for Bananarama, just as they were signing autographs for a horde of kiddies upstairs on the bus the other day, to be turfed off the omnibus by an irate conductor who pointed out that they had more than had their 20p's worth . . .

The name of the place is withheld to protect the innocent (and the others), but London's Top Rock Hotel witnessed even more amazing scenes than usual the other night, when a party of middle-aged ladies booked in for the night. Seems the old dears were in town for a Land Girls' re-union at the Albert Hall, after which they returned to the hotel and enjoyed a drunken knees-up with such dubious beast as ABC's Martin Fry and that

# GOSSIP

peculiar-looking Jim Kerr of Simple Minds . . .

Talking of Pictish types (oops! Scotties), ex-Skid Stuart Adamson and his Big Country combo have signed to Phonogram . . .

Naughty Blue Rondo A La Turk! Someone called Graham Bell, who counts himself among their ranks, nicked a demo tape of fellow-Virgins the Culture Club from their record company office the other week, which does seem to be rather less than the act of a gentleman. Mind you, if we were as short of ideas as Blue Rondo, we'd probably do the same . . .

Blonde head honcho Chris Stein has produced the new Iggy Pop LP, and promises us

'the most commercial thing Iggy's ever done'. Gulp . . .

Mick Karn of Japan to record a solo single very soon . . .

If anybody out there is interested in those venerable, mossy old rockers the Rolling Stones, they may be pleased to hear that this week (Wednesday, in fact) will at last see their tour dates revealed, at a special press conference . . .

Bewildered Cure fans backstage at their recent Brighton gig witnessed Robert Smith cleaning up his act. The fun-loving singer, usually to be found in a state of glassy-eyed alcoholic collapse after his enervating concert performances, was celebrating his birthday. But in temperance fashion! Robert's mum and dad had put in an appearance, complete with chocolate-covered, guitar-shaped cake which they duly presented to their blushing offspring . . .

We're all agog to hear about Hambl, the Virgin signing who it seems is leader not only of Hambl And The Dances, but of the Liverpool section of the Ananda Marga religious cult. The feelers are out, and whatever we can find out about the probably dodgy activities of these quasi-mystics will be laid before your eyes next week (this could be hot stuff, kids) . . .



TOYAH: tragically miscast



N  
I  
C  
K  
L  
O  
W  
E

LIMITED EDITION SINGLE  
WITH EXTRA FREE LIVE SINGLE  
IN GATEFOLD SLEEVE

MY HEART HURTS  
B/W  
PET YOU & HOLD YOU

PLUS  
CRACKING UP  
B/W  
WHAT'S SO FUNNY ABOUT PEACE  
LOVE & UNDERSTANDING  
XX23F

NICK LOWE & HIS NOISE TO GO  
ON TOUR WITH SPECIAL GUESTS  
THE BLASTERS

APRIL 29 LEEDS POLYTECHNIC  
30 SHEFFIELD POLYTECHNIC  
MAY 1 DURHAM UNIVERSITY  
2 GLASGOW NIGHT MOVES  
3 EDINBURGH COASTERS  
5 NOTTINGHAM ROCK CITY  
6 WARWICK UNIVERSITY  
7 MANCHESTER UNIVERSITY  
8 LOUGHBOROUGH UNIVERSITY  
10 CHIPPENHAM GOLD DIGGERS  
11 CARDIFF TOP RANK  
12 BIRMINGHAM LOCARNO  
13 GUILDFORD CIVIC HALL  
14 UXBRIDGE BRUNEL UNIVERSITY  
15 ST ALBANS CITY HALL  
16 NORWICH UNIVERSITY  
17 HAMMERSMITH PALAIS



# HOUSE OF CARDS!

**O**H, HOW we yawned! These Steve Strange/Rusty Egan opening nights are becoming something of a chore, not least because they do seem insistent on becoming the Monopoly barons of the panstick set.

Following their exploitation of prime London sites such as The Rainbow (RIP), The Barracuda Club and Kensington's answer to the Hanging Gardens Of Babylon, they have now turned their attention towards the old Music Machine, hereafter known as The Palace.

Thursday night saw the former punk Mecca besieged by hundreds of gormless dandies hell bent on gate crashing the preceding reception. In the event this was only managed by a few of us cat burglars who sneaked in through a side door (practice makes perfect, don't you know?) plus a massive gaggle of geriatric hooray-Henrys.

Further investigation revealed that the latter are frequent habitués of the Sunday-afternoon-tea-at-The-Gardens lark (but for how much longer, we ask ourselves?) and could well be the backers of this multi-million pound Palace pad.

And so which famous names were on display scarfing the prodigious quantities of free food and Chateau Vornit? Just the usual list of belching liggers like Hazel O'Barg, John Cooper Clarke, the manager of New Order and other sundry mega-stars including Soft Cell, ABC, Bill Nelson, Richard Jobson not to mention characteristically K-lined members of French-fry Ballet and Blue Bongoes From Dunkirk!

As for the old Music Machine, liberal splashes of gold paint and countless fairy lights (quite coincidental) make it virtually unrecognisable from the old flea-infested dump in contrast to its new owners who haven't changed at all.

Rusty spent the evening blagging his butt off to nobody in particular from behind his usual DJ mike whilst Mr Strange, having posed with every potential charlady in the house on the sticky dance-floor, burred a few words of welcome regarding London recapturing its "swinging" days. Thank you and goodnight! MIKE NICHOLLS.



A) YET ANOTHER over made up drunken old tart poses at the Palace. Still, the one on the right's OK.



B) HIS REVERENCE Rusty 'Like The Sult' Egan confirms his superiority over the human race by holding holy communion over the DJ's panel at the Camden Palace.



C) MARC ALMOND, cunningly disguised as Concorde, discusses tea bags and the menopause with a representative of the Women's Institute.

# HARDY PERENNIAL!



ROBERT PLANT: "no clean ups!"

**R**OBERT PLANT has broken his silence at last!

In an exclusive interview the former Led Zepplin singer revealed that he'll be releasing a solo album in two months time.

But it doesn't feature Jimmy Page... Instead Plant has been working with his old friend, Worcestershire guitarist Robbie Blunt, and they've been writing songs together.

Plant also confirmed that Cozy Powell and Phil Collins are featured on the album which was recorded at Rockfield Studios in Wales

over a five week period.

"The album doesn't feature Jimmy and it's not relying on the old days, glorious as they were," he said. "It won't be fifties rockability and it won't be Led Zepplin either. For the time being you'll just have to wait and see."

Plant said that he doesn't want to tour after the album's release but he'll consider going out on the road after he brings out a second album.

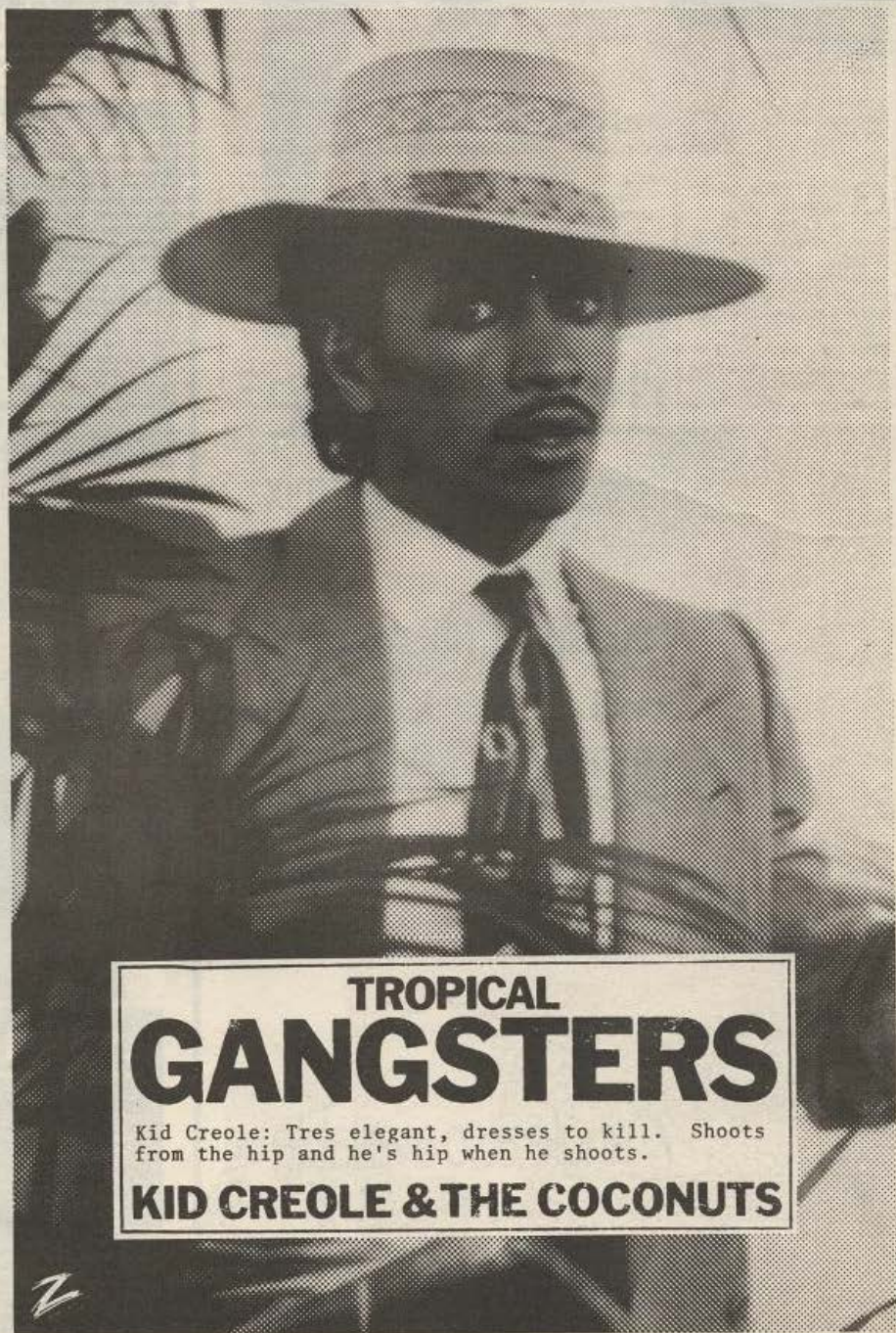
"I'd like to do some dates after a second album because then I'll be established," he continued. "I don't want to clean up on the past, I want to wait until I'm in

an advantageous position."

Both Plant and Jimmy Page were in Munich visiting Foreigner where they jammed on stage together (for full story see page 37).

Page who recently brought out his soundtrack album for Michael Winner's film 'Death Wish II' wouldn't say anything about his future plans or the much rumoured super-band that he's said to be forming.

"I'm working on some projects at the moment but I can't say what they'll be," he said. "I haven't got anything more to add, I'm on my holidays." ROBIN SMITH



## TROPICAL GANGSTERS

Kid Creole: Tres elegant, dresses to kill. Shoots from the hip and he's hip when he shoots.

## KID CREOLE & THE COCONUTS

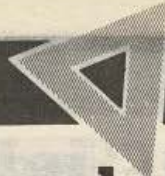


# ASSOCIATES Club Country



the new single  
Ltd edition extended mix  
12"  
including, otherwise unavailable  
A.G. it's you again  
& ULCRAGYCEPTEMO  
ASC2

7" single also available  
ASC2  
coming soon the l.p. SULK



Newsbeat

## Stranglers 'La Folie'

# EAT TO THE BEAT

**MADNESS, THEY call it madness . . . but The Stranglers haven't become the new nutty boys! Their madness is 'La Folie' and it's all about a man who ate his girlfriend after killing her.**  
The sombre story was ideal for the men in black. They were putting together an album about the forms of madness that pass for love.  
"A Japanese student in Paris professed to love his girlfriend so much that he killed her and ate various parts of her body," says a spokesman for the band. "He put the remaining bits in his fridge for later consumption!"  
"The band were so intrigued by the story they

decided to write a song about it for their album — which is an offbeat Stranglerian view of love."  
No one knows what became of the student, but it proved a fascinating case for the French courts.  
And it fitted perfectly for bassist Jean Jacques Burnel to write the song in French.  
This week RECORD MIRROR gives you an exclusive translation of the single — which shot straight into the charts this week. And it's been approved by Jean Jacques himself!

## ENGLISH TRANSLATION

Good evening,  
Your vehicle doesn't seem to have an occupant,  
Could you; would you let me in  
Or would that be too much trouble?  
My boot won't echo too loudly in your corridor  
No noise accompanies my parting  
No wasted moments for us  
Waiting for an uncertain reunion  
Because I am mad, yes, it's madness

There was once a student  
Who had a great desire, as they say in books  
His girlfriend, she was so sweet  
That by eating her he was almost able  
To reject all vices

Repulse all males  
Destroy all beauty  
Which up until then, had never been known to him  
Because he was mad, yes it's madness -  
And if sometimes you confess to it  
To whom can we reveal all — even God himself has deserted us

Another place, another life,  
And of course, another story  
But to whom can you open your heart?  
The shadows of the night?  
At dawn, at dusk  
How many crimes have been committed  
Against falsehood and the so-called laws of the heart  
How many are because of madness  
Because they are mad.



## FRENCH VERSION

Bonsoir  
Ton véhicule n'a pas l'air d'avoir de passager  
Peux-tu; Veux tu me recevoir  
Sans trop te déranger?  
Mes battes ne feront pas trop d'échos dans ton couloir  
Pas de bruit avec mes adieux  
Pas pour nous les moments perdus  
En attendant un incertain au revoir  
Parce que j'ai la folie, oui c'est la folie

Il était une fois un étudiant  
Qui voulait fort, comme en littérature  
Sa copine, elle était si douce  
Qu'il pouvait presque, en la mangeant  
Rejeter tous les vices  
Repousser tous les maux

Détruire toutes beautés  
Qui par ailleurs, n'avaient jamais été ses complices  
Parce qu'il avait la folie, oui c'est la folie

Et si parfois l'on fait des confessions  
A qui les raconter — même le bon dieu nous a  
laisse tomber

Un autre endroit, une autre vie  
Eh oui, c'est une autre histoire  
Mais à qui tout raconter?  
Chez les ombres de la nuit?  
Au petit matin, au petit gris  
Combien de crimes ont été commis  
Contre les mensonges, et soi disant les lois du  
coeur  
Combien sont là à cause de la folie  
Parce qu'ils ont la folie





# The field of battle



**ARGENTINA 34 BRITAIN 9!**  
That's the shock result from this year's World Cup pop battle — the one where normally sensible people fall over backwards to make idiots of themselves by releasing World Cup singles.  
In 1978, where only Scotland (The Brave) actually qualified for the Cup in Argentina, the total number of singles reached the dizzy heights of 34, of which the very wonderful 'Ally's Tartan Army' by Andy Cameron actually made it to number five in the UK charts.  
In 1982, with the World Cup

due to start in Spain in June (barring an all out war in the Falklands), and with three Home Country qualifiers, the record company response has been incredibly cagey, and so far only England's "official" single — 'This Time (We'll Get It Right)' — has made an impact chartwise.  
But never mind the quantity — what about the quality? Well, let's be fair — for "football" singles they ain't at all bad. Scotland's World Cup Squad's 'We Have a Dream' (written by BA Robertson) is not only funny it's brilliant.

While Andy Cameron has chipped in again with 'We're On The March (Again)', Danny Fisher has provided the immortal (and Scottish) 'Takin' My Lager Tae Malaga' and the Krankies have come up with the English 'We're Going To Spain'.  
Poor underdogs Northern Ireland are represented only by 'Viva Ireland!', sung by Gene Fitzpatrick — part of a trilogy of the same 'Funiculi Funicula' theme sung in English, Scottish and Irish accents by different stars.  
It might be a quiet World Cup songwise, but thank heavens, a

relatively tuneful one. The only blot on the horizon seems to be the England Squad's 'This Time' album, due out on K-Tel

this week. All this trumpeting from a team that last qualified for the World Cup in 1962 and only got in this time by Hungary

throwing the game at Wembley away; they dinnae hae a chance! JOHN MacSHEARLAW

## THIS TIME (WE'LL GET IT RIGHT)

We're on our way  
We are Ron's twenty-two  
Hear the roar  
Of the red, white and blue  
This time, more than any other time, this time  
We're gonna find a way  
Find a way to get away this time  
Getting it all together

To win them all  
Is what we'll set out to do  
We have a dream  
We know you're sharing it too  
This time, more than any other time, this time  
We're gonna find a way  
Find a way to get away this time  
Getting it all together

We'll get it right — this time  
Get it right — this time

It makes you wonder  
It makes you proud  
To play for England  
And hear the crowd  
As we're marching  
On towards victory

This time  
This time

repeat 1st Verse  
We'll get it right — this time  
Get it right — this time

repeat until fade

C. Norman/P. Spencer © 1982 Crispy Music Publ.



### OUCH!

**SPARE** A thought for Status Quo's keyboards player Andy Bown (above), the latest victim of head banging hysteria! No sooner had the group arrived in the one horse town of Navan, outside Dublin, for the climax of their Irish tour last week than they were mobbed by a huge crowd of Quo fans anxious to clap hands as well as eyes on their heroes. Rick Parfitt escaped with a "bopped head" but Andy, last out of the coach, was rugby tackled and fell head first into the fire door — receiving a wound just under the eye that required six stitches by the local doctor. He made it through the gig and back to Dublin, only to collapse with delayed shock afterwards. Fortunately he's now OK and the tour goes on — beaten but certainly not un-Bowned!



## TROPICAL GANGSTERS

Coati Mundi: displays all the qualities of a furry, South American, rodent. Tends to rap under duress.

## KID CREOLE & THE COCONUTS





### CHRIS DIFFORD'S BOOZE GUIDE

- CHAMPAGNE: takes the oxygen away from your brain.
- SLINGER: brandy and creme de menthe scorchers.
- BUCKS FIZZ: not bad.
- SLAMMER: a murderous mixture of tonic and tequila.
- HORSE'S NECK: a champagne with brandy blaster, if you want to get heavy.
- BLACK COFFEE: not booze, but essential after downing this lot. (Also the title of Squeeze's current single.)

LOVE

# HANGOVER



GLEN TILBROOK: decidedly bleary



DON SNOW: only recently recruited, but probably a steady drinker



DIFFORD: 'Schnapps is good for hangovers.'



Cheers John! Bass player Bentley in typical pose.



SQUEEZE'S CHRIS Difford is a devoted student of drink. In the course of his studies, he's discovered the perfect way to write songs. Chris finds inspiration in hangovers: "When you're suffering from a hangover, you're not thinking too rationally. The result is you come up with ideas that the alcohol has loosened. Things float around your brain whereas if I spend all day consciously trying to write, I often get too predictable."

Chris and I are sitting opposite one another in a Soho pub and nursing our respective lunchtime livers. Drummer Gilson Lavis sits next to Chris, sporting a gentlemanly mohair overcoat. Gilson is drinking orange juice — he's succeeded in drying out completely and no longer touches a drop. This attracts Difford's admiration but not, so far, his companionship. Like many a lad, Difford finds life without drink unimaginable.

"Until the last two weeks, I hadn't woken up without a hangover for exactly a year. In the morning you always talk about giving it up but by the evening, you've forgotten everything you said. When we're on tour in the States, I get on the tour bus in the morning and we've got eight hours' driving ahead of us and I feel like a lump of shit."

"I fell asleep unconsciously the night before, I don't know what conversations I've had with my friends and I've missed whatever's on the box. By the time the evening's come around, we've driven for eight hours, we're getting ready for a show and I start feeling a certain thirst. I think this album might quench the thirst a bit."

The album is entitled 'Sweets From A Stranger' and is conclusive evidence that Squeeze are the best storytellers in pop. Last year the band were in trouble. They couldn't find the right management and they lost Paul Carrack just when it looked as if they were going to have their first big American hit with 'Tempted', the only Squeeze number that Carrack sang. Now they have Don Snow on keyboards and new management. Things are looking rosy.

However this new optimism is not borne out in the lyrical content of 'Sweets From A Stranger'. Here we find all kinds of hangovers and melancholy comedies — tales of domestic disaster and accounts of drunken adventures. Not that there's anything gloomy about the music — Squeeze are nothing if not bitter-sweet and Glenn Tilbrook's voice remains as charming and winsome as ever, his melodies as bright and bouncy, his smile as wide and winning. Yet still, from the fifties jazz tinges of 'When The Hangover Strikes' to the revenge-meets-remorse saga of the current single, 'Black Coffee In Bed', these are mostly sorry tales.

Chris pauses over his Swan and lime and attempts to explain his melancholy obsessions: "East Side Story" was about women and the brighter side of their characters. This album's about the slobby side of life because that's what I've been involved in this year. There's a lot of talk about drink, a lot of hangover songs. This record is definitely no cure for hangovers. In that situation, I'd recommend lashings of orange juice and Perrier, egg and Marmite sandwiches or a glass of schnapps first thing in the morning."

Each Squeeze album has succeeded in chronicling the progress of Chris and Glenn as likely lads on their way through life. 'Argy Bargy' was a courtship album and 'East Side Story', a marriage record. Last year I warned Chris that he was going through the stages of life too fast. He's prone to agree: "I do remember saying that the next album would probably end up being about divorce. This is pretty close. The break-ups in the band and with management are probably displayed in some of the songs. But then again, I don't start off writing about a specific subject. If all the songs end up being about drink, it's probably a spirit-ua! connection."

Fortunately Chris's own life is separate from his songs. He and Glenn write dramas based on what they've seen as well as what they've felt. Chris after all is happily married and living in the country with his wife and baby daughter.

Out in the country he tries to recuperate from the band's exhausting touring schedule by reading history. At the moment it's the works of Winston Churchill in which the great man lays out his views on the follies and foibles of the human race, a subject close to Mr. Difford's heart: "Trouble is, most of the time I have a drink while I'm reading and the next morning I can't remember any of it!"

That exhausting schedule is about to take Squeeze back to America for their eleventh tour. Squeeze have a full timetable from now until October and Chris's history books go back on the shelf: "We're doing a two week college tour — something which hasn't been done by an English band for quite some time. They used to do it all the time in the sixties, the most famous being Jimi Hendrix supported by the Monkees, would you believe! After that, we do the eastern part of Canada, back home for a tour of Britain and then over to the States again in June where we play New York's Madison Square Gardens in front of 18,000 people. Then over to LA to do a free concert for 20,000 people along with The Beat and some others and . . ."

The list goes on. No English band has worked harder in the States than Squeeze and they've still not made it. "I couldn't believe a song as good as 'Tempted' didn't make it," says Chris. "When I wrote 'Black Coffee' I had that same style in mind because I can't believe that people over there didn't like it."

Mind you, Squeeze have always had problems picking the right single. In England, it's usually the third choice that clicks and still the record company remains confused. Chris doesn't see why: "They're not putting out 'Black Coffee' as the single in America and so they're wracking their brains. I can't for the life of me see why. There's another 11 songs to choose from. It seems quite an obvious choice that they should go for one of those 11. They're all an equal gamble. We'd never have imagined 'Labelled With Love' doing so well so maybe we should put out 'When The Hangover

## ★ THE CLASH ★





# OVER

**Life without a drink is unimaginable for CHRIS DIFFORD of SQUEEZE. MARK COOPER helps him sink a few. (Hic!)**



Strikes' — it's equally as oddball. Trouble is, we don't want to have a Greatest Hits that sends everybody to sleep!"

Squeeze's new management are sorting the lads out for their upcoming tour. Difford is trying to psyche himself up for the long trek. Today he's having a haircut, but the management have more in mind: "We've got this old mate Terry working with us now. He's going to be our minder. You need one over there because you get all these people coming over to you and getting a little possessive. They buy one of the albums and then they think they own you. Mind you, Terry's not violent, even if he was in the Marines and nearly joined the SAS. He's the most considerate of chaps actually."

One of Terry's other responsibilities will be to get Squeeze fit. "Now we've got so much material, we've wound up with a two hour set which really takes it out of you. It's worse for Glenn because he does most of the singing but you do have to be fit. I'm going to have to sort myself out over the next few days. Rumour has it that Terry's going to be having us up every morning, doing press-ups and such like to keep us in training. It's probably just one of those ideas this band has." Chris laughs nervously.

Perhaps Terry will keep the boys off the booze. After all, that's where Chris damages himself the most, on tour. Gilson hates the band to suffer: "We can be a fresh and energetic live band but if you go on too long in a tour, a robotomy sets in and you start giving these cabaret performances. Doing these long American tours is very destructive for our writing and our homelife. This time we're going to work for four weeks on and two weeks off so we stay fresh."



'Twas on those American tours that Chris Difford learned to savour the evils of drink. Squeeze toured where no English band had toured before, discovering a new circuit with Miles Copeland, manager of The Police: "Miles set out to conquer the world with a band. The band started off being us and ended up being The Police. On that first two month tour, every time we arrived in a town, we'd scout out all the venues, the record shops and dealers, and built up a book of information about each town. That was the beginning of our American crusade."

Gilson leans over to continue the tale: "Miles was using us to discover an American tour. He worked out through us all the venues that would take an English band. We were the guinea pigs. We played some very dicky clubs, hamburger bars, pizza bars, the lot. But we've gained an incredible education from the experience."

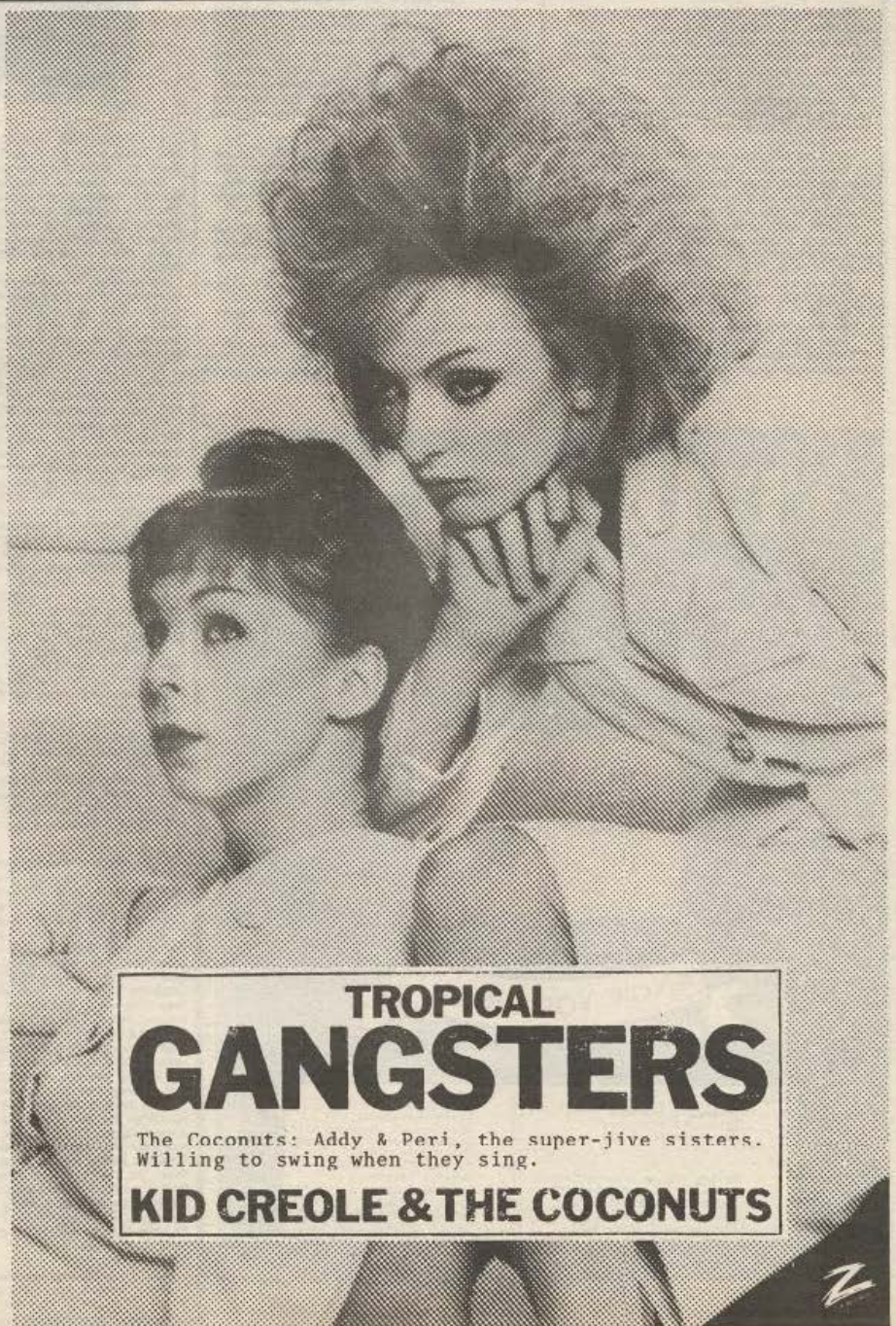
"Now we're playing Madison Square Gardens, we're going to have a battle on our hands just cause of the 'make-as-much-money-as-you-can' syndrome over there. Promoters are going to want us to do a stadium tour. It seems strange to build yourself up from these tiny clubs to the stadiums only not to want the stadiums when you get there. Trouble is, you have to play a stadium to convince a lot of Americans that you are a live act. A lot of 'em believe a stadium is the place to see bands, ever since the Beatles at Shea Stadium. If we're lucky we'll be able to strike a medium between college dates and stadium dates."

For Difford's sake, let's hope so. It's those tours that set him off: "On tour you tend to end up drinking and mixing them and that's when you get the depressing hangovers. You know, we don't really drink any more than most bands and we don't take drugs nowadays. I'm not one of those Tony Hancock types who goes off in a corner and drinks himself to death, I'm a social drinker. I like to talk."

"Now that technology's taking over a lot of kids prefer to sit watching a video juke-box than having a conversation. They find it more interesting to play with a machine rather than talk to a human being. I like to write about human situations and I prefer to be in one. That's probably why I like drink, because it's such a tongue loosener."

OK Chris, we've left the barber's and we're up at the bar. What would you recommend? "The only expensive drink I like is champagne. Champagne gives you an awful hangover because of the bubbles — it takes the oxygen away from your brain. I like a Bucks Fizz well enough and if you really want to get heavy (as I have in the past), you mix champagne with brandy. This is called 'a Horse's Neck' and that's what you have next morning. Now on the first tour of America I got really friendly with a drink called a 'Slinger'. That's brandy and creme de menthe. But on the last tour I was drinking 'Glemmers' which is tequila and tonic. You keep them in a glass and bang down really hard on the counter of the bar. The drink fizzes up and you have to drink it all down while it's still fizzy. Those are incident murders because you can't remember anything after. As for wine, well, when it comes to wine, I'm a bit of a bluffer as I am about most things. It's amazing what you can achieve with a bit of bluff..."

No wonder this man needs black coffee in bed. This is the first time I've found myself recommending a hangover. Still, if 'Sweets From A Stranger' is anything to go by, it's worth it. Perhaps you too will find that hangovers can be a new way of knowledge. Just don't forget the Perrier and orange.



**TROPICAL GANGSTERS**  
The Coconuts: Addy & Peri, the super-jive sisters. Willing to swing when they sing.  
**KID CREOLE & THE COCONUTS**



# Wobbling under!

**BLANCMANGE, a tasty after-dinner duo, look set to hit the charts. SIMON LUDGATE tucks in.**

**T**HEY'RE STICKY. They're pink. They're ideal for parties! And they could be this year's Soft Cell.

Blancmange is the band in question and the similarities are there for all to see. The duo were featured on the 'Some Bizarre' album. They're quirky and electronic — and right now they're bubbling gleefully under the UK singles chart with 'God's Kitchen'.

Square-jawed in a madly artistic way and brittle as a dry twig, keyboard player Steve Luscombe shivers and chain-smokes, exuding tension and nervous energy.

Very long with curly hair which reaches straight up towards Heaven, Neil Arthur's neck is thicker than his pointy head which combines to give an effect like the table-top mountain featured to ridiculous lengths in 'Close Encounters'.

Not only do these two have to talk... they want to! Mention a topic and they're off. They speak each other's thoughts, contradicting and correcting often.

"We used to hate/love/hate playing live. We want to stick to our principles, but they're made to be broken."

Like the songs, they are a paradox.

"Take 'Blind Vision' for instance," agrees Neil. "It's about people who are too blinkered to see

what's staring them in the face, too stubborn to accept the truth, it's also about blind faith, accepting religion at face value.

"I wrote 'God's Kitchen' for similar reasons concerning religion. I was brought up in Lancashire in a very religious atmosphere, went to church... boy scouts, that sort of thing. My mum's dad died when he was still reasonably young and I remember her saying to me, 'If God's so good and wise why did he take dad away just when I needed him most?' That made a lasting impression on me. I put me off in the same way that people dress up in their best clothes and go to church every Sunday.

"Why should God only exist in church? The kitchen is a far more down to Earth place. Like the song says, I just can't find that man. I imagine him being like someone you catch sight of out the corner of your eye as they leave the room. It might have been someone and it might not."

**T**he partnership which became Blancmange had its roots at Harrow Art College. Before you turn the page in disgust at yet another pretentious arty notion, you should know Blancmange find the idea as distasteful as the rest of us.

"I was two-thirds of the way through a three-year illustration course and we used to mess around in the refectory on any instruments we could scrape together," explains Neil. "Then one



**NEIL ARTHUR: electro-pop funster who's just right for birthdays.**

night we heard this... this noise coming from the bar. There were all these lampshades, kitchen sinks and grotty furniture scattered around.

"In the middle of it was a bloke in a white doctor's coat playing keyboards and that was the first time I clapped eyes on Steve. We started playing together in a band we called L360, because we couldn't agree on anything else as a name. Steve found it a bit depressing and sort of drifted away again."

Steve adds: "I was working at the time and I found myself becoming more involved with experimental jazz in a workshop run by John Stevens, who is highly respected amongst jazz musicians. He taught me how to write tunes, rather than just bashing about."

During the Christmas of 1979, Neil went round to play Steve some of the overdubs he'd been doing on a small tape deck and discovered Steve had been experimenting with similar stuff.

"Our first offering to the world at large was an EP we did on a two track with seven overdubs," Steve remembers wryly. "There was absolutely no reaction to it at all, but we were very naive at the time. We didn't know who to approach."

Meanwhile, the story is growing blurred around the edges. Neil tries to decide whether or not to become terminally tongue-tied and while the luckless Lancastrian attempts to untangle his teeth, Steve twitches with embarrassment and concern and I boot a cup of tea across the new carpet for good measure.

By now everyone's forgotten what the hell we were talking about and it's not clear who actually cares. Being such likeable and helpful types, the duo press on to tell us about 'Nash The Slash'.

"Nash helped us to get the first regular gigs. He was the one who really got us on the road. We played the Lycium, the 'Some Bizarre' compilation came out and then we did the Bizarre tour in a Volkswagen."

"Then we were asked if we wanted to play on the 2002 review. Eyeless In Gaza pulled out and we went on instead and I must say we learnt a lot from it."

"Theo from Cherry Red got us on as support for Grace Jones and then Daniel Miller from Mute arranged the support on the Depeche Mode tour, which was fabulous," enthuses Steve.

**W**ith more and more gigs in hand, it became obvious that they would need a proper manager. This role was filled by John Williams, by all accounts a talented musician / producer who has an ambitious future planned for the Wobbling Ones.

Neil picks up the story: "When John agreed to manage us, I celebrated by investing in some new equipment. I borrowed £100 off my boss and bought a new tape recorder. That was during the Depeche Mode tour. Two weeks after it ended, they rang us up and asked us if we wanted to support Japan. I couldn't believe it at first, in fact I thought it was my sister pulling me plonker. To top it all, we got quite good wages too." (It's not unusual for unknown bands to pay the headlining act for the privilege of supporting them.)

It all seems to be falling into lace pretty easily. "It's an exciting prospect — I can't wait to get my hands on the sort of thing which is available in a decent studio. The most we've used so far is a four-track like the one at Heaven 17's studio in Sheffield where we did some demos with Martyn Ware but the thought of using a 24 track... We think it's important that we don't lose sight of our original intentions as it would be so easy to come up with a completely different sound. The idea is to improve but still maintain the minimalistic feel."

thinker at times and I need an outlet of some kind."

I think I prefer Steve's answer. Steve has been reflecting on his little outburst about deserving attention and decides to water-down what could be construed as a dead giveaway: "We have been very lucky so far. Most people would like to do what we've done, judging by my experiences with nine to five jobs."

"We haven't got any great statements to make — we accept that," says Neil. "What we're saying is, 'We're Steve and Neil, this is our music and if you like it — then please have some'. Simple as that."

"We're not pretending to be the leaders of a new movement. The words have been said before, sure. But if we can motivate people in our own way, then that will be enough."

**N**eil is one of those lucky people who can write songs anywhere the fancy takes him and his technique is free-form, almost to the point of chaos. "I find sometimes that I have a really strong idea for a song and then one line sort of jumps out at me. That line can end up meaning something completely different and out of that will come another song. I write them all the time and I've got so many waiting to be recorded I'm not sure where to start."

"Feel Me" for instance suddenly looked different when I approached it from another angle. It's like watching one of those three-dimensional drawings for too long. The box or whatever it is suddenly changes position before your eyes."

So once this mystical process reaches the performance stage, what happens next? Neil: "Once the song's written and we start playing it, I find it develops from there. We don't just stick it in the act and leave it. It happens more with some songs than with others, of course. Some are more structured in the first place and there's a limit to what you can do with them, but with others I sometimes make it up as I go along which, although it might not sound it, is really exciting."

"The kind of audience you have changes the way you do a song. Depending on the way they react alters how you put the song over. If we feel they're enjoying themselves, we get a lot more fun out of it ourselves."

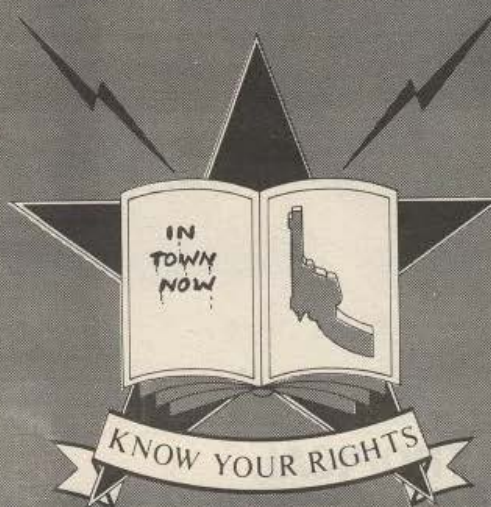
The thing about being a performer is you have to have quite a lot of ego in the first place to want to do it. How large is a Blancmange ego?

"Quite big, I suppose," quips Steve. "These boys will go far."



**STEVE LUSCOMBE: perfect with jelly and ice-cream.**

## ★ THE CLASH ★



APRIL		
27	Inverness Ice Rink	9
28	Edinburgh Playhouse	10
28	Edinburgh Playhouse	11
29	Edinburgh Playhouse	13
		14
		15
MAY		
1	Irving Magnum Leisure Centre	17
3	Leicester De Montfort Hall	18
5	Newcastle City Hall	19
6	Newcastle City Hall	22
8	Birmingham Bingley Hall	23

Hanley Victoria Hall  
Leeds University  
Bradford St. Georges Hall  
Stoke Manderville Stadium  
Poole Arts Centre  
Portsmouth Guildhall  
Bristol Locarno  
Brighton Centre  
London Brixton Fair Deal  
London Brixton Fair Deal



THE NEW SINGLE FROM

# BLONDIE

ISLAND OF LOST SOULS

B/W DRAGONFLY

FROM THE FORTHCOMING ALBUM 'THE HUNTER' - PRODUCED BY MIKE CHAPMAN

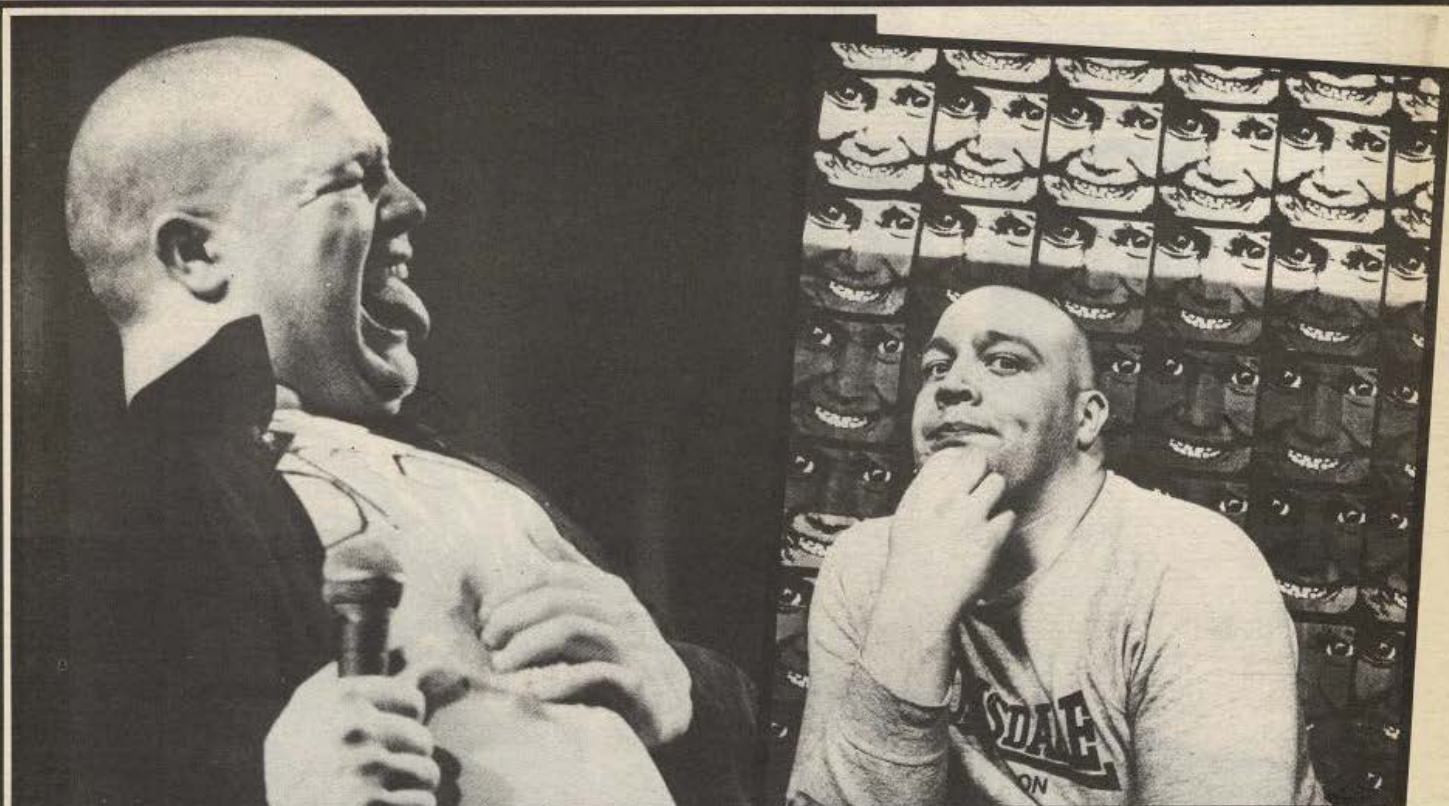
CHS 2608

LIMITED EDITION PICTURE DISC  
ALSO 7" IN FULL COLOUR BAG

CHSP 2008

Chrysalis





# HEAVYWEIGHT

with a

# HEART

**B**USTER ATTACKS his hamburger with the relish of a meat starved piranha fish. It disappears down his gullet in six seconds and after swigging down a pint of Coke he's ready for another.

"I'm not a glutton but I enjoy big meals," the Bad Manners singer says contentedly. "I prefer savoury things to sweet things and I hate chocolate. My mum does a very nice stew."

Buster wasn't always big. As a kid he went through periods of illness, before he discovered alcohol.

"I was a normal weight once. At first I thought my bulk was going to be puppy fat but now I think it's here to stay."

Two years ago, Buster's doctor said his manic dance routines weren't doing him any good and suggested the heavyweight hero slim down before his heart gave up.

But Buster wasn't worried. He feels that if he can stand the pace of the 'Can Can' dance routine, then he's good for anything.

"My heart works harder than the average person's but I feel fine," he says. "The Can Can routine took a lot out of me and it's very hard doing the splits."

"Some chorus girls have broken their legs doing it and I was scared of injuring my balls. If you come down at the wrong angle it really makes your eyes water. I have to suffer for my art and there's little I won't do to entertain people."

"I don't mind being a clown. I think it's best if you laugh at life otherwise you start crying."

**B**USTER draws the line at messing around with animals and says he was upset by Ozzy Osbourne's much publicised bat biting incident.

"If I ever meet Ozzy I'll bite his head off," he says. "It was disgusting what he did, but a lot of people treated it as a big joke. The man's terrible. Bats are harmless creatures."

Another person Buster doesn't like is American heavyweight Meatloaf.

"He's probably quite a nice bloke but I think he's overrated," he says. "Everybody went over the top liking his first album, but I couldn't see why."

Buster hasn't too much time to pause and reflect on the state of the rest of the music business. Bad Manners have just parted company with their old manager leaving Buster to organise the band.

"I don't really have much opportunity to think about our success, but we certainly haven't done badly over the last couple of years," he says. "I can honestly say that it hasn't changed me although it seems to have changed the attitudes of people around me."

"The band's strong because we've known each other since we

were at school. With nine of us there's going to be arguments but we never come to blows — we're musicians not boxers.

"I think we were pretty clever when we started. Some big companies were interested in us but we signed to Magnet because we didn't want to get left on the shelf. So many new bands wind up in the cupboards of big record companies — the list is as long as your arm."

"We're good serious musicians and we're entertainers as well. Who could ask for anything more?"

**H**OME for Buster is with his mum in Stoke Newington. Word soon got around that there was a star on the doorsteps and neighbours are always popping around for autographs.

"I'm a bit of a celebrity. My mum's a cleaner and my dad's a postman," he says. "My mum's great. All mothers want to see their sons on 'Top Of The Pops' and she's very good about me bringing girls home."

"I live at home because we're on the road so much and there isn't time to think about the average things in life. I'm geared to putting a show and I can't think about mortgages or anything like that. Besides, there's nothing quite like Stoke Newington air."

Buster went to a local school and the mini Bloodvessel soon discovered a talent for acting.

"I played the donkey in a nativity play and I was also the villain in 'Mother Goose'. I don't know why but the lead roles always went to the best looking kids."

Bad Manners' latest single 'Got No Brains' is partly autobiographical, reflecting the time when they left school and tried to get jobs.

"I suppose it's a bit of a serious single for us," says Buster. "It's about the ideas employers have about people who wear jeans. If you want to get a job in an office or a bank you have to wear a smart suit. Too many bosses aren't interested in your mind, I'm not Einstein but I've got enough brains to get by."

And Buster's also got a knack of talking his way out of tricky situations. The man has even managed to blag his way abroad without a passport.

**'If I ever meet Ozzy I'll bite his head off. It was disgusting what he did to that bat'**

"We were on our way to Holland and I just couldn't find my passport," he says. "At customs I said: 'You've got to let me through, there are 25,000 kids waiting for me to play to them.' It worked as well. The guy let me pass."

**T**HE band are known as 'Bat Mangers' in Holland and Buster says he wants to build up an international appeal. He'd like to play Russia and entertain Eskimos.

"The only trouble with Russia is that you can't take money out of the country," he says. "When Elton John played there, he had to spend all his roubles on barrels of oil and then sell the oil over here."

Buster's also keen on playing the Falkland Islands once the trouble has died down — he reckons the whole affair has been a vote catching ploy by the Tories!

"It's obvious isn't it? By sending the troops in they're trying to make us forget about unemployment. Everybody's waving flags and getting excited but who wants to run up the beach with a rifle?"

Buster says Bad Manners won't be playing Britain again until the end of the year because they've been over exposed. They're working on a new studio album though and there's the possibility of a greatest hits package.

"We thought of doing a concept album and then we realised that none of us were intelligent enough to think up any concepts," says Buster. "We also couldn't decide whether to do a live album or a collection of our singles."

Other plans for Bad Manners include a 'Buster Scrapbook' with facts and pictures — a project which has yet to interest a publisher. Another money spinning venture is a possible advertising deal with British Airways.

"We were going to sing 'We'll Take More Care Of You' in an exotic location," says Buster. "But our old manager never chatted it up so I don't know if it's ever going to happen."

"I'd like to do some acting and I could sell anything from baby foods to razors."

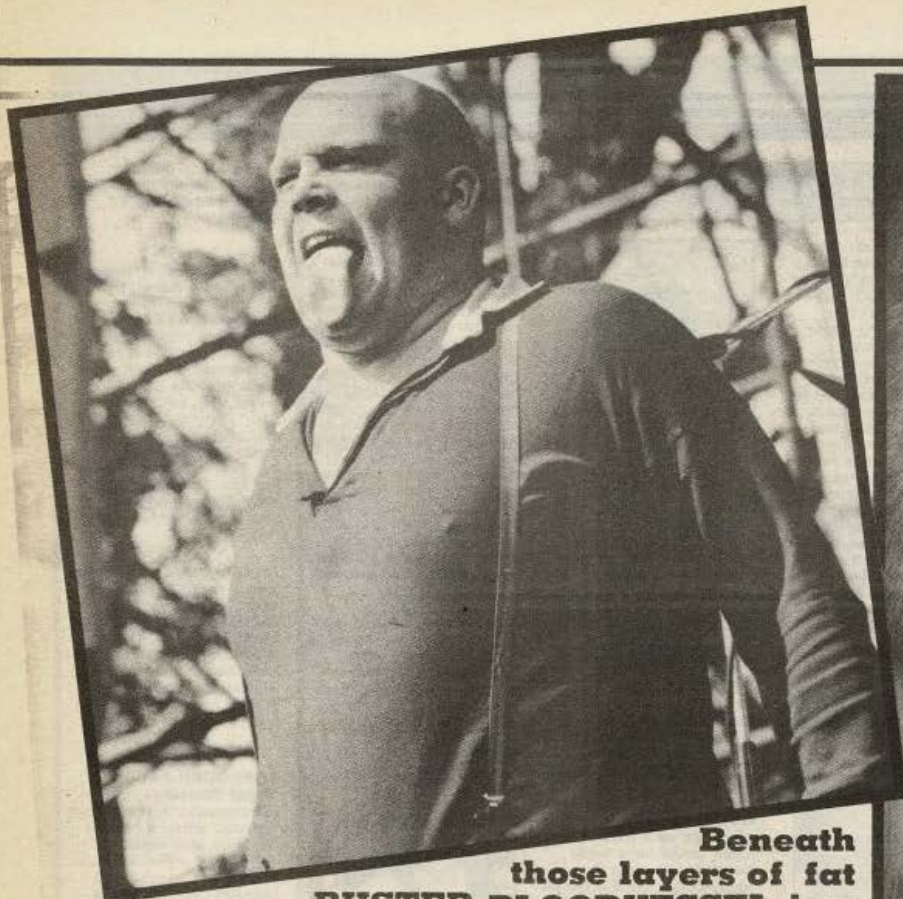
"I study a lot of actors for my facial expressions and I'm really into Malcolm McDowell who did 'A Clockwork Orange'. With one grimace he could say a thousand words. Films like 'If' and 'A Clockwork Orange' are films for our time, they reflect so much of the tension in Britain today."

"After the riots last year London is still quite a frightening place to be in. I don't think that time bomb has stopped ticking."

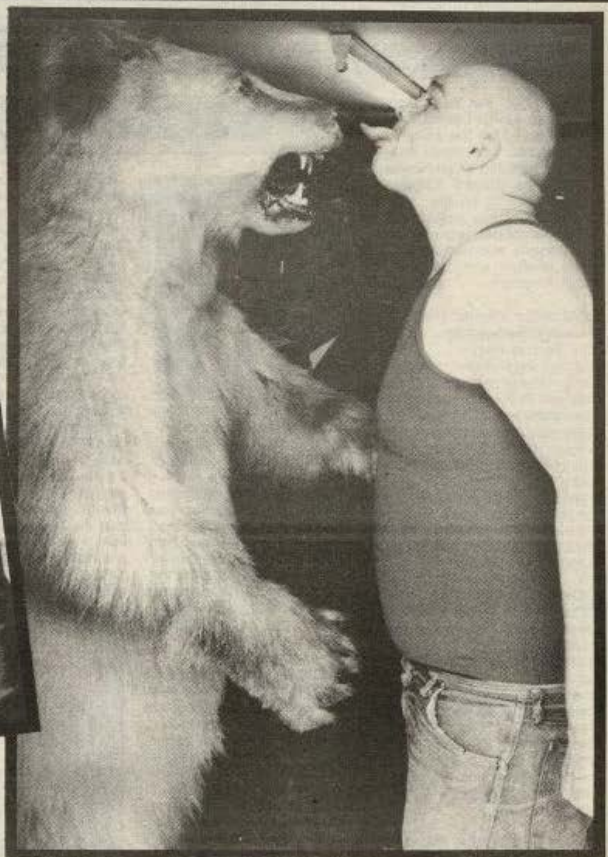
"Where I grew up the police used to beat the kids up on the streets, to try and frighten them off from becoming villains. I've seen some horrible sights. I saw this black guy being dragged out of a car and he had the shit kicked out of him."

"I'm not extreme left wing and I'm not extreme right wing. I just want people to have a good time and stop beating each other's brains out."





**Beneath those layers of fat BUSTER BLOODVESSEL is a good guy. The BAD MANNERS singer tells ROBIN SMITH how he really feels.**



*FROM LEFT: (a) Buster realises he shouldn't have had that last half-pounder. (b) Thelonus Bloodvessel — the thinking man of rock. (c) That tongue again! (d) Buster finally meets his match. Better grin and bear it!*

# ALICE COOPER

**NEW  
4 TRACK 12" SINGLE  
K17940T**

7" Single Also Available K17940

FOR BRITAIN ONLY.  
UNDER MY WHEELS LIVE. MODEL CITIZEN LIVE.  
WHO DO YOU THINK WE ARE LIVE.



Distributed by U.S.S. Records Limited © A Warner Communications Company



## GREAT EXPECTATIONS

**BLUE ZOO: 'I'm Your Man' (Magnet 12in).** Laws, can these really be the same young men who made the wistful, melodic 'Love Moves In Strange Ways'? You'd never know it, on the evidence of this pallid slice of conveyor-belt pop musak. Syn-drums everywhere, no tune in sight and definitely best forgotten.

**CARAMEL: 'Storm' (Red Flame).** Summertime, and the livin' is easy... Something like that, more or less. Poorly recorded, but enough to let you know why everyone's making such a fuss about the lady and her voice, which is deeply unfashionable and will be very hip as long as it remains so. It's a little young to pull off what she's aiming for, but I look forward to her first proper record with a fair amount of interest.

**JOHN COOPER CLARKE: 'The Day My Pad Went Mad' (Epic).** "In walked the dumb-walter with a fancy pen and pad, Saying 'How do want this alligator?'" And that's the sort of day JCC's been having, so you have to feel some sympathy for the bloke, even if this is far from the best thing he's ever written, and made worse by the frantic musical accompaniment.

**THE EXPLOITED: 'Attack' (Secret).** More pugilistic nonsense from the Oi For Scotland brigade. At one point the singer (one uses the word in its loosest possible sense) declares that "Terror rising in my gut makes my brain go numb", which may account for a good deal.

**INFA-RIOT: 'The Winner' (Secret).** Who would have dreamed that a hoary old Children's Favourite like 'Ghost Riders In The Sky' could have spawned such disparate progeny? The Passions nicked the 'yippy-aye-ay' bit for 'Hunted' a couple of years ago, and now the opening melody has been lifted by these impertinent Oysters as the basis for a whole song. Pretty esoteric, huh?

**TIGHT FIT: 'Fantasy Island' (Jive).** Abba impersonation that serves only to show 'Wimoweh' in a relatively good light.

**LEVEL 42: 'Are You Hearing (What I Hear)?' (Polydor).** Pleasant, disposable Britfunk that's less soporific than Shakatak but doesn't come close to the heights achieved by Linx or Junior. Fairly lively, though. The B side might be said to be just what I've been waiting for, being 'The Return Of The Handsome Rugged Man.' Hmm.

**NICK LOWE: 'My Heart Hurts' (F-Beat).** I liked him then, but I don't quite see where he expects to fit in to the scheme of things now — unless it's the old rocker's niche, which is obvious and suitable and sad. The record? Competent enough, but no more.

**THE SCOTTISH WORLD CUP SQUAD: 'We Have A Dream' (WEA).** Sensibly restricting the footballers to coping with the backing vocals, the odious BA



BILLY MACKENZIE

**THE ASSOCIATES: 'Club Country' (Associates).** I think I'd like to disqualify myself from the judging of this one. Since it's not possible, I suppose I must have a stab at fair appraisal — well, let's begin at the ending and say that I hate the way it suddenly shuts off. Then we'll jump to the middle and I'll happily grant the chorus is maddeningly catchy, just as the 'Party Fears Two' one was, although the tinny production which enhanced That Hit isn't necessarily as well-suited to its successor. All this is mere nit-picking, however, beside the fact that The Associates are indubitably the most talented creators of pop currently practising, and that this record and its predecessor piss all over the rest of the charts from a great height.

**DEPECHE MODE: 'The Meaning Of Love' (Mute).** Depeche Mode A.V. (After Vince) are a much softer, fluffier affair than their earlier, bright and boppy incarnation. This is observation rather than criticism — their second Martin Gore-penned release maintains the high quality of their singles history and whether you miss the biting-edge-that-was is largely a matter of personal preference. Two more points: one is that again I hate the ending, which is Beatle-y in a Haircut 100 sort of way, and the other, though it's not their fault, is that it's painfully unfair how this record will receive saturation airplay, while Yazoo's excellent 'Only You' wilts from lack of attention.



MARTIN GORE



TINA TURNER

**BEF FEATURING TINA TURNER: 'Ball of Confusion' (Virgin).** In which Ms Turner delivers a Quality And Distinction cover of the old Temptations hit, one of the highlights of the disappointing BEF LP. Maybe the novelty version of 'Boots' or a remixed 'It's Over' would have made potential hits more to today's taste, but it would be pleasing to see this join 'Really Saying Something' in the top twenty.

**CULTURE CLUB: 'White Boy' (Virgin).** At last, the unveiling of the Culture Club, whose singer is the beautiful and notorious George. 'White Boy' — nicely ironic title, that, for it's a groove thang with fashionable brass trim — lets you know instantly that this group means business; no Visage set-up of mannequin and musos here. It's boldly and confidently delivered, though the song itself is no world-beater and the intro does sound very Poison Arrowish, and all in all it's a classy and stylish debut. The B side, 'Love Twist', is less well-dressed but possibly more interesting, featuring as it does a lovely piece of toast (huh?) by Captain Crucial, a barely-pubescent white Rastafarian. Don't bother trying to explain about these people to your parents.



BOY GEORGE

but how any one can actually get enthusiastic about it beats me. It's monotonous.

**ALICE COOPER: 'Under My Wheels (Live)'/ 'For Britain Only' (Warner Brothers).** We'll talk about 'Under My Wheels' here, 'cos the other side is just too embarrassing to talk about. It's one of the best Alice songs ever, dating from the early seventies 'Killer' LP, and even the overly HM guitar treatment on this live version can't hide the fact. Noisy nostalgia, and what's wrong with that? (she demanded nervously).

**CHAS JANDEL: 'Glad To Know You' (A&M).** Chas again. On A&M. What you call the bland leading the bland, I suppose. The usual laid-back American-style funkystuff, topped with whimsical lyrics. 'The Walrus And The Carpenter' it ain't.

**POPE JOHN PAUL II: 'Papal Blessing' (Circlemark).** A transparent flexi-disc within a colour brochure, this record consists of under a minute of Blessing, sandwiched between bits of Vivaldi's 'Gloria' as performed by the New Philharmonia Orchestra & Chorus. Rather a cheap and nasty exercise, but I dare say it'll sell well. As for the artist, well, he's like a lot of those who pass this way — a real nice guy with some very suspect views on how the world ought to be run. Plus ca change...

## UNEXPECTED PLEASURES



**THE BONGOS: 'Mambo Sun' (Fetish).** How gratifying to see this former-B side surfacing in rightful A

position. The only trouble is, it's a different, more vigorous interpretation of the Marc Bolan song, and the gentle, rather whimsical quality of that B side version was one of the chief things that endeared it to me. Howsoever, it's a very creditable effort, evoking the spirit of the original without being a carbon copy.

**FAMILY FODDER: 'The Big Dig' (Fresh).** Not at all

what I expected — my previous encounters with this Family involved 'Deborah Harry', a delightful if unpolished paean to that "small, mobile intelligent unit", and 'Film Music', a piece of unblushingly cute French-accented pop. 'The Big Dig' is tongue-in-cheek but still atmospheric instrumental combining hints of Arabia and dub. Egyptian reggae? You know, Carruthers ventured into the



tomb of the young pharaoh alone two hours ago and he still hasn't returned. I'm beginning to feel uneasy...

Robertson drafts in John Gordon Sinclair to carry the song and wave the flag. And score the penalty, albeit only in his dreams. Hard to find fault with a record that combines football, humour, a delicious sense of the ridiculous, an epic drunken patriotism and the soccer-mad hero of 'Gregory's Girl'. But I will: the punline is copped from 'Football Crazy', as any student of the genre will appreciate.

**TOTTENHAM HOTSPUR FA CUP FINAL SQUAD: 'Tottenham, Tottenham' (Shelf).** Not quite up to last year's 'Ossie's Dream', but a jolly knees-up from Chas, Dave and those who expect to be playing 'In de Cup for Tottenham' this season. Do you realise that Glenn Hoddle and Ray Clemence, who of course are featured on the England World Cup Squad's record, could soon boast two concurrent hits? The mind boggles. Still, with Luton Town seven points clear at the top of the second division at the time

of writing, who am I to begrudge Spurs supporters their fun? Just wait 'til next season, Mike Gardner!

**HAMBI AND THE DANCE: 'Living In A Heartache' (Virgin).** The curiously-named Hambi is satrap of the Liverpool branch, or chapter or whatever, of the Ananda Marga, a sinister religious cult whose activities include making

dodgy records that sound like the Moody Blues. It also appears to involve the wearing of fantastically unattractive bad-joke jackets — could Shaky and Martin Fry be secret devotees?

**BRANDI WELLS: 'What Goes Around Comes Around' (WMOT 12in).** Brandi Wells has a pleasant voice, lacks a good song to devote it to, and needs a

serious rethink in the image department. The cover of this rather anonymous American soul record shows her in two revealing outfits, the more appalling of which seems to be made of pink nylon decorated with love beads. Oh dear. She's carefully posed to reveal the fact that she's not wearing a stitch underneath (gasp!) but one's immediate reaction isn't filthy lust — more an urge to warn her of the dangers of catching cold.

**MIKEY DREAD: 'Rocky Road' (Do It).** Largely derived from 'Gimme Little Sign', this is a palatable reggae piece marred only by the fact that the geezer can't sing to save his life.

**COMSAT ANGELS: 'It's History' (Polydor).** Unexciting progressive rock for moderns (not the real ones, of course) — I can see how this sort of stuff gets tolerated, since it's not as downright unpleasant to listen to as, say, The Sound,



Reviewed by SUNIE

## STOP PRESS

**BLONDIE: 'Island Of Lost Souls' (Chrysalis).** Brassy calypso offering from our long absent friends, who on previous occasions have handed this and reggae most adroitly. Not so sure about this one though — it swings along agreeably enough, save for a rather jarring bit of falsetto near the end. Blondie are too practised as craftsmen to make a really bad pop record, but it doesn't impart the same thrill as their classic hits. Are all the ethnic trimmings a real departure, or simply camouflage? Either way I'd love to hear them do some straight western pop again.

**THE FUN BOY THREE: 'The Telephone Always Rings' (Chrysalis).** A late arrival, this one (naughty Chrysalis!) and I haven't really had time to appraise it properly. I note, however, that they've availed themselves of the horn players from the Swinging Laurels, an English combo whose own single I reviewed some months back and whom I then assumed to be Yanks. I humbly beg their pardon. The Fun Boy Three's idiosyncrasy has not lost its charm, but I suspect that their musical primitivism may well begin to pall before long. We shall see.



# RORY GALLAGHER



THE  
NEW  
ALBUM

# JUNK

ON TOUR ● MAY 22 LEEDS UNIVERSITY ● MAY 23 NEWCASTLE CITY HALL ● MAY 26 BIRMINGHAM ODEON  
MAY 27 MANCHESTER APOLLO ● MAY 28 GLASGOW APOLLO ● MAY 30 BRISTOL LOCARNO  
JUNE 1 SOUTHAMPTON GAUMONT ● JUNE 3 LONDON DOMINION ● JUNE 4 LONDON DOMINION



CHR 1350



Chrysalis

ALSO ON CASSETTE



# CALL-UP!

I HAVE some questions to ask about the UK and the possibility of war. If there were a war, perhaps with Argentina, would conscription be reintroduced? If a man didn't want to go to war, would he have to go to jail?  
A. Dundee

● At the time of going to press, the outcome of negotiations for peace over the Falklands crisis is unknown. We should have a clearer idea of the course of action likely to be taken by the UK and Argentina by the time this column is published.

As far as the Ministry of Defence is concerned the issue of conscription is a hypothetical one and it is "unable to comment" on this kind of hypothetical enquiry.

Conscription in this country was ceased some 20 years ago, and although the issue has been discussed in Parliament on many occasions, the likelihood of call-up for the man in the street seems remote. Modern warfare and defence relies on a highly-trained regular service force, with a back-up of trained reservists. Any future decision to reintroduce conscription, however unlikely, would need to be implemented by an Act of Parliament. During past wars, pacifists and conscientious objectors have been imprisoned for refusing to fight. The future of the growing number of pacifists in the UK remains open to speculation should the supposedly impossible call for untrained common fodder ever happen again.

## Can I learn to drive?

I'M AN epileptic and want to learn to drive, but understand that I have to wait three years from the date of my last epileptic fit before I can begin learning. However, a friend told me that the law is being amended so the waiting period is reduced to two years. Can you clarify?  
Danny, Bristol

● New regulations making it easier for people who have suffered from epilepsy to apply for a driving licence after two, instead of three years from the time of their last attack, came into force on April 21 this year, bringing us into line with existing policy in other Common Market countries.

Take some lessons and apply, if you qualify. Enclosing the name and address of your doctor will speed-up the process considerably. More information and free literature on epilepsy and driving as well as employment and other

issues; details of self-help groups and a free identity card, are available from the British Epilepsy Association, Crowthorne House, Wokingham Road, Wokingham, Berks. (Tel. Crowthorne 9122).

One in every 200 people suffers from the chemical imbalance condition known as epilepsy, and a consciousness raising National Epilepsy Week, strongly featuring DJ and TV personality Terry Wogan, kicks-off on May 10. Watch out for events in your area and details in the national press.

## Back to square one

I'VE HAD acne since the age of 14, and now, in my late twenties it's still with me. None of the topical treatments available, antibiotics or ultra-violet light have cleared it permanently. Now I have to use a prescribed abrasive scrub cleanser and another topical treatment all the time. If I stop, it's back to square one.

Is the American drug 13 cistic acid, which seems to be effective, available here?  
R, Birmingham

● There is no set "cure" for acne, a skin condition common in adolescence which usually clears-up naturally in the late teens. But new research into treatment continues.

If your GP hasn't done so already, insist that he refers you to a special dermatologist. Alternatively, you could transfer to another doctor for either National Health Service or private treatment, simply by asking to be taken on his or her panel. Details of your medical history will be automatically transferred. Either way, make sure that you see a specialist.

Research trials into new and more effective treatment, including 13 cistic acid, pioneered in the States with some effect in exceptionally stubborn cases are currently happening at the Department of Dermatology, Royal Victoria Hospital, Queen Victoria Road, Newcastle Upon Tyne. (Tel: Newcastle 328511). Mention this fact when you see your GP or specialist.

## Humper with a van

I'D REALLY like to be a roddie, part-time, but have no idea of how to go about it. Any ideas? I do have my own van which I'd be willing to use.  
Peter, Harrogate

● You're in a big advantage, as you can drive

and have your own transport, a van to boot, laid on. Breaking into the roddie business on an amateur level certainly isn't as hard as you might think. Most struggling local groups would more than welcome a part-time humper of equipment, with vehicle. And you could even make yourself a small amount of money by ferrying up 'n coming young hopefuls from gig to gig.

The function of the roddie, at any level, must be to keep the band on the road. A working knowledge of electronics would be useful too, but if you intend to start on a spare-time basis you should be able to pick this up as you go along. If in doubt, take an evening course.

Many professional roadies come-up with a local band from rock-bottom to national fame, and, who knows, if you choose wisely this could happen to you too.

Advertise in the local press and in the national music press to try your luck. At this stage in your potential career it's important to gain experience. Once you've tried the nitty gritty of humping and organising on low-paid one-night stands you may decide this isn't the career for you after all.

On a local, part-time level, you're unlikely to make a living, but you could have a lot of fun.

## I've been stung

NOW THAT summer is coming I'm really worried as I think I'm allergic to bee stings. Once, a few years ago, I was badly stung by a bee. My arm swelled up and it took ages to go down. Some people can die of bee stings. How can I stop myself being stung again?  
Carol, Halifax

● To save yourself being stung when the bees start buzzing again, avoid wearing yourself with perfume. Even the scent of harmless-seeming suntan oil can attract the bee in search of flowers and self-preserving pollen. Sweet smells attract the bee — the natural scent of the human body doesn't, and bees don't sting unless in self-defence.

Some people are allergic to the sting of the bee and react more violently than others, but the very few deaths on record seem to have been helped along by the power of fear rather than the natural defence mechanism of the bee.

To set your mind at rest, see the doc who can prescribe medication you can carry around for emergency use. This is felt necessary. From your past medical history, your GP may also suggest immunisation against the nastier effects of the sting of the bee.



## IS THERE A CLUB?

I'M VERY interested in setting-up a fan club for Bardo, this year's entrants representing the UK in the Eurovision Song Contest. I must be one of their biggest fans. Is there any chance of being considered?  
Gordon, Wallasey

● Over to Bardo manager Charles Armitage: "We will be starting a club, but I think we'll wait

a little before we do it," he told 'Help'. So it'll be a few weeks at least before any decision is made.

But anyone who wants to suggest ideas for an appreciation society, as well as fans who simply want more information, are welcome to write to Bardo c/o 24 Denmark Street, London WC2. We've already passed on your letter, so you'll be first in the queue.

## Is it a symptom?

FOR THE past few weeks I've had a lot of soreness every time I've urinated. I read that this is one of the symptoms of gonorrhoea but can't see this is the reason as I've never had sexual intercourse. I'm also going to the toilet more than usual. Also, I'm gay, but haven't gone far.  
Mark, Leicester

● Irritation or soreness and pain when you pee, coupled with the desire to urinate much more frequently than usual are sure-fire signs of infection. See your doctor for a fast solution. This may not be a sexually transmitted infection.

Gonorrhoea, the most common form of venereal disease, is only contracted through sexual contact with an infected person. The germs can be carried through genital/genital, anal/genital or genital-mouth (oral) contact, and not just by traditional sexual intercourse. If you suspect that you may have picked up a form of venereal disease, see your nearest special clinic, at Leicester Royal Infirmary, Infirmary Close, Leicester. (Tel: Leicester 541414). Treatment is in complete confidence.

● For the price of a self-addressed, stamped envelope we'll send readers free leaflets on VD, sexually transmitted infections and viral infections. Write to the usual 'Help' address.

## Sending songs

WHERE CAN I obtain a list of established music publishers in Britain? I write lyrics and music

and would like to try marketing my songs.  
David, Kingston-Upon-Thames

● A free factsheet on how to submit your songs, plus a current list of music publishers, price £1.00 is available from the Music Publishers Association, Kingsway House, 103 Kingsway, London WC2. (Tel: 01-831 7591).

## Speech therapy

I'VE BEEN trying to contact a speech therapist for some time, with no luck. How do I go about it?  
Dave, London

● Your doctor should be able to advise. Alternatively, for details of National Health Service or private therapy and specialists in your area, send a stamped addressed envelope to the College Of Speech Therapists, 6 Lechmere Road, London NW2 (Tel: 01-459 8521).

## Internal pain

I'VE BEEN going out with my boyfriend for six months, and, at first, really enjoyed sex. In the past few weeks though I've felt very sore inside when he penetrates me deeply. This is making our relationship very strained, as he's noticed the change in me. Why is this happening? Is there anything I can do about it? I'm not on the Pill or anything.  
Sharon, Peterborough

● The kind of pain you describe, which seems to be happening when your boyfriend's penis moves

against the neck of the womb during intercourse, could be a sign of infection. To set your mind at rest, see the doc for an internal check-up, and take the opportunity to discuss contraception at the same time. A prescription from your GP or the doctor at your nearest Family Planning Clinic will quickly clear-up any minor infection.

## Gliding

I'M INTERESTED in taking up hang-gliding in my spare time but have no idea of how to go about it. Any ideas?  
John, Manchester

● For basic information, a list of training schools and clubs nationwide and a membership application form, drop a line to the British Hang Gliding Association, 167a Cheddon Road, Taunton, Somerset. Enclose a large stamped addressed envelope and stamps worth 30p. Details of hang-gliding events, including the world championships, to be held in the Lake District later this year, on Taunton 88140.

● CONTACT KORNER: Want to meet other people in your area who share the same musical tastes for gig-going? Isolated? Out on a limb? Write to Contact Korner, c/o Help Record Mirror, 40 Long Acre, London WC2. We'll try to put you in touch. And it's free!

## HELP FLASH!

● Kiel and Stacie of Bristol, for advice, support and information, contact The Brook Advisory Centre, 21 Richmond Hill, Clifton, Bristol (Tel: Bristol 736657), any weekday, from 9.00am-4.00pm or 6.00pm-8.00pm.

## HOSPITAL RADIO (AGAIN!)

SOMETHING I'D like to do is work in hospital radio. You published a contact address some time ago. Can you do it again?  
Barry, Norfolk

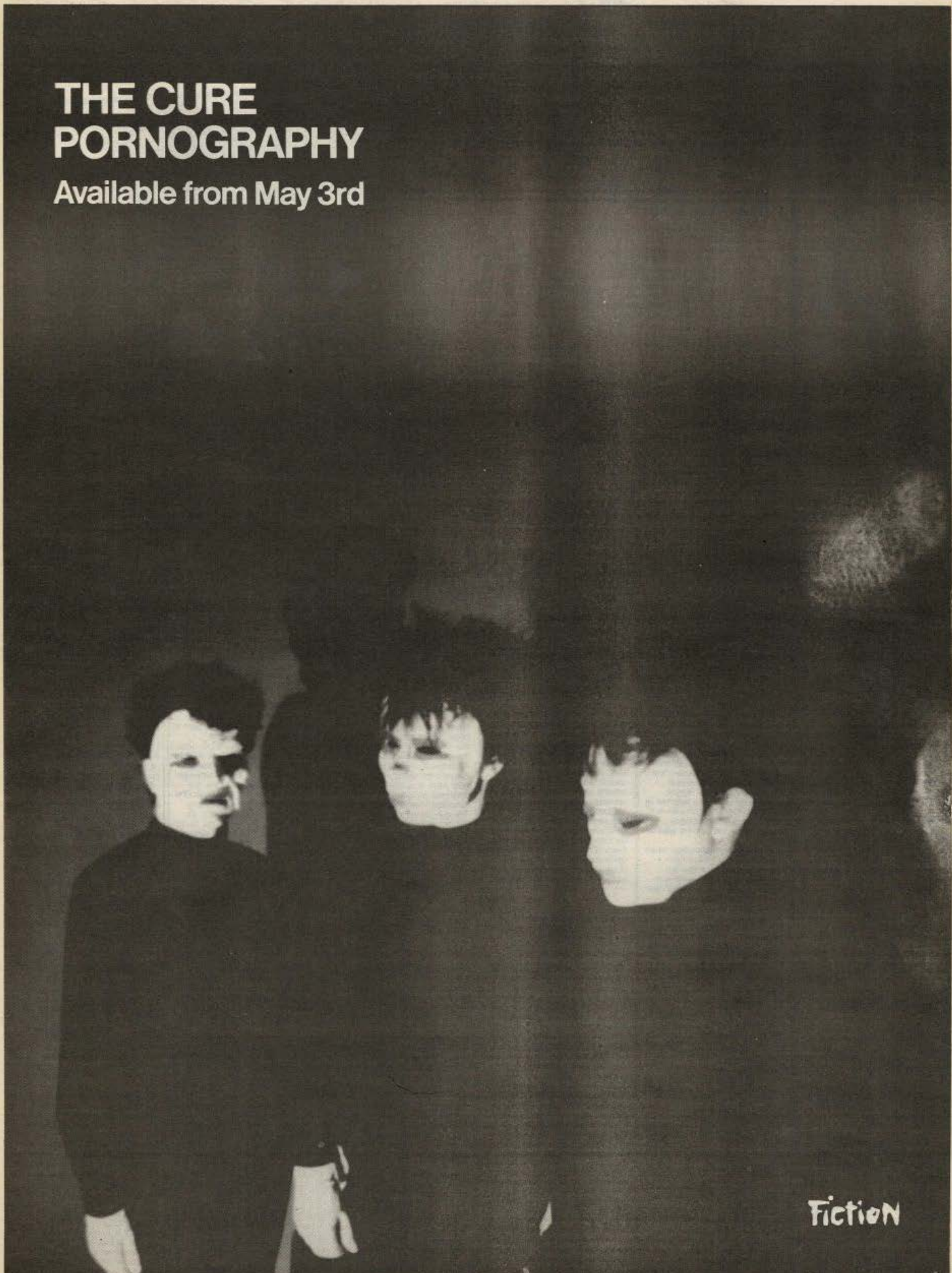
● Sure thing, but be prepared to join a long waiting list. If you're 16 or over, have a fair knowledge of a spectrum of music, including MOR and easy listening and are prepared to devote some unpaid spare time to cheering a captive audience you could qualify. To get in touch with local stations drop a line to the National Association Of Hospital Broadcasting, 255, Greenside, Euxton, Chorley. (Tel: Chorley 76029).

Calling all record companies with material to spare... hospital radio could do with as many records and tapes you want to send.



# THE CURE PORNOGRAPHY

Available from May 3rd



Fiction



"Oi John, it's Madness for you!"



All your favourite singles, 24 hours a day, 7 days a week.

4 different songs Monday to Friday, 5 at the weekends.

Records change at 8.00 a.m., 12 noon, 3 p.m., and 9.00 p.m. weekdays. Same at weekends, plus one more at 6.00 p.m.

London Discline available throughout the year.

Outside London, 24 hours a day except during the season's major cricket matches, when it's available at the end of play.

Records this week include:--

Ebony and Ivory  
Paul McCartney with Stevie Wonder  
Papa's Got a Brand New Pigbag  
Pigbag  
Give Me Back My Heart  
Dollar  
One Step Further  
Bardo  
Blue Eyes  
Elton John  
I Can Make You Feel Good  
Shalamar

DISCLINE

DIAL 160

British TELECOM Guidelines

24 Record Mirror

## Albums

# Together again...

**PAUL McCARTNEY: 'Tug Of War' (EMI PCTC 259)**  
By *All Martin*

WE ALL drift away from friends as we grow up, finding girlfriends, getting married and having kids. You'd fight with those friends, hate them at times but always come together again with a joke or a snail.

Paul McCartney had one of those friends but that friend was brutally snatched from him before they could say sorry, smile and get back together.

'Tug Of War', in parts, is an album of love — not love between a man and a woman, but a love between two friends, Paul McCartney and John Lennon.

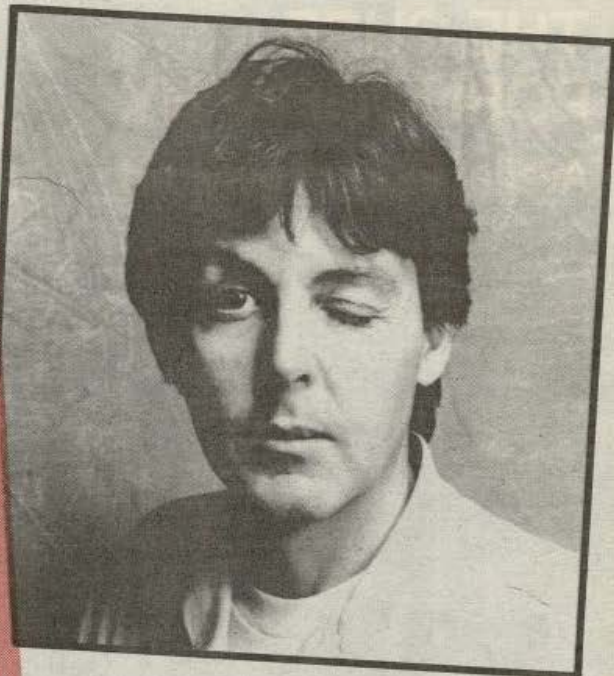
Although we know Paul spoke to John after The Beatles split they probably didn't laugh or cry together as mates do and now Paul, in a subtle way, is trying to tell John that they were always mates whatever the pain of them went through.

'Here Today' spells out the love between Paul and John. 'And if I say I really loved you/And was glad you came along/Then you were here today/For you were in my song/Here today'.

And I don't think it was Paul who did the rejecting, John was hurt and had no-one to turn to but now, in 'Somebody Who Cares', Paul is telling John there was always someone there: "When your body is coming/Apart at the seams/And the whole thing's feeling low/You're convincing yourself/That there's nobody there, I know/I know how you feel."

I think that's why he brought George Martin in as producer because he knew what the two of them went through.

It's a mellow album with some beautiful solo ballads but when Paul sings them he is not there alone, he has John standing there beside him, probably not approving but that's a tug of war and that's what mates are for.



**PAUL DAVIS: 'Cool Night' (Arista 204 357)**  
By *Paul Sexton*

THERE ARE some kinds of music that just don't travel well, that never feel they're welcome in another country. Britain's given cultural sanctuary to a great deal of American pop over the years, and I mean real AOR stuff like Styx and REO Speedwagon. But along comes Paul Davis with proper, solidly-built American pop songs and we just turn our heads away.

'Cool Night' is Davis' first for Arista and includes his two US smashes, the title tune and his current smasheroo '65 Love Affair'. The first is the perfect mellow pop record, a real fireside favourite of stylish understatement. The second is almost a 'Grease' out-take and better off for it, reminiscing 'Diddy-wop-doo' with a glint in its eye.

Davis' appeal increases when you see his picture, which definitely doesn't show the archetypal greatest American hero but an unlikely-looking bird with no "star" appeal, just plenty of song appeal. He's been behind some fine US hits in previous years, never more so than the wonderfully sad 'I Go Crazy' in 1977, and now the skill spreads across an album: not a 100-per-cent, but with easily enough pop hooks and harmonies to complement those singles.

'Somebody's Gettin' To You' and 'What You Got To Say About Love' are particularly strong and there's a different kind of sound on his version of the post-Flores Supremes goodie 'Nathan Jones', a treat of a treatment.

'Stunna' but despite those big hits, 'Cool Night' the album isn't a great big monster in the States. But all things in moderation — that kind of Americana I can take. Worthy of more mentions than just RM's US charts page and the Paul Gambaccini show. But keep playing him, Paul. ++++

**JUDY NYLON AND CRUCIAL: 'Pal Judy' (On-U Sound ONULP 16)**

By *Kevin Wilson*

THIS ALBUM is heavy. Bass heavy and percussion heavy

and Judy Nylon enlists the valued abilities of an Aswad, a Rip Rig and a Mofham to elevate her sketch raps to the status of dream monologues as the music transports you to wonderland, a town called Alice.

Comparisons and influences rough and tumble in and out at will (Tom Tom Club, Flying Lizards, Johnny G, Silks and more) but if one track sums up the Nylon-esque effect then it is 'Jailhouse Rock'. It is to 1982 what Devo's 'Satisfaction' was to '77. The formula remains the same. Strike a classic of one genre, strip it down to its basic parts, re-assemble it and give it a modern interpretation and here the Laiber and Stoller classic emerges as a bluesy swamp child fit for mass adulation once more.

Elsewhere, tribally gets a trial siring in 'The Dice' and dislocated rock and roll turns up on 'Others' and there's so much more. 'Pal Judy' must be one of those albums that you beg, steal or borrow — and preferably before you read this. ++++

**MICKEY JUPP: 'Some People Can't Dance' (A&M AMLH 68535)**  
By *Chas de Whalley*

IT'S A little known fact, but when Dave Edmunds and Nick Lowe were planning Rockpile back in 1976, Mickey Jupp was almost asked to be the lead singer. This original Southend rocker had already impressed with his band Legend and their two Mercury albums while his gravelly voice and gritty songs helped inspire both Dr Feelgood and Eddie And The Hot Rods too. But after further releases on Stiff and Chrysalis the R'n'B shouter seemed to fade away.

Now he's back with an album that must be his best ever. Produced by the Mike Vernon who steered Peter Green's Fleetwood Mac and Chicken Shack to success in the sixties Blue Boon, Jupp sounds like he travelled all the way to the swamps of Louisiana to record this peach of an album.

Purists of New Orleans R&B will love the insistently lazy beat of a backing band that includes former A&B bass Tex Comer, while the dash of Lieber and Stoller-like humour in songs like

'Joggin' and 'Virginia Weed' help make this one of the most perfect antidotes to synthesizer stentily since Ry Cooder's 'Top Bill You Drop'. + + + 1/2

**THE BONGOS: 'Time And The River' (Fetish FM 2009)**

By *Kevin Wilson*

ONE OF the biggest let downs (in musical terms) of last year was the London hosting of the New York New Wave brightest hopes in the summer. The dB's, the Bush Tetras and the Bongos are three such hopes. All three have learnt and progressed since. The Bongos now offer a more oddball approach to their version of the American Underground muzak, 'Time And A River' being one of the current Fetish mind LP series and it is as diverse in its influences as you'd expect.

'Question Bell' makes for the throat by way of the feet, taking pop as the base and injecting a healthy dose of raw power. 'Burning Bush' hints at flippant frippery whilst 'Certain Harbours' has phases of sax anarchy courtesy of Charlie Collins. Flip it and catch the whimsy of 'Speaking Sands' or the candid camera of 'Video Eyes' before experiencing Bongo commercialism on 'Zebra Club'. The lot ends with 'Three Wise Men', featuring Gristle tribbler Casey Fanni Tutti on comet and a song that poses the question is this the new

**LAURIE ANDERSON: 'Big Science' (Warner Bros K 67002)**

By *Simon Hills*

ART IS often dismissed as pretentious baldness. And pretentious drive is consistently dubbed as being art simply because it's inaccessable.

Laurie Anderson no doubt claims to belong to the art set of New York which has spawned the likes of Talking Heads or Lou Reed.

'Big Science' is baldness. But most of it, especially her debut hit single 'G Superstar', is incredibly pleasant to listen to — justification in itself. + + + 1/2

twist? Frantic drum, murmuring guitar, acid word and a social pulse in there for good measure. 'Time And The River' must finally lay the ghost of last year's debacle. The Bongos are here for now and in that space they will have their say and we will listen. For Bongos read necessary. + + + +

**JOHN WATTS: 'One More Twist' (EMI EMC 3402)**

By *Paul Sexton*

ONE MORE twist and John Watts is back in the record shops in his own name, seemingly not half an hour after the demise of Fischer-Z. And in the record shops as opposed to be taken out of them, although such is not the case on the Continent. On the Continent it's on the contrary — Germany loves him as if loved the Zs.

I think I see why: 'One More Twist' is full of robust, almost "heavy" pop which probably sounds more distinctive there than here. In Britain this kind of mainstream material has it tough, especially since Watts would admit that his voice is not the most distinctive around.

So it's down to the songs, which are wrapped in the regular guitar-and-drums packaging. But they do strike several of the right notes, especially when the meaty vocals and axework have a strong line to hold on to, as they do on the two singles from the LP, the alternately haunting-and-heavy 'Speaking A Different Language' and the

even sturdier 'One Voice'. There's a similar kind of "serious sing-song" approach about 'Relax' as well.

'Lagonda Lifestyle' and 'Carousel' are less aggressive but more persistent, while 'Involuntary Movement' is rather friendlier. John Watts' guitar dependence may work against him because this is neither heavy enough for heavy metal nor poppy enough for the charts. But it has ideas, and like he says, 'That's Enough For Me'. + + + 1/2

**THE WHISPERS: 'The Best Of The Whispers' (Solar SOLA 12)**

By *Paul Sexton*

RELEASED AS the Whispers themselves are about to be released on British tour dates, but not by the company who'll be backing them. In other words, it's another quickie from RCA, former Solar salesmen before it moved house to WEA.

The Whispers have been recording since the late sixties and this album has just eight tracks, so they could take the LP title as something of an insult, especially as there seems to be nothing earlier than 1976 in this package. Largely, it's a glance back over the past two years, which have had them selling well with two very superior dance tunes, 'And The Beat Goes On' (very nearly a number one in this country) and 'It's A Love Thing', plus the competent 'I Can Make It Better' and ballads 'Lady' and 'My Girl'. Except that the latter version of the Tempts' oldie is nowhere to be found here, omitted in favour of earlier, lesser-known noisies such as an OK-cabaret approach to David Gates' 'Make It With You'.

'Living Together (In Sin)' trades on an old Stylistics territory and sounds a typically "big" Van McCoy ballad, while 'One For The Money' is acceptable pre-disco disco. Best of these unknown oldies, though, is the stylishly melodic '(Olivie) Lost And Turned Out' which emphasises these five's delicately mingling vocal skills.

If the UK appearances are a success, a lot of people will look to this album — but despite the fact that it includes their four biggest British hits, its value is as a sampler rather than a comprehensive retrospective. + + + 1/2



# Sony present the world's leading personal Hi-Fi.



## Sorry, the amazing CBS cassette offer was in the way.

If you're thinking of buying a personal hi-fi there's none better than the Sony Walkman II. It sounds like a hi-fi a hundred times its size.

And if you buy Walkman II between now and the end of May, we'll give you a book of 50 vouchers redeemable at branches of W.H. Smith. Each of these entitles you to 50p off any tape in the amazing CBS catalogue.

So you can work your way through from Abba to Zappa, taste a bit of Meat Loaf or dip into Bruce Springsteen's 'River' and save as much as £25 in the process.

But it makes no difference which CBS tapes you decide to buy. With a Walkman II they'll all sound great.

**SONY**



This offer is only available where you see the special CBS/Sony Walkman promotional display. Not available in Ireland. Walkman is the trade mark of the Sony Corporation.



# Slick Fizz

**BUCKS FIZZ: 'Are You Ready?' (RCA RCALP 8000)**

By Daniela Soave  
BURSTING WITH bounce, Bucks Fizz have got it right. Ten carefully crafted pop songs, full of catchy choruses and middle-eights, with a generous dash of emotion — conspicuous by its absence — on their debut LP.

Now that Bucks Fizz have joined Sheena Easton, the Nolans and Dollar as purveyors of acceptable MOR, comparisons with the latter are inevitable. But Bucks Fizz are better. For a start, they have superior voices; whereas only half of Dollar can sing, all four members of Bucks Fizz can hold their own. And they're versatile with it.

While there are one or two songs which are still a trifle too MOR for rhy. ling, be prepared for some surprises. Shock number one comes early on side one in the form of 'Easy Love'. Jay Ashton's superb rendition demonstrates that she can do a lot more than coo and ahh in the correct places. Composed in the Summer Morroder vein, it'll change your ideas about Jay.

Of course, Andy Hill's excellent production pays dividends. By administering some clever touches, he can lift what would be an average song into a higher class, and so slick are some of his arrangements that I wouldn't be surprised if Bucks Fizz take off in America. This particularly springs to

mind with 'Love Dies Hard' and 'Now These Days Are Gone', two emotional ballads, the former comparable to something the Commodores might release.

The most off the wall song must be 'Breaking And Entering' which would make a very unusual single. Maybe too unusual for Bucks Fizz. It's got a tremendous offbeat and some inventive vocal arrangements. No longer a session group, Bucks Fizz are getting their teeth into their songs, and they're learning fast. They share one songwriting credit on this album and hope to have even more on the next. I should think it will be then when they will show us their hand. Until then, you needn't look further than this. + + + +

**MATT JOHNSON: 'Burning Blue Soul' (4 AD CAD 113)**

By Kevin Wilson  
MATT 'THE THE' Johnson is one of the lesser lights shining out of the backside of the Some Bizarre project. As the Depeche Cell Movie bandwagon rolled ever onward and into the hearts (and wallets) of the teen generation, Matt Johnson watched and waited. Now he has acted. 'Burning Blue Soul', resplendent in a kitch Beatles clone sleeve, truly captures sixties hedonism and wraps it up in eighties technology. The tidal waves of electronic sound on 'Red

Cinders In The Sound' ebb away to be followed by track after track of resonant English multi dimensional mind blowing music, one of the attractions being the Johnson voice which (when it escapes from the machine) sounds like Bowie singing duets with Ian Anderson. Two tracks to slay ya: 'Icing Up' and 'Bugle Boy'. Matt Johnson is a self penned, self made, self manned man of the New Pop Generation, and he should be mightily proud of his achievement. + + + +

**10CC: 'Sheet Music' (Mercury 6310 508)**  
By Kevin Wilson  
SIMPLY THE definitive pop album. Every track is a classic.

No fillers, each song a potential top five hit. Clever arrangements of clever songs, masterfully played and skilfully crafted together. Sharp harmonies, wide influences, each band member takes his turn at doing almost everything and doing it well. 'Wall Street Shuffle' and 'Silly Love' had most success but please listen to the cheeky 'Clockwork Creep' and the long and winding 'Somewhere In Hollywood' for aural ecstasy. All this and such brilliantly observed ditties as 'The Sacrillic' which puts dancing well and truly in its place.

The year was 1974 and 10cc had the world at their feet. Only inner conflict prevented total domination. In Rock History,

**CHELSEA: 'Evacuate' (Step Forward SFLP7)**

By Winston Smith  
PEOPLE are beginning to take notice of Chelsea. They are gradually opening their eyes, lending their ears, then snapping their fingers and being pleasantly shocked into belated admiration. This new album (their third to date) is Chelsea's first real chance to win their new admirers over completely, and dare I say it wouldn't be too risky to guess that a lot of people will be won over, and won over pretty convincingly too.

Chelsea rock 'n' roll is rough, tough and shining hot. It's also, without ever compromising, very accessible indeed. Yet 'Evacuate' is by no means faultless. One big black mark goes to side one's closing track 'Tribal Song' a number which opens with a dozey rockist "Okay, roll it", spoken intro, and then drags on and on in a failed attempt at Ruts style subtle sparse atmospherics. With this, the momentum slows to a dragging and unwanted halt.

But I'm overlooking the many delights on the rest of the album, delights like 'Evacuate' and 'War



Across The Nation, those two dynamic Chelsea singles that should have stormed the charts but didn't, as well as the live favourite 'How Do You Know', which is worryingly fragile in comparison to its original seven inch version, but nevertheless still a stunner.

No smiles about Chelsea putting the ball smack into the back of the net, and no predictable nonsense about their impending promotion to division one... because Chelsea have already reached the first division. However, as far as the league championship goes, they're still a very long way to go. But you never know. + + + +

On a winner!

# STIFF LITTLE FINGERS



NEW SINGLE

OUT NOW

# TALK BACK



**ROBYN HITHCOCK: 'Groovy Decay' (Albion ALB 110)**

By Kevin Wilson  
HAVING ONCE doted over the existence of the Soft Boys, and having only just healed the broken heart caused by that band's demise, any product appearing on the scene from Soft Boy mainman Robyn Hitchcock instantly demands my fullest attention.

Unfortunately 'Groovy Decay' holds my interest for only a couple of plays. Too much of the Steve Hillage heavy hippy approach seems to have crept in (he being the producer you see) and only on the eccentric 'Midnight Fish', where folly and suspense get equal billing and the sad 'St Petersburg', which features Robyn all laconic and poe faced, does the art of the Soft Boy escape the crazed technique of the Mad Mushroom.

I hope Robyn Hitchcock reverts to the true essence of his talent and quickly shrirks the unwarranted attentions of people who should know better. + +

**MOTOR BOYS MOTOR: 'Motor Boys Motor' (Albion ALB 111)**

By Kevin Wilson  
IT'S ALMOST a year since the first Motor Boys Motor feature appeared in RM, and in that year MBM have steadily built on their reputation for simply being one of the best live outfits in the universe.

This, their debut album, could have been an unmitigated disaster, falling into the obvious trap of mishandled transposition from flesh to plastic, but, thanks to strong material and sympathetic production

(courtesy of John Brand) the album positively stings the senses.

MBM are not unlike a mixture of Nine Below Zero and the early Stranglers, a hybrid of roots R&B and power punk. The first single 'Drive Friendly' is a hi-speed piece of junkfunk, 'Here Comes The Flintstones' has early Kinkian energy and 'Sacred Pie' takes the hoe down spirit and thrashes out country, as Tony Moon raps along like a demented barndance caller.

For sheer class the seven minute 'Freeze Up The Truth' is a must as it rebounds a theme back and forth with ever increasing ferocity and no little skill. Yes, Motor Boys Motor may well find themselves drawn into the space vacated by Nine Below Zero as they head on into the mainstream, and, for once, the vinyl sound matches the live feel. + + + +

**CUDDLY TOYS: 'Trials and Crosses' (Fresh LP6)**

By Kevin Wilson  
THE GHOST of the Raped hangs heavy over Cuddly Toys. The media has not forgotten or forgiven Sean Puroell and that, as it transpires, is the strength of Cuddly Toys. Out of the ruins comes 'Trials and Crosses', an album of heavy electro-pop and a work worthy of some praise.

Three cuts would make any dancefloor fill: 'It's A Shame', 'One Close Step' and 'Fall Down', a particularly fashionable and stylish title number. There's the French connection in the title track and in the euroantic 'Normandy Nightfall' where lyrics fall into Frenchness and out again before you've had chance to realise it.

The outstanding crunch is achieved on 'Malice Thru The



Looking Glass' because this is where the synthrockers and the Sweetrockers unite. There are HM hooks on which to hang the electro-sounds, and over it Sean Purcell powers out the vocals in true OTT form. Remarkable.

Try and catch Cuddly Toys live. They are hot on vinyl, on stage I'll wager they come on even hotter. 'Trials And Crosses' is not the best album I've ever heard but it's made me realise just how deep the wealth of talent is. + + + ½

**THE CURE: 'Pornography' (Fiction FIXD 7)**

By Sonia Duclé  
**PORNOGRAPHY**; explicit description of sexual activities designed to stimulate erotic feelings. Title accepted, but 'Pornography'. The Cure's 5th album, certainly isn't erotic, — stimulating maybe.

Its cold lyrics and stark music has been haphazardly arranged leaving a shroud of emptiness to the otherwise atmospheric sounds they create. Surprising and disappointing for such an experienced band.

The Cure don't aim for ultra commerciality — they prefer not to compromise and make music they like instead. 'Pornography' therefore unsurprisingly doesn't contain hardly a big hit single. 'A Strange Day' and 'A Hanging Garden' appear the most memorable sounds. In their ways reminiscent of the Banshees style by whom singer/songwriter Robert Smith, due to early connections, has obviously been influenced. But even these two songs lack that magical ingredient instigated by a good producer.

After six years together maybe it is now time for the group to find outside influences

because they are running out of time and space. Being throttled by lack of inspiration and by that original idea — to create an alternative sound — has made their music sound all too predictable. But still worth a listen. . . . + + +

**UK SUBS: 'Endangered Species' (NEMS NEL 6021)**

By Winston Smith  
 ON THE signal of two almighty crashes from Steve Roberts' drums, this astonishing musical baton charge begins . . .

The opening song 'Endangered Species' rampages from the stereo, bass pounding the floor into submission, and guitar slicing through the air like a chainsaw cranked up (really high) and then let loose . . . What a way to start an album!

Throughout side one the intensity never diminishes. Charlie Harper's agreeably trilled vocals continue\* hovering vulture-like over the rock 'n' roll carnage, while the now departed Steve Roberts hammers away at his drum kit like a complete maniac. No, the intensity never diminishes, except during an uninteresting harmonic-ridden R&B number called 'Ambition'. Surely some mistake . . .

Then over the album and a new side of the UK Subs is revealed. The mood is deeply atmospheric, with guitars shimmering, drifting and blending luxuriously with rich bass lines to create a harmonious, dreamy, but still powerful feel. A feel that nods towards U2, the Bunnymen, and at times, Blackmore's (classic) Deep Purple, but which always, always, remains the Subs, definitely the Subs. Nobody else. + + + +



**No surrender from Saxon**

SAXON: a landmark in their history

**SAXON: 'The Eagle Has Landed' (Carrere CAL 137)**

By Robin Smith

. . . AND IT will tear you to shreds. On the eve of mega stardom, it might seem a little premature and pompous for Saxon to release a live album, but this works superbly.

No ponderings on the meaning of life or over long passages that have been the downfall of so many would be epics before, Saxon deliver with energy, style and economy. Out, up and away, before you've time to barely blink your eyelids.

Ten tracks from last year's sell out European tour recorded with crystal-like clarity. 'Motorcycle Man' is the first taste for the critical acid bath and it emerges gleaming with Bill's vocal dynamics.

Meanwhile, 'Strangers In The Night' is the track that establishes the album. It's the most intricate thing the band have ever done and it's diamond hard making a good launching point for the triple pyrotechnics of 'Princess Of The Night', 'Strong Arm Of The Law' and 'Heavy Metal Thunder'.

Side two is far from being an anti climax, opening with '20,000 Feet' and the album's only piece of indulgence 'Wheels Of Steel', featuring Saxon and a cast of bellowing thousands from the audience.

It's strange that Saxon didn't include 'Denim And Leather' in the package, but there's 'Never Surrender', 'Fire In The Sky' and 'Machine Gun' for condolences.

This album is a landmark in Saxon's history and the ideal piece to play your cardboard guitar to when you're too broke to go out. + + + +

**THE QUICK  
 NEW SINGLE  
 THE RHYTHM  
 OF THE  
 JUNGLE**



7" & 12" in picture bags  
 7" also in special red vinyl





# The Fun Girl Three!

**BANANARAMA tell MIKE GARDNER  
how they swopped the sleazy streets of  
Soho for the sweet smell of success!**

**I**T WAS a house of horror that brought Bananarama together. For the three girls all lived in a flat in the middle of sleazy Soho long before they began to dream of chart success.

Now pop's prettiest trio are enjoying the fruits of success after backing the Fun Boy Three on 'Tain't What You Do ...'

The boys have even repaid the favour by singing on Bananarama's latest smash single 'Really Saying Something', a cover of the Velvettes 60's classic!

The bubbly female cocktail consists of Blond Sarah Dallin, feisty haired Siobhan (pronounced Sherrvaughan) Fahey and brunette Keren Woodward, all 19 years old. The typically tropical threesome have won through with a refreshing mixture of tribal influences and energetic joie de vivre.

Sarah and Keren were school chums in Bristol where they played the roles of rebels but still managed to collar more academic pieces of paper than the avots beloved by the teachers.

Somehow Sarah ended up in the demoralising pensions department of the BBC while Keren met up with Siobhan at the London College Of Fashion on a journalism course.

Both admit that the only thing they learned was that they didn't want to live off their notepads and typewriters. But the place where Sarah and Keren lived in London was a story that would have had any Fleet Street editor licking his lips.

Continued page 30



# PAUL MCCARTNEY

NEW CASSETTE NEW ALBUM

# TUG OF WAR

PRODUCED BY GEORGE MARTIN

FEATURES THE HIT SINGLE  
**'EBONY & IVORY'**

THE ALBUM FEATURES

RINGO STARR · CARL PERKINS · STANLEY CLARKE · DENNY LAINE  
ERIC STEWART · DAVE MATTACKS · STEVE GADD



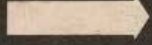
EMI

CASSETTE: TC/PCTC 259

ALBUM: PCTC 259







BANANARAMA: "They gave us no credit"

From page 28

**T**HE girls had made camp in a studio flat above ex-Sex Pistols Paul Cook and Steve Jones' rehearsal room in Denmark Street — world renowned as Tin Pan Alley. It's the home of music publishing in Britain to most people... but a den of squalor and sleaze to its inhabitants.

"It had no toilet," says Keren, "except for one outside that couldn't flush. There was no hot water. We had bags strung up across the ceiling to catch the leaks."

"It was freezing cold because you couldn't close the windows and you had to go through six doors and climb a thin rickety ladder to get to it."

"But we made it a home!" adds Sarah. "It was really frightening," continues Keren. "One night we came in, in the dark, and found a body hanging from the ceiling! It was only when we turned on the light that we found it was an inflatable doll put there by Paul Cook."

"On another night Sarah had to go away and I was on my own. I couldn't sleep. I stayed awake all night with a pair of scissors in my hand!"

And it seems she had good reason to be scared. The area is full of drinking clubs and dubious characters. In one burst of inter-gang warfare in 1980 one drinking club was attacked by an arsonist. The fire claimed 40 lives.

"The fire happened soon after we moved in," says Keren. "I walked down one Saturday morning and found all these plastic bin liners outside our door. The whole street was lined with burnt corpses in these bags after the fire."

**S**IOBHAN moved into the flat soon after and they began to nurture hopes of forming a group. For all its horrors the flat also stimulated their musical ambitions as Cook and Jones would use them as backing vocalists, percussionists and, when they had the patience, as musicians.

In fact it was Paul Cook who produced Bananarama's debut single 'Aie A Mwana' last summer. It was a single that garnered lush praise from all the music press and from such notables as Elvis Costello on Radio One's 'Roundtable' and The Jam's Paul Weller who offered them both a support slot on a tour and one of his songs to record.

The story wasn't so happy when it came to live performances. There was little favourable reaction to their short, sharp set. After dancing and singing with Monochrome Set and Department S the trio got called such things as 'Wankerama' and 'The Three Turkeys!' Everybody seemed to begrudge the fact that they hadn't paid their dues or couldn't play any instruments.

"We wanted to form a group but we didn't want to go through the whole thing of closeting ourselves away learning to play instruments for years so we concentrated on being a vocal group," says Siobhan. "Anyway you can't dance and play instruments," adds classically trained pianist Keren — putting the accent firmly on the fun that has been their characteristic.

The name came about because the first single was vaguely Caribbean in flavour. "Bananarama seemed tropical — it seemed silly and didn't mean anything so we added it to Roxy Music's 'Pyjamarama' because it sounded so sophisticated," explains Siobhan. And it was a picture in a magazine and the name that drew the Fun Boy Three to make up their fruitful partnership with their two hit singles.

"We were really nervous at first," recalls Siobhan. "We couldn't understand why they wanted us to work with them. But when we met them they said it didn't matter if we couldn't sing. They were surprised to find out that we could."

"They also didn't mind when we got all giggly and stupid. They weren't all business like. They'd usually join in the fun."

Sarah continues: "I didn't really like Terry Hall at all before I met him. When you see him on the telly he always looks so moody but he's not — he's a killer! He's very shy but he's one of these people who can make very witty comments and have you rolling around on the floor without even trying."

Despite the recent dynamic combination the girls still find they are regarded as the second class citizens of the partnership by the public and press alike.

"Girls are certainly in favour at the moment but it's difficult to be taken seriously," says Keren. "I think we are different to most girl groups because we haven't tried to learn instruments like The Go-Go's or Mo-Dettes."

"It's like a breath of fresh air because we're doing something that no other girl group has done since the sixties in this country — as yet!"

"Some of the reviews of our record seemed to say that we did nothing on the singles. They gave us no credit for any of the ideas — played keyboards and the others girls played percussion."

And she adds: "If we wanted to be created as faces we could have gone to Mickey Most's RAK label and been manufactured. But we don't want that — we want to be in control of the music we make."

**T**HE band agree that they've had an easy ride to the top of the charts but feel that it's only time before the press chew them up.

"I think it's bound to irritate the press because they

can't measure us in terms of integrity, politics or excellent musicianship or any of the other yardsticks they use," says Siobhan.

"It's really confusing reading about us in the papers because people have such strange ideas about us. A reviewer compared us to the Go-Go's, the American all girl pop band, and thought we were threatening and menacing while the Marine Girls recently said that they didn't think of themselves as being as glamorous as us."

"We don't even see ourselves as glamorous!" But their looks didn't escape the notice of the News Of The World who offered them a spread if they modelled furs and black lacy underwear. The band refused point blank.

Bananarama make few concessions to image-making and even keep their everyday clothing for photo sessions and on stage.

"We used to go to Billy's when Steve Strange and Rusty Egan ran their Bowie nights but after a few weeks you start to think: 'what's the point?' You can't really have a good night out because you have to be more outrageous. You spend the whole time thinking about what you're going to wear next week," says Siobhan.

"There's not much thought to what we wear except when we do TV appearances when we have to look as though we belong together. If we have an image then it's not something we've spent time on. It's just ourselves, our personalities and characters."

And it's those qualities that are in demand. First the girls have to make an album and it looks likely that they will take out some production insurance in the form of Steve Jolley and Tony Swain of Imagination fame. Then they are required to make their American debut with the Fun Boy Three on stage, despite being adamant that they won't record with them in the foreseeable future.

Bananarama still live together. This time it's in a council flat in London's West End with an eleventh floor panoramic view of the metropolis. But it's still the crazy life for the fun girl three.

"It's like a big party all the time. People are always coming up to visit us at all hours," says Keren. "Don't you have any arguments about chores?"

"I'm never there. I don't make a mess," says Siobhan.

"We always wash up our mess," says Keren pointing to Sarah, "Siobhan leaves all hers in the sink."

"I don't make a mess!" counters Siobhan.

"You do Siobhan!" says Sarah sternly.

"It's not as bad as you playing music loud at two in the morning..."

In the good journalistic tradition I made my excuses and left.

# BANANARAMA



BANANARAMA: "It sounded so sophisticated"

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

(1) HOW TO MAKE UP THE BOOK: Simply cut along the dotted line of the page opposite. Fold it in half and add it in order to the other weeks' instalments. Each year should read on consecutively, with the full colour back and front covers keeping the whole book together! If you want a full colour glossy cover to keep your book in... see (2) below.

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

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

(4) BACK ISSUES: If you miss any issue of RECORD MIRROR'S 'History Of Rock' series you can still obtain it — simply by writing to: 'History Of Rock', RECORD MIRROR, 40 Long Acre, London WC2, enclosing a 50 pence cheque or postal order made payable to 'Record Mirror' for every copy that you require.

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

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

COUPON





ABOVE: Kate Bush, a distinctive voice

**RIGHT: Kiss, a gross stage act** featured large casts and numerous props, although their music was never sufficiently distinctive without the visuals to allow them to reach a wide audience. Kiss, on the other hand, aspired to the audience abandoned by Alice Cooper. Formed in 1973, they evolved a stage show of such grossness that admiration was the only possible response, but found before long that the expense involved was not being recouped in record sales. A 1976 live double LP finally gave them platinum status, and by 1978, they were the biggest heavy metal act in the world, and could later call a double album 'Double Platinum' in the certain knowledge that it would become just that. Each of the members of the group then released a solo LP simultaneously before regrouping, although subsequent group LPs have been somewhat less successful, and personnel changes have begun to spell the beginning of the end.

The first hot new soul act for some years arrived in the shape of the Commodores, while the year's major film, 'Grease', once again starred John Travolta, this time co-starring with Olivia Newton-John.

The film spawned six hit singles and a phenomenally successful double album, although Travolta soon faded as a must-

**GREASE: the year's major film, starring John Travolta and Olivia Newton-John**



cal force. One-hit acts like Dan Hartman, Nick Gilder and Exile came and went but country music provided more durable stars like Crystal Gayle, Joe Ely and the remarkable Don Williams. A veteran from '60s folk/country duo, the Poso-Seco Singers, Williams captured a million fluttering female hearts with his deep voice and sentimental composition.

A new trend in America was dubbed AOR, meaning either adult or album oriented rock, three of whose major practitioners were Dean Friedman, ex-Lind Ronstadt sideman Andrew Gold and ex-boxer Billy Joel, the biggest of the three. America also finally began to understand the idea of New Wave with four substantial new acts making strong progress. Cheap Trick started boldly, with a visual image which could not be ignored, and although they were fairly hot in America for a while and conquered Japan almost instantly, their inability to score hits in Britain, allied with the death

**BOB DYLAN: returned from the shadows for a triumphant world tour**



knell of personal changes, seems to spell their imminent demise. Devo are still around, but the interest created by their launch has failed to translate thus far into chart action, although the Ohio based act may yet convince the world at large that their concept of devolution is feasible ... at least musically.

Far stronger were Tom Petty & The Heartbreakers and Boston-based quintet The Cars. Petty had struggled in a Florida group called Mudcrutch before migrating to Los Angeles where his band was snapped up by Shelter Records. Petty's first LP was a critical triumph, but it was his follow-up plus a big single, 'Breakdown', which brought wider fame. Business problems later resulted in Petty declaring himself bankrupt, but the '80s saw him return with a pair of LPs demonstrating that his talent was at least intact.

The Cars never made it in Britain, but their huge home-grown success compensates more than adequately. Each of their four LPs (all produced by British master craftsman Roy Thomas Baker) has achieved instant gold status as a result of a formula devised by leader/songwriter Ric Ocasek.

Less enduring in chart terms were songwriter turned performer Warren Zevon, singer/songwriter Steve Forbert, whom many compared to Bob Dylan, and ace blues guitarist George Thorogood.

Bob Dylan himself returned from the shadows for a triumphant world tour with a superb band who performed the best parts of his by now enormous repertoire. An audience of an average age considerably higher than for any other rock event of the late '70s sang along as Dylan performed 'Forever Young', and for a few moments believed that all they had predicted through the previous ten years might still come true. Dylan's subsequent conversion to Christianity, accompanied by a pair of sincere, but naive, albums on the subject, blew those dreams away by the start of the '80s, although his reported recent reversion to Judaism may prolong the myth.

One notable figure of the rock world, however, wasn't around to prove anything — Who drummer Keith Moon died, doubtless as a result of his excessive lifestyle, during a night in September after watching the British premier of a film about another rock'n'roll legend, Buddy Holly. The personnel of the heavenly suppression was on the increase again ...

# '77

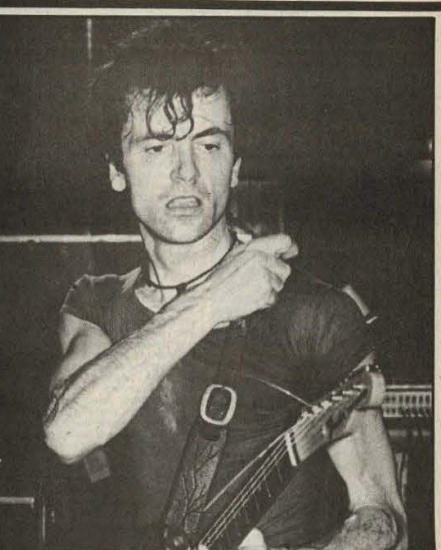
**B**Y THE start of the year punk rock had become an industry with safety pins, zips and razor blades as high fashion. More to the point, the music began to broaden and the early punk thrash was replaced by 'New Wave', which retained punk's raw energy and controversy but also supplied new blood, which finally convinced major labels to take it seriously. Almost every new British act of 1977 belonged, however tenuously, to the movement ...

The Stranglers were the first New Wave to chart when 'Grip' crept into the top 50. Most of their subsequent singles made the top 20, while their first two LPs made the top five. The group were, however, untypical of the genre, being older and rather more accomplished musically than most of their rivals. They shared an uncompromising attitude which often led to conflicts with authority and later fell from chart grace for the first two years of the '80s before returning in 1982 with a big hit, 'Golden Brown', which marked a substantial change in style.

The Jam, fronted by singer/guitarist/writer Paul Weller, were initially dedicated to reviving the mid-'60s 'Mod' movement. Although every Jam single released to date has made the charts, it wasn't until 1980 when both 'Going Underground' and 'Start' got to No. 1, that they could finally claim to be the top act in Britain, but even this accolade has failed to impress America. The recent addition of a horn section for their 1982 LP, 'The Gift', may yet see them breaking outside Britain.

The Tom Robinson Band were less fortunate, who after hitting the top five with the fine '2-4-6-8 Motorway' seemed to lose direction. This was something to also afflict the Boomtown Rats, although not until they had enjoyed four years of unbroken to 20 success. Hits included 'Rat Trap' and the brilliant 'I Don't Like Mondays' — both made No. 1.

Curiously enough, one of the earliest and least compromising punk acts, the Clash, were the first to finally make a dent in the American chart, although it took them four years of hard work before they were able to approach their almost instantaneous British success. Fronted by the charismatic Joe Strummer, the group



seemed constantly at loggerheads with someone — their management, their record company, authority in general — but confounded their detractors by staying together and gaining more and more popularity. Their future seems assured if they are able to curb their praise-worthy, if perhaps foolhardy, attempts to market their records at prices which are plainly uneconomic.

While the Clash were the first punks to make an impact in America, their counterpart from the New Wave was Elvis Costello, who succeeded almost concurrently on both sides of the Atlantic. An

exceptional songwriter, Costello had been turned down by most British labels, possibly due to his bespectacled appearance, but his huge potential was recognised by the highly progressive Stiff Records and its astute, if controversial boss, Jake Riviera. After a few acclaimed but no-hit singles, Elvis cracked the top 20 with 'Watching The Detectives' at the end of 1977. Soon after, Costello, Riviera and Nick Lowe (the former's producer) left Stiff, first for Radar Records and then to form their own label, F-Beat. Costello has since scored a series of hit singles and LPs around the world, while his songs have been covered by many artists and his style plagiarised by dozens more. If the sky remains the limit for Costello, the only doubt about his future concerns his flaunting of convention as witnessed by his ill-conceived Country & Western LP produced by Nashville hitmaker Billy Sherrill. The album seemed to alienate at least as many customers as it delighted ...

Another act launched by Stiff was the Adverts, who charted strongly with 'Gary Glitter's Eyes'. They were unable to follow it with anything substantial and folded in late 1979, but the new music nevertheless forced many uninspired acts into retirement without really affecting the previously established big selling recording artists.

In America, Shaun Cassidy and Andy Gibb, both younger brothers of established stars, topped the charts, as did Pat Boone's daughter Debby, who made the year's biggest single 'You Light Up My Life', which topped the US charts for eight



**ABOVE: The Stranglers, first of the 'New Waves'**  
**LEFT: Boomtown Rats, enjoyed four years of unbroken Top 20 success**





**DONNA SUMMER:** first of many disco hits produced in Germany



**FLEETWOOD MAC:** topped the American chart for almost half the year with 'Rumours'



**ABOVE:** Elvis Costello: turned down by most British record companies — but not the astute Sire  
**RIGHT:** Clash, the first punks to make an impact in America

weeks. David Soul, star of the 'Starsky & Hutch' TV series, took time out to record a series of ballads, one of which topped the charts both in Britain and America, while the US album charts were dominated by the Eagles, Linda Ronstadt, Stevie Wonder, Barbara Streisand and particularly by Fleetwood Mac, whose 'Rumours' album topped the charts for more than half the year.

After coming close to giving up during the early '70s as a series of disputes produced several personnel changes, Fleetwood Mac's fortunes were restored by their 12th LP, 'Fleetwood Mac', which introduced new members Lindsey Buckingham and Stevie Nicks, and also spawned three hit singles despite spending three years in the LP charts. The follow up, 'Fumours', was even more successful, but was also near-impossible to top. The group spent the following two and a half years and a reputed million dollars on the double LP 'Tusk', before embarking on solo projects in the early 1980s, preparatory, no doubt, to yet another comeback unless their various solo careers are so successful as to make one unnecessary.

Other big American names of the year included Boz Scaggs, who finally made it with 'Silk Degrees', an album which spawned several hit singles but then dropped from view. Randy Newman, whose 'Little Criminals' LP included a hit 45 in 'Short People' and Z.Z. Top, a Texan hard rock trio, also scored. Foreigner, an Anglo-American sextet who broke through with their first eponymous LP, have remained a major act ever since despite a series of personnel shuffles which have reduced them in 1982 to a quartet. Firefall, formed from the ashes of the Flying Burrito Brothers, and solo artists like Dan Fogelberg, Stephen Bishop and Jimmy Buffett enjoyed fame in America but remained almost totally unknown in Britain. Texas born country singer Kenny Rogers made it in Britain and America with 'Lucille', the first of several big hits.

Although New Wave meant little in America in 1977, a few acts were springing up in New York in the wake of Patti Smith and the Ramones, especially Television, led by Tom Verlaine, an

innovative singer/guitarist who released two LPs which sold well in Britain but did little in America. By the end of 1978 the group had folded (for financial reasons) but Verlaine has subsequently returned with a series of equally good solo LPs. Talking Heads, led by David Byrne, also struggled initially, but have survived to become highly influential. Apart from their own records the group is also involved in spin-off projects such as the Tom Tom Club and Byrne's collaborations with Brian Eno.

Disco remained strong, spearheaded by the huge success of John Travolta in the New York nightlife movie 'Saturday Night Fever', which revived the fortunes of all involved with it including Tavares, Walter Murphy, Yvonne Elliman and especially the Bee Gees. Rose Royce and Donna Summer also benefited from the popularity of disco music. The former, a nine-piece group fronted by singer Gwen Dickey, had backed several Motown acts before being signed by ex-Motown producer Norman Whitfield, after which they were highly successful for two and a half years with hits like 'Car Wash' and 'Love Don't Live Here Anymore'. Donna Summer's initial success was due to her involvement with German based producers Giorgio Moroder and Pete Belotte, who helped her break through with the extended disco track 'Love to Love You Baby', which was the first of many hits produced in Germany. Another successful act to record in the German state of the art studios was Boney M, a Caribbean singing quartet who hit the British Top 10 nine times in less than two and a half years, topping the chart with revivals of 'Rivers of Babylon' and 'Mary's Boy Child'.

The news which dominated the year came on August 16, when it was announced that Elvis Presley had died from heart failure caused by multiple drug abuse. Despite the fact that the vast majority of his releases during the 1970s had shown him to be a pale shadow of the heroic rocker of the '50s, Presley had sold more records than anyone else, and was still the 'King'. An era had undoubtedly ended, but rock music inevitably continued.



# '78

**T**HIS was the year when the young lions of punk began to fall by the wayside. Many of the early front running groups folded while others, like the Only Ones and the Lurkers, would only hang on for a year or two more before going the same way. Johnny Rotten may never equal his first success with Public Image Ltd, the group he formed after the collapse of Sex Pistols — after an excellent debut single, the group meandered into self-indulgence. Sham 69, fronted by Jimmy Pursey, tried to fill the chasm left by the Pistols, but their unruly supporters finally made it impossible for the group to play live. They scored half a dozen hits in 1978/9 before folding in 1980. Manchester based band the Buzzcocks were also successful, with eight hit singles in the same period, but as only two of the eight made the UK top 20, few shed many tears when the group splintered into solo projects, the only notable ex-Buzzcocks being Pete Shelley, who began a promising solo career in 1982.

Ex-punk rockers Nick Lowe and Ian Dury also became entangled in the New Wave web as elder statesmen with as much energy as the young pretenders — their experience and musical ability showed. Lowe had spent much of his time after the dissolution of Brinsley Schwarz producing acts like Graham Parker, the Damned, Dr Feelgood and Elvis Costello, but had also released the first single on the Sire label. When he and Costello moved to Radar Records, Lowe scored his own hit single album, after which he and Dave Edmunds jointly fronted Rockpile, both using the band to back them on successful records until disagreements signalled a return to independence during 1981.

Ian Dury had achieved minor cult status in the early '70s leading the idiosyncratic Kilburn & the High Roads, but his 1978 LP 'New Boots And Panties', on which he was backed by the hugely experienced Blockheads, turned him into a headlining attraction which he cemented with several big selling singles. Dury was deemed 'too English' to succeed in America, and by the start of 1982 his star had begun to fade.

Other comparative veterans who finally rose to fame included ex-Vinegar Joe singer Elkie Brooks, Renaissance, Frankie Miller, and Gerry Rafferty, whose 'Baker Street' single and million selling 'City To City' LP were huge sellers on both sides of the Atlantic.

Brief fame was to be the lot of Alithia & Donna, Marshall Hain, Jilted John and the Motors, while Racey, a group from Weston-super-Mare, survived rather longer. Moody Blue Justin Hayward featured on the biggest hit from the hugely successful 'War Of The Worlds' album, masterminded by producer Jeff Wayne.

Among the bigger names to emerge were Kate Bush, a distinctive and highly photogenic singer/songwriter, whose first single 'Wuthering Heights' topped the charts to begin a long run of success. Nine-piece band Darts boasted an impressive, if uneconomic, four lead singers, also embarked on a three year run which produced a dozen UK hits before internal strife condemned them to a future in cabaret.

Established acts continued to maintain their success. David Bowie consolidated his lead over an army of imitators with an impressive live comeback and a top five double live album, while the Rolling



**IAN DURY:** achieved minor cult status

Stones silenced the doubters who were predicting their imminent demise with the excellent 'Some Girls' LP (their best for some years) and a big hit 45, 'Miss You'. The Kinks also made a strong comeback in America with their 'Muffs' album, and Bruce Springsteen re-emerged after a legally enforced recording silence with 'Darkness On The Edge Of Town'.

The biggest newcomer (in more ways than one) was the extraordinary Meat Loaf. An oversized singer with a semi-operatic voice, Meat had worked with Ted Nugent and in various stage productions before meeting Jim Steinman, a songwriter who put surreal lyrics to Wagnerian music. It took many months before their first collaboration, the 'Bat Out Of Hell' album (produced imaginatively by Todd Rundgren) was understood by a record

company, but a recent sales total of over ten million copies worldwide, plus more than three years in the UK album charts, tells its own tale. Two years of touring to promote the LP produced another effect — it paralysed Meat's vocal chords! Finally Steinman himself recorded the follow up, 'Bad For Good', which was also successful, before Meat returned with 'Dead Finger For Love' to brighten the lives of superior headbangers.

Meat Loaf's background had helped him to interpret his material, and the same tradition assisted both the Tubes and Kiss, although more from the point of view of live presentation. San Franciscans the Tubes achieved sensational publicity as a result of their live shows which

**SHAM 69:** unruly fans made it impossible for the band to play live





# A LIFE IN THE DAY OF Dave Wakeling

**FF** THE FIRST thing I do when I get up at the crack of dawn is do an interview with RECORD MIRROR. No, actually while we're down here in London rehearsing and working on the new album I've been getting up earlier because I've been sleeping without the accompaniment of the baby crying. Now I wake up at nine or 10 feeling fully refreshed instead of midday.

The advantage of getting up early is that you avoid the rush for breakfast and can get a bath. The whole group's staying here plus Jeff our tour manager and Roger's girlfriend so I get a bit hectic sometimes. I usually wake up before Everett attacks the kitchen too. I've just noticed he's up. He's the only one who ever tidies up the kitchen — actually it's a good job he does.

Last time we were down recording we had my girlfriend Dominique to cook for us but this time we've decided to be really independent. And it seems to be working. God, we've only been here three days and there's five weeks to go!

In the morning I usually sit around and discuss ideas with whoever's up or work on some lyrics. Also I've just bought this huge pile of secondhand books, 'Down and Out in Paris And London' by George Orwell, 'Intimacy' by Jean Paul Satre. And I've got this really great one, a travelling edition of James Joyce. It's as thick as a brick. Not very comfortable for travelling.

I never read books from start to finish. I always have about five by my side which I just dip into from time to time. A sort of cut up technique!

Usually about midday Bob Sargeant, our producer, arrives and we all have coffee and talk about our ideas. We're all happy and excited at the moment with the album and everything. It's all jokes and jibes. Except of course when someone's got a hangover.

Instead of just meeting up and discussing the album we want to go in mob handed this time. We feel stronger than before. Then we had no unified approach. We compromised to satisfy everybody and lost sight of what we wanted.

Most people are up by now, or having coffee brought to them. Saxa's usually the last up. He times it so the Transit's outside when he comes down and says he wants four scalded eggs.

You know what scalded eggs are? Just like hot eggs really. You dip them in boiling water for about 30 seconds and, slurp, drink them down. Actually it's best to be in the van, it's not very pleasant witnessing the egg ritual!

We're meant to start rehearsing at one but we usually get sorted out about 1.30. That's the pattern we've got into. We've got about a dozen songs — three or four are not grown up enough yet and we work on about three a day. Bob pretends to be our audience.

We've got one of those little Teac machines and we make a tape to play back, discuss and analyse. Up to now the numbers have just evolved. Maybe one of us is out of time or tune with the others and Bob seems to stop that. You know what it's like, someone is playing a minor and the rest playing a major. Little things like that!

Some of the songs have no endings yet. I like fades best but too many get to sound like those social club finishes. Bob tends to suggest all sort of different things, fires off ideas and modifies. We don't always do what he says, of course.

So we make lots of changes, play it through and see if we can remember the words.

When it gets boring just working on three songs we go back and do the numbers we've done before. Bob makes us go through and do a set, like we were doing on show. So we're well drilled.

The second LP took less time than the first and this one will take less again. Obviously we're better at playing our instruments but it's more than that. The most important part of the rehearsal is not what we play but what we leave out. We could go jamming away like Glenn Miller backwards but we're learning where not to play. Where to have gaps. We leave holes in the songs that we can fill in spontaneously. It keeps the excitement going for the audience, the listeners... and us.

Jeff usually comes back with the cans of Red Strips so the second half of the rehearsal is punctuated by people going for a pee.

It's very loud in the rehearsal rooms, all the instruments have to keep up to the level of the drums, so by four o'clock everyone's got cracking headaches.

We've been getting Saxa and Wes, our new sax player, to know each other too. Saxa never usually rehearses. "I've been in this business 50 years," he says.

Saxa has got a very loyal following with Beat fans so it's got to be more of a slow transition than a sudden stop and change. He's been with us two years and we all tend to play towards him. But Wesley's been fitting in really well. He's probably a better musician than any of us. He's been getting to know us socially too — and that's really important too.

We stay and rehearse until about seven in the evening. But after the rehearsal it usually takes quite a while to get out of the place. Roger's playing space invaders and Saxa goes cruising through the other studios looking for girls. He found a girl sax player the other night!

Then it's a race to the van to get control of the cassettes before



**DAVE WAKELING, 26, is the principal singer and songwriter with Birmingham based reggae outfit The Beat. Before joining the group in the winter of 1978, Dave worked as a fireman, a bingo caller, a lifeguard, a bricklayer and a solar panel engineer. He now lives in Birmingham with his girlfriend Dominique and baby Ingrid Alice.**

Roger gets his heavy dub tapes on. That's enough to send you right over the edge at the end of a day so we grab something orchestral... anything.

But once we're back in Roger is usually first up the stairs and it's heavy rocking on the turntable and everyone has to find something else to do.

Some of us go out to eat. Jeff usually nips off to a restaurant so if anyone fancies a curry or an Italian they stay in the van with him. Or we have some food brought in.

The first week has been so tiring I've not really gone out, just to the pub round the corner. I'll probably go out and see some of these famous night clubs you read so much about. Wes knows most of the clubs.

A few of the team attempted to get into Ronnie Scott's last night but there was some argument at the door.

The next big event of the day is the Nine O'Clock News

speculacular and after the news, if there's not some American programme about San Francisco para medics, we get into a bit of armchair philosophy. Usually about the Falkland Islands. This gets us into a lot of discussions about pacifism and the international brotherhood of man and whether the Argentines are in it... or Argentinians as I always thought they were called.

Last night I didn't get to bed until three in the morning but it's usually about midnight. I do some reading and write down some of the ideas I've had for lyrics during the day. I get some ideas from books. Not direct ones. I'd been reading 'Borstal Boy' and a few weeks later came up with the lyric 'Good Catholic boy' which I didn't think was in me.

Last thing at night is the yoga session which if it's before midnight, ends up with a head stand and, if it's after midnight, ends with a collapse backwards and me crawling off to bed.



## HISTORY OF ROCK COMPETITION

# WIN

## THE 'COUNTRYMAN'

DOUBLE ALBUM FEATURING  
BOB MARLEY AND THE WAILERS  
AND MANY OTHER REGGAE ARTISTS

Have a go at our competition this week for your chance to win the double album from the new release film, 'COUNTRYMAN' (in selected cinemas as from next week). It's a sinister thriller set in Jamaica with an enigmatic Rastafarian hero and backed by an amazing reggae soundtrack to be released in May, so be one of the first to get your hands on a copy.

The line up includes eight tracks from Bob Marley and the Wailers:

- THREE O'CLOCK ROAD BLOCK
- SMALL AXE
- TIME WILL TELL
- PASS IT ON
- NATURAL MYSTIC
- RASTA MAN CHANT
- RAT RACE
- JAH LIFE

plus other reggae tracks by Aswad, Steel Pulse, Toots & The Maytals, Lee Pery and Dennis Brown.



There are 30 double albums to be won. The first 30 correct entries drawn out of the bag on the closing date will be sent a copy of the double album.

Cut out and send to Record Mirror/Countryman Competition, P.O. Box 16, Harlow, Essex CM17 0HE to reach us by May 10

Name \_\_\_\_\_

Address \_\_\_\_\_

1. Name Bob Marley's first British Hit Single.
2. What are the three traditional Rasta Colours?
3. Two former members of the Wailers have since pursued solo careers. Name one of them.



Now turn to page 30 for part 13 of your own history of rock.

## Gigs

# BIG 'N' BEAUTIFUL



### MEATLOAF Brighton Centre By Gill Pringle

WHO IS this wobbly tub of lard that no audience can resist? He's mean, he's big and he's sweaty, yet above all he's warm and compassionate. His love songs penetrate right through to the heart, and that's what really counts.

This opening night of the British tour saw little change in the Meatloaf repertoire. For singer Pam Moore it was her first tour. And like Ellen Foley and numerous others before, her credentials lie in a powerful voice and a shapely body. Traditions die hard, and this one is absolutely essential to Meatloaf's sexist but thoroughly entertaining show.

As ever it was the Paradise By The Dashboard Light sequence that got the crowds on their feet, and from then on there was no stopping them. Meat and his Moors cupped and crashed their way through these wonderful numbers like 'Do You Love Me'.

Meatloaf pulls no punches and he's not saying anything new, but his attraction has survived the test of many years in a fast-moving industry. Even his own record company is stuck for words when it comes down to explaining the phenomena of the fat man who sold millions of copies of 'Bat Out Of Hell'.

After almost two hours and with more guitars than I can count on one hand, the band steered the show to a rousing finish taking in encores of 'Promised Land', 'Two Out Of Three Ain't Bad' and the immortal 'Gimme Shelter'.

### THE CURE Skating Bowl, Plymouth By Gary Hurr

I'M STANDING 53 miles west of civilization, watching The Cure having their bitch with mankind and I can think of NOTHING MORE DREADFUL.

It's the first night on a new tour, although dates, times and places make little difference to this miserable crew. Quite simply, The Cure never change. Every song, every shuffle, every belch is "faith"fully recorded by Robert Smith and his boys to a backdrop of "relevant" slides and colours.

If you closed your eyes, the date could easily have been 1971 and the "group" Pink Floyd. The only difference between Floyd hippies and Cure hippies is the price of an admission ticket.

Such little things as style, flair and imagination have no place in a Cure dictionary. They are

utterly, completely irrelevant. If you're planning a funeral, include them on your guest list!

People who earnestly desire The Cure deserve what they get. What Robert says, the fans do, and that's rock music for you. Liked the hairstyle though!

### THE WAITRESSES Edinburgh Nite Club By Bob Flynn

POSTCARD To-Akron, Ohio: Hi Mom, Fattie D of the wacky Waitresses here. We just whopped it to Edinburgh, our first gig in Scotland. It was neat. We felt right at home with all the American tourists. I went on and played my Bronx waitress part, y'know, examine the fingernails and flick ash on the burgers, like Betty Boop on speed.

So I got my half-check girl voice and the six of us really swung, the four guys flushed with black, soul noise and bebop brushness, but even though I sang real hard, nobody

could make out the words. Still, I did my hip-swinging 'I Know What Boys Like' for the girls in fishnet tights and blood-red lipstick. The crowd liked that. We got a lotta gimmicks but all done in the best passable taste.

We played 'Wasn't Tomorrow Wonderful', cute album title huh? and 'Xmas Wrapping' at the end and everybody thought that was the best, even this kookie Scottish writer guy who thought

we were samey and like the Flavioles meet Mari Wilson (never heard of 'em) or a Chinese meal, lotta ingredients but leaves you empty. He liked us really.

### DONALD BYRD AND THE 125th STREET, NYC BAND Hammersmith Odeon, London

By Mike Gardner  
UNIVERSITY music lecturer and jazz-funk hero Donald Byrd frustrated London's funkateer

worshippers with an irritating set that veered on both sides of the dance and listen spectrum. The audience rose up and down like yo-yos as he frequently subdued the

excellent dancers with the more traditional jazz disciplines. Byrd didn't seem to work that hard as his band, all his own students from North Carolina Central University, were put through their paces under the fatherly eye of their mentor.

Most of the material came from his 'Love Byrd' album including the excellent 'Love Has Come Around', Isaac Hayes 'I Feel Like Loving You Today' and 'Butterfly'. But the gig was taking its routine course until he launched into a series of humorous raps on men and women which included a wickedly funny spoof on Teddy Pendergrass. It was only then that the audience was allowed to get involved and bring some energy to the proceedings. But it was a far from satisfying lesson from the teacher.

### JUDIE TZUKE Rock City, Nottingham By Mike Gardner

THERE ARE still some who think that Judie Tzuke is a fragile English rose churning out endless musical mother's little helpers on Radio Two. Well, this rose has thorns. She is tough and spiky and she leads a rock band that pulsates with energy, volume and attack.

At Nottingham's Friday night sauna she sang the ballads that made her name like 'Stay With Me Till Dawn', 'Understanding' and the acapella 'For You'. She managed to keep them from becoming cloying with a deft balance of lightness and passion.

But it was the more heavy duty material that washed the ears out. With the powerhouse rhythm section of drummer Jeff Rich and bassist John Edwards punching the beat hard there was little choice but to marvel as guitarist Mike Paxman slipped raucous solos and axeman poses between the enjoyable compositions. His boundless enthusiasm actually broke Judie's nose the next day in an onstage collision.

But on this occasion Judie's voice had improved immeasurably. She can swing sweet and pure but she now has that edge that compels ears to do their duty. She and vocalist/percussionist Paul Muggleton produced some awesome harmonies as she bounced through a set that included numbers as diverse as the jazzy 'City Of Swimming Pools', the classy 'China Town' and the nuclear powered rockers 'Sports Car' and 'Black Furs'. Miss her at your peril!

### JUICE ON THE LOOSE Black Dog, Twickenham

By Chas de Whalley

MARDI GRAS comes to Twickenham? The Black Dog may be thousands of miles from Basin Street but you wouldn't have thought it to hear Juice On The Loose play. This new SW London venue rang with the rhythms that made New Orleans the R&B capital of the world in the early sixties and spawned the likes of Lee Dorsey, the Meters and Alan Toussaint.

Featuring two hornplayers, the boozey voice of Ron Kavana and the reunited Ace rhythm section of Fran Byrne (drums), Tex Comer (bass) and Bam King (guitar), Juice On The Loose may have looked unfashionably like old men but the way they shuffled and shook through tracks from their debut Chiswick album as well as oldies like 'Fannie Mae' branded them as one of the most soulfully authentic combos gigging today.

In comparison to Juice On The Loose, such as the Blues Band, The Q-Tips and Nine Below Zero sound like rank amateurs.



# POW-WOW

## BLACKFOOT Hexagon, Reading

By Karen Harvey

WHEN IT comes down to so-called Southern 'fried' Boogie, Blackfoot strike me as being just about the finest witness — capt of course there's a distinctly Indian flavour.

The fact was that apart from the exceptionally disastrous support band, the six walls of the venue near shook at some pretty edible rock fashioned with slide guitar and presented with all the brashness of any

American on form. Frontman Rick 'Rattlesnake' Medlocke drawled in native tongue encouraging the truly enthralled audience: "Cmon y'all, say hell yeah. I can't hear yer, I sayd hell yeah!" Of course they all chorused their reply, just as they broached every number with the same enthusiasm. 'Gimme Gimme Gimme', 'On The Run', 'Train Train' and a near classic version of 'Wishing Well' were all packaged with surprisingly successful showmanship.

Backbone members — Jakson Spires (drums) and Greg Walker (bass) — are the

obvious Redskin connection of the quartet. Without being overshadowed they are inheritors of a poignant, pounding rhythm — basic but totally effective.

But apart from the foot stomping and harmonica blowing to nurture your attention, the road crew wearing four foot sombreros and bearing maracas added to the finery, if that wasn't enough, balding but incredibly hairy guitarist Charlie Hargrett doubled as Ralph, the piano pushing Muppet. Well, somebody did once say that UFO's Phil Mogg looked just like Berry from Top Cat!



BLACKFOOT: heap big sound.

## THE PRETENDERS Melbourne

By James Manning

THERE WAS no absence of malice when the local press wrote about the recent Pretenders' Australian tour. This country has a bad history of mis-treating visiting artists. Whether it be the likes of Frank Sinatra, Joe Cocker or Ms Hynde.

Chrissie took the stage at her Melbourne concert and looked defiantly at her fans and asked why they had bothered to come. There were several more jibes throughout the evening. At one stage she pointed out that Siouxsie and the Banshees were on TV in a special that night and that we would have been better off staying at home to watch it!

But as any fan knows, a performer loves to taunt her audience.

Despite the trivial slagging match the band's music never

suffered. The Pretenders are one hell of a band live. The Melbourne show was virtually a greatest hits evening. Covering all the songs from both albums. From 'Brass In Pocket' to 'Pack It Up', 'Precious', 'Cuban Slide' — you name it, they played it.

Chrissie was as dominant and aggressive as expected and was always in total control. To see her standing alone under a spotlight, holding the mike at 45 degrees and belting out 'Wild Thing' was worth the price of admission.

## GRAND PRIX Marquee London

By Karen Harvey

GRAND PRIX are the type of band that you somehow always manage to either miss or catch half way through their support sets. Indeed with two albums to their credit they have received somewhat sparing publicity.

The Marquee was an unusually lively affair; packed, hot, and irritable from many space hunters allowing anything in their way! But it was

all worth the agony, as it's not very often that you come across such competent musicians communicating with each other with precision and energy — thus the sound quality was both a credit to both band and sound engineer.

Enhanced by the Americanised keyboard sound and complementing guitar work, Prix captured the hearts of those present with some wholesome and infatigably imaginative songs: 'Heaven And Hell', 'Troubadour', 'Waiting For The Night', the hit single 'Keep On Believing' and the truly classic 'Tough Of The Track'. That might sound fantasised, but the audience were in love with the music.

As a result, the band almost seemed high — just from the intensity of the occasion, smiles broadened as their stage activity increased. Handsome bassist Ralph Hood managed to match a striking ability on stage to twin Iron Maiden's Steve Harris, whilst vocalist Robin McAuley's confidence grew and he eagerly proved himself as a much improved vocal replacement for Bernie Shaw. Post gig left me impressed

and fulfilled. Grand Prix had just conquered — and gained another fan!

## ROBYN HITCHCOCK The Fairfield Halls, Croydon

By Chas de Whalley

THE COMFORT of the Fairfield Halls may well have suited the politely constructed sounds of the Judie Tzuke band but it did

precious little for the supporting act, Robyn Hitchcock. At his best the ex-Soft Boy confronts his audience with the terrors beneath the surface of everyday life and images. But he found it hard to shake this crowd out of their cushioned complacency.

His new four piece band of bass, drums, keyboards and saxophone was nevertheless highly impressive. Their tight

beat slotted neatly in behind a voice which alternately recalled doleful psychedelic masters like Leonard Cohen, Lou Reed and, on the breathy 'Rain' from the new 'Groovy Decay' album, the legendary Syd Barrett. Yet they failed to connect and the desperate need to communicate which normally fires Robyn Hitchcock's club appearances fizzled out in this concert hall setting.



CHRISSIE HYNDE: aggressive.

# THE COMPLETE ELVIS

The King lives on in this brilliant collection of new interviews and articles, rare photographs, vintage posters, AND MORE.

**Part One:** New essays and articles culled from every conceivable area of his life, music and times, specially commissioned from top rock critics.

**Part Two:** The Fifty Faces of Elvis — a comprehensive photo documentary from childhood in Tupelo to burial in Graceland. Includes 32 pages of colour photographs.

**Part Three:** Elvis A-Z... an updated alphabetical history of his life, records, movies, books, awards, family, friends and foes. Names. Dates. Places.

The Complete Elvis  
Martin Torgoff  
Three books  
in one volume

£5.95 from all  
leading record  
shops and  
bookshops.





# Three minute thrill

CLASSIX NOUVEAUX  
Dominion Theatre, London  
By Jim Reid

AFTER A YEAR of almost constant touring and recording; after a hundred photo sessions and the careful cultivation of Sal Solo as enigma in chief, Classix Nouveaux have arrived. As confirmation of their current chart status, they dazzled a packed Dominion with an extravagant if slightly overblown show of stage theatrics.

Your reviewer is seated at the back of the hall when the curtain rises, suddenly everyone around him jumps out of their seats and rushes madly towards the stage. The stage is shrouded in dry ice, flashing lights and spots of bright colour blink through the mist; a moody backdrop of swirling synth and disco light bass and drums greets the entrance of leather clad Sal Solo. Hitler and his well known road crew couldn't have staged one of their night rallies with more precision.

Solo takes the centre, and takes your attention; with bald head and tight black clothing, he looks like some strange android, moved and pushed by the noise, colour and lights all around him.

Throughout Solo remains a remote, authoritarian figure; flitting through the whole gamut of macho stage strut and unleashing the full range of his powerful vocal pyrotechnics.

He never talks to the audience, doesn't smile, but assumes a withdrawn, rather cold presence, in an attempt to distance himself from the audience and thereby create a mystery over something that is very simple.

Classix Nouveaux are all ham. The glittering stage show, the enigmatic lead singer, are merely attempts to underwrite what is basically a traditional work out of rock dynamics, with an element of freshness, fashion and artiness.

When Classix stick to simple dance-pop, their

camp, flash and proficient (if limited) playing is enough to hold that three minute thrill. But too often their lack of imagination is exposed by pompous attempts to evoke mood and passion with technique rather than feeling.

Listen, it worked well, the stage show really dazzled, the band didn't miss a note, and Solo touched notes most singers only dream of — prophesies more top ten hits.

It was a pretty concoction; but too many sweets are bad for your health, aren't they?



## FASHION/PRIVATE LIVES

Lyceum, London  
By Jim Reid

JULIA'S ATTENTION is drawn towards the stage as the houselights dim, a band enters dwarfed by a massive construction of fluorescent tubes that speak and spark in time to the music. Lips are drawn tighter, cheekbones pushed just that little bit higher; nobody moves; this is definitely a serious business.

The four young men are called Fashion. The four young men work, intently, precisely; it is their delight to excite and arouse; it is their aim to move. The show gets going...

The first song revolves round a simple, insistent, funky motif, synthesizer splashing colour amongst the dull and grey of routine. The second song takes its method from sixties soul, leaves its inspiration somewhere in the dressing room. The third song... the fourth song... the reviewer is rooted to the spot, he stifles a yawn.

Bass and drums move together tight and hard, the guitarist is both fluent and metallic, the synthesiser swoons and beckons... and there is more activity around the bar than on the dancefloor. Fashion have worked diligently, they've pushed and pawed at that sound until it's just about right. I'm afraid it's also terribly boring.

The art of design: great slabs of beely American funk and soul, a touch of jazz, a nod in the direction of European electro-pop. The product: a turgid music, technically correct, but without the flexibility to use that technique to create a music that feels and moves. It was just about cold and repressive

enough to keep Julia and her friends from getting too excited. Slightly warmer were Private Lives, a promising concoction of cocktail bar samba, funk and afro; and a singer who croons those tunes with easy style. Still, on occasion, the sheer weight of instruments (a violin even) tends to unfocus Private Lives' music, turning that relaxed mood into a scurry of disparate voices. Definitely more suited to clubs than concert halls; and on those terms, recommended.

I wish I could tell you more about Malcolm McLaren's latest protegee She Sheriff; but she didn't turn up. A fast learner.

## KOKOMO: 'Kokomo' (CBS 85604)

By Paul Sexton  
KOKOMO were a mid-seventies white soul aggregation, very well received for their eponymous and 'Rise And Shine' albums and with whom Jim (Morrissey) Mullen used to play. Now as they re-emerge with almost the same line-up, only playing to a different drummer, much of what they offer is off-white soul.

The four mainstay vocalists, Dyan Birch, Frank Collins, Tony O'Malley and Paddie McHugh, are all in attendance, all sounding tuneful without tunes. That's the snag here: too many nothing songs. That, plus a lamentable underemployment of Mel Collins' saxophones.

All a great shame, because there are moments when the song actually matches the people singing it, like the group chorus on 'Part Time Affair' and 'A Little Bit Further Away', the single, which would alone have been cause for happiness. The album, to a very large extent, only makes you sad to see them back. + + 1/2

# ASHFORD & SIMPSON

New Single  
**STREET CORNER** CL242

Available on 7" & 12" In special colour bag

Taken from the forthcoming album & tape  
'STREET OPERA'  
TCIBST 12207



**FIRST EVER  
LONDON CONCERTS  
MAY 7th & 8th**  
Dominion Theatre  
Tottenham Court Road, London.





# FIT FOR A KING!

**STATUS QUO**  
Navan Exhibition  
Centre, Co Dublin  
By John Shearlaw

**A**ND THEY call gigs like this warm up dates?

One could be forgiven for thinking that the boys in blue had been on the road solidly for a month, instead of a mere three days, such is the power and perfection of their show.

The only thing that slightly mars the evening is the Exhibition Centre itself — a concrete monolith in a mining town some 50 miles from Dublin. The oddy shaped triangular roof lets the sound boom around the huge spaces at the back of the hall, plays havoc with the on stage monitors, and leaves the band with gloomy faces afterwards.

But no matter, Quo might only have awarded themselves six out of ten on their own Richter scale for this show, but for the Irish fans — starved of live Quo since the remarkable outdoor

concert at Dalymount Stadium in 1978 — it was a triumphant return. They made their feelings known with a continuous roar of 'We Want Quo' as nearly 3,000 bodies raised the temperature well into the sweaty eighties.

As no-one should need reminding it's the eighties for Quo too; their twentieth anniversary as a working band. And on this evidence the two and a quarter hour show culled from every best bit of the last decade of live work is a winner; fit for a future king (at Birmingham), a record breaking seven nights at Hammersmith Odeon and a bill topping appearance at Donington.

With Quo you always get what you expect, and for their fans that never seems to be enough. A huge electronic buzz from the new, improved

Tasco sound system, a warning flash from the new light show (based on the double X and triangle of the album cover) and it's... what else but 'Caroline'?

The pattern is set. Rossi, Parfitt and Lancaster run and charge through the first frantic hour of hits and favourites (and there are plenty to choose from) with stalwart Andy Bown filling in on keyboards and new man Pete Kircher laying down the beat like he's been doing the job all his life. Kircher is precise and sharp, perhaps not as bulldozingly loud as John Coghlan was, and Quo respond accordingly.

The greatest, the best and

the rockiest renditions of 'Roll Over Lay Down', 'Hold You Back', 'Whatever You Want', 'What You're Proposing' and the rest represent the peak of perfection of a vibrant live band enjoying the pinnacle of their success. The audience respond in that vein — even in Britain it's been a year since we've seen them and that's a long time without Quo!

The set reaches top gear with 'Dirty Water' and that time-honoured run in of '4500 Times', 'Big Fat Mama', 'Don't Waste My Time' (whoopee!) and the famous work out of 'Roadhouse Blues'. The encore, as ever, is 'Rain', 'Down Down' and 'Bye Bye Johnny', and by that time anything else would have seemed like sacrilege. Just one warning note: Pete Kircher doesn't play a drum solo!

Over two hours of the best rock around, and the longer the tour goes on the better it's going to be. See you at Hammersmith!





# LEAGUE LEADERS



**When the big bands play the stars turn out in force! Would you believe the sight of Robert Plant and Jimmy Page taking the stage with FOREIGNER in Germany? Or the fact that a goggle-eyed ROBIN SMITH was taking notes? Worry no longer . . .**

**I**T'S ENOUGH to make your eyeballs pop out of their sockets.

At a sports arena near Munich, history is made as Foreigner jam with their old friends Robert Plant and Jimmy Page — the first time the dynamic duo have been in action together since the death of John Bonham two years ago.

Six thousand fans gasp in disbelief and then scream for some action as Plant and Page amble out of the backstage shadows. What's it to be then? 'Stairway To Heaven' 'Dazed And Confused' or a reggae version of 'Whole Lotta Love'?

Nope, after a brief discussion, they decide to play it safe with a rousing version of that old rough and ready standby 'Lucille'. Any bootlegger in the audience stands to make a fortune, as Lou Gramm and Plant settle down into a vocal powerhouse and Page's magic little fingers become a wicked blur over the frets of a borrowed guitar.

But Plant and Page don't want to hog the show and leave the stage to magical applause, relieved and happy that it went so well. For a while, it was touch and go whether they would be cajoled into this bit of fun. Plant trotted around undecided and Page tried a selection of guitars for size, before they both threw caution to the winds. The official explanation for their visit is that they're both on holiday and want a lively night out.

Their appearance is a gift wrapped surprise package on top of an already well stuffed and spectacular show. Foreigner are in the big league but they haven't forgotten their roots. Now should be the time to bland out and head down the highway with REO Speedwagon, but each time I've seen them, their shows have become progressively more immediate and exciting.

With a minimum of props and plastic, Foreigner quickly whip up a sandstorm, 'Dirty White Boy' (the track Lou Gramm enjoys most?) is sounding faster and more energetic than ever before, while the always powerful 'Cold As Ice' is a timely reminder of the days when everybody thought Foreigner were going to be a huge band, but they still had much to prove.

The real archive material of the show is 'Star Rider' and sounds quaint compared with Foreigner's new found and fluent romantic ballads.

At previous concerts 'Waiting For A Girl Like You' has seemed a bit heavy going. But this time Gramm achieves the same sympathy with the song that he was able to get in the studio. It's 'Urgent' though, that becomes the concert's set piece and along with 'Double Vision' and the primal chords of 'Jukebox Hero' it has you clawing at the corners of your seat.

'Jukebox Hero' features the only gimmick of the show. Supported by two burly roadies, an inflatable jukebox rises up at the edge of the stage.

And that just about wraps it up. We're not far into '82 but this show must rank among the contenders as being a gig of the year, rating a good 100 points on the Smithometer.

**G**OD knows how hard Foreigner are working at the moment. This tour started in August last year and they'll be lucky if they finish much before the Autumn.

"Sometimes I feel like running to the hills or just taking off in my yacht but by and large I'm pretty happy," says a steaming Mick Jones shortly after the gig.

"I've got an itch that makes me want to go on. I have to keep travelling and keep playing. Foreigner is my life.

"I'm not in this business to enhance my social position and perhaps I'm not your typical rock star. I haven't got this far so that all I do is loon around, make a nuisance of myself and take my trousers down at parties."

Mick has the steely eyes and cool manner of someone who always knew he was going to win. Down the years he's clung to his guitar and beliefs like a limpet on a rock. For a time he was an obscure guitarist in Spooky Tooth and he'll own up to playing with French smoothie singer Johnny Halliday.

"I think it's taken the last four years for Foreigner to really settle down," Mick continues. "Our strength is we write good songs and we're dynamic on stage. We're not complacent either. I'm striving for perfection but at the same time I hope I don't reach it. I hope I've got a hunger which I'm never going to completely satisfy.


"I look back in a positive way at the things I've done in the



## ROSE ROYCE

### STRONGER THAN EVER

THE BRAND NEW ALBUM & CASSETTE FROM ROSE ROYCE  
Featuring the single 'BEST LOVE'

Album EPC 85634  EPC 40/85634

#### Rose Royce—On Tour

APRIL  
30 Poole Arts Centre

MAY

1 Eastbourne Congress Theatre (2 shows)  
2 Ipswich Gaumont (2 shows)  
4 Warrington Spectrum  
5 Chippenham Gold Diggers  
6 Nottingham Rock City

8 Newcastle City Hall  
9 Liverpool Empire  
10 Edinburgh Playhouse  
11 Glasgow Apollo  
13 Leicester De Montfort Hall  
14 Sheffield City Hall  
15 Birmingham Odeon  
16 Croydon Fairfield Hall (2 shows)

18 London Hammersmith Odeon  
19 London Hammersmith Odeon  
20 Brighton Dome  
21 Chatham Central Hall (2 shows)  
22 St. Austell—Cornwall Coliseum  
23 Slough Fulcrum Centre (2 shows)  
24 Bristol Colston Hall (2 shows)





LOU GRAMM: "I had more fun struggling"

past and I try to learn from them. How long Foreigner will last I just don't know. I'm not planning my life so that I know what's going to happen years ahead."

Fine, but enough of this serious thought, it's time to parteeeee. To celebrate Foreigner's German success with three hit singles in the charts all at the same time, their record company is throwing a binge at an exclusive bistro.

Lou Gramm shuffles uncomfortably in his seat and looks miserable as the record company boss gets carried away in eulogies: "Foreigner make da sun shine for the first time in Munich dis year, zey are all wonderful people."

"Sometimes I think I had more fun struggling than being wined and dined," Gramm says. "These events just aren't the real me at all. I'd rather be down the pub."

"It gets a bit dangerous when everybody's nice to you. Your brain can turn to marshmallow. You don't have to try any more and I have to remind myself I'm still a little bit dirty."

Lou's rise to fame with Foreigner is a fascinating story. He made it into the line-up in freak circumstances, when he was down but decidedly not out.

"I was in a band called Black Sheep and our record company had dropped us because we weren't selling enough records," he recalls. "Just at the right time I got this call from Micky to come



MICK JONES: "I'm not your typical rock star"

over and try out some stuff. Apparently he'd been searching through his record collection to try and find a candidate for his new band and just happened to have a Black Sheep album. I'd only met him twice before I auditioned for the band?"

Lou's a born survivor. With Foreigner's current success you might be duped into thinking all the members were born clutching gold albums but in Lou's case particularly, this just isn't true.

"There were times in my old band that we'd come off stage in Miami and drive all the way to Chicago with our clothes still wringing wet with sweat from the gig," he says. "I've become hardened to the road, and I thrive on a certain sense of desperation."

Fortified with a glass of red wine, Lou would be happy to talk about the old days for hours, but eventually he surfaces at the present.

"I've always held Zeppelin in high esteem so it was great for me to be on stage with them tonight," he says. "My regret is I never got to see Zeppelin when they were all together. I was too busy working on my own career."

"Like Plant I'm not a screamer. I think and hope my voice reflects a variety of styles."

Surprisingly then, Lou wasn't very happy about the release of 'Waiting For A Girl Like You' as a single.

"I thought it was going to be a nail in the coffin. It was almost

like an obvious move to release that single after a selection of harder material which I thought were going to be more successful."

"But I'm proud of 'Waiting' and it only took ten minutes to write. I was in the studio with Mick and he played this great series of notes as he was tuning up his piano. I thought we were on to something so I taped it and later I added some melody lines. It's strange how these things happen from time to time."

After this current tour the next step for Foreigner should be to release a double live album and take it easy for a while — but Lou says he doesn't want to do this.

"I'd prefer to do an album with some hits, some live stuff and some unreleased material," he says.

"I haven't heard many live albums that sound good all the way through and it's too obvious a ploy."

"We still have to do a lot before we retire and of all the places we play we still have much to prove in Britain. I feel a little guilty that we haven't played it more before but you can't please all the people all the time."

"You just tell them over there that we have the attitude to prove ourselves and the goods to deliver a show that will blow their skulls away."

You'd better believe it.

**IT'S HERE!**  
The new blockbusting  
pop and rock mag

**Noise!**

MORE COLOUR, MORE PIX,  
MORE SONGWORDS, MORE FUN.  
AT YOUR NEWSAGENT NOW

Plus lotsa signed freebies to be won  
from U2 and Bow Wow Wow

May 1982 50p

**NOISE!**

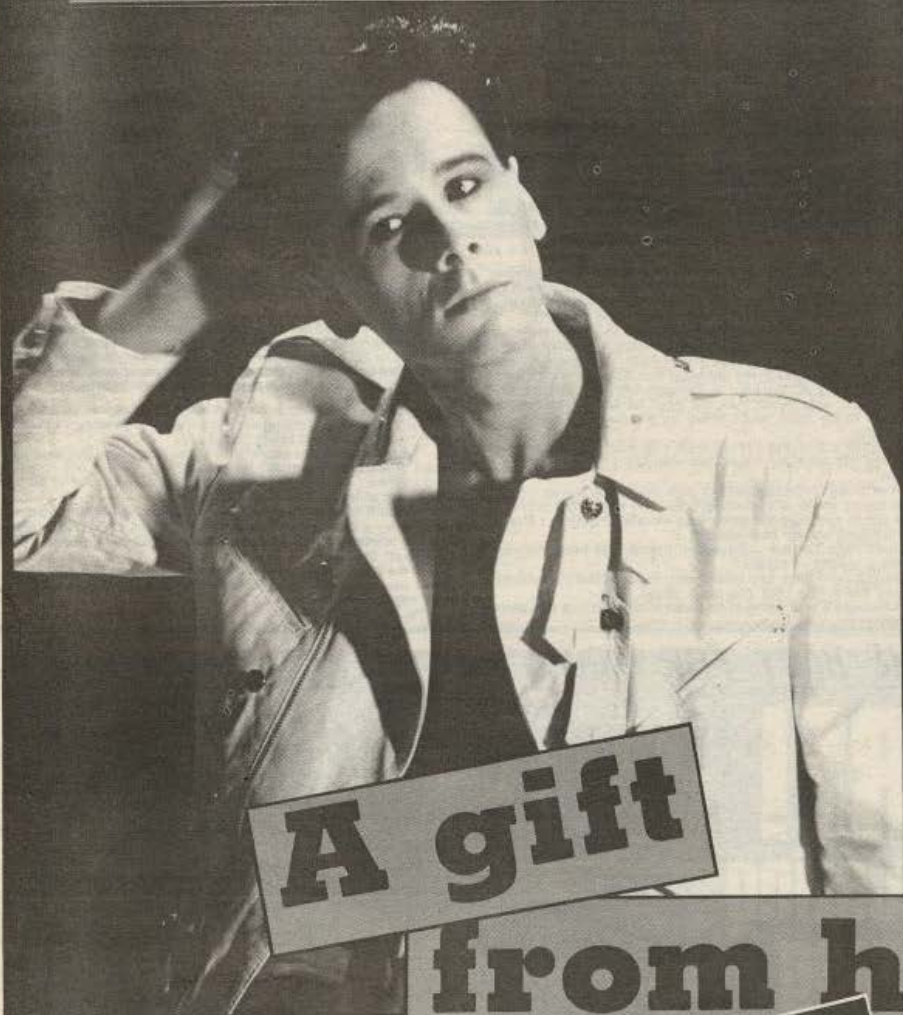
32 COLOUR PIX!  
24 HIT SONGS!

STARTING  
BOW WOW WOW  
ANTI-NOWHERE  
LEAGUE  
JAPAN BLITZ  
MOTORHEAD  
B.MOVIE  
SPANDAU  
IRON MARDEN  
ABC DAMNED  
CHARGE TANK  
SHOXSIE SLADE  
JOAN JETT ADAM  
VICE SQUAD U2  
BADHAUS TV21  
J. BEILS CLASSIX  
KNE WILDE THOMPSON TWINS  
SPIZZ ENERGY DEXYS BLUE RONDO GIRLSCHOOL  
KILLING JOKE TYGERS OF PAN TANG BILL WYMAN  
DEAD KENNEDYS SAXON CHRON-GEN RODS  
MIKE OLDFIELD JUDIE TZUKE and tons more!

Special signed freebies included  
JUNE PC & C  
FIRST ISSUE  
FREEPOST



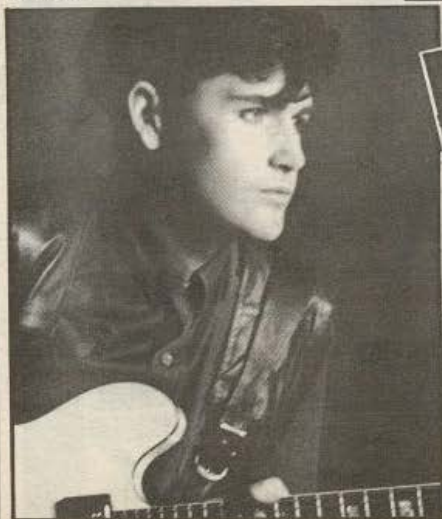
The record buying public moves in mysterious ways. **SIMPLE MINDS'** **JIM KERR** explains why the Scots have struck lucky with their ninth single. Story: **DANIELA SOAVE**. Pics: **SHEILA ROCK**.



**A gift**

**from heaven**

JIM KERR



CHARLIE BURCHILL



DEREK FORBES



MICK McNEIL

**S**IMPLE MINDS have their miracle at last — their ninth single has put them in the charts. But why has this one?

"I think that before, when you heard our singles on the radio they sounded jarring. They didn't really feel at home. "This is Jim Kerr, singer and composer speaking. "They sounded fine in discos, but radio . . ." he shakes his head. "But when I heard 'Promised You A Miracle' on the radio, I burst out grinning!"

"We've done this one differently from our normal way of working. We went to rehearse at the end of January — we'd booked the studios for a few days, but I got this idea in less than 15 minutes. For the first time I felt bold enough to say we had a good single. Previously we'd simply do albums and people would say that track will make a good single. We just didn't think in terms of setting out specifically to record a single."

It can get disappointing when each release repeatedly fails to get into the charts, but instead of moping about and getting more suicidal, Simple Minds simply set their sights elsewhere.

"We've not been seen to be doing very much in Britain, but we've been playing gigs all over the world," Jim says in his soft Glaswegian accent. "Apart from Europe, we've been going down well in Canada, Australia and America. The only other feasible place we've yet to visit is Japan, but it's so distant that I want to be absolutely sure that they're really interested in us before we make the effort to go over there."

"I mean, you're always hearing how well the group Japan do over there, but in truth, they don't do so well there as you're led to believe."

Simple Minds' growing following in Australia has a lot to do with an exchange visit they did with Icehouse. After seeing how well XTC and Magazine had done in Australia, Virgin were eager for Simple Minds to complete the hat trick, so Simple Minds supported Icehouse on their Australian tour and Icehouse backed them on a British tour.

"After we'd done the Icehouse dates we went on to play some Australian dates of our own and started pulling more crowds," Jim explains. "But a lot of our success is also due to the radio stations out there. There's many more independent stations, and people are much more into it. And they're good — for instance I switched on the radio early on Sunday morning about half past eight, and an early Roxy Music bootleg was banging away. Great!"

“IT'S funny, really,” he smiles. “In the past year we've found ourselves — a lot has finally fallen into place. And as soon as we stopped thinking about how we were doing in the UK, it started to happen there.”

"I think going away and working really hard in Europe has made us more confident and at the same time, it's got us across to a lot more people. If we'd stayed in Britain we'd quite possibly be nervous wrecks. There's a dire need in the British media to give the impression that something bright and shiny and new comes along every six months, when in reality it doesn't happen like that at all."

The only people who benefit from this fallacy are journalists and DJs. I mean, I know people who have had six hits in the UK and they've been so busy making sure they're always in the charts that they've forgotten to look elsewhere. And now they have less money than me, which seems funny considering we're just having our first hit single!

"So it's paid off for us to go out there and tour. I'm always being asked why we're bothering to play daft places like Sweden and Australia. It's because we sell four times as many records there!"

Unlike the majority of British bands who would rather gain popularity in their homeland before setting their sights on foreign shores, Simple Minds prefer playing abroad.

"We won't play more than 10 dates in Britain because it was horrible on our last tour," Jim shudders. "People would come to the soundcheck with our albums for us to sign and we'd have a chat with them and say, see you at the gig tonight then? Naw, they'd reply, we can't afford it."

"I know there's a depression but it's more evident in the UK than anywhere else. It's so gloomy. After the gig there's nothing to do apart from go back to your hotel room."

"But I love touring abroad. I go crazy when we've got a day off. I drive everyone mad. It's probably the escapism I like about being on the road, because you're far removed from reality. You can fall in love with someone or something every 15 minutes, there's always something new."

"And funnily, although you're a stranger in a strange land, you don't feel as insular as you do on tour in Britain. There are always





MICK McNEIL

clubs to go to after the gig, or people come backstage after the show and invite you back to their house. So you're always meeting people."

**S**IMPLE Minds always seem to be described as a gloomy band of gloomy people, which comes from their basic shyness, Jim says describing how, even in their most desperate moment, they were only five minutes away from pissing themselves laughing. But the new strength they have discovered within themselves does filter through to the single and it's not simply by coincidence.

"I think we felt that we wanted to mirror everything we saw and listened to, and after listening to our last couple of things I did think we were getting a bit typecast," Jim admits. "I mean, I don't get up at half past 10 and play Joy Division. I play Diana Ross. But nobody would associate her with me and I thought it would be good to show our other side."

"After making that decision, things seemed to take care of themselves. Even halfway through the song, I thought 'Hey, hang on — this isn't us. We should have drums crashing away.' But then I thought: 'well what is us?'"

"We never really listened to the radio, we just knew that we were never on it! And it dawned on us, we weren't weird or esoteric or hard to get into, because there were plenty of young people getting into us at our gigs, so we couldn't be that bad... we were as mainstream as anybody."

"It became clear that if we were putting so much effort into that band, we should try to get as many people to hear us as possible. Otherwise it was getting to the point where it was like making records for your friends!"

"It had become an incredible pressure on us, people saying 'why aren't you on Top Of The Pops?'" he continues. "And we started thinking well, maybe they're right, maybe we are due a break."

I think the single succeeds because it's light and optimistic — the others were leaden and heavy. There was something almost sluggish about them, while 'Miracle' darts about like a hummingbird.

But will Simple Minds find the pressure of trying to follow such a single be too great, after having made records for friends in the past? Jim doesn't think so.

"Already the record company are saying things like, 'we'll get this big producer in to do the next one, or we'll fly this big name in from America. And we're going, now, leave us alone with the people we feel at home with,'" he says.

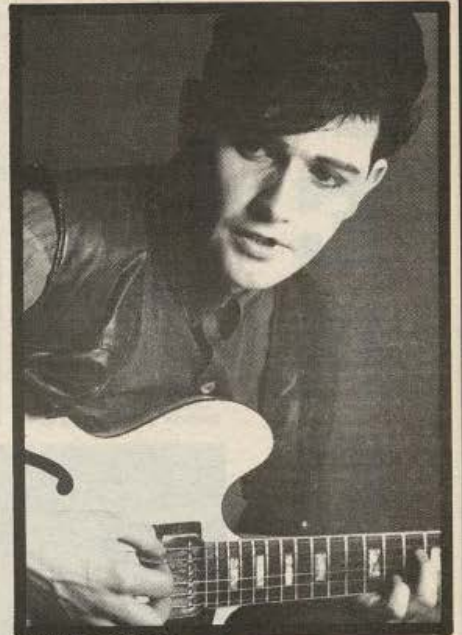
"We've got a lot of time ahead of us, because apart from a few European festivals in the summer, we won't go out on the road again until sometime in September. And even then, we'll still be selective about the choice of dates."

"If a promoter says to us, what about Norwich or Chesterfield Fusion, we'll say 'no' to it. Not because we've got something against the place, but because we don't want to play to a handful of people in a room with no atmosphere. But if the promoter could guarantee 3,000 people, of course we'd go."

Jim Kerr breaks off and grins. "I hope this isn't going to be taken as being arrogant, but when people have come up to us in the past couple of weeks and said 'this is going to be your year' I replied: 'That's all very well, but what about next year?'"

"We've survived so long without having a year to ourselves that if it means that come 1983 we'll be fizzled out, I'd rather do without one, thank you very much."

There speaks a determined man.



CHARLIE BURCHILL

**'I don't get up at half past ten and play Joy Division. I play Diana Ross. But, of course, nobody would associate her with me' — JIM KERR.**

## LESLEY PROMOTIONS THE BEST FOR PRINTS PHOTOS POSTERS

HAVE YOU GOT OUR NEW ILLUSTRATED CATALOGUE? SEND JUST 80p. IT ALSO CONTAINS OUR FULL RANGE OF PHOTOS.

Overseas customers you may pay in your own money (notes only) or by international Postal Order. All posters are full colour, except the ones with B/W (Black & White). Postage and Package: One or two posters add 50p, three or more - add 70p. Overseas one or two add 80p, three or more add £1.60. For our catalogue, illustrating posters, prints & photos send just 80p. Thank you.

**LESLEY PROMOTIONS (DEPT. RM2), 162 UNION STREET, LONDON SE1 0LH**

POST TO LESLEY PROMOTIONS (DEPT. RM2), 162 UNION STREET, LONDON SE1 0LH

NAME .....

ADDRESS .....

BLOCK CAPITALS PLEASE

PLEASE RUSH POSTER NO'S!

AND OR ..... POSTER CATALOGUES! at 80p EACH

I ENCLOSE £ ..... (INCLUDING POSTAGE AND PACKING AS PRICED ABOVE)

APPROX SIZE 38" x 25" 93 x 63 cms £2.25 EACH

P2330 HUMAN LEAGUE	P2326 AC/DC	X1235 LEWIS COLLINS	R064 BON SCOTT AC/DC	V1260 MARTIN SHAW	V1287 GILLAN
P2312 SHARON STEVENS	P2327 BLONDE	X1236 THE JAM	R099 TOYAH	P2351 VAN HALEN	V1283 MIDGE URE
P2338 BARRY MANLOW	P2328 BLONDE	X1237 U2 & 40	R090 BLONDE	P2320 DURAN DURAN	V1300 KIM WILDE
P2320 TOYAH	P2329 BLONDE	X1274 KIM WILDE	R066 BRUCE SPRINGSTEEN	P2325 DAVID COVERDALE	V1288 SHEENA EASTON
P2321 KIM WILDE	P2324 WINGS	X1275 SHEENA EASTON	R062 JIMMY PAGE	P2326 THE PINK PANTHER	V1167 KATE BUSH
P2318 STRAY GATS	P2131 BEATLES	X4060 BOSTON	R043 JIM HENDRIX	P2323 DIRE STRAITS	T1040 BLACK SABBATH
P2316 IRON MAIDEN	P2130 E.L.O.	X4004 BLUE OYSTER CULT	R037 BRYAN FERRY	P2327 BUCKLE UP	P3041 BLACK SABBATH
P2314 SPANDAU BALLET	P2130 ABBA	X4039 SEX PISTOLS	R025 DARYN HANNAH	V1302 JAPAN	P2027 BUCKLE UP
P2313 SHARON STEVENS	P2320 KATE BUSH	W05 FONZ	R046 SAXON	V1307 HARCUT 100	V1304 DEPECHE MODE
P2311 ADAM ANT	P2184 KATE BUSH	W07 LINDA RONSTADT	T1044 BOW WOW WOW	V1305 KRAFTWERK	P23 OLVIA NEWTON JOHN
P2309 LINDAN & YOKO	P2140 CLIFF RICHARD	W06 VILLAGE PEOPLE	T1008 BUCKLE UP	P23 OLVIA NEWTON JOHN	T1036 JAPAN-SYLVIAN
P2305 JOHN LENNON	P2375 ELVIS PRESLEY	V1162 SUZ DUNATRO	T1043 SOFT CELL	V1305 KRAFTWERK	S1174 ABBA-GIRLS
P2343 SID VICIOUS	P2307 TED NUBREY	W150 ABBA	T1044 BOW WOW WOW	P23 OLVIA NEWTON JOHN	V1304 DEPECHE MODE
P2328 SEX PISTOLS	P2306 TED NUBREY	V1131 DAVID BOWIE	R039 ROLLING STONES	V1305 KRAFTWERK	T1036 JAPAN-SYLVIAN
P2324 WHITESNAKE	P24 QUEEN	V1223 DIANA ROSS	R093 RUSH	V1307 HARCUT 100	V1305 KRAFTWERK
P2342 POLICE	P78 MOTORHEAD	V1229 ABBA (GIRLS)	R048 SCORPIONS	V1307 HARCUT 100	V1304 DEPECHE MODE
P2340 STING	P87 BRYAN FERRY	V1172 STING	R046 BLACK SABBATH	V1307 HARCUT 100	V1304 DEPECHE MODE
P2304 BOB MARLEY	P2186 STATUS QUO	V1172 TOYAH	R047 PINK FLOYD	V1307 HARCUT 100	V1304 DEPECHE MODE
P2267 GARY NUMAN	P2186 PINK FLOYD	V1172 TOYAH	R044 BOB MARLEY	V1307 HARCUT 100	V1304 DEPECHE MODE
P2275 MADNESS	P2186 PINK FLOYD	V1172 TOYAH	R048 BOB MARLEY	V1307 HARCUT 100	V1304 DEPECHE MODE
P2217 JAM	P2186 PINK FLOYD	V1172 TOYAH	R048 BOB MARLEY	V1307 HARCUT 100	V1304 DEPECHE MODE
P2272 PRETENDERS	P2186 PINK FLOYD	V1172 TOYAH	R048 BOB MARLEY	V1307 HARCUT 100	V1304 DEPECHE MODE
P2269 SPECIALS	P2186 PINK FLOYD	V1172 TOYAH	R048 BOB MARLEY	V1307 HARCUT 100	V1304 DEPECHE MODE
P2324 WHITESNAKE	P2186 PINK FLOYD	V1172 TOYAH	R048 BOB MARLEY	V1307 HARCUT 100	V1304 DEPECHE MODE
P2346 LED ZEPPELIN	P2186 PINK FLOYD	V1172 TOYAH	R048 BOB MARLEY	V1307 HARCUT 100	V1304 DEPECHE MODE



# PEACE 'N' POWER

**A**N AIR of peace and tranquility pervades the cafe bar of the Swiss Cottage Holiday Inn. The Scorpions are relaxing on a day-off during their current British tour. Wild nights of rock and roll mayhem seem far away.

Soon the calm is broken by the merciful-like arrival of the hotel receptionist. Happily, she is a bearer of glad tidings. "I have a message for you," she announces. "The American chart position for your album this week is number 13." There are smiles and cheers of "bravo" all around before guitarist Rudolph Schenker proclaims: "Time for more drinks!"

The news that their new LP 'Blackout' is rapidly rising up the

Herman Rarebell first came to Britain in search of fame and fortune. At the time Herman wasn't actually a member of the Scorpions, but came over to further his skinbeating career. Times were tough and pretty soon the young German found himself undertaking a series of part-time jobs.

"The first one I had was washing dishes at Heathrow," he recalls. "I had loads of others, but none of them lasted for more than 10 days! The best one was when I was working behind the bar at a place in Esher. The owner asked me if I'd ever done this sort of work before and I told him I had in Germany, even though I hadn't! The first day was OK, but on the second we weren't very busy so I ended up trying all the different drinks — I got really pissed. When I went in on the third day the guy said he'd heard how pissed I'd got, paid me for the other two days and

year," explains Klaus, "and that's the kind of life we like. That's rock 'n' roll for us. OK, it's good to have a break sometimes and it's good to have some time at home, but I feel I'm like a gypsy — I need to go on tour."

While Klaus was biding his time for his voice to return, the rest of the band kept busy. Drummer Rarebell recorded his 'Nip In The Bud' solo LP, whilst Rudolph Schenker took a holiday to Japan, Hong Kong and the Philippines. On his return he found he had sufficient inspiration to write another selection of tunes for 'Blackout'. Had the song 'China White' stemmed from his Far Eastern trek?

"No it didn't," he replies. "In fact I got that inspiration when I was sitting in my car listening to the radio. Normally I don't listen to the talking stations but one day I was and heard that in Los Angeles people had found this

English.

Klaus: "Well, how would you feel if I asked you to sit down and write a German song?"

Did they find it hard to make it on the international circuit being German?

"Of course — it was much more difficult for us to break through," assesses the singer. "To go to England, where it all started, was a very important thing."

However, on their inaugural visit to these shores in 1976, the Scorpions failed to register a lot of impact, basically due to lack of promotion they received from their former company RCA. They also had the odd curious booking, and remember one at Birmingham Barbarella's where they were due to support the Damned! After a swift glance at the audience, the Scorpions prudently decided not to play the gig. In fact this debut British trek was quite disheartening, to say the least.

on particularly well with is our denim brigade. In fact the Scorpions current UK outing has proved to be hugely successful. A couple of days after our rendezvous at the Holiday Inn, the band arrived at Hammersmith Odeon for the first of two sell-out gigs.

With such a powerful backlog of material on their hands, the Scorpions are now in a fine position to deliver their best ever set. Their stage show has become even more elaborate, thus making for excellent all-round metallic entertainment. Their performance commences with the title track from the new LP and for the ensuing 75 minutes they never let up. The fans on the first night were ecstatic and on the second night those in attendance were treated to an impromptu jam as Michael Schenker joined his brother during the final tune 'Can't Get Enough'.

One thing that cannot fail to



SCORPIONS: "no we don't pose for these shots, it comes natural."

PIC BY ROBERT ELLIS

Stateside charts clearly pleases the Scorpions — and with good reason. At last, they have managed to break through onto the international music scene in a big way. And what's so special about the Scorpions is the fact that they hail from Germany. Over the years British and American acts have dominated the hard rock world but now the Deutsch rockers are providing a strong challenge.

Mind you, success hasn't come easily to the Scorpions. Their history dates back well over a decade to when they were playing the club scene in Hanover. Gradually they built up a strong following in their native country and Japan. Yet it wasn't until 1979 the group finally cracked Britain. Since then they've consolidated their success here as well as laying the foundations for their US conquest.

Things have certainly changed since drummer

told me to leave... I'd like to go back there now!

The likelihood of Herman returning to that pub in Esher in the near future is extremely remote, since the Scorpions will be highly active over the next few months. You see, basically, the band are making up for lost time following a period of some 18 months inactivity. Their protracted absence from the scene was the result of the mounting problems endured by Klaus Meine with his "throat". To cut a long story short, the singer discovered he'd lost the power of his voice when the band went into the studios to lay down the vocals for 'Blackout'. Forcing him to spend six months undergoing treatment from countless doctors and specialists before he could pick up his microphone again. This led to the Scorpions breaking their usual seven-month-a-year touring schedule.

"We've always toured for about six or seven months a

new drug 'China White', which was so amazing. I thought that the title was fantastic so we used it. It's not a drug song — but the sound of the title is so good and to me words must fit with the music. The kings of this were the Beatles, they were great at it. Our tour manager was a good friend of Paul McCartney's, because he came from Liverpool, and he told me the original lyric to 'Yesterday' was 'Scrambled Eggs' — (he continues to sing the Beatles classic with the words 'scrambled eggs'!)."

Knowing the Scorpions' tour manager, one can't help but feel that Rudolph was probably the victim of a 'wind-up', but nevertheless the German guitarist managed to point out just how important he thinks lyrics are. On the subject of lyrics, the Scorpions have always come under a little fire for their words and one wonders just how hard it has been for them to pen them in

Happily, things had changed one hell of a lot when they came over for the 'Lovedrive' tour in '79. Indeed, from this point, the Scorpions never looked back. Mind you, they've still been forced to endure constant jests from the press, who often dare to mention the subject of the war! Has this bothered them at all?

Rudolph: "No, not really. We don't think about the war and all those things. I'll tell you why, because it's all in the past. And to us the important thing is never look back — there's no point."

"We were lucky to be born after the war," intercedes Klaus. "Look, when I'm in England or America, it doesn't matter to me that these countries have been involved in wars during the past," Rudolph continues. "I like you and I'll talk to you but that doesn't mean that I'm going to like all other English people." One section of the British public that Rudi Schenker gets

impress anyone witnessing the band in concert is the incredible amount of posing that is evidenced on stage. The group are continually running around in a wild manner, yet one can't but help feel that their motions are 'choreographed'. Is this the case?

"Not at all," answers Rudolph. "It's totally natural. Like when I'm on the floor and Francis and Matthias are standing over me — it's a natural thing. How can you plan something like that? Everything we do is because of the feeling we get from the audience. We need emotion! When we played Liverpool the other day, the audience was great, but it was hard to get the contact because they were so far away. We couldn't see their eyes. Contact is so important for our kind of music. We need the power from the people and they need the power from us. Both things fit together and the whole thing works."



# LEVEL 42

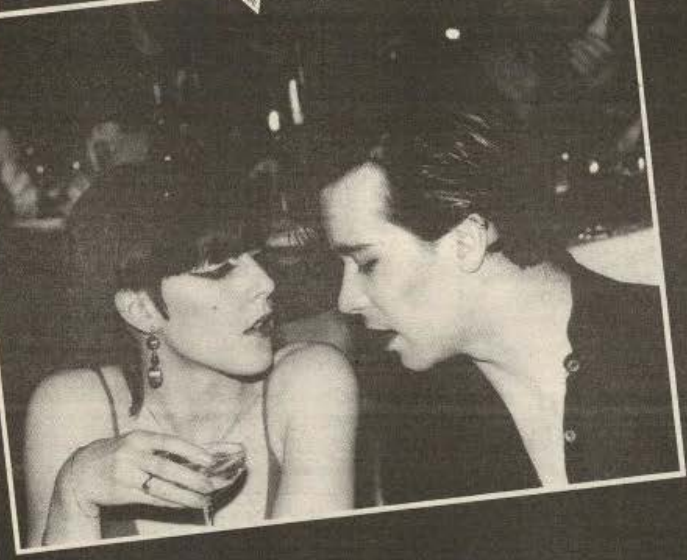


Are you hearing (what I hear)?  
THE NEW SINGLE BACKED WITH  
The return of the handsome rugged man  
AVAILABLE NOW ON BOTH  
7" (POSP 396) AND 12" (POSPX 396)





# Turn On



**HUMAN LEAGUE fans will be pleased to hear that the group have revamped their fan club.**

It is called *Friends Of The League* and membership is £4.

The four quid entitles fans to a membership card, a fan club badge and a regular news letter. *Friends Of The League* will also give advance news about tour and record releases as well as T-shirts and posters.

"Phil Oakey would also like to apologise to the fans who've been waiting for a response from the fan club since Christmas," said a spokesman.

"The delay has been caused by the problems of reorganisation but everyone who wrote to the *Human League* will get a reply shortly."

Anyone who wants to join the fan club can write to PO Box 153, Sheffield S1 1VR.

## TOURS

**DOLL BY DOLL** are back in action after more than a year. Jackie Leven has decided to add another vocalist, Helen Turner, to the line up and the band will be releasing a new album and touring next month. The band will be playing Loughborough University May 12, Derby Blue Note 13, Bournemouth Warehouse 20, Retford, Porterhouse 21, Coventry General Wolfe 22, London Marquee 28, 29.

**TANK COME** out from under Motorhead's shadow to play a string of dates in their own right this month. The band who recently released their debut album *Five Hounds Of Hades* will be playing Edinburgh Nile Club April 28, Newcastle Mayfair 30, Colwyn Bay Pavilion May 5, Liverpool Warehouse 6, Preston Guildhall 7, Whitney Rugby Football Club 16.

**FORMER BUZZCOCKS** members Steve Diggle and John Maher have formed a new band, *Flag Of Convenience*, and they'll be playing London Dingwalls May 4.

**AFTER** A successful tour of Japan, Cabaret Voltaire play a short series of dates in May. London Venue May 13, Liverpool Warehouse 15, Manchester Hacienda 22, Nottingham Rock City 26, Bradford University 29.

**DISCO BAND** The Whispers have added an extra show to their London appearances. The band will be playing an early evening show at the London Dominion May 6. Doors open at 6pm and tickets priced £6, £5 and £4 are available from usual agents.

**BIRMINGHAM BASED** band the Mood Elevators start a tour this week and they'll be playing Leicester Polytechnic April 29, Aberdeen Vaihallas May 5, Galashiels Scottish College of Textiles 6, Strathclyde Paisley Technical College 7, Folkestone Toby's Club 14, London Moonlight 28, Basildon Raquels June 3, Cambridge St Catherine's College 13.

**FRESH FROM** A tour of Malta where at least they got sunbathers if not big audiences, Jump Squad play three dates next month: London Moonlight May 6, Brentwood CND Rally 22, London Greyhound 24.

**THE ANTI** Nowhere League will be playing a warm up date to their forthcoming tour at Aylesbury Friars May 8. The band have also confirmed that Chron Gen will be supporting them on their dates.

**THE GANG OF FOUR** start their first major tour in over a year in June. These will be the first dates to feature Sara Lee who replaced Dave Allen on bass and vocals. The dates run: Birmingham Locarno June 2, Newcastle Mayfair 3, Sheffield Polytechnic 4, Bradford University 5, Bristol Locarno 8, Cardiff Top Rank 9, Plymouth Castaways 10, Brighton Top Rank 11, Manchester University 12, Redcar Coatham Bowl 13, Edinburgh Coasters 14, Glasgow Tiffany's 15, Nottingham Rock City 16, Norwich East Anglia University 19, Hemel Hempstead Pavilion 21, Hammersmith Palais 22. The band release their new single 'I Love A Man In Uniform' on May 4, followed by their album *Songs Of The Free* on May 10.

**KING TRIGGER**, who start work on their first single shortly, will be playing the following dates: Manchester UMIST May 7, Liverpool Warehouse 8, Brighton Extremes 13, Portsmouth Gaiety 14.

**DOLLY MIXTURE** play four dates: Manchester UMIST May 7, Liverpool Warehouse 8, Brighton Extremes 13, Portsmouth Gaiety 14.

playing the following dates: Manchester UMIST May 7, Liverpool Warehouse 8, Brighton Extremes 13, Portsmouth Gaiety 14.

## NEWS EXTRA

**TELEVISION MENTOR** Tom Verraine comes to Britain in June. He plays London's Venue on June 10 — his first appearance here since Television toured with Blondie supporting in 1977. Meanwhile, he releases a new single 'Postcard From Waterloo' on May 7. It's followed by a 12-inch double A side entitled 'Days On The Mountain'. 'Postcard From Waterloo' the week after. At the same time he releases an album 'Words From The Front'. He should also add extra live dates.

**ALEX HARVEY** has a best of album released following his death earlier this year. His record company RCA bring out a double album entitled *The Best Of The Alex Harvey Band* on May 14. It includes numbers like 'Delilah', 'Faith Healer' and the 'Boston Tea Party'.

**JOGGERS** HAVE a record devoted to them this week by Mickey Jupp. He brings out a single entitled 'Jogging' which has been adopted as the official London Marathon theme song. It is taken from his 'Some People Can't Dance' album.

**HEAVY METAL** band Diamond Head start May with a 13-date tour. They play: Huddersfield Polytechnic May 1, Wigan Pier 3, York University 4, Preston Polytechnic 5, Portsmouth Rock Garden 6, Stoke Mayfair Suite 7, Hastings Pier Pavilion 8, Plymouth Top Rank 9, Bristol Yate Entertainment Centre 10, Leeds University 11, Hull Tower Club 12, Cambridge Sea Cadet

next month before a fuller tour currently being lined up for June. The all girl band will be playing Sheffield City Polytechnic May 4, London ICA 11, Hackney Chat's Palace 13, London Rock Garden 27.

Hall 13 and London Zig Zag Club 14. An EP 'Four Cuts From Diamond Head' is released this week.

**TENPOLE TUDOR** makes a one-off appearance at London's Zig Zag Club on May 7 as a guest at the Modettes' birthday party.

**REGGAE BAND** Third World — in the charts with 'Try Jah Love' — have added an extra date to their tour. They play London's Brixton Fair Deal on May 7.

**JUDIE TZURKE** has rescheduled the two dates which were cancelled after guitarist Mike Paxman hit her on the nose with his guitar. New dates are: Hanley Victoria Hall May 12 and Manchester Free Trade Hall 18.

**THE BELLE STARS** have been joined by Clare Hurst on keyboards. She replaces Penny Layton and will also play sax.

**EX-TOM** Robinson Band guitarist Danny Kustow has formed a new band called Tin Tin Two.

**LONDON HOSTS** a free concert on May 1. It runs from 2pm to 8.30pm and features a host of bands including the Ivory Coastars, Oxy and the Morons and Carol Grimes. It is set up by an organisation called Music For Socialism.

**THE THOMPSON TWINS** have split into two bands. Tom Bailey, Alanca Currie and Joe Leeway carry on as a three-piece under the same name while the four others leave to form a new band.

## RELEASES

**THE EXPLOITED** release a double A sided single this week as the follow up to their 'Dead Cities' hit. Tracks are 'Attack' and 'Alternative' and the band will also be releasing a new album 'Troops Of Tomorrow' at the end of May.

**THE PASSIONS** (remember them?) finally release a new single 'Jump For Joy' on May 7. The single was produced by Mick Glossop and the band will be bringing out their third album in the early summer.

**AILING ROCKABILLY** band the Shakin' Pyramids, release a new single 'Parsons' Chant' on May 30. The band are currently hard at work on their second album 'Celtic And Cobras' which will be released at the end of May. The album was produced by Roger Bechirian and Bob Andrews of

Elvis Costello and Graham Parker fame.

**MORRISSEY MULLEN** put out their new single 'Life On The Wire' this week with the instrumental 'Brazil Nui' on the B side.

**VETERAN COSMIC** rock outfit Hawkwind release their new album 'Church Of Hawkwind' on May 14. Hawkwind would also like to announce that they'll be headlining the Moormore Rock Festival at Wolverhampton's Ladbroke Stadium May 2.

## THURSDAY 29

ALDRSHOT, West End Centre, Queen's Road (21156), Michalene Wandori/Ann Harvey/Ronnie Watson.  
BIRMINGHAM, Night Out (01-622 2233), Three Degrees.  
BIRMINGHAM, Railway Hotel, Curzon Street (021 359 3491), Saracen.  
BOLTON, The Gears, Of De Cœur.  
BORDON, The Robin Hood, Standford, The Famous Hot Piss.  
BRADFORD, 1 & 12 Club, The Volunteers/Little Brother.  
BRIGHTON, Red Lion, High Street (01-562 6181), Roderic.  
BRIGHTON, Xtrems, New Regent (27300), Rudy/Jump In Your Datsun/UT.  
BRISTOL, Green Room (22676), Thin Air/Another Unknown.  
CAMBRIDGE, Technical College (363271), The Nightingales.  
CARDIFF, Great Western (3569), Vigilante.  
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01-5991533).  
CHESTERFIELD, Blue Bell, The Corps.  
COVENTRY, General Wolfe (88402), Flackon.  
DUNFERMLINE, Glen Pavilion (24632), Echo And The Bunnymen.  
EDINBURGH, Playhouse (01 665 2064), The Clash.  
ELLSMERE PORT, Bull's Head (01 339 5836), Mightier Than Kong.  
EPWORTH, La Taverna (74532), Chas And Dave.  
GALASHIELS, College, Marlinton.  
GRAVESEND, Red Lion, Crete Hall Road (66127), Wildtite.  
GUILDFORD, City Hall (67314), The Cure.  
HEANOR, Mopars Walkers, Chinwath.  
HIGH WYCOMBE, College Of Further Education (446350), Truffie/Solatio/Spliffi Child.  
HUDDERSFIELD, Star Bar, Maximum Joy.  
HUDDERSFIELD, White Lion, Night Train.  
HULL, Oriental, Whammy Jammer.  
IPSWICH, Guesart (53641), Elkie Brooks.  
KINGSTON, Polytechnic (01-549 1366), Eyes In Gaze.  
LEEDS, Warehouse, Somers Street (46287), CYO.  
LEICESTER, De Montfort Hall (27632), Tina Lizzy.  
LEICESTER, Polytechnic (85576), Breakfast Band.  
LONDON, Bouncing Ball, Peckham (01-702 3347), Angel Witch.  
LONDON, Clarendon, Hammaroth (01-748 1428), Rock Squad.  
LONDON, Dropwells, Camden Lock (01-257 4867), Wilko Johnson's Solid Senders.  
LONDON, Dublin Castle, Parkway, Camden (01-485 1773), JJ And The Jalousie Guys.  
LONDON, The Froge, Briton Road (01-737 1477), Babbeon.  
LONDON, The Galery, Park Street, Syncope.  
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-628 8412).  
Dirty Strangers/Zoo Radio.  
LONDON, Hog's Grunt, Production Village, Cricklewood Lane (01-450 8989), The Cresmies.  
LONDON, King's Head, Fulham High Road (01-226 1916), Basil's Ballauz Band.  
LONDON, Marquee, Wardour Street (01-437 6603), Polka Dots.  
LONDON, Middlesex Polytechnic, Cathis, Cockfosters (01-441 2304), Map Of Africa.  
LONDON, Moonlight Club, Railway Hotel (01-624 7611), Four People I Have Known/Lot 49.  
LONDON, New Golden Lion, Fulham Road (01-385 3942), The 45's.  
LONDON, Old Queen's Head, Stockwell Road, Talk Over/King Kurt.  
LONDON, 100 Club, Oxford Street (01-636 0933), Morry-Mullen.  
LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Waves/Zena Xerox.  
LONDON, Pegasus, Stoke Newington (01-228 5930), Hank Wangford Band.  
LONDON, Rock Garden, Covent Garden (01-240 3981), Chameleons/Fresh For Lulu.  
LONDON, Skura, Blue Coat Bay, City Road (01-637 1348), Blitzkrieg/Clerkwell.  
Ermey.  
LONDON, The Venue, Victoria (01-828 9441), Bert Jansch.  
LONDON, Wembley Arena (01-802 1234), Meatloaf/After The Fire.  
LONDON, Apollo (01-273 112), Boomtown Rats/Matt Fretton.  
MANCHESTER, Bend On The Wall (01-632 6625), Gary Boyle Band.  
MANCHESTER, Gaiety, Syncope/Boh Sleigh And The Crescas/Dresden.  
MANCHESTER, Granada Center (01-437 7614), Gladys Knight And The Pips.  
MANCHESTER, Jilly's (061-235 0265), Demetrius.  
MIDDLESBROUGH, The Crypt, Cross.  
MIDDLESBROUGH, Barton Village Hall, Deep Massing.  
NEWCASTLE UPON TYNE, The Brinkler, Rival Savages/Capesplay/Dream Unit.  
NORTH HARROW, Headstone Hotel, Imperial Suite, The Wall/The Adicts.  
NORWICH, Jacquard Club, Modern English.  
NORWICH, The Park/Fairfaring, St Ebbes Street (0695 48007), Pricks With Ears.  
PUTNEY, White Lion (01-788 1540), Peter And The Teet Tube Babies.  
SHEFFIELD, City Hall (22685), Judie Tzuke.  
SHEFFIELD, Limit Club (730640), Dramatic.  
SOUTHPORT, Foles, Troyen.  
STOKE HANLEY, Star Inn, Dragonfly.  
WALLASEY, The Dale (01 626 984), Rockin' Horse.  
WARRINGTON, Lion Hotel, Sacred Alan.  
WELLINGBOROUGH, The Calenor (58304), Take Three.  
WELLINGBOROUGH, The Outcrops (58334), The Rattlesnakes.  
YATE, New Entertainment Centre, East Walk, Discharge.  
YORK, Vanbrugh College (59981), The Fall/Motor Boys Motor.

## FRIDAY 30

ALDRSHOT, West End Centre, Queen's Road (21158), Mike Horowitz/Lol.  
BIRMINGHAM, Phoenix.  
ALFRETON, Somercotes Black Horse (802575), Allen.  
ALLOA, Bowmar Centre, Paltes.  
ALLOA, Town Hall, Marlinton.  
AVONMORE, Osprey Ploors (510), Echo And The Bunnymen.  
BAOOR (County Down), Fury's Colono Parade.  
BATH, Academy (712571), Calling Hearts.  
BEDFORD, Horse And Groom, Ford End Road (50785), Apocalypse.  
BIRMINGHAM, Fighting Coops, Mossy (021 449 2554), Tui/Bamboo Jazz.  
BIRMINGHAM, Imperial Cinema (021 943 6751), Jelling Joke.  
BIRMINGHAM, Night Out (021 478 1181), Three Degrees.  
BOURNEMOUTH, Winer Gardens (26446), Bert Jansch.  
BRENTFORD, Red Lion, High Street (01-560 6181), Chuck Farley.  
BRENTFORD, Hermit Club (188597), Charismatic Alice.  
BRISTOL, University (35035), Mark Wilson.  
BURTON ON TRENT, Libra Club, Ocean Search.  
BURY, Derby Hall, Market Street (061 761 717), The Jarring Jolly.  
BURY ST EDMUNDS, West Suffolk College (5658), Here And Now/The Imperial Eye.  
CAMBRIDGE, Race Horse, Newmarket Road (3316), The Su Lyn Band.  
CAMBRIDGE, Sound Caller (59933), Rudy/What Noise.  
CARDIFF, Top Rank (26538), Ivory Coastars.  
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01-599 1533).  
EF Band/Triarch.  
CHESTERFIELD, Conservative Club, Marsden Street, Chapter 2/The Septic Psychics.  
COLNE, Municipal Hall (67731), Mike Harding.  
COVENTRY, General Wolfe (88402), Steve Gibbons Band.  
DERBY, Longside Cottage (514911), Angela Upstart/Toy Dolls.  
DUDLEY, JG's, King Street (53697), The Bears.  
PERRY HILL, 101 Club (54156), Crass.  
FOLKESTONE, Royal Norfolk Hotel (38246), English Rogues.  
GLASGOW, Apollo (041 332 9271), Status Quo.  
GLASGOW, Third Eye Centre (041 332 7521), Tyrone Dugg/Akimo/Tony Allen.  
GRAVESEND, Red Lion, Crete Hall Road (66127), Ivory Rose.  
GREAT YARMOUTH, Gaiety Holiday Centre (726932), Meatbox.  
HARROW ON THE HILL, The Roadhouse, College Road, Drem Cyclic 7.  
HAYLING ISLAND, Community Centre, Red Flag/Violons (CND Bencie).  
IPSWICH, Guesart (53641), Elkie Brooks.  
LEEDS, University (26071), Boomtown Rats / Matt Fretton.  
LIVERPOOL, The Dale Inn, Heavy Pettin'.  
LIVERPOOL, The Warehouse, Fleet Street (061 709 2549), Export.  
LONDON, Bridge House, Canning Town (01-476 2859), Jackie Lynton Band.  
LONDON, Clarendon, Hammersmith Broadway (01-748 1454), The Delta / Nantuck Five.  
LONDON, Clarendon basement bar, Hammaroth (01-602 8351), True Blue / Instant Trauma / Mighty Inverder Sound.  
LONDON, Dingwells, Camden Lock (01-267 4967), Tom Cribben / Saltwater Cowboys.  
LONDON, Dominion Theatre, Tottenham Court Road (01-580 9562), Tina Lizzy.  
LONDON, Dublin Castle, Parkway, Camden (01-485 1773), Red Beans And Rice.  
LONDON, The Galery, Park Street, Syncope.  
LONDON, The Froge, Briton Road (01-737 1477), Shogoo Shogoo.  
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-628 8412), Miles Owe Hatter / Dullboys.  
LONDON, Half Moon, Putney (01-788 2387), Hank Wangford Band.  
LONDON, Hog's Grunt, Production Village, Cricklewood Lane (01-450 8989), 20th Street / Steve Pheasant's Phabulous Five.  
LONDON, Hope And Anchor, Upper Street, Islington (01-354 4510), Deke Leonard.  
LONDON, Ad Lib Club, Kensington (01-603 3245), The Volcanoes.  
LONDON, King's Head, Fulham High Street (01-736 1413), Dave Ellis Band / Sam Mitchell Band.  
LONDON, Marquee, Wardour Street (01-437 6603), No Dice.  
LONDON, Moonlight Club, Railway Hotel (01-624 7611), The Broughtons / Stranger.  
LONDON, New Golden Lion, Fulham Road (01-385 3942), The Broughtons / Stranger.  
LONDON, North East London Polytechnic, Livingstone House, Livingstone Road, Stratford (01-555 8446), Dr K's Blues Band.  
LONDON, Old Queen's Head, Stockwell Road, Brixton, The Papers

## BANDS/SINGERS

AND MANAGEMENT

DO YOU BELIEVE THAT YOUR MUSIC IS HIT MATERIAL?

YES

NO

IF YES AND YOU HAVE A DECENT DEMO RECORDING PHONE THIS No. 01 267 0238

THE ONLY COMPANY THAT GETS YOU SEEN AND HEARD BY ALL THE LEADING RECORD COMPANIES



## TV AND RADIO

'THE OLD Grey Whistle Test' on BBC 2 THURSDAY presents a tribute to the late Alex Harvey with a clip of his Sensational Band from 1973. Chris Rea plays some tracks from his new album in the studio. Todd Rundgren is the subject of Radio One's 'The Record Producers' and it focusses its attention on his work with seminal punks The New York Dolls, Patti Smith and the more successful Meatloaf and Jim Steinman collaborations.

HAIRCUT 100, Bow Wow Wow and Paula Yates are on ITV's 'Razzamatazz' on FRIDAY. Chippy professional cockneys Chas And Dave share the judgment seat with Keith Chegwin on Radio One's 'Roundtable' under the genial guidance of Richard Skinner. Metallurgists have a treat on 'The Friday Rockshow' with sessions from Tank and Blackfoot. BBC 2's 'Something Else' features two new bands.

SATURDAY morning sees Toyah and David Essex on Peter Powell's 'Get Set For Summer' on BBC 1. While later on Phil Collins of Genesis, Robert Plant of Led Zepplin and XTC's Colin Moulding take on ex-Yves drummer Bill Bruford, Suzie Quatro and Modern Romance's Geoff Deane on 'Pop Quiz' under the watchful eye of Mike Read. Bow Wow Wow and Fashion are given the airwaves on Radio One's 'In Concert'. The distinctly unfashionable 'Val Doonican' has Ray Charles, Barbara Dickson and Dennis Waterman on BBC 1. On the TV regions Central have a Hazel O'Connor concert in the morning and an Alice Cooper profile around midnight.

Rod Stewart is the subject of Paul Gambaccini's rock profile series on Radio One on SUNDAY. While 'The Record Producers' puts the spotlight on Chris Thomas, the man responsible for Roxy Music, Elton John and the infamous Sex Pistols sound. LWT's 'Rock Concert' has Birmingham's Steve Gibbons Band.

BANK HOLIDAY MONDAY is sparse with only Elkie Brooks choosing 'My Top 12' on Radio One and a Carpenters special on Radio Two. On the box there's a look at synth composer Jean Michel Jarre's musical crusade to China on ITV.

LONDON, Old White Horse, Briton Road (01-487 3440), Amasulu / Benjamin Zaplatina / Norma Cohen / The Birds  
LONDON, 101 Club, Victoria Road, Chelsea (01-223 8306), Go Fundamental  
LONDON, Russian Arms, East Ham (01-472 0372), Electric  
LONDON, The Ship, Plumstead Common, Newer Austerity  
LONDON, Laura, Blue Coat Bay, The Angel (01-837 1348), Drones / Exposés / The Breeze  
LONDON, Star And Garter, Putney Pier (01-788 0345), Norman Lovett Show  
LONDON, Thames Polytechnic, Greenwich (01-824 2030), Modern English  
LONDON, The Venue, Victoria (01-428 9441), Kokomo  
LONDON, Warner Castle, Peckham (01-703 4639), Vice Squad / Violent Habits  
LONDON, Wembley Arena (01-902 1234), Meatloaf / After The Fire  
MANCHESTER, Band On The Wall (01-632 6625), Trital  
MANCHESTER, Gallery, Carniel  
MANCHESTER, Golden Gate (061 301 8860), Gladys Knight And The Pips  
MANCHESTER, Unity Club (061 206 3451), Scientist / Knight Hi-Fi / Quaker City  
NEW BRIGHTON, Empress, Finslow  
NEWCASTLE, City Hall (20677), Julie Tzuke  
NEWCASTLE UPON TYNE, Gulftah (21037), The Hostages / The Zoo Bizar  
NEWCASTLE UPON TYNE, Mayfair (23106), Tank  
NEWPORT, Hazel Adam's College, Newport (01-2307), Dance Society  
NORTHAMPTON, Working Man's Club, Chas And Dave  
OXFORD, Pennyfarthing, St Ebbes Street (0865 46007), Chinatown / Lone Wolf  
POOLE, Arts Centre (7652), Rose Royce  
RETFORD, Parkhouse (704881), The Fall  
ST ANDREWS, University (72145), Mood Elevators  
SHEFFIELD, Penguin Club (20911), IKI  
STONE HANLEY, Victoria Hall (24641), Bridge/Spider  
STROUD, Crown And Anchor, Stroud (3185), Spynal Chords  
SUNDERLAND, Mecca (5759), Limeright  
SWANSEA, University (26478), The Beatles  
UXBRIDGE, Brunel University (39129), Brooklyn in Gass  
WELLINGBOROUGH, The Calendar (58304), Eero's King Dukes  
YORK, University (59811), Dramatic

## SATURDAY 1

ABERDEEN, Capitol (23141), Don McLean  
ALDERSHOT, West End Centre, Queen's Road (21158), Toffs / Glyn Hughes / Regtime Rotor (Lunchtime)  
ALDERSHOT, West End Centre, Queen's Road (21158), Adrian Mitchell / Amity / Proper Little Madams (Evening)  
BIRMINGHAM, Duple Hall (01-235 2434), Angelo Apostles / Toy Dolls  
BIRMINGHAM, Fighting Clubs, Moseley (021 449 2524), Oyster Ethnics / Spontaneous Human Combustion  
BIRMINGHAM, High Top (021 225 2935), Three Degrees  
BIRMINGHAM, Odeon (021 543 6101), Boomtown Rats / Matt Fretton  
BRADFORD, Manhattan Club (20666), Karina And The New Apocalypses Choir  
BRENTFORD, Red Lion, High Street (01-560 5151), Book 'Em And Bring 'Em  
BRIDGEWORTH, Castle Hall (51005), Berlin Walls  
CAMBRIDGE, Sound Cafe (69933), Penella Little League  
CAMBRIDGE, Towsey Hall, Fulbourn, Amy Dulka  
CARDIFF, Castellania (2206), Heavy Coasters  
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01-599 1533), Purple Hearts  
CHEPSTOW, Owl Hall, Cry  
CLEOBURGH, Talbot Hotel, White Diamond  
CORBY, IKI Club, Energy  
COVENTRY, General Wolfe (85402), Pink Umbrellas  
CREWE, Victoria Centre, Moby Dick  
DERBY, Assembly Rooms (31111), Elkie Brooks  
DUNDEE, University (23181), Status Quo  
DURHAM, University (84456), Nick Lowe And His Noises To Go  
EASTBOURNE, Congress Theatre (36363), Rose Royce  
GLASGOW, Apollo (041 332 9221), Status Quo  
GLASGOW, Third Eye Centre (041 332 7521), Tony Allen / Akimbo / Tymon Dogg  
GLoucester, St Thomas Richard's School (28467), Artista And Lovers  
GRAVESEND, Red Lion, Crest Hall Road (96127), English Rogues  
GUILDFORD, Royal (75173), Rufus  
GUILDFORD, Wood Lane Bridge (72708), Traitor  
HEREFORD, Market Tavern (55325), Riot Squad  
HUDERSFIELD, Polytechnic (38159), Diamond Head  
HULL, Tower (228110), Cross  
IRVINE, Magnum Leisure Centre (70387), The Clash  
KINGSDOWN, Curzon Neck Club (820247), Marillion  
LEEDS, Royal Park (785078), E-Plus  
LEVEN, Golf Tavern (23662), Pallas  
LIVERPOOL, Adam's Club, Sea Street (051 727 7594), Hi-Five  
LIVERPOOL, The Warehouse, Sea Street (051 708 2540), Maximum Joy  
LONDON, Bridge House, Cannon Town (01-478 2899), Park Avenue  
LONDON, Clarendon, Hammersmith Broadway (01-748 1454), Dance Society  
LONDON, Crispwell, Camden Lock (01-467 4667), Lee Kismet  
LONDON, Dominion Theatre, Tottenham Court Road (01-580 9562), Thin Lizzy  
LONDON, Dublin Castle, Finsbury, Camden (01-452 1773), London Apache  
LONDON, Greyhound, Fulham (01-488 9615), Dance Band  
LONDON, Hammersmith Odeon (01-748 4081), The Cure  
LONDON, Hog's Gunt, Production Village, Crickwood Lane (01-450 8569), Rio And The Robots  
LONDON, Lord Regan, Plumstead, The Escorts  
LONDON, Lyric Theatre, Hammersmith (01-741 0824), Chris Blacoe Quartet  
LONDON, Musicians Collective, Gloucester Avenue, Whitehouse

LONDON, New Golden Lion, Fulham Road (01-385 3942), Micky Jupp  
LONDON, Pad Bull, Liverpool Road, Islington (01-837 3218),  
Natural Scientist/Venue (No Nukes)  
LONDON, Skunk, Blue Coat Bay, The Angel (01-837 1348), The Adults / Sub-Culture / Sustain  
LONDON, Scepter Hall Tavern, Crouch Hill (01-272 7619), Dave Ellis Band  
LONDON, Thames Polytechnic, Woolwich (01-855 7558), The Alarm  
LONDON, Two Brewers, Clapham (01-682 3621), English Rogues  
LONDON, The Venue, Victoria (01-428 9441), Neil Innes  
MALVERN, Winter Gardens (2700), Mike Harding  
MANCHESTER, Golden Gate (01-437 7614), Gladys Knight And The Pips  
MANCHESTER, The Gallery, Torpedoes/Elvises  
MANCHESTER, Polytechnic (061 273 1182), Chameleons  
OXFORD, Pennyfarthing, St Ebbes Street (46007), Trimmer And Jenkins  
RETFORD, Parkhouse (704881), Matt Wilson/The Sinatras  
RUNCORN, Cherry Tree (83309), The Yeah Brothers  
RYE, Porini's Holiday Camp (333), Shakatak  
SOUTHAMPTON, University (566291), The Fall  
STOK, Waggon And Horses, Lincolnton  
TAIN, Duffin Centre, Echo And The Bunnymen  
UXBRIDGE, Brunel University, Kingdon Rooms, Hunter  
WICK, Assembly Rooms (2564), Echo And The Bunnymen

## SUNDAY 2

ALCESTER, King's Court Motel, King's Coughton (76266), Satanic Blues  
BIRMINGHAM, Fighting Clubs, Moseley (021 449 2524), Where's Eddie Blues Band / Blues Power  
BLACKBURN, Bay Horse New Inns, Flinton (48443), Sports  
BLACKPOOL, Janis (29303), Diamond Head  
BRADFORD, Alhamra (27007), Elkie Brooks  
BRADFORD, St George's Hall (52513), Boomtown Rats / Matt Fretton  
BRENTFORD, Red Lion, High Street (01-560 5151), Rodoc/Boris  
BRISTOL, Green Rooms, King Square (22678), The Electric Guitars/Tao  
BUXTON, Town Hall, The Yeah Brothers  
CAMBER SANDS, Holiday Camp, Montey-Mullen  
CAMBRIDGE, Clare Cellars, Telephone Bill  
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01-599 1533), Screaming Babies / Cold War  
CORBY, IKI Club, Energy  
CROYDON, Star (01-684 1360), Stop Band  
DUBLIN, The Magnit (01 773665), Colosseum Parade  
EDINBURGH, Centre (01 665 2064), Meatloaf / After The Fire  
EDINBURGH, Travlers Theatre (031 226 2633), Tony Allen / Akimbo / Tymon Dogg  
GLASGOW, King's Theatre (041 552 5961), Julie Tzuke  
GLASGOW, Mayfair (041 332 3872), Marillion/Pallas  
GLASGOW, Nite Moves, Sauchiehall Street (041 332 5853), Nick Lowe And His Noises To Go  
HEBDEN BRIDGE, Trades Club, Grass  
IPSWICH, Gaumont (53641), Rose Royce  
LONDON, The Clarendon, Hammersmith Broadway (01-748 1454), Sindy And The Action Men  
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-928 8412), Duffo / New Model Soldier  
LONDON, Hammersmith Palais (01-748 2812), Shakatak  
LONDON, Hog's Gunt, Production Village, Crickwood Lane (01-450 8569), Rio And The Robots  
LONDON, Hope And Anchor, Islington (01-359 4510), Planning By Numbers  
LONDON, Pad Bull, Liverpool Road, Islington (01-837 3218), Results  
LONDON, Skunk, Blue Coat Bay, City Road, The Angel (01-837 1348), Partisans / Cherry Carnage  
LONDON, Wembley Conference Centre (01-902 1234), Gladys Knight And The Pips  
LONDON, White Lion, Putney High Street (01-788 1540), Ivor Biggun  
MATLOCK, Northwood Club, Darley Dale (3657), Marillion  
NEWCASTLE UPON TYNE, Playhouse Theatre, Eastside Torpedoes (Lunchtime)  
NOTTINGHAM, Liberty, Goodfellow, Maid Marian Way (42297), Dawn Trader  
NOTTINGHAM, Theatre Royal (42328), Chas And Dave  
POOLE, Arts Centre (76521), Third World  
PULFORTH, Christian, Smeed (442020), The Police  
SHEFFIELD, George IV (344622), Kilian Lane  
SOUTHPORT, Southport Theatre (40404), Three Degrees  
STERVENAGE, Brown-Lyon House (043 887 607), Earthseed / Acidified  
SWANSEA, Cuban Arms (55044), Rio  
WELLINGBOROUGH, The Chequers (58304), Kamikaze  
WOKINGHAM, Angels, Gantley House Hotel (0734 789912), Rudi WOLVERHAMPTON, Maritime Stadium, Firework

## MONDAY 3

ABERDEEN, Capitol (23141), Julie Tzuke  
BANNOCBURN, Atom Club, Tendam, (813456), The Scars  
BIRMINGHAM, Duple Hall (021 235 2434), Grass  
BODEN, Robin Hood, Stretford, Lost Roberts Blues Band  
BRADFORD, Gory Details (Furniture) (603796), Zent! Miffia / One Way System  
BRENTFORD, Red Lion (01-560 5151), The 48's  
BRIGHTON, Centre (203131), Third World  
BRISTOL, Granary (28272), Modern English  
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01-599 1533), Pagan Altar  
EDINBURGH, Playhouse (031 665 2064), Meatloaf / After The Fire  
FOLKESTONE, Royal Norfolk, Sandgate High Street (38246), Trinity  
GLASGOW, Downe Castle (041 549 2748), Heavy Pettit  
GLASGOW, King's Theatre (041 552 5961), Don McLean  
HATFIELD, Forum (71217), Mike Harding  
LEICESTER, De Montfort Hall (27633), The Clash  
LEICESTER, Hosiery Club (507850), Dislocation Dance  
LIVERPOOL, Masonic, Bury Street, Carnival  
LIVERPOOL, Warehouse (051 709 1303), Matt Wilson  
LONDON, The Bannock, Baker Street (01-428 1234), Polo Club  
LONDON, Satterna Arts Centre, Lavender Hill (01-223 0557), Pocklesackbenburger  
LONDON, Bridge House, Cannon Town (01-478 2899), Design For Living / Family Rico  
LONDON, Embassy, Old Bond Street (01-499 5974), Vandetta  
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-928 8412), Lot 46/Jung Snake  
LONDON, Hammersmith Odeon (01-748 4081), Status Quo  
LONDON, Hope And Anchor, Islington (01-359 4510), True Life Confessions  
LONDON, Pad Bull, Liverpool Road, Islington (01-837 3218), Equator  
LONDON, New Golden Lion, Fulham Road (01-385 3942), Tony McKeen  
LONDON, Rock Garden, Covent Garden (01-240 9961), Rudi  
LONGLEATON, Donovon's, Davenport  
MANCHESTER, Apollo (061 273 1152), Rose Royce  
MANCHESTER, Band On The Wall (061 532 6625), The Fall  
PETERBOROUGH, Rock Farmes, Spider-Truffe  
READING, Top Rank (57262), Shakatak  
ST AUGUSTINE, Cornwall Coliseum (4261), Gladys Knight And The Pips  
SCARBOROUGH, Futural Theatre (80844), Three Degrees  
SHEFFIELD, Marples (29780), Angelo Apostles / Toy Dolls  
TERRAFORD, Youth Centre (3304), The Adults / 13th Chime / Sustained  
WIGAN, Pier, Diamond Head

## TUESDAY 4

ABERYSTWYTH, University (4242), Marl Wilson  
AVI, Pavilion (65489), Diamond Head  
BRENTFORD, Red Lion (01-560 5151), Hollywood Killers  
BRIDLINGTON SPA, Royal Hall (78258), Don McLean  
BRISTOL, Locarno (28193), Third World  
BURY, Derby Hall, Market Street (261 791 7107), IKI  
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01-599 1533), 60's And Northern Soul Mix  
DUNDEE, Mayfield Hall (22399), Echo And The Bunnymen  
HITCHIN, The Regal, Barnet (54332), Alvin Lee Band  
CARDIFF, Sherman Theatre (30451), The Beatnuts  
GLOUCESTER, Sinc Club, Sarge Seamington, Gloucester Docks, The Photos  
HULL, Trinity (28260), Vital Force  
LIVERPOOL, Pyramid Club, Temple Street, The Room  
LIVERPOOL, Warehouse, Fleet Street (051 709 1303), Cross / Jam / The Style / DJ  
LONDON, Albany Empire, Douglas Way, Deptford (01-691 3333), She's Moved / 'Tour De Force'  
LONDON, Angels, Camden Lock (01-287 4867), Flaga Of Convenience / Planning By Numbers  
LONDON, The Deauragon, Hornorton (01-361 0090), The 4-Skins / Combat 84  
LONDON, Dominion Theatre, Tottenham Court Road (01-580 9562), Gladys Knight And The Pips  
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-928 8412), Polka Dots / The Rinshots

LONDON, Hammersmith Odeon (01-748 4081), Status Quo  
LONDON, Hope And Anchor, Islington (01-359 4510), Steve Turner  
LONDON, Marquee, Wandour Street (01-437 8602), Lane Wolf / Sacred Alan  
LONDON, Marquis, Dagon, Levesley Square (01-704 4111), The Blood  
LONDON, Moorlight Club, Railway Hotel, West, Harewood (01-424 7911),  
The News / Xena Zerox  
LONDON, New Golden Lion, Fulham Road (01-385 3942), The Drivers  
LONDON, Pad Bull, Liverpool Road, Islington (01-837 3218), Parisienne Swing  
LONDON, Thames Polytechnic, Woolwich (01-855 7558), Rudi  
LONDON, The Venue, Victoria (01-828 9441), The Passage / Cruel / The Highrings  
LONGLEATON, Whiskey A Go Go, Wandour Street (01-437 5834), A Seal Memory /  
The Final Quarter / Almost Fabulous / E. Col  
LONGLEATON, Donovon's, Davenport  
MANCHESTER, Band On The Wall (061 532 6625), The Fall  
MANCHESTER, UMIST (061 236 9114), Dislocation Dance  
NEWCASTLE UPON TYNE, Assembly Rooms, Gosforth, Eastside Torpedoes  
NOTTINGHAM, The York (42708), Grassfire  
PLYMOUTH, Top Rank (64791), Shakatak  
READING, Hesong (56215), Mike Harding  
RICHMOND, Empire (73274), Three Degrees  
SHEFFIELD, City Hall (22865), Boomtown Rats/Matt Fretton  
SOUTHAMPTON, Gulftah (32001), Dramatic  
SUNDERLAND, Empire (73274), Three Degrees  
SWINDON, Brunel Rooms (31384), Modern English  
WARRINGTON, Spectrum, Rose Royce  
YORK, Arts Centre (27129), The Shakes-Our Fifteen Minutes

## WEDNESDAY 5

BLACKPOOL, Opera House (27786), Elkie Brooks  
BRIGHTON, Centre (203131), Gladys Knight And The Pips  
CARDIFF, Top Rank (26538), Shakatak  
LEICESTER, De Montfort Hall (27632), Boomtown Rats  
LONDON, Hammersmith Odeon (01-748 4081), Status Quo  
MANCHESTER, Apollo (061 273 1152), Third World  
NEWCASTLE, City Hall (20007), The Clash

THE MEL BURE PRESENTS

Plus Special Guests

MAY

17TH NEWCASTLE CITY HALL TEL 0632 612606  
18TH EDINBURGH PLAYHOUSE TEL 031-557-2590  
19TH SHEFFIELD CITY HALL TEL 0742 735295  
21ST HULL CITY HALL TEL 0482 29906  
22ND IPSWICH GAUMONT TEL 0473 53641  
24TH BIRMINGHAM ODEON TEL 021-643-6101  
25TH LEICESTER DE MONTFORT HALL TEL 0533 544444  
26TH PORTSMOUTH GULDHALL TEL 0705 824355  
27TH CHATHAM CENTRAL HALL TEL 06034 403868  
28TH BRISTOL COLSTON HALL TEL 0272 291768  
29TH POOLE ARTS CENTRE TEL 0202 685222  
30TH LONDON DOMINION THEATRE TEL 01-580-9962

NEW ALBUM CASSETTE 100% COTTON  
NEW SINGLE HONEYDRIPPER

HAMMERSMITH PALAIS

OUTRAGE PRESENTS

LEVEL 42

+ SPECIAL GUESTS

INCOGNITO

PLUS D.J. MICK BROWN

SUNDAY 30th MAY 7-30pm

ALL TICKETS 3.75

FROM BOX OFFICE (SEE PROGRAM) / PHONE BOX OFFICE (SEE PROGRAM) / LOCAL TICKETS  
LONDON THEATRE BOOKING TEL: 01-476-9611 / SUBJECT TO BOOKING TERMS

BIRMINGHAM LOCARNO BALLROOM

# Shakatak

Plus STEVE DENNIS

SUNDAY, MAY 23, 7.30 p.m.-midnight

TICKETS £4/£4.50 on door from Box Office, Locarno, Birmingham. Cyclops Sounds, 8 Piccadilly Arcade, New Street, Birmingham. Virgin Records

Plus Special Guests

ODEON THEATRE HAMMERSMITH

SAT SUN 17th 18th JULY

8 00 p.m.

Tickets £3.00 £4.50 £6.00

Available from 8th Jul. 01-488 1111. Program 6 & 9  
12th Present 8 & 9. 01-488 1111. (Subject to booking terms)



**I**F ANYONE had told me a year ago that I'd be a Bucks Fizz fan, I'd have laughed hysterically and thwacked them in the teeth.

It's just as well nobody did, because I'd be forced to swallow my words — and pay for a set of dentures! I really hated them at first. In fact, when I reviewed their debut LP, I even called them a bunch of gutless wonders. Oh, there was no doubt that they could all sing, and equally no doubt that they worked very hard in the rehearsal studios. But there was no emotion cooing through the speakers, just crisp, clinical arrangements.

Yet, with subsequent releases, they moved closer to classic pop, songs with clever hooks that would curl their way around your tastebuds in the most devious manner.

Then one day I woke up and realised I liked Bucks Fizz. Luckily, a lot of people agreed with me, so coming out of the closet wasn't that traumatic.

Here I am in Dublin to meet Cheryl, Mike, Bobby and Jay for the second time in a month. They're in Ireland to play six dates, the first with their new band — who came third in the song For Europe contest that Bucks Fizz won.

"I've known them for years and years because of my previous Eurovision connections," Cheryl explains as we sit in the plush hotel bar. "Then, last year when we were on tour, they were backing band for our support act, Kate Flaherty, before we joined forces with them we'd used session men, but it got to the point where we wanted a real band behind us. "It's nice in two ways — it's nice to have full confidence in them when they're behind you on stage, but it's even better because we all get on so well afterwards."

Cheryl's the bubbly one, talkative and giggly. She's the girl next door, the tomboy. Bouncy and friendly, on first meeting she makes Jay seem cool and reserved... a complete fallacy, as I later discovered.

**A**T this point, Jay wanders into the bar and flops down into an easy chair.

"Phew, I think I've overdone it in the jacuzzi," she says, sinking farther into its framework. "You must have been in there about two hours," Cheryl remarks as she finishes her drink, before turning to me. "Do you mind if I go upstairs and have a shower?"

So Cheryl departs, Jay orders an Irish coffee without the booze and we start talking. Cheryl's been describing how much she misses her boyfriend when she's away from him, how does Jay feel when she's on the road?

"I'm okay, because I was a dancer originally and I was always thrown in with different crowds," she begins. "But then again, that was dancing... completely different." She smiles disarmingly.

Jay comes from a showbiz family and tells how she was brought up with the smell of greasepaint and dancing shoes.

"I started off as a chorus girl because my mum was in the business," Jay elaborates. "She used to organise floor shows around the London hotels. I was 14 when I began. "I did summer shows all over the country and my first solo appearance was on the Black And White Minstrel Show when I was 15."

She breaks off, and frowns. "So going out on tour is normality to me. But I do worry about Cheryl and Bobby. Short tours like this aren't too bad, but I really feel concerned for them when we're at the other end of the world for several weeks."

The mood is broken by a child approaching with two scrapbooks full of Bucks Fizz cuttings (aargh! I recognise some of my stuff there!) for Jay to sign. They chat for a bit and the little girl dad takes pictures on his Kodak Instamatic.

**F**inally they depart and we attempt to carry on.

"I've thoroughly enjoyed this tour," Jay resumes. "It's been much



**BUCKS FIZZ: The frothsome foursome**

# Still bubbling

**BUCKS FIZZ, the foursome most likely to get up your nose, become the band that refreshes the parts other bands fail to reach.**

**DANIELA SOAVE pours it out.**

more fun than the one we did before Christmas. Perhaps we felt a bit down having to travel through all the snow. I'm sure it put a lot of people off coming."

This is the second proper tour Bucks Fizz have done — the first of 1982 but by no means the last. Ahead lies four weeks in Australia in June, five weeks in Britain in late summer and their first American tour sometime after September.

"America will be daunting," the petite Ms Ashton declares. "We've

purposely not released anything or toured or done any promotional visits up till now, because we decided to concentrate on England and Europe and build up our reputation."

And truly, their popularity has grown and grown. Do they never feel like pinching one another?

"Yes," Jay grins. "This is obviously what we aimed and hoped for, but when we began, I braced myself for a one-off thing. We'd all got the job by audition and as I said to you last time, we honestly didn't look farther than A

Song For Europe and then when we'd won that, the Eurovision Song Contest."

Now that Bucks Fizz have accepted that they are here to stay, they intended to break into the songwriting sector. Or so they said three weeks ago, when we were all rather sozzled after too many Bucks Fizzes and brandies. Any luck yet?

"Well, there's definitely two songs," Jay replies. "We've all got completely different tastes so it's amazing we've managed to stop squabbling and come

up with something. I'm definitely more towards new wave and rock, whereas the others are more into harmonies, more into stage groups."

Could this be because Jay is a few years younger than Mike, Cheryl and Bobby?

"Well, I don't have one artist I idolise," she explains. "I believe that, like us, you're only really good for periods of time. You can't continue to produce it incessantly."

"It's not so much of a challenge to live up to Andy Hill's compositions," she adds. "We're aiming for B-sides to begin with, and then we hope to move onto album tracks."

"At the moment Andy writes practically everything, and up to now, everything has worked for us. Whereas on the first album we needed to be guided he did have a lot more say in how we did things, but this time, because we've a lot more confidence, we've been able to voice our opinions and use our ideas constructively."

**A**s well as the group sessions, Jay has been trying her hand at solo writing.

"I've written a song which I'm hoping will be good enough for an album. I had all the verses, but I lacked a good hook and chorus," she says. "I asked Andy for advice, and he told me to go away and keep trying. I love going out for long walks, so I'd go off for three hours and hum along to myself. If I could remember what I'd been humming at after that, I knew it must be okay!"

Going back to that last meeting three weeks ago, it wasn't until then that I actually realized that Bucks Fizz can really sing. We'd gone back to the studio where they were finishing off 'Are You Ready', the second LP, and they played me a few tracks. The first one I heard, 'Easy Love', is stunning — hot and racy, with Jay rivaling Donna Summer. When you compare tracks like this to the first album you realise how much Bucks Fizz have improved.

"Mm, I really love 'Easy Love,'" Jay agrees. "Comparing it to something like 'Getting Kinda Lonely' on the first album, it's made a hell of a difference. I must admit, when Andy first played 'Getting Kinda Lonely' to me I thought: 'Oh no, oh dear, I can't feel it.' Whereas with 'Easy Love', because it is more my kind of music, I could enjoy it."

**W**ith little spare time available, Jay is finding it difficult to digest that she has bought a modest three-bedroom house in South London, because she's had hardly any time to mess about in it. But, unlike most normal human beings, she isn't complaining.

"Any spare time we do have, I spend it doing something connected with my house. I've been making curtains and recovering a three piece suite. I'm very DIY minded, you see — I'd never go out and buy a whole unit of matching stuff. I love old wood furniture and I'd rather buy different pieces because I liked them."

With the DIY extending to designing and making Bucks Fizz stage costumes and choreographing their songs, Jay is perhaps the most independent of the group so I ask her what she would do if Bucks Fizz left her bits tomorrow.

"I would try solo singing," she replies. "I think my style would be very different, though."

If her musical taste is so different from Bobby, Cheryl and Mike's, does Jay find the choice of material frustrating?

"No, it's not, because when you're in a group you have to consider the other members, it's not like solo singing where you can please yourself."

Suddenly the tour manager appears to remind Jay about the soundcheck and so the discussion comes to a close.

Later that evening, I am amazed. I don't know what I expected Bucks Fizz to be like, but I didn't imagine them to be as good. It's not yer actual rock gig but it's still good fun — I just didn't expect them to have such strong voices. And anyone who does a thumping good version of 'Rockin' All Over The World' can't be bad, can they?

From being written off as one hit wonders, Bucks Fizz have come a long way.



# Discos

## ODDS 'N' BODS

PATRICE RUSHEN is already Top 30 in London's overall sales chart, spearheading a resurgence of really strong disco material (look how fast the hot ones are climbing) which suddenly makes it great to be a DJ again... clubs are getting busier, the strong new material is getting renewed general interest as the futurist/electro-funkers get into a rut of their own — so, has the watershed been reached, is there light at the end of the tunnel? ... Mike Anthony evidently ran into copyright problems over 'Why Can't We Live Together' and has had to scap all trace of Timmy Thomas's tune — what the result sounds like I've yet to hear... Nina Simone 'My Baby Just Cares For Me' is now on 7in single (Charly 7-CVX201)... Touchdown's remix will be out here on Excalibur... Linda Taylor's 12in bows in a brand new classy circle shaped GPL logo for Groove Productions... UK pressings of the Brass Construction 12in have 'E.T.C.' as bonus third track... CBS were having a lunchtime preview party this Wednesday for Herbie Hancock's imminent LP — let's hope it's better than the single (which, together with the awful Maxine Singleton remix and Patrick Bopha's lack of actual song, have been big talking points amongst DJs this last week)... I'm glad I wasn't the only one to spot that the Emperor (or should that be Khan?) was parading around with no clothes!... La Beat Route wasn't the most appropriate of locations for last week's big awards night — nobody could see anything — but as a gathering of simply everyone in the business (bar a few DJs who were working) it was one hell of an event... Chris Hill introduced Northern journalist Frank Elton as 'the man who's done for soul music what the Argentinians have done for the Falklands'... Froggy's mix from Mike Anthony into Patrice's 'Number One' on the first regular Peter Powell soul show last Monday must have prompted a nation-wide "so what?" — it wasn't even a good segue!... Steve Aggasid corrects his Music Week-culled info about his 'Sounds Soul' slot on Aberdeen's

Northend Radio (290 MW/96.9 FM), which is every Saturday 9-10pm, featuring downtempo soul and jazz-funk until he weans the audience onto faster material... Kelly Temple is burning the candle at both ends, doing a midweek midnight show on Radio Hallam, then haring down to London to assemble his weekend kids' show on Capital, before haring back up to Sheffield (etc, etc)... Capital's Peter Young says he wouldn't mind having his photograph taken next to a certain London disco DJ because it might make him look thin!... I really cannot believe that anything of Steve Walsh's could ever have been 'thin, straggly and lifeless', to quote from the London DJ's latest advert for Svenson printed in last Monday's Standard... Weary's at WEA now... GJ Carlos, to judge from reaction at his Streatham Cats Whiskers (Sunday) and Hammersmith Palais (Thursday) gigs, reckons Atmosfear 'Dancing in Outer Space' could grab a whole new generation of buyers if rereleased... Paul Murphy and Ian Shaw are jazzing Night Moves behind Tooting's Castele Hotel, with a giant video system, every Monday... Keith Harris, who was Stevie Wonder's personal assistant, now manages Junior — which is ironic, as Stevie did successfully keep Junior out of the top spot on the US soul chart... King Erni (Canford Saxon Tavern), after a sneak preview, thinks Second Image's upcoming 'Star' should break them pop... 'Country Cousin' Roger Theobalds (Norwich), as well as vouching for the local Andy's Records as a source of cheap jazz-funk oldies, wishes the current fashion for instrumental B-sides would die down... Roger Dynamite (St Yarmouth Tiffans) thinks it's high time DJs were charged for mailing list promos, which might weed out the time wasters and give bona fide DJs a better deal... Martin Kent plays all types of music every Fri/Saturday at Turo's The Penalty Spot to no more than 200 people (surely a good crowd considering Cornwall's population?), and wishes small clubs had more recognition when applying to mailing lists... Kev Hill (Brentwood 0277 221309) is busy enough in Essex but perhaps misguidedly hopes that an East End gig would enable him to



**FAT LARRY'S BAND** are breaking out right up to number three in the disco chart — however, the Philadelphia funksters will have to go some to catch up with Patrice Rushen and Sharon Brown, whose commanding lead is almost double that of these their closest contenders. A symphony in stripes, the guys are now far hotter with 'Act Like You Know' than the structurally similar Whatnauts 'Help Is On The Way' ever got. Is this justice?

play more up-front material... John Malkin's gig at Rotherham's Charade has been renamed the Formula One Club following its takeover by a former semi-pro racing driver... Nigel Halkes has formed the Bristol Funk Recluses 'cos he and his chums are too young to go to all the gigs they'd like... Thomas Felton (Laydown Stage 3) has revived Dave Brubeck 'Take Five' — talk about a jazz oldie!... Medway megastar Nicky Peck called by to flash his pearls last weekend at Mayfair Gullivers, where Graham

Gold's best mix was Brass Construction 'Light', 'Thang', Temptations, Cameo 'Be Yourself'... Rob Harknett (Hartow) wonders what shops stock such European imports as the Sarragossa Band's German 'Za-Za-Zabadak' LP, a medley of pop oldies... I'm just about to be right in the middle of moving house, so if I have less time for reviews in the next few weeks please bear with me... now maybe I'll learn the hard way exactly how many records I do have!... FLY THE FLAG!

## BREAKERS

BUBBLING UNDER the UK Disco 90 (page 54) with increased support are Dave Grusin 'Last Train To Paradise'/'She Could Be Mine' (Japanese JVC LP), Prince 'Let's Work' (Warner Bros 12in), War 'Outlaw'/'The Jungle' (US RCA LP), Level 42 'Love Meeting Love'/'Mr Pink' (Polydor LP), Lloyd's Charters 'If Leaving Me Is Easy' (KR 12in), Northend (Michelle Wallace) 'Tee's

Right'/'It's Right' (US Emergency 12in), Marz 'Hooked On That Lovin' Thing' (US Liberty 12in), Pleasure 'Sending My Love' (US RCA 12in), Xavier 'What Goes Around'/'Do It To The Max'/'Rook Me Sock Me' (Liberty LP), Ruddy Thomas 'Key To The World' (Hawkeye 12in), Coffee 'Take Me Back'/'My Turn To Burn' (US De-Lite LP), Barry Biggs 'A Promise Is A Comfort' (AF 12in), Loose End 'In The Sky' (Virgin 12in promo), Ransom, MacKenzie & Friends 'Orange Groves' (Smokey Joe 12in white label), Ritchie Family 'I'll Do My Best' (US RCA 12in), Freddie Hubbard 'This Is It' (Elektra Musician LP), Bobby Womack 'Games'/'So Many Sides Of You' (US Beverly Glen Music LP), Gangsters 'Strung Out On The Boogie'/'Do It Any Way You Want To'/'Precious' (US Montage LP), Ago 'You Make Me Do It' (US Brass 12in), George Nooks 'We're In This Love Together' (Island 12in).

## UK NEWIES

MAZE featuring Frankie Beverly: 'Before I Let Go' (Capitol 12CL 244). Officially due next Tuesday, this Hammersmith recorded 12in coupling of two songs never issued 'live' before is already causing queues at DJ booths as punters ask for details. More a jiggy 0-113-112-114-0bpm rhythm groove than a strong song, the plugside (they're using the original 'dead' CP version on 7in) may not be a crossover smash but climaxes with Frankie's sensational rhythm riding grunting and will tear up true underground soul fans, while the beautiful 90-100-0bpm 'Golden Time Of Day' flip might have better pop chances. Get two copies and run 'em together, and make it a hit, y'all! **KID CREOLE & THE COCONUTS:** 'I'm A Wonderful Thing, Baby' (Za 12WIP 6756). Evidently on 12in though I've yet to get one, this subduedly sassy steady soul smacking 103-104bpm jigler has gently bragging lyrics, conversational chat and great class.

**MORE DISCOS OVER PAGE**

# TOP AMERICAN SOUL SINGLES

1 **MAMA USED TO SAY:** Junior: Mercury

- 2 **TELL ME TOMORROW:** Smokey Robinson: Tamla 1601
- 3 **THAT GIRL:** Stevie Wonder: Tamla 1602
- ▲ 4 **WORK THAT SUCKER TO DEATH:** Xavier: Liberty 1445
- ▲ 5 **GENIUS OF LOVE:** Tom Tom Club: Sire 49882
- 6 **MIRROR MIRROR:** Diana Ross: RCA 13021
- ▲ 7 **CIRCLES:** Atlantic Starr: A&M 2392
- 8 **I WANT TO HOLD YOUR HAND:** Lakeside: Solar 47954
- 9 **MY GUY:** Sister Sledge: A&M 10001
- 10 **HOT...**



- 58 **APACHE:** The Sugarhill Gang: Sugarhill 567
- 59 **YOU NEVER KNOW:** Ramsey Lewis: Columbia 02704
- ▲ 60 **LET IT WHIP:** Dazz Band: Motown 1609
- 61 **CALL ON ME:** Switch: Gordy 1603
- ▲ 62 **THERE'S NO GUARANTEE:** Peabo Bryson: Capitol 5098
- ▲ 63 **JAMMING:** Grover Washington Jr.: Elektra 47425
- ▲ 64 **TRY JAH LOVE:** Third World: Columbia 02744
- ▲ 65 **WE GO A LONG WAY:** The Roots: Warner Bros 12in
- ▲ 66 **I'VE GOT NIBBLES:** The Roots: Warner Bros 12in
- ▲ 67 **...**

**NUMBER ONE "MAMA USED TO SAY" IN THE AMERICAN CHARTS WITH THE SINGLE**



# STRANGE WOMAN

The Brand New Single



7" in picture bag  
-also 3 track 12" version,  
specially extended and re-mixed.

ALTON EDWARDS

7" CBS A 2275  
12" CBS A 13275

## FROM PAGE 47

production — and has exploded even, if not especially, for the jazz-funk mafiosi as well as on Radio One.

**I.C.Q.:** 'Final Approach' (ICQ 1201, via Greyhound 1-385 8236). Recorded in one take without overdubs by the well experienced six-strong Ivan Chandler Quintet, this doodling piano started then lightly flying 9-127-129-136 (break)-131-129-0bpm frantic Latin jazz leaper is messing up the minds of real jazz fans and may already be sold out on three-track white (actually, green) label 12in, flipped by the less demanding 105-106-0bpm 'Loveland' and Herbie Hancock's complex 'One Finger Snap' straight jazz blower.

**LEVEL 42:** 'Are You Hearing (What I Hear)?' (Polydor POSPX 396). Can I write about this now, please? With a press embargo until this week yet played by Peter Powell last Monday and all over the place for ages, it's a fast bass pattered 128-127-129-128-130(break)-129bpm 12in skitterer smoothly sung through catchy tinkling chimes while the guys get blisters on their fingers. Possibly less disco than jazz and while boys in appeal.

**PAUL McCARTNEY:** 'What's That You're Doing?' (LP 'Tug Of War Parlophone PCR 259). Diving down the A1 last Friday (with the RAF training overhead), I heard Nicky Horne announcing a track from what I thought he said was the new Paul McCartney album, but when he played it I began to think he'd said Stevie Wonder. The new album at last? Well, no, but this largely Wonder penned and performed 107bpm bubbling 'Superstition'-style funk should fill the gap while we wait... and wait.

**HEAD & THE HELMITZ BAND:** 'The Helmet Song' (THD 001). Following an unnecessary big "showbiz" intro, this Tony Hodges-featuring 114-115-0bpm 12in white label remake of 'Get Down On It' really is — wait for it — 'Suck My Helmet', the full fifth and great fun! No matter that it's not the best production ever, but this one will run and run...

**HOT CHOCOLATE:** 'Girl Crazy' (Rak RAK 341). More pop than disco maybe, but a catchier ditty than this brilliantly bright and breezy 125bpm 7in bit of fluff would be hard to find.

**THE DUKES:** 'Thank You For The Party' (WEA K 191367). Bugatti & Musker forget the soulful subtlety of 'Mystery Girl' and revert to their breezy white pop formula for this basic 114bpm 12in singalong thudder, flipped by both versions of the recently promoted even duller 115-117-119bpm 'Nile Music'.

## IMPORTS

**RITCHIE FAMILY:** 'I'll Do My Best (For You Baby)' (US RCA PD-13093). Very good Fred Petrus-produced cleanly smacking unhurried 115bpm 12in call and answer wailer with burbling bass synth undertow and immediate impact, right in the mainstream of what's happening currently, should give the girls their best shot for ages.

**MARZ:** 'Hooked On That Lovin' Thing' (US Liberty 7202-1). This bass synth lurching juggy 118-119-121-120bpm 12in choppy funk chanter may not be the most brilliant bit of plastic ever pressed but certainly gets immediate enthusiastic floor response if mixed in right (I took it out of "D" Train's oldie), and for value is flipped by the bassily thudding chick squeaked 113bpm 'Everybody Get Up'.

**JESSIE G.:** 'That's Hot' (US Wagget ETC 52). Out a while and better in the cooler instrumental version, this is one of those dead simple but so effective burbling sparse 120-122-124-123bpm 12in groove that clomp along with bursts of chanting chix, emphasised rhythm and twiddling synth to vary the insistent monotony. It could almost be another Slinkers.

**SINNAMON:** 'Thanks To You' (US Backet BKD 508). Starting with a great abrasively scolding lady and timid guy's "telephone" dialogue over the basic beat, this sparsely arranged ever changing chick squeaked excellent drumkit prodded 118-119-118bpm 12in thudder combines several familiar elements to come out remarkably like Electric Funk for much of the time, and especially on the two-track flip's 119bpm instrumental, which continues into a Pesch Boys-style 'Peaches'.

**THE DRAMATICS:** 'Live It Up' (US Capitol 8527). Ron Banks-produced chatter introed then boomingly thudding 116-115-116bpm 12in strange lurcher intensifies as it pushes along through every varying

## Discos

By JAMES HAMILTON

### POP ORIENTED DANCE

- 1 1 JUST AN ILLUSION, Imagination, R&B 12in
- 2 7 NIGHT BIRDS, Shakatak, Polydor 12in
- 3 2 POISON ARROW, ABC, Newon 12in
- 4 13 I CAN MAKE YOU FEEL GOOD, Shalamar, Solar 12in
- 5 12 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y 12in
- 6 5 YOU'RE THE ONE FOR ME, "D" Train, Epic 12in
- 7 3 LOVE PLUS ONE/MARINE BOY, Haircut One Hundred, Arista 12in
- 8 11 YOU GOT THE POWER/CINCO DE MAYO, War, RCA 12in
- 9 8 THIS BEAT IS MINE, Vicky "D", SAM 12in
- 10 4 INSTRUCTION-CHANT NO. 1 (REMIX), Spandau Ballet, Reformation 12in
- 11 6 IT AINT WHAT YOU DO, Fun Boy Three/Bananarama, Chrysalis 12in
- 12 38 FANTASTIC DAY/SKI CLUB OF GREAT BRITAIN, Haircut One Hundred, Arista 12in
- 13 9 TAKE MY HEART, Kool & The Gang, De-Lite 12in
- 14 15 PARTY FEARS TWO, Associates, Associates 12in
- 15 10 THE LION SLEEPS TONIGHT, Tight Fit, Jive 12in
- 16 18 LOVE IS ON THE ONE/WORK THAT SUCKER TO DEATH, Xaviera, Liberty 12in
- 17 23 MORE THAN THIS, Roxy Music, EG/Polydor
- 18 14 YOUR HONOUR, Pluto, KR 12in
- 19 16 NEVER GIVE UP ON A GOOD THING, George Benson, Warner Bros 12in
- 20 30 I SPECIALIZE IN LOVE, Sharon Brown, Virgin 12in
- 21 — EBONY AND IVORY, Paul McCartney/Stevie Wonder, Parlophone 12in
- 22 17 MICKEY, Toni Basil, Radioholce
- 23 41 PROMISED YOU A MIRACLE, Simple Minds, Virgin 12in
- 24 33 REALLY SAYING SOMETHING, Bananarama/Fun Boy Three, Doremi 12in
- 25 20 DAMNED DON'T CRY, Viceg, Polydor 12in
- 26 26 EVER SO LONELY, Monsoon, Mobile SuR Corporation 12in
- 27 19 LAYLA, Derek & The Dominoes, RSO 12in
- 28 21 KLACTOVEESSEDSTEIN, Blue Rondo A La Turk, Diable Noir 12in
- 29 29 LET'S START TO DANCE AGAIN, Hamilton Bohannon, London 12in
- 30 22 HOUSE ON FIRE, Boomtown Rats, Mercury 12in
- 31 38 IS IT A DREAM, Ciseaux Neoveaux, Liberty 12in
- 32 24 DO WHAT YA WANNA DO, The Clogs/Mona Hendryx, Metropolis 12in
- 33 — FORGET ME NOTS, Petrice Rushen, Elektra 12in
- 34 37 CAT PEOPLE (PUTTING OUT FIRE), David Bowie, MCA 12in
- 35 25 TRY JAH LOVE, Third World, CBS 12in
- 36 34 NOWHERE GIRL, B.Movie, Someplace 12in
- 37 58 AINT NO PLEASING YOU, Chase & Devo, Rockway
- 38 27 STARS ON STEVIE, Star Sound, CBS 12in
- 39 31 SEE YOU, Depeche Mode, Mute 12in
- 40 40 RHYTHM OF THE JUNGLE, The Quicks, Epic 12in
- 41 36 TELL ME THAT I'M DREAMING, Wax (Hot Wax), Ze 12in
- 42 28 SHINE ON, George Duke, Epic 12in
- 43 52 I RAN, A Flock Of Seagulls, Jive 12in
- 44 49 SEE THOSE EYES, Altered Images, Epic
- 45 71 YOUR LOVE, Lims, Carrere 12in
- 46 58 PRIVATE EYES, Darryl Hall & John Oates, RCA 12in
- 47 — TIME/INSTRUMENTAL, Stone, Carrere 12in
- 48 53 WILL YOU LOVE ME TOMORROW — STAND BY ME, Panama, Jive 12in
- 49 45 SEVEN TEARS, Goombay Dance Band, Epic
- 50 52 LEAD MALICE/PRECIOUS, Jam, Polydor 12in
- 51 74 GIVE ME BACK MY HEART, Dollar, WEA
- 52 39 JUNGLE MUSIC, Rico & The Special AKA, 2 Tone 12in
- 53 54 THE DUDE/ONE HUNDRED WAYS, Quincy Jones, A&M 12in
- 54 4 U TURN ME ON, Tomorrow's Edition, CBS 12in
- 55 68 DOUBLE DUTCH BUS, Frankie Beverly, Warner 12in
- 56 80 EVERY WAY BUT LOOSE, Oneness Of Juju, Buddha 12in
- 57 89 SHOW YOU MY LOVE, Goldie Alexander, Project 12in
- 58 46 SOME GUYS HAVE ALL THE LUCK, Robert Palmer, Island 12in
- 59 — ONLY YOU, Yazoo, Mute
- 60 48 BABY I'M LOVING YOUR LOVING, Gayle Adams, Epic 12in
- 61 43 PAINT ME DOWN (REMIX)/COFFEE CLUB, Spandau Ballet, Reformation LP
- 62 54 IN THE NAME OF LOVE, Thompson Twins, T 12in
- 63 57 RIDE ON A RHYTHM, Hot Quilins, Kaldosound 12in
- 64 52 IN THE CRIME OF LOVE/WAR, Funasopolitan, London 12in
- 65 37 GET DOWN TO IT, Kool & The Gang, De-Lite 12in
- 66 — PUERTO RICO, Decoupage, R&B 12in
- 67 60 I'VE HAD ENOUGH, Earth Wind & Fire, CBS 12in
- 68 73 STILL GOT THE MAGIC, Michael Wyatt, RCA 12in
- 69 — COOL, The Tins, Warner Bros
- 70 31 GO WILD IN THE COUNTRY, Bow Wow Wow, RCA 12in
- 71 — STAND OR FALL, The Flux, MCA
- 72 — GLAD TO KNOW YOU, Chase Jenkel, A&M 12in
- 73 — STREETPLAYER — MECHANIK AUDIO EXTRA, Fashion, Arista 12in
- 74 75 GHOSTS, Japan, Virgin 12in
- 75 — MAMA USED TO SAY (US REMIX), Junior, Mercury 12in

superb soul vocal group interplay (some very gospel), chugging brass breaks and even a short Joe VanFur-style fiddle solo, the two-track flip featuring an immediately starting more direct but less interesting 117bpm version and the nice Curtis Mayfield-ish 107bpm 'She's My Kind Of Girl'. Real soul fans will love it.

**BOBBY WOMACK:** 'Games' (LP 'The Poet' US Beverly Glen Music BG-10000). Better late than never, Bobby's recent US Soul LP chart-topper is a welcome return to pure unadulterated S-O-U-L, hoarsely wailed in intensely switching gospel style, and, as its success would suggest, a must for home listening especially. Virtually every cut's a killer, though this 0-41-74-72-73bpm wayer and the 103bpm 'Lay Your Lovin' On Me' are probably best for us, others being the 36/72bpm 'If

You Think We're Lonely Now' 82/4-85bpm 'Where Do We Go From Here' 84-83bpm 'Just My Imagination', 109bpm 'Secrets', 126-128bpm 'So Many Sides Of You' and token Rick James-style 131bpm 'Stand Up'.

OTHER IMPORTS include a new ballad orientated album from CHANGE and a dreadful fast c136bpm 12in by BOHANNON. Be warned!

HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7in (endings denoted by f for fade, c for cold, r for resonant) are Shak'n' Stevens 156l, Joan Jet 96-94-97c, Stutz Bear Cats 97/48-Or/Dennis King 92/46c, Stranglers 21/42-43-44f, Talk Talk 136f, Squeeze 111-108-107-106f, Junior 55-110c, Jets 189-187-Or, Margolis 94-Or, Patrice Rushen 114f, Fox 0-117f, Candy Stanton 115-39-116f.

### DISCO DATES

**THURSDAY (29)** Paul Clark jazz-funks Worthing Montague's FRIDAY (30) Chris Hill jazz-funks Stansted Rockford's (Mike Allin & Ralph Tee there weekly), Tom Holland & Ian Reading jazz-funk Southend Zero 6. Chris Brown jazz-funks Slough Alexanders, Antilles play Dartford Flicks, Mike Read joins John DeSade at Erith 2001; SATURDAY (1) Alton Edwards PA's and Seven Stages play with King Enn (play live, that is!) at Antford's Saturn Tavern. Chris Dennis starts a new up-front jazz-funk night with videos and guests at Exeter Boxes, Dave Rawlings has a video and laser show at Reading Rebecca's, Chris Brown jazz-funks Luton Recreation Centre; SUNDAY (2) Martin Collins, Colin Curtis, Jonathan, Steve Allen, Ashley Woods and many more jazz-funk Peeterborough Crossat Slinkers alldayer (open). Paul Clark & Mick Fuller warm up for the beach party at Brighton Busby's; BANK HOLIDAY MONDAY (3) Brighton Beach Party at The Rank Busby's (2pm) stars Showstoppers' full Caister line-up, London's Lyceum alldayer stars Steve Walsh, Ian Shaw and more.



# Discoscene

## ADAM HALL (RM) SUPPLIES

Mail order service for flightcase and cabinet fittings including irontouch and coverings, handles, casters and specialised hardware, speaker fitting kits, jacks and sockets, Cannons and Bulgins, also Enlar compression drivers, AKG mics, Celestion Speakers and ASS horns. Postal Order for illustrated catalogues to:

**ADAM HALL R.M. SUPPLIES**  
Unit H, Carlton Court, Grainger Road,  
Southend-on-Sea SS2 1BT

## DISCO HIRE

FROM THE HARROW DISCO CENTRE

FULL RANGE OF SOUND AND LIGHTING EQUIPMENT  
AVAILABLE FOR PROFESSIONAL OR HOME USE

COMPLETE DISCO WITH LIGHTS FROM £13

DECK UNITS, AMPS, SPEAKERS, PROJECTORS,  
SOUND TO LIGHT STROBES, DRY ICE AND BUBBLE  
MACHINES, SHAKE LIGHTS, LASERS, ETC., ETC.

Send see for full hire list to RECORD & DISCO CENTRE  
350 RATNERS LANE, PINNER, MIDDX. 01-868 8637

## RECORD & TAPE MART

MISSED THAT HIT SOUND WHILE IT WAS AROUND?

GET IT FROM THE DEALER, WITH ALL THE CLASSICS  
ALL THE SINGLES LISTED BELOW ARE BUT A SMALL SELECTION FROM OVER 2,000  
SINGLES AND 1,000 LPs LISTED AT INCREDIBLE PRICES. SEND S.A.E. FOR LIST

ALL THE RECORDS LISTED BELOW ARE 90p EACH  
5 FOR £4.10 FOR £3.00 OR 25 FOR £10.00  
(MANY OTHERS ON LIST) THEY ALL COME IN PICTURE COVERS

P4171 ADAM & ANTS	Prince Charming
P3423 GEORGE BENSON	Love X Love
P2118 DAVID BOWIE	Faces
P350 CLASH	White riot
P2831 PHIL COLLINS	I missed again
P2346 DURAN DURAN	My own way
P549 DUANE EDDY	Because they're young
P2843 EXPRESSES	Tango in moon
P4103 GENESIS	Abacab
P3447 DARYL HALL AND JOHN OATES	You've lost that loving teatin'
P2375 MICHAEL JACKSON	Don't stop 'til you get enough
P5541 JAPAN	Gentlemen take polonaise
P2572 JOHNNY LOGAN	What's another year
P4462 BARRY MANLOW	I should love again
P4467 BOB MARLEY & WAILERS	So much trouble in the world
P4129 MATCHBOX	Love's made a fool of you
P4128 STEVIE NICKS	Stop draggin' my heart around
P1356 ELVIS PRESLEY	Are you lonesome tonight
P2781 EDDIE RABBIT	Love is a silly night
P4053 ROBE TATTOO	Rock 'n' roll out loud
P1593 BOB SEGER	Greenwood nights
P2787 SISTER SLUDGE	All American girls
P5662 SHAKIN' STEVENS	Green door
P4287 TENPOLE TUDOR	"Twistin'" my belly out with the bath water
P2000 UNDERONES	My perfect cousin
P2006 DON WILLIAMS	You're my best friend

### ALSO GREAT BARGAINS

100 HIT SINGLES	£22.50	100 POP SINGLES	£7.00
100 SOUL SINGLES	£10.00	50 REGGAE SINGLES	£5.00
100 PICTURE COVER SINGLES	£10.00		

All the Postage and Packing, GB, Ireland and DPPD - 1-2 Singles 40p; 6-10 Singles 70p; 11-15 Singles £1; 16-20 Singles £1.50; 21-50 Singles £2; 51-100 Singles £2.50; 101-200 Singles £3; 201+ more Post Free. Rest of World for each 100 records £12.

**OLDIES UNLIMITED**  
DEPARTMENT R, TELFORD, SHROPSHIRE TF2 9NQ

## HIRE CASSETTES

★ JOIN Our fast-growing library - life membership is now available for only £3

★ CHOOSE From our superb catalogue - including most top 75 chart entries plus 1,000's of oldies

★ LISTEN To your choice of tapes from just 3p per day

Free brochure from

**THE MUSICASTET LIBRARY (Dept RM)**

PO Box 147, Watford WD2 4FE, Herts

## RECORD & TAPE EXCHANGE

ALL RECORDS, TAPES, RARITIES,  
VIDEOS WANTED

ALL LPs, singles & cassettes (pre-recorded or used blanks) bought or exchanged. 1p-£2.50p each paid (more for rarities & videos). ALL accepted in ANY condition - absolutely NONE refused! Bring ANY quantity to

38 NOTTING HILL GATE, LONDON W11 (727 3539)

28 PEMBRIDGE RD, NOTTING HILL GATE W11 (727 3538)

90 GOLDHAWK RD, SHEPHERDS BUSH W12 (749 2930)

229 CAMDEN HIGH ST, NW1 (267 1898)

Or SEND any quantity by post with SAE for cash to Record & Tape Exchange, 38 Notting Hill Gate, London W11 (Despatched goods not returned - our price must be accepted; list & SAE for estimate if required).

All shops open 10-8 EVERY day of the year for many 1000s of cheap used/unused record, tape & video bargains (wholesale discounts for dealers) RARITIES are bought, sold, exchanged UPSTAIRS at 38 Notting Hill Gate, W11.

## HIRE AND FIRE

Specialists in Stage

Pyrotechnics

"OPERATORS AVAILABLE"

Also Hire of  
Disco, PA, Lighting, Bubble, Dry Ice  
and Smoke Machines, etc.  
48 Bedford Hill, Balham,  
London, SW12  
Telephone Bob Waterer  
01-875 3213

## FIFTY

PIGMY BULBS

MIXED COLOURS

£24.50 inc P&P

LEADING BRANDS

Make cheques PO's payable to

**DEREK JAMES**

**DISCO CENTRE**

STOKE HOUSE, FROME, 0373 65831

## STAGE TWO LTD.

PAUL HARDY

OF RADIO 2KO

NEWCASTLE-AUSTRALIA

GETS HIS GEAR FROM US

DO YOU?

197, WATFORD ROAD

CROXLEY GREEN

RICKMANSWORTH

WATFORD 44822 - Hire

WATFORD 30789 - Sales

## Disco Equipment

DISCO GEAR Fal system 50 lights,  
records, extras £850 ONO. -  
Evenings 024028-356.

## DJ Jingles

ELECTRONIC JINGLES 50 original  
on cassette £4.75, custom I.D. two  
words (plus re-mixes) £8.50.  
Special offer - both for £10. Send  
jingles, cheques, POs to - Mike  
Hayward. Box No 3415.

## Discos

STEVE DAY - 01-524 4976.

## Mobile Discos

SOUND SYSTEMS Southwest. -

0954-32380.

RAINFLOW DISCOS - 965-2826

2091.

NEW DIMENSION Disco. - Keith

459-6906.

DAVE JANSEN - 890-7636.

CLOUD 9 368-7447.

# Roger Squire's Disco Super Buys

LATE NIGHT SHOPPING

Weekdays 10AM-7PM

Saturdays 10AM-6PM

**NEW Make your sound XL**  
Squire XL100B DISCO SPEAKERS  
The successor to the AWARD WINNING SQUIRE D100

- ★ 100W RMS RATED
- ★ 8 Ohms impedance
- ★ Rugged construction
- ★ New style 'tougher' vinylite covering
- ★ 'Vix' driver - Metal grill on protected main 15 Watt speaker
- ★ Special Porting for Extended Bass
- ★ Wide dispersion Exponential Horn for bright treble response
- ★ Built-in cross over system
- ★ AND THE BEST 100W DISCO SOUND YOU'VE EVER HEARD

100W RMS RATED  
8 Ohms impedance  
Rugged construction  
New style 'tougher' vinylite covering  
'Vix' driver - Metal grill on protected main 15 Watt speaker  
Special Porting for Extended Bass  
Wide dispersion Exponential Horn for bright treble response  
Built-in cross over system  
AND THE BEST 100W DISCO SOUND YOU'VE EVER HEARD

Super Buy £124.50  
New Low Prices  
8 Mirror Ball £19.95  
12" Mirror Ball £34.95  
17" Mirror Ball £49.95  
16" Mirror Ball £54.95

These prices exclude Rotators, available separately at only £15 each

**MIRROR BALLS**

**PINSPOTS SCANNERS & HELICOPTERS**

1 Head Helicopters £135.00  
2 Head Helicopters £179.00  
2 Head Helicopters £299.00  
2 Head Helicopters £459.00  
Squire Helicopters in pairs £15.95  
Squire Helicopters in pairs £44.90

All come complete with PAR lamps wired ready for use.

**XL200** launched last month now selling fast 200W

★ 8 Ohms COME AND HEAR FOR YOURSELF - make your sound XL

Super Buy £249

**Cloud Series 11** Beautifully made STEREO CONSOLE

highest quality sound reproduction comprehensive tone controls inc. 'Presence' on Mic AutoCue system Electronic back start system Come to our showrooms and try this console out for yourself We'll quote you an attractive price on PART 2

Super Buy £330

**LAMPS**

PAR 38'S ALWAYS LARGEST STOCK AMBER £1.95 ALL OTHER COLOURS £2.95

COLOUR BALLS £5 & 6c ONLY 75p each ALL COLOURS

PIYONT BULBS £1 & 2c ALL COLOURS ONLY 65p each

ALL BRANCHES OPEN 5 DAYS PER WEEK. Except Glasgow and Birmingham closed Mondays.

**RSD MINI Rugged high quality Disco Console**

Separate faders for all channels  
P.W. Monitoring  
TUNING  
DETACHABLE LID  
Ideal for Youth Clubs, Mosques, or as a 2nd Disco!

Super Buy £169

**Cloud Series 11** Beautifully made STEREO CONSOLE

highest quality sound reproduction comprehensive tone controls inc. 'Presence' on Mic AutoCue system Electronic back start system Come to our showrooms and try this console out for yourself We'll quote you an attractive price on PART 2

Super Buy £399

Send to: Roger Squire's, Freepost, Barnet, Herts EN5 5YB

**Roger Squire's DISCOUNT STORES**

LONDON: 176 Junction Road, W9 5QJ. Tel: 01-272 7474  
BIRMINGHAM: 220 Broad Street, Nr. City Centre. Tel: 021-643 6767  
MANCHESTER: 251 Deansgate, M3 4EN. Tel: 061-831 7676  
GLASGOW: 1 Queen Margaret Road (off Queen Margaret Drive) Kelvinside, G20 6DP. Tel: 041-946 3303

Mail order & Export enquiries to our London Branch

Please send me the FREE 128 PAGE CHANCE your 32 page Equipment Guide -

Name \_\_\_\_\_  
Address \_\_\_\_\_  
Postcode \_\_\_\_\_

Send to: Roger Squire's, Freepost, Barnet, Herts EN5 5YB

**DISCOSCENE '82**

Sunday 9th May  
St. Johns Hotel, Warwick Rd., Solihull, Birmingham  
12 noon - 7 p.m.  
Details telephone: Daytime 021-772 0647 Evenings 021-707 1925

**EXPRESS MAIL ORDER \*Save £££\***

**CRAZY CASH DISCOUNTS!**

SEND IT NOW FOR LATEST SOUND CATALOGUE (28 PAGES WITH OVER 100 PHOTOGRAPHS AND ILLUSTRATIONS (Full refund on list purchase))

JUST COMPARE OUR DISCOUNT PRICES!

DISCO CONSOLES	Cloud Series, Stereo	£330.00	PROJECTORS	Solar 250	£87.00
FAL Stereo Graphic, powered	£450.00	Solar Animator 250	£148.00		
Classic Servo	£230.00	Solar 200B (New Type)	£99.00		
"BEST PRICES ON OTHER CONSOLES - DETAILS ON REQUEST"		LHO 550	£88.00		
SPEAKERS	Dacno-Voice Eliminator 1A-Pair	£99.00	STANDS	P & N Microphone Boom Stand	£16.00
HN Pro 150 Mk. II	£180.00	HN Pro 150 Mk. II	£180.00	P & N Standard Lighting Stand	£28.00
HN Pro 100 Mk. II	£160.00	HN Pro 100 Mk. II	£160.00	HN Pro 100 Mk. II	£160.00
"WIDE RANGE OF RMS & SPEAKERS AVAILABLE FOR QUOTE"		"ALSO SEE AND HEAR THE NEW RANGE OF "ROBE" SPEAKERS - NOW IN STOCK!"		P & N Dynamic Lighting Stand with 7 Bar	£24.00
AMPLIFIERS	Chronic MA100	£88.00	FAL Day Mirror	£34.99	
HN S130 Mk. II	£159.99	"FULL RANGE OF HN MOS-FET AMPLIFIERS IN STOCK AT COMPETITIVE PRICES"		P & N Speaker Stand with Top Hat	£34.99
"NOW STOCKISTS OF CARLSON AMPLIFICATION"		GRAPHIC EQUALISERS	ADC Sound Shaper 110 IC - NEW!	£88.00	
ADC Sound Shaper 2 IC - NEW!	£148.00	ADC Sound Shaper 2 IC - NEW!	£148.00	FAL Day Mirror	£34.99
ADC Sound Shaper 3 IC Paraphase - NEW!	£229.00	MIXERS	TUAC Mono Diacets (each PSU)	£44.00	
TUAC Mono Diacets (each PSU)	£44.00	Chronic SM330 (inc PSU)	£140.00	Chronic SM440 (inc PSU)	£218.00
MICROPHONES	Shure Ue54	£36.00	Shure 5885A Uniphore	£36.00	
Shure Ue54	£36.00	Shure 5885A Uniphore	£36.00	Electro-Voice D535	£70.00
Electro-Voice D535	£70.00	Electro-Voice 671A	£30.00	UD306L	£9.00
SILLY STRING (Silly String) in 4 colours	88p	Per Can (contains only)	88p		
Many other Party Effects available at LOW PRICES		POWERY RHYTHM SPRAY GLITTER - PARTY POPPERS - FLASH HATS, etc.			

ALL ITEMS IN STOCK AT TIME OF PRINTING. OFFER VALID DURING MAY '82 WHILE CURRENT STOCKS LAST. PRICES INCLUDE VAT. DELIVERY CHARGES ON APPLICATION. \*PRICE BEATER - If you're offered a good price somewhere else, contact us and we'll do our best to better it! And still give you our excellent after sales service.

**LUTON DISCO & LIGHTING CENTRE**  
75, 88 & 94 WELLINGTON STREET  
LUTON LU1 5AA, ENGLAND  
Telephone 0582 391021 or 411733  
Telex: 825582 CHACOM G DISLIGHT  
OPEN MON-FRI 10 am-6 pm, SAT 10-4.30

**WE'RE BIG!**  
BIG ENOUGH to offer you the best in disco equipment at discount prices AND an excellent back-up service!

**WE'RE SMALL!**  
SMALL ENOUGH to offer you a friendly and personal service, before AND after you have bought your equipment!

ALL YOUR DISCO REQUIREMENTS FROM COMPLETE SYSTEMS TO SPARES AND ACCESSORIES  
MAIL ORDER - ALL PARTS OF THE UK AND OVERSEAS  
WIDE RANGE OF SECONDHAND EQUIPMENT IN STOCK - SEND NOW STAMP FOR LIST (Free with Catalogue)

COMPREHENSIVE SERVICE FACILITIES - ON PREMISES SERVICING BY EXPERIENCED PERSONNEL  
SPECIAL EFFECTS INCLUDING PYROTECHNICS AND NOVELTIES  
NO DEPOSIT CREDIT FACILITIES - USE IT NOW, PAY FOR IT LATER!







## TOP UK SINGLES

Week-ending May 1

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST
1	1	4	EBONY AND IVORY, Paul McCartney with Stevie Wonder, Parlophone
2	6	4	ONE STEP FURTHER, Bardo, Epic
3	3	5	PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y Records
4	11	4	THIS TIME (WE'LL GET IT RIGHT)/WE'LL FLY THE FLAG, England World Cup Squad, England
5	17	4	REALLY SAYING SOMETHING, Bananarama & The Fun Boy Three, Deram
6	22	2	SHIRLEY, Shakin' Stevens, Epic
7	10	6	I CAN MAKE YOU FEEL GOOD, Shalamar, Solar
8	4	6	GIVE ME BACK MY HEART, Dollar, WEA
9	12	4	FANTASTIC DAY, Haircut 100, Arista
10	8	6	BLUE EYES, Elton John, Rocket/Phonogram
11	2	6	MY CAMERA NEVER LIES, Bucks Fizz, RCA
12	5	8	AIN'T NO PLEASING YOU, Chas And Dave, Rockney
13	34	5	I WON'T LET YOU DOWN, PhD, WEA
14	7	5	MORE THAN THIS, Roxy Music, EG/Polydor
15	9	5	NIGHT BIRDS, Shakatak, Polydor
16	18	5	EVER SO LONELY, Monsoon, Mobile Suite Corp/Phonogram
17	39	2	I LOVE ROCK'N'ROLL, Joan Jett And The Blackhearts, Epic
18	30	3	VIEW FROM A BRIDGE, Kim Wilde, RAK
19	26	4	PROMISED YOU A MIRACLE, Simple Minds, Virgin
20	16	6	DEAR JOHN, Status Quo, Vertigo/Phonogram
21	15	9	JUST AN ILLUSION, Imagination, R&B
22	31	4	INSTINCTION, Spandau Ballet, Chrysalis
23	13	10	SEVEN TEARS, Goombay Dance Band, Epic
24	—	—	WE HAVE A DREAM, Scottish World Cup Squad, WEA K19145
25	14	7	GHOSTS, Japan, Virgin
26	35	3	GIRL CRAZY, Hot Chocolate, RAK
27	19	6	SEE THOSE EYES, Altered Images, Epic
28	26	4	CAT PEOPLE (PUTTING OUT FIRE), David Bowie, MCA
29	27	4	FREEZE-FRAME, J. Gello Band, EMI America
30	20	11	DON'T LOVE ME TOO HARD, The Nolans, Epic
31	48	3	ONLY YOU, Yazoo, Mute
32	36	4	PRIVATE EYES, Daryl Hall And John Oates, RCA
33	—	—	BODY LANGUAGE, Queen, EMI
34	41	3	SHOUT! SHOUT! (KNOCK YOURSELF OUT), Rocky Sharpe And The Replays, Chiswick
35	42	3	STAY, Barry Manilow, Arista
36	55	2	THE SONG THAT I SING (WE'LL MEET AGAIN), Stuttgart Cats / Dennis King Orchestra, Multi-Media Tapes
37	72	2	FORGET ME NOTS, Patrice Rushen, Elektra
38	45	3	SPECIALISE IN LOVE, Sharon Brown, Sany/Virgin
39	32	10	A BUNCH OF THYME, Foster and Allen, Riz
40	21	8	IS IT A DREAM, Classix Nouveaux, Liberty
41	67	2	MAMA USED TO SAY, Junior, Mercury / Phonogram
42	29	7	HOUSE ON FIRE, Boontown Rats, Mercury/Phonogram
43	—	—	TOTTENHAM TOTTENHAM, Tottenham Hotspur FC, Rocknaway/Shell 2
44	75	2	SUSPICIOUS MINDS, Candy Station, Sugarhill
45	23	4	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis
46	69	2	CHARLOTS OF FIRE, Vangelis, Polydor
47	57	2	LA FOLIE, The Stranglers, Liberty
48	24	9	LAYLA, Derek And The Dominoes, RBO
49	47	3	SAVE IT FOR LATER, The Beat, Go Feet
50	54	3	TRY JAH LOVE, Third World, CBS
51	62	2	BLACK COFFEE IN BED, Squeeze, A&M
52	61	2	TALK TALK, Talk, EMI
53	63	3	CASTLES IN THE AIR, Don McLean, EMI
54	73	2	STAND OR FALL, Fixx, MCA
55	43	3	MAKE A MOVE ON ME, Olivia Newton-John, EMI
56	—	—	FANTASY ISLAND, Tight Fit, Jive JIVE 13
57	49	5	STREET PLAYER—MECHANIK, Fashion, Arista
58	66	2	THE HONEYDRIPPER, Jela, EMI
59	81	6	I RAN, A Flack Of Seagulls, Jive
60	40	11	POISON ARROW, ABC, Neutron/Phonogram
61	—	—	SEE JUNGLE... (JUNGLE BOY), Bow Wow Wow, RCA 220
62	—	—	GOT NO BRAINS, Bad Manners, Magnet MAG 216
63	—	—	SWITCHED ON SWING, Kings Of Swing Orchestra, Philips/Phonogram
64	—	—	NO-ONE LIKE YOU, Scorpions, Harvest HAR 5219
65	—	—	DAMNED DON'T CRY, Visage, Polydor
66	58	4	YOU GOT THE POWER, War, RCA
67	—	—	OUR LOVE, Elkie Brooks, A&M AMS 8214
68	38	5	IRON FIST, Motorhead, Bronze
69	60	5	LOVE POTION NO 9, Tygers Of Pan Tang, MCA
70	—	—	PERFUMED GARDEN, Rah Band, KR KRS
71	33	9	QUIEREME MUCHO (YOUR), Julio Iglesias, CBS
72	50	7	THE LION SLEEPS TONIGHT, Tight Fit, Jive
73	—	—	THANK YOU FOR THE PARTY, Dukes, WEA K19136
74	—	—	NOBODY, Toni Basil, Reddahoise/Virgin, TIC 2
75	—	—	KNOW YOUR RIGHTS, Clash, CBS A2309

### BUBBLING UNDER

ABOMINOG JUNIOR (EP), Uriah Heep, Bronze BPC 143  
 ACT LIKE YOU KNOW, Fat Larry's Band, Virgin VS 401  
 CAN YOU SEE THE LIGHT, Brass Construction, United Artists UP 662  
 DO YOU BELIEVE IN LOVE, Huey Lewis and The News, Chrysalis CHS 2586  
 ELECTRO PEOPLE, Fox, BBC RESL 115  
 EVERY WAY BUT LOOSE, Oneness of Juju, Buddha BDGL 487  
 FOUR CUTS (EP), Diamond Head, MCA DHM 101  
 GREATEST ROCK 'N' ROLL BAND IN THE WORLD, The Star Sound, CBS A2296  
 I FEEL LOVE COMIN' ON, Danc, Creole CR 32  
 (I WANNA GET) CLOSER TO YOU, Gonzalez, Tond-Frost, Test 1  
 NEVER LET YOU GO, Sevanna, R&B RBS 209

DOH SHOEBY DOO DO LANG, Anaka, Hansa Hansa 13  
 OUR LIPS ARE SEALED, Go-Gos, IRS GON 102  
 PARIS IN ONE DAY, The Mood, RCA 211  
 RHYTHM OF THE JUNGLE, Quich, Epic, EPC A2013  
 STAND STRONG, STAND PROUD, Vice Squad, Zonophone Z30  
 SURRENDER, Jon Anderson, Polydor POSP 393  
 TALK BACK, Six Little Fingers, Chrysalis CHS 2601  
 THATS LIFE, Hazel O'Connor, Albion ION 1032  
 THE WAY LIFE'S MEANT TO BE, ELO, Jet Jet 7021  
 TIME, Stone, Carrera Car 236  
 TURN ME LOOSE, Roy Ayers, Polydor POSP 427  
 URGENT, Fovallinger, Atlantic K1728  
 WALK ON BY, 'D' Train, Epic EPC A2298  
 WEEKEND, Alvin Stardust, Shiff BUY 142



### AS USED BY THE BBC

Charts supplied by BMRB Music and Video Week

All American charts c 1982 Billboard Publication Inc reprinted by permission

### SYMBOL KEY

#### FAST MOVERS

#### SINGLES

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

#### ALBUMS

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

## STAR CHOICE



DAVE PEACOCK OF CHAS AND DAVE

COM'ON EVERYBODY — Eddie Cochran. Good simple rock 'n' roll songs are the hardest to write and this is one of the best. A classic record that still gets me whenever I hear it.  
 DO YOU KNOW WHAT IT MEANS TO NEW ORLEANS — Bob Scobey. A New Orleans jazz tune that's been done by a million people, but this is the best. Bob Scobey's voice does the trick.  
 CATFISH BOOGIE — Tennessee Ford. One of the first guitar solos I ever took notice of was on this record. I still think it's great.  
 BIRMINGHAM — Randy Newman. Chas and me both love this. It's got that certain something that sends a shiver through you. The string arrangements are perfect for his songs and I like the bit where the steel guitar comes in.  
 RAVE ON — Buddy Holly. A great record like all of his stuff. It's impossible to get

## YESTERYEAR

### 1

- May 2, 1967
- 1 MAKING YOUR MIND UP, Bucks Fizz
  - 2 CH I'M ENJOYING MORNING
  - 3 STARS ON 45, Star Sound
  - 4 GOOD THING GOING, Sugar Minott
  - 5 GREY DAY, Madness
  - 6 CAN YOU FEEL IT, Jacksons
  - 7 THIS OLE HOUSE, Shakin' Stevens
  - 8 NIGHT GAMES, Graham Bonnet
  - 9 EINSTEIN A GO-GO, Landscap
  - 10 LATELY, Stevie Wonder

### 5

- May 7, 1977
- 1 FREE, Donice Williams
  - 2 SIR DUKE, Stevie Wonder
  - 3 RED LIGHT SPELLS DANGER, Billy Ocean
  - 4 I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST, Rod Stewart
  - 5 WHODUNIT, Tavarus
  - 6 HAVE I THE RIGHT, Dead End Kids
  - 7 KNOWING ME KNOWING YOU, Asba
  - 8 PEARL'S A SINGER, Elkie Brooks
  - 9 I DON'T WANT TO PUT A HOLD ON YOU, Bernie Flint
  - 10 HOW MUCH LOVE, Leo Sayer

### 10

- April 20, 1972
- 1 AMAZING GRACE, Royal Scots Dragoon Guards Band
  - 2 BACK OFF BOOGALOO, Ringo Starr
  - 3 WITHOUT YOU, Nilsson
  - 4 SWEET TALKING GUY, The Chiffons
  - 5 COME WHAT MAY, Vicky Leandros
  - 6 THE YOUNG NEW MEXICAN PUPPETEER, Tom Jones
  - 7 DEBORA, Tyrannosaurus Rex
  - 8 RUN RUN RUN, Jo Jo Gunns
  - 9 RADANCER, The Marmalade
  - 10 UNTIL IT'S TIME FOR YOU TO GO, Elvis Presley

### 15

- April 19, 1967
- 1 PUPPET ON A STRING, Sandie Shaw
  - 2 SOMETHIN' STUPID, Frank and Nancy Sinatra
  - 3 A LITTLE BIT ME, A LITTLE BIT YOU, The Monkees
  - 4 HAI HAI SAID THE CLOWN, Manfred Mann
  - 5 PURPLE HAZE, Jimi Hendrix
  - 6 I'M GONNA GET ME A GUN, Cat Stevens
  - 7 I CAN HEAR THE GRASS GROW, The Move
  - 8 RELEASE ME, Engelbert Humperdinck
  - 9 DEDICATED TO THE ONE I LOVE, The Mamas and The Papas
  - 10 BERNADETTE, The Four Tops

### 20

- April 28, 1962
- 1 WONDERFUL LAND, The Shadows
  - 2 HEY! BABY, Bruce Channel
  - 3 DREAM BABY, Roy Orbison
  - 4 HEY LITTLE GIRL, Del Shannon
  - 5 TELL ME WHAT HE SAID, Helen Shapiro
  - 6 CAN'T HELP FALLING IN LOVE/ROCK-A-HULA BABY, Elvis Presley
  - 7 TWISTIN' THE NIGHT AWAY, Sam Cooke
  - 8 SPEAK TO ME PRETTY, Brenda Lee
  - 9 WHEN MY LITTLE GIRL IS SMILING, Craig Douglas
  - 10 NEVER GOODBYE, Karl Denver

### 25

- April 27, 1967
- 1 CUMBERLAND GAP, Lonnie Donegan
  - 2 YOUNG LOVE, Tab Hunter
  - 3 BANANA BOAT SONG, Harry Belafonte
  - 4 LONG TALK SALLY, Little Richard
  - 5 BABY BABY, Frankie Lymon and The Teenagers
  - 6 DON'T FORBID ME, Pat Boone
  - 7 I'LL TAKE YOU HOME AGAIN KATHLEEN, Slim Whitman
  - 8 LOOK HOMEWARD ANGEL, Johnny Ray
  - 9 FREIGHT TRAIN, Chas McDevitt and Nancy Whiskey
  - 10 WHEN I FALL IN LOVE, Nat 'King' Cole

fed up with it even after twenty years of hearing it.  
**FIDDLER'S DREAM** — Bela Fleck. 'Fiddler's Dream' is an old tune played on a banjo by a dynamite young player. A good one to play whenever I need livening up.  
**YOU'RE THE ONE ROSE** — Jerry Lee Lewis. A ballad that Jerry Lee sings with real feeling. He told me he learned it from his dad, so maybe that's why it's one of his best recent tracks. Another Chas & Dave fave.  
**JERRY'S BREAKDOWN** — Gerry Reed and Chet Atkins. Two of my favourite guitar players on one tune.  
**OLD BLUE TOMORROW** — George Jones. The best country singer on the planet and this one is full of all the little twists and fantastic phrasing that makes George Jones' voice unique.  
**HEY HEY HEY** — Little Richard. The true king of rock 'n' roll — fantastic voice, drums and sax. It was hard to choose a favourite of his, they're all so good.



CHARTFILE



A MAN who hasn't graced Record Mirror's pages for quite a few summers — Nat King Cole who had 28 UK hits, but never got to number one. See table.

**P**AUL MCCARTNEY and Steve Wonder's 'Ebony And Ivory' is Britain's 499th number one single. This simple fact assures that whichever record defers it will become an important landmark in the annals of chart history: the 500th number one. Pique, Barco, Queen and the England World Cup Squad are the most likely acts to snatch the glory. But none could be more suitable than the incumbent 'Ebony And Ivory' which is now destined to live in the shadow of its successor.

Apart from bringing together two of rock's most durable talents, 'Ebony And Ivory' is memorable for several reasons. Not least amongst these is its status as Paul McCartney's 19th number one, a total bettered only by ex-Beatle buddy John Lennon. As a group the Beatles graced the chart summit 17 times, a figure equalled only by Elvis Presley. In the post-Beatles era McCartney has reached the apex but before, first with 'Mull Of Kintyre/Girls' School', and now with 'Ebony And Ivory'. Lennon's three solo chart toppers came in a frenzied three month spell following his death: 'I Don't Like Mondays', 'Imagine' and 'Woman' all scaling the peak. George Harrison was the first ex-Beatle to hit the top, with 'My Sweet Lord' having the trick in 1971. Harrison has yet to duplicate the feat whilst Ringo's best effort was 'Back Off Boogaloo', a number two hit in 1972.

Perhaps the most important aspect of 'Ebony And Ivory's' success is the fact that it brings about the long-overdue and richly deserved first number one for Stevie Wonder. Since 1969 Stevie has amassed 33 British hits including two number ones — 'Yester-Me, Yester-You, Yesterday', 'Sir Duke', 'Masterblaster (Jemmy)' and 'Happy Birthday' — but until now the ultimate accolade has always eluded him. Having congratulated Stevie for 'Ebony And Ivory's' success we must, however, discount it from Stevie's record as a solo artist. Similarly Elton John's duet with Kim Dee and ELO's collaboration with Olivia Newton-John are to be considered special projects outside of their normal output. Having ditched these number ones we can now look at the most successful solo never to top the charts. Unfortunately, Stevie has a commanding lead:

ARTIST	NUMBER OF HITS	HIGHEST POSITION
1 Stevie Wonder	33	3 (Four times)
2 Nat King Cole	28	2 (Twice)
3 Elton John	28	2
4 Who	26	2 (Twice)
5 Billy Fury	26	2
6 Electric Light Orchestra	24	3
7 Brenda Lee	23	3
8 Duane Eddy	21	2 (Twice)
Gene Pitney	21	2 (Twice)
10 Gladys Knight & The Pips	20	4 (Twice)

McCartney and Wonder are also heading in on the American number one slot. Both have considerable track records: McCartney's tally of 27 American number ones, including 20 with the Beatles, is a US chart record. His last visit to the summit was in June/July 1980 with 'Coming Up (Live In Glasgow)'. Wonder's six number ones are a record for a solo artist equaled by Elton John. Stevie's earliest voyage to the top was in 1963, 'Fingertips Part 2' was his vehicle. He most recently led in 1977 with 'Sir Duke'.

Finally, Stevie Wonder is the first American featured on a British chart topper since last November. Then Stewart Copeland was keeping up the American act as a third of the Police. The last wholly American act to top the UK singles chart was Michael Jackson whose 'One Day In Your Life' dethroned Smiley Robinson's 'Being With You' on June 27. ... Is it too late to say that Toni Basil's 'Mickey' hit was first recorded by Rukey in 1979 under the title 'Xidy'?

**D**ON McLEAN's delightful 'Castles In The Air' hit is evidently one of his favourite songs. Don first committed it to vinyl in 1971. The following year it was released as a single in America reaching no. 30. He also included it on his 1976 double album 'Solo', a collection of musical highlights from that year's British tour. The current hit, 'Castles In The Air' is yet another version recorded last year for McLean's 'Believers' LP ...

Kenji Kikuchi (that's what it says here) has been exiled from his native Tokyo for six years and was interested to read about the decline of western pop acts in his country's charts as reported in *Chartfile* a few weeks ago. In his very interesting and extremely long letter, a sort of Japanese 'War And Peace', he poses the question 'What was the last non-Japanese act to top the country's chart?' Surprisingly the answer is the Nolans. The girls' 'Dancing Queens' single capped a steady 16 week climb up the Japanese chart by dethroning Nagumi Kaneko's 'Kokoro Yo' on November 24, 1980.

It's success surprised even the Japanese who'd successfully defended the number one slot from all foreigners since 1975 and had even invented a new chart for 'International Repertoire' just to give some sort of gauge to the comparative sales of foreign records. All records listed in the 'International Repertoire' chart remained eligible for the main chart but few attracted sufficient sales to qualify. The situation today remains much the same, incidentally, unlikely as it may sound, Daniel Boone's 'Dearly Don't You Walk So Fast' is the biggest-selling English language single in Japan. It spent many weeks at number one in 1972 racking up sales of more than two million ...

Last week's album chart went to press before BSWB announced a late amendment. As a result Chas And Dave's 'Mashed' LP should be inserted at no. 63. Everything below this from 'V Dues' to 'Gurdy' moves down a notch and Nils Lofgren's 'A Rhythmic Romance' drops out altogether ... ALAN JONES



DON McLEAN: 'Castles In The Air' is one of his favourite songs.

Songwords

Shakin' Stevens  
SHIRLEY

Shirley, Shirley I love you so  
I'm never gonna let you go  
Shirley where you going tonight

Shirley, Shirley will you be my girl  
I'll take you all around the world  
Shirley where you going tonight

Oh Shirley, Shirley I'll buy you anything  
Would you like a diamond ring  
Shirley where you going tonight

I called Shirley's mama on the phone  
She said Shirley's not at home  
She said my little girl ought to be back soon  
She's gone on her honeymoon

Oh Shirley, Shirley you've done me wrong  
That's why I sing this song  
Shirley where you going tonight

Shirley where you going tonight

Written by Fred Bryan  
Copyright 1981 Shaky Redstick  
On Epic Records



Profile

CHAS of CHAS AND DAVE

FULL NAME: Charles Nicholas Hodges  
NICKNAME: Chas  
DATE OF BIRTH: December 12, 1943  
PLACE OF BIRTH: Edmonton  
EDUCATED: Eldon Road Junior School and The Higher Grade School, in Edmonton  
HEIGHT: Six foot one inch  
WEIGHT: 12 Stone  
COLOUR OF EYES: Blue  
FIRST LOVE: Joan, my wife  
FIRST DISAPPOINTMENT: Never been disappointed  
FIRST PERFORMANCE: At Finsbury Park Empire in The Carol Lewis band  
FIRST LIVE SHOW SEEN: Jerry Lee Lewis at The Regal, Edmonton in 1958  
FIRST RECORD BOUGHT: 'Mean Woman Blues' by Jerry Lee Lewis  
INFLUENCES: Jerry Lee Lewis, Fats Domino, Little Richard and Rock 'n' Roll  
HERO: Jerry Lee Lewis, Fats Domino, Little Richard  
HEROINE: Doris Day  
FAVOURITE BOOKS: Most of Dennis Wheatley  
FAVOURITE MAGAZINES: Don't read them  
FAVOURITE FILMS: 2001 Space Odyssey, The Blues Brothers, Quadrophenia  
FAVOURITE TV SHOWS: Biko, Minder, Sky At Night  
BEST LIVE SHOW SEEN: Jerry Lee Lewis at The Regal, Edmonton, 1958  
FAVOURITE CLUBS: Any club with a bar open until late  
FAVOURITE FOOD: Pie 'n' mash, stew  
HAIRCUT: No  
FAVOURITE DRINK: Tea  
IDEAL HOME: Little shed in 50 acres with a river running through  
IDEAL HOLIDAY: Somewhere cold and snowy  
IDEAL CAR: Range Rover  
MOST FRIGHTENING EXPERIENCE: Trapped in a roll of lino when I was little  
WORST EXPERIENCE: Trapped on a plane next to Dave Farling



FUNNIEST EXPERIENCE: Dave being trapped on a plane next to me farting  
SUPERSTITIONS: Touching wood  
FANTASY: Being able to flap my arms and fly  
MUST HATED CHORE: Shaving — that's why I've got a beard  
AMBITION: To have a recording studio next to the shed in the fifty acres with a river running through



## TOP UK ALBUMS

Week-ending May 1, 1982

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	1	BARRY LIVE IN BRITAIN, Barry Manilow, Arista ARTV 4
2	2	1	COMPLETE MADNESS, Madness, Stiff HITTV 1
3	1	2	1982, Status Quo, Vertigo/Phonogram
4	2	9	PELICAN WEST, Haircut 100, Arista
5	4	4	THE NUMBER OF THE BEAST, Iron Maiden, EMI
6	3	16	LOVE SONGS, Barbra Streisand, CBS
7	12	6	CHARIOTS OF FIRE, Vangelis, Polydor
8	5	2	STRAIGHT BETWEEN THE EYES, Rainbow, Polydor
9	10	5	SKY 4—FORTHCOMING, Sky, Arista
10	14	3	SHAPE UP AND DANCE/A RIPPON (VOL 2), Lifestyle
11	68	2	DISCO UK AND DISCO USA, Ronco
12	8	13	ALL FOR A SON, Barbara Dickson, Epic
13	16	3	JUMP UP, Elton John, Rocket
14	7	6	PORTRAIT, The Nolans, Epic
15	15	22	TIN DRUM, Japan, Virgin
16	9	3	IRON FIST, Motorhead, Bronze
17	11	4	ASIA, Asia, Geffen
18	20	2	THE SLIDE AREA, Ry Cooder, Warner Bros
19	6	6	JAMES BOND GREATEST HITS, Various, Liberty
20	47	2	TIME PIECES — THE BEST OF ERIC CLAPTON, Eric Clapton, RSO
21	18	173	BAT OUT OF HELL, Meatloaf, Epic/Cleveland
22	24	24	PEARLS, Elkie Brooks, A&M
23	13	7	THE GIFT, The Jam, Polydor
24	19	3	SHOOT THE MOON, Judie Tzuke, Chrysalis
25	17	6	FIVE MILES OUT, Mike Oldfield, Virgin
26	37	23	PRIVATE EYES, Daryl Hall and John Oates, RCA
27	21	5	THE ANVIL, Visage, Polydor
28	27	3	BROADSWORD AND THE BEAST, Jethro Tull, Chrysalis
29	33	7	THE CONCERT IN CENTRAL PARK, Simon and Garfunkel, Geffen
30	34	7	DIAMOND, Spandau Ballet, Reformation
31	61	2	THE VERY BEST OF DOLLAR, Dollar, Carrere
32	22	4	BLACKOUT, The Scorpions, Harvest
33	30	7	THE FUN BOY THREE, Fun Boy Three, Chrysalis
34	36	27	DARE, Human League, Virgin
35	28	4	SEVEN TEARS, Goombay Dance Band, Epic
36	63	3	MUST'N'T GRUMBLE, Chas And Dave, Rockney
37	39	3	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive
38	—	—	DIVER DOWN, Van Halen, Warner Bros K57003
39	23	22	BEHIN THE BEQUINE, Julio Iglesias, CBS
40	39	71	NON-STOP EROTIC CABARET, Soft Cell, Some Bizzare/Phono
41	32	8	DIR HECKLE AND MR JIVE, Pigbag, Y Records
42	36	27	BOOY TALK, Imagination, R&B
43	43	6	FRIENDS, Shalamar, Solar
44	38	7	KEEP FIT AND DANCE, Peter Powell, K-Tel
45	42	32	DEAD RINGER, Meatloaf, Epic/Cleveland Inc
46	44	2	LA VERITE, Claude Nouzeau, Liberty
47	55	2	4, Foreigner, Atlantic
48	59	24	SPEAK AND SPELL, Depeche Mode, Mute
49	41	25	QUEEN'S GREATEST HITS, Queen, EMI
50	60	19	SEE JUNGLE, Bow Wow Wow, RCA
51	50	14	DRIVEN HARD, Shakatak, Polydor
52	25	3	MUSIC OF QUALITY AND DISTINCTION, Various, Virgin
53	53	3	BIO SCIENCE, Laurie Anderson, Warner Bros K57003
54	35	3	ASOMONG, Uriah Heep, Bronze
55	65	16	BILL WYMAN, Bill Wyman, Warner Bros
56	66	48	GEORGE BENSON COLLECTION, George Benson, Warner Bros
57	31	9	ACTION TRAX, Various, K-Tel
58	—	—	STRAIGHT FROM THE HEART, Patrice Rushen, Elektra K52352
59	52	10	FREEZE-FRAME, J. Gells Band, EMI America
60	48	3	MARAUDER, Blackfoot, A&M
61	64	17	CHRISTOPHER CROSS, Christopher Cross, Warner Bros
62	61	12	PHYSICAL, Olivia Newton-John, EMI
63	53	10	BEAUTIFUL VISION, Van Morrison, Mercury/Phonogram
64	40	24	ARCHITECTURE AND MORALITY, OMD, Virgin
65	46	8	ONE NIGHT AT BUDOKAN, Michael Schenker Group, Chrysalis
66	49	39	BUCKS FIZZ, Bucks Fizz, RCA
67	51	4	THE NAME OF THIS BAND IS TALKING HEADS, Talking Heads, Irc
68	52	17	PENTHOUSE AND PAVEMENT, Heaven 17, Virgin
69	84	3	LISTEN TO THE RADIO, Don Williams, MCA
70	45	4	100% COTTON, Jets, EMI
71	76	6	TWENTY WITH A BULLET, Various, EMI
72	56	12	THE BEST OF THE FOUR TOPS, Four Tops, K-Tel
73	70	4	ELAINE PAGE, Elaine Page, WEA K58385
74	70	4	LIFE ON THE WIRE—JULY/AUGUST 1980, Level 42, Polydor
75	63	17	SOMETHING SPECIAL, Kool & The Gang, De-Lite
76	65	97	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
77	68	17	FACE VALUE, Phil Collins, Virgin
78	67	46	DURAN DURAN, Duran Duran, EMI
79	93	6	ANOTHER GREY AREA, Graham Parker, RCA
80	—	—	PHD, PHD, WEA K91910
81	96	33	THE RINOC AND GARFUNKEL COLLECTION, Simon & Garfunkel, CBS
82	80	3	THE GOOD, THE BAD, AND THE 4-SKINS, 4-Skins, Secret
83	94	4	HUNKY DORY, David Bowie, RCA
84	89	2	RUMOURS, Fleetwood Mac, Warner Bros
85	74	16	ASSEMBLAGE, Japan, Hansa/Arista
86	77	5	MAYBE IT'S LIVE, Robert Palmer, Island
87	57	4	WHITE EAGLE, Tangerine Dream, Virgin
88	67	19	THE VISITORS, Albia, Epic
89	72	76	MAKIN' MOVIES, Dire Straits, Vertigo
90	75	6	PUNK AND DISORDERLY, Various, Abstract
91	56	13	WORD OF MOUTH, Toni Basil, Radialchoice/Virgin
92	—	—	SOUND OF YOUR CRY, Elvis Presley, RCA RCLP 3060
93	92	11	ENGLISH SETTLEMENT, XTC, Virgin
94	88	20	ONCE UPON A TIME—THE SINGLES, Siouxsie & The Banshees, Polydor
95	64	5	V DEEP, Boomtown Rats, Mercury/Phonogram
96	79	2	LIFE ON THE WIRE, Morrissey Muller, Beggars Banquet
97	89	2	GENTLEMEN TAKE POLAROID, Japan, Virgin
98	—	—	MIDNIGHT HOUR, Various, K-Tel NE 1157
99	91	21	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
100	—	—	A RHYTHM ROMANCE, Nile Lotgren, A&M AMLH 68543

## US SINGLES

1	1	I LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts, Boardwalk
2	2	CHARIOTS OF FIRE, Vangelis, Polydor
3	6	EBONY & IVORY, Paul McCartney & Stevie Wonder, Columbia
4	4	FREEZE-FRAME, The J. Gells Band, EMI-America
5	5	DON'T TALK TO STRANGERS, Rick Springfield, RCA
6	2	WE GOT THE BEAT, Go-Go's, I.R.S.
7	7	DO YOU BELIEVE IN LOVE, Huey Lewis And The News, Chrysalis
8	10	967-6309-JENNY, Tommy Tutone, Columbia
9	9	'65 LOVE AFFAIR, Paul Davis, Arista
10	20	I'VE NEVER BEEN TO ME, Charlene, Motown
11	14	DID IT IN A MINUTE, Daryl Hall & John Oates, RCA
12	8	KEY LARGO, Bertie Higgins, Kat Family
13	15	GET DOWN ON IT, Kool & The Gang, De-Lite
14	17	THE BEATLES MOVIE MEDLEY, The Beatles, Capitol
15	22	THE OTHER WOMAN, Ray Parker Jr., Arista
16	21	ALWAYS ON MY MIND, Willie Nelson, Columbia
17	19	GOIN' DOWN, Greg Gaddy, Badlands/Columbia
18	11	EDGE OF SEVENTEEN, Stevie Nicks, Modern
19	12	(OH) PRETTY WOMAN, Van Halen, Warner Bros
20	55	HEAT OF THE MOMENT, Asia, Geffen
21	27	DON'T YOU WANT ME, The Human League, A&M/Virgin
22	24	HAND FIRE, The Rolling Stones, Rolling Stones Records
23	28	EMPTY GARDEN, Elton John, Geffen
24	13	MAKE A MOVE ON ME, Olivia Newton-John, MCA
25	25	BABY MAKES HER BLUE JEANS TALK, Dr. Hook, Casablanca
26	38	RUN FOR THE ROSES, Dan Fogelberg, Full Moon/Epic
27	29	THEME FROM MACHIN P.I., Mike Post, Elektra
28	42	MAN ON YOUR MIND, Little River Band, Capitol
29	32	STARS ON 45 III (A TRIBUTE TO STEVIE WONDER), Stars On, Radio Records
30	33	STILL IN SAIGON, The Charlie Daniels Band, Epic
31	31	GENIUS OF LOVE, Tom Tom Club, Atlantic
32	36	MAKING LOVE, Roberts Flack, Atlantic
33	37	LET'S HANG ON, Barry Manilow, Arista
34	48	FANTASY, Aldo Nova, Portrait
35	35	PAC-MAN FEVER, Buckner And Garcia, Columbia
36	51	I'LL HEAD MY WISH TONIGHT, David Lasley, EMI-America
37	43	IT'S GONNA TAKE A MIRACLE, Deniece Williams, ARC/Columbia
38	39	SHANGHAI BREEZES, John Denver, RCA
39	47	MY GIRL, Donnie Iris, MCA
40	46	WAKE UP LITTLE SUSIE, Simon And Garfunkel, Warner Bros
41	41	ILL TRY SOMETHING NEW, A Taste Of Honey, Capitol
42	53	WITHOUT YOU, Frank And The Knockouts, Millennium
43	44	SINCE YOU'RE GONE, The Cars, Elektra
44	45	MAN ON THE CORNER, Genesis, Atlantic
45	50	CIRCLES, Atlantic Starr, A&M
46	52	WHEN HE SHINES, Sheena Easton, EMI-America
47	51	I'M IN LOVE AGAIN, Pia Zadora, Elektra/Curb
48	48	TAINTED LOVE, Soft Cell, Sire
49	56	WORK THAT BODY, Diana Ross, RCA
50	54	ONE TO ONE, Carole King, Atlantic
51	58	WHEN IT'S OVER, Loverboy, Columbia
52	—	SECRET JOURNEY, The Police, A&M
53	57	BABY STEP BACK, Gordon Lightfoot, Warner Bros
54	60	IF IT AIN'T ONE THING IT'S ANOTHER, Richard 'Dimples' Fields, Boardwalk
55	15	JUST TO SATISFY YOU, Waylon & Willie, RCA
56	—	I DON'T KNOW WHERE TO START, Eddie Rabbit, Elektra
57	—	THE GIGOLO, O'Bryan, Capitol
58	59	ILL DRINK TO YOU, Duke Jupiter, Coast To Coast
59	—	ROSANNA, Toto, Columbia
60	—	A NIGHT TO REMEMBER, Shalamar, Solar

## US ALBUMS

1	1	CHARIOTS OF FIRE, Vangelis, Polydor
2	2	BEAUTY AND THE BEAT, The Go-Go's, I.R.S.
3	3	I LOVE ROCK 'N' ROLL, Joan Jett And The Blackhearts, Boardwalk
4	4	SUCCESS HASN'T SPOILED ME YET, Rick Springfield, RCA
5	5	ASIA, Asia, Geffen
6	7	FREEZE-FRAME, The J. Gells Band, EMI-America
7	8	GET LUCKY, Loverboy, Columbia
8	6	CONCERT IN CENTRAL PARK, Simon And Garfunkel, Warner Bros
9	9	ESCAPE, Journey, Columbia
10	10	HIGHEST IN THE MACHINE, Police, A&M
11	14	ALDO NOVA, Aldo Nova, Portrait
12	12	PHYSICAL, Olivia Newton-John, MCA
13	19	BLACKOUT, Scorpions, Mercury
14	16	ALWAYS ON MY MIND, Willie Nelson, Columbia
15	15	MOUNTAIN MUSIC, Alabama, RCA
16	10	THE DUDE, Quincy Jones, A&M
17	17	SOMETHING SPECIAL, Kool & The Gang, De-Lite
18	18	4, Foreigner, Atlantic
19	23	BELLA DONNA, Stevie Nicks, Modern Records
20	22	PICTURE THIS, Huey Lewis And The News, Chrysalis
21	25	DARE, The Human League, A&M/Virgin
22	27	REEL MUSIC, The Beatles, Capitol
23	28	BRILLIANCE, Atlantic Starr, A&M
24	30	TUTONE II, Tommy Tutone, Columbia
25	13	HOOKED ON CLASSICS, The Royal Philharmonic Orchestra, RCA
26	23	SHAKE IT UP, The Cars, Elektra
27	29	NON-STOP EROTIC CABARET, Soft Cell, Sire
28	21	PRIVATE EYES, Daryl Hall And John Oates, RCA
29	24	QUARTERFLASH, Quarterflash, Geffen
30	34	ALLIGATOR WOMAN, Cameo, Chocolate City
31	32	ABACAB, Genesis, Atlantic
32	36	WINDOWS, The Charlie Daniels Band, Epic
33	37	THE SECRET POLICEMAN'S OTHER BALL, Various Artists, Island
34	42	LIVE ON THE SUNSET STRIP, Richard Pryor, Warner Bros
35	36	GREAT WHITE NORTH, Bob And Doug McKenzie, Mercury
36	31	BOBBIE SUE, Oak Ridge Boys, MCA
37	33	DIARY OF A MADMAN, Ozzy Osbourne, Jet
38	38	A LITTLE LOVE, Aura, Salsoul
39	39	BLACK ON BLACK, Waylon Jennings, RCA
40	44	THE BLASTERS, The Blasters, Slash
41	46	FRIENDS, Shalamar, Solar
42	40	BREAKY AWAY, Al Jarreau, Warner Bros
43	45	WASNT TOMORROW WONDERFUL, The Waitresses, Polydor
44	41	WORKING CLASS DOG, Rick Springfield, RCA
45	49	TOM TOM CLUB, Tom Tom Club, Sire
46	54	THE NAME OF THIS BAND IS TALKING HEADS, Talking Heads, Sire
47	52	PAC-MAN FEVER, Buckner & Garcia, Columbia
48	51	STANDING HAMPTON, Sammy Hagar, Geffen
49	53	SEASONS OF THE HEART, John Denver, RCA
50	50	SOUNDTRACK, Death Wish II, Swan Song
51	—	THE OTHER WOMAN, Ray Parker Jr., Arista
52	58	OUTLAW, War, RCA
53	43	THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic
54	—	TOTO IV, Toto, Columbia
55	—	JUST ANOTHER DAY IN PARADISE, Bertie Higgins, Kat Family
56	56	INDUSTRY STANDARD, The Dregs, Arista
57	—	ANOTHER GREY AREA, Graham Parker, Arista
58	47	TONIGHT I'M YOURS, Rod Stewart, Warner Bros
59	—	ENGLISH SETTLEMENT, XTC, Virgin/Epic
60	—	THE NUMBER OF THE BEAST, Iron Maiden, Capitol



## UK DISCO

- 1 2 FORGET ME NOTS, Patrice Rushen, Elektra 12in
- 2 1 SPECIALIZE IN LOVE, Sharon Brown, Virgin 12in
- 3 6 ACT LIKE YOU KNOW, Fat Larry's Band, WMOT 12in
- 4 10 NIGHT BIRDSONG NIGHTS, Shalamar, Polydor 12in
- 5 7 NEVER LET YOU GO, Savanah, RAB 12in
- 6 18 NUMBER ONE/REMEMBER/ME/BREAKOUT/11 WAS TIRED OF BEING ALONE, Patrice Rushen, Elektra LP
- 7 23 IT SHOULD HAVE BEEN YOU, Gwen Guthrie, Island 12in/LP promo
- 8 5 LOVE IS ON THE ONE/WORK THAT SUCKER TO DEATH, Xavier, Liberty 12in
- 9 8 CAN YOU SEE THE LIGHT, Brass Construction, Liberty 12in
- 10 4 JUST AN ILLUSION, Imagination, RAB 12in
- 11 3 YOU GOT THE POWER/GIMMO DE MAYO, War, RCA 12in
- 12 20 I CAN MAKE YOU FEEL GOOD/FRIENDS, Shalamar, Solar 12in
- 13 26 EASE YOUR MIND — REMIX US/ITMO SUAVE, Touchdown, US Streetwise 12in
- 14 112 TIME/INSTRUMENTAL, Stone, Carrere 12in
- 15 19 INNER CITY/MAYBE MAYBE/SHOULD HAVE KNOWN BETTER, Mass Production, Cotillion LP
- 16 28 DO THAT THANG/ATTITUDE, Brass Construction, Liberty LP
- 17 11 SHOW YOU MY LOVE/GO BACK, Goldie Alexander, Project 12in
- 18 27 DON'T YOU LOVE IT, Maxine Singleton, US Peter Pan Artists Series 12in
- 19 13 ON A JOURNEY (INSTRUMENTAL), Electric Funk, Epic 12in
- 20 MAMA USED TO SAY (US REMIX), Junior, Mercury 12in
- 21 16 GRACE, The Band AKA, US PPL LP
- 22 14 EVERY WAY BUT LOOSE, Grams of Judo, Buddha 12in
- 23 38 LOVE ON A SUNDAY NIGHT, McCrory, US Capitol LP
- 24 25 CIRCLES/LOVE MOVES/LOVE ME DOWN/SEXY DANCER, Atlantic Star, US A&M LP
- 25 21 TELL ME THAT I'M DREAMING/SOUPED-UP VERSION, Was (Not Was), Ze 12in
- 26 50 STANDING ON THE TOP, Temptations/Rick James, US Gordy LP
- 27 17 YOU'RE THE ONE FOR ME (INSTRUMENTAL), "D" Train, Epic 12in
- 28 33 ROCK SHOCK, BBCC & A, US SAM 12in
- 29 15 LIKE THE WAY (YOU FUNK WITH ME), Search, Philly World 12in
- 30 78 I'M A WONDERFUL THING, BABY, Kid Creole & The Coconuts, Ze 12in
- 31 9 THIS BEAT IS MINE, Vicky 'D', SAM 12in
- 32 24 STILL GOT THE MAGIC (SWEET DELIGHT), Michael Wyatt, RCA 12in
- 33 46 KEEP ON, "D" Train, Epic LP
- 34 51 DANCE ALL NIGHT/INSTRUMENTAL, Patrick Booth, Streetwise 12in
- 35 37 THE RHYTHM OF THE JUNGLE, The Quick, Epic 12in
- 36 83 YOU AND ME JUST STARTED/CLUB MIX, Linda Taylor, Groove Prod 12in
- 37 34 (I WANT TO GET) CLOSER TO YOU, Gonzalez, Toof Froof 12in
- 38 35 STILL WATER (LOVE), O'Bryan, Capitol 12in
- 39 31 JOY AND PAIN (LIVE), Mass, Capitol 12in
- 40 22 SHINE ON/POSITIVE ENERGY, George Duke, Epic 12in
- 41 47 BE MY LADY, Fat Larry's Band, US Capitol LP
- 42 87 PERFUMED GARDEN/FUNK ME DOWN TO RIO '82, Rah Band, KR 12in
- 43 52 SAIL'S AFARIA CLEAR VIEW, Cornelius Bumpus, US Broadbeach LP
- 44 32 COME AND GET ME, Morrissey Mullin, Beggars Banquet 12in
- 45 38 DO WHAT YA WANNA DO, The Cape/Nona Hendryx, Metropolis 12in
- 46 30 U TURN ME ON, Tomorrow's Edition, CBS 12in
- 47 53 TRY JAH LOVE, Third World, CBS 12in
- 48 81 LOVE BEGINS WITH YOU/INSTRUMENTAL, Forest People, US Trojaneq 12in
- 49 86 FINAL APPROACH, ICQ, Unsquars 12in white label
- 50 40 CALL ME (REMIX), New York Sky, Epic/Streetwise 12in
- 51 59 BE YOURSELF/SOUL ARMY/FRIT, Cameo, US Choccolate City LP/12in promo
- 52 68 WALK ON BY, "D" Train, Epic 12in
- 53 42 BABY I NEED YOUR LOVING, Gayle Adams, Epic 12in
- 54 57 BARELY BREAKING EVEN, Universal Robot Band, US Moonglow 12in
- 55 76 YOU'RE MY EVERYTHING/INSTRUMENTAL, Miles Watson, US Profile 12in
- 56 62 STRANGE WOMAN, Alton Edwards, CBS 12in
- 57 43 PALCO/MARACATU ATOMICO, Gilberto Gil, WEA 12in
- 58 — TIME'S RUNNING OUT/IN THE ONE, Direct Drive, Oval 12in
- 59 72 SHO-HUFF GROOVE, Sho-Huff, US Malaco LP
- 60 — LET'S FUNK TONIGHT, Blue Feather, Canadian Stamese 12in
- 61 — WE'VE GOT THE GROOVE, A Taste Of Honey, US Capitol LP
- 62 — BEFORE I LET GO/GOLDEN TIME OF DAY (LIVE), Mass, Capitol 12in
- 63 38 TELL ME TOMORROW, Smokey Robinson, Motown 12in
- 64 41 TURN ME LOOSE, Roy Ayers, Polydor 12in
- 65 — CHART NO. 1 (REMIX)/DISTINCTION, Spandau Ballet, Reformation 12in
- 66 66 XTRA SPECIAL, Atmosfer, Ellis 12in
- 67 — WHY CAN'T WE LIVE TOGETHER, Mike Anthony, German Ariola 12in
- 68 — STREET CORNER, Ashford & Simpson, Capitol 12in
- 69 98 HYDRAULIC PUMP PART II, P-Funk All Stars, Virgin 12in
- 70 56 IT TAKES HEART, Greg Perry, US Alls 12in
- 71 — DON'T MAKE ME WAIT, Peech Boys, US West End 12in
- 72 — MR. MAGICIAN/MINDREADER/FULL MOON, Mystic Merlin, US Capitol LP
- 73 60 FEEL IT, Finesse, CBS 12in
- 74 49 CHEKERE SON, Isakere, US Milestone LP
- 75 79 DON'T STOP THE TRAIN, Phyllis Melson, US Trojaneq 12in
- 76 — IF YOU WANT ME (REMIX), Barbara Roy, Project 12in
- 77 — FREE & EASY, Phil Upchurch, US Jam LP
- 78 71 WHAT GOES AROUND COMES AROUND (REMIX), Brandt Wells, WMOT 12in
- 79 — FEELIN' LUCKY LATELY, High Fashion, US Capitol 12in
- 80 — LIVE IT UP, Dramatic, US Capitol 12in
- 81 70 I'M INTO YOUR LOVE, Morris Linnell, TET Red Label 12in
- 82 80 MY BABY JUST CARES FOR ME, Nina Simone, Charly 10in EP
- 83 — MAKING WAVES/BRAZIL NUT, Morrissey Mullin, Beggars Banquet LP
- 84 67 — (THE BEST PART OF) BREAKIN' UP, Roni Griffith, US Vanguard 12in
- 85 — RICE AND BLOW, Jason Green, Canadian Utilitec 12in
- 86 98 PLAY THE GAME (SO YOU THINK IT FUNNY), Cool Runners, MCA 12in
- 87 73 I NEED YOUR LOVE — PART 3, Joy, US Eastern 12in
- 88 — THANK YOU FOR THE PARTY/NITE MUSIC (PART 1/2), The Duke, WEA 12in
- 89 — THAT'S HOT (INSTRUMENTAL), Jessie G., US Nugget 12in
- 90 — A NIGHT TO REMEMBER/ DON'T WANNA BE THE LAST TO KNOW, Shalamar, Solar LP



**BRASS CONSTRUCTION: strolling up to 16**

## ROCK 'N' ROLL

- 1 IN THE STILL OF THE NIGHT, Five Satins, Lost-Nite
- 2 DON'T START CRYING NOW, Slim Harpo, MCA
- 3 LET THE BOOGIE WOOGIE ROLL, Clyde McPhatter, RAB
- 4 THE DOORIE, Levi Dexter And The Rhythords, MCA
- 5 ROCK 'N ROLL ROMANCE, Flat Top, Warner
- 6 CRAZY OVER YOU, Calvanus, Dodo
- 7 RED HOT ROCKIN' BLUES, Jesse James, Kant
- 8 IT AINT THE MEAT, The Swallows, King
- 9 RADIO ACTIVE KID, Melissa, Chesswick
- 10 I GET SO EXCITED, Levi Dexter

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

## HEAVY METAL

- 1 KNIFE IN YOUR BACK, Liminalight, Avator
- 2 DALLAS, 1 PM, Saxon, Carrere
- 3 REALITY IS THE NIGHTMARE, Kick Ass, Avator
- 4 DON'T WASTE MY TIME, Sex, Gung, Vertigo
- 5 EVIL WOMAN, Nightwing, Gull
- 6 RUN TO THE HILLS, Iron Maiden, EMI
- 7 BREAKIN' THE LAW, Judas Priest 'Live', CBS
- 8 GOING HOME, Liminalight, Avator
- 9 BATTLEFIELD, Menaster, Guardian
- 10 BURN THIS TOWN, Battle Axe, Guardian

Compiled by: MICK & GEDDF, The Tynsador, Saltwell Road, Gateshead, Tyne & Wear.

## NIGHTCLUBBING

- 1 CELEBRATE! TRAVEL/CHANGE/ING, Simple Minds 12"
- 2 EVER SO LONELY, Mousseau, 12"
- 3 I RAN/MESSAGES/PICK ME UP, A Flock of Seagulls, 12"
- 4 ANVIL (NIGHTCLUB SCHOOL), Visage LP 'The Anvil'
- 5 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, 12", Remis
- 6 PALE SHELTER, Teen For Teen, 12"
- 7 CHANT NO VINSTINCTION/PART ME DOWN, Spandau Ballet, LP 'The Diamonds'
- 8 IN THE CRIME OF LIFE, Funkapolitan, 12"
- 9 MORE THAN THIS, Romy Music
- 10 VISIONS OF CHINA, Japan, 12"

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

## VIDEO



**ADAM ANT: video chart topper**

- 1 4 ADAM & THE ANTS, Home Video Productions
- 2 1 SIOUXIE & THE BANANES, Spectrum
- 3 2 PHYSICAL, Olivia Newton-John, EMI
- 4 3 ABBA MUSIC SHOW VOL 1, Intervention
- 5 6 ROCK FLASHBACK, Deep Purple, BBC/M
- 6 5 THE BEST OF BLONDI, Chrysalis
- 7 7 PINK FLOYD LIVE AT POWERS, Spectrum
- 8 8 BOB MARLEY & THE WALKERS, EMI
- 9 10 ABBA MUSIC SHOW VOL 1, Intervention
- 10 9 QUEEN — GREATEST FLIX, EMI

Compiled by: HMV, Oxford Street, London W1.

## IMPORTS

- 1 1 SHUT UP AND PLAY YOUR GUITAR, Frank Zappa, CBS (France)
- 2 2 AKA BAND, PPL Records (America)
- 3 3 JAPAN, Epic (America)
- 4 4 A LITTLE LOVE, Aura, Selsoul (America)
- 5 6 THE POET, Bobby Womack, Bowerley Glen (America)
- 6 8 BRILLIANCE, Atlantic Star, A&M (America)
- 7 7 MEGATRON MAN, Patrick Cowley, Megatone Records (America)
- 8 9 TECHNICAL ECSTASY, Victor Romano-Evans, Epic
- 9 9 SHARING YOUR LOVE, Change, Atlantic (America)
- 10 10 REUNION, Temptations, Gordy (America)

Compiled by: HMV, Oxford Street, London W1.

## REGGAE

- 1 1 PRETTY WOMAN, Mighty Diamonds, Reggae
- 2 3 A PROMISE IS A COMFORT TO A FOOL, Barry Biggs, Ahtk
- 3 6 KEY TO THE WORLD, Rudy Thomas, Hawk-eye
- 4 9 MISS ATTRACTIVE, Victor Romano-Evans, Epic
- 5 2 A DAUGHTER OF ZION, Winson Road, S&G Records
- 6 7 COOL DOWN AMMA, Keith Douglas, Fashion
- 7 4 PILLOW TALK, Tex Johnson, Discotex Records
- 8 5 I COULD HAVE LOVED YOU, Teddy Lincoln, Reggae
- 9 SHE'S WICKED, Billy Boyo, Greensleeves
- 10 — SECRET ADMIRER, Ovsione, Lho & Love

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

## INDEPENDENT



**THE FALL: Straight in at 18**

## SINGLES

- 1 1 PAPA'S GOT A BRAND NEW PIGBAG, Pig Bag, Y (12) 110
- 2 7 THIS TIME (WE'LL GET IT RIGHT)/LY THE FLAG, England World Cup Squad, England ER (1P)
- 3 4 ONLY YOU, Yazoo, Mute MUTE 020
- 4 3 SMASH THE DISCOS (EP), Business, Secret SHH 132
- 5 2 LET'S BREAK THE LAW/I HATE PEOPLE, Anti-Nowhere League, WXYZ ABCD 2
- 6 6 BELA LUGOSI'S DEAD, Bauhaus, Small World WENBY 2
- 7 10 PURE PUNK FOR NOW PEOPLE (EP) Gonads, Secret SHH 121
- 8 13 NO DOVES FLY HERE, Mob, Crea 3219047
- 9 5 SEE YOU, Depeche Mode, Mute (12) MUTE 018
- 10 8 SMASH IT UP, Damned, Big Beat NS 76
- 11 19 LEST WE FORGET, Bitching, No Future O 8
- 12 24 LONG LIVE THE PAST EP, Pank, Cyclops CYCLOS 1
- 13 12 NEVER SURRENDER, Blitz, No Future O 8
- 14 25 GANGLAND, Violators, No Future O 9
- 15 14 WAR ACROSS THE NATION, Chelsea, Secret Forward SF 21
- 16 1 A VIEW FROM HER ROOM, Woodent, Rough Trade RT 053
- 17 10 NO LIFE, NO FUTURE EP, Expulsiot, Riot City RIOT 8
- 18 — LOOK KNOW, Fall, Kamera ERA 004
- 19 16 TOGAY'S GENERATION (EP), Atak, No Future O 7
- 20 — REASONS FOR EXISTENCE EP, Subhumans, Spiderleg SDL 5
- 21 9 AMOUR AMOUR, Mobles, Rioter RIA 5
- 22 17 CONSPIRACY, Higsons, Waap WAAP 2
- 23 22 DESTROY THE YOUTH (EP), Charge, Kamera ERA 003
- 24 23 OBJECT, REFUSE, REJECT, ABUSE, Dist, Crea 3219046
- 25 15 A BUNCH OF THYME, Foster & Allen, Ritz RITZ 005
- 26 30 REVOLUTIONARY SPIRIT, Wild Genes, Zoo CAGE 009
- 27 46 EVERYTHING'S GONE GREEN, New Order, Factory Benelux FACBN 08
- 28 39 IT HAS BEEN HOURS NOW, Dead Or Alive, Black Eyes BE 1
- 29 31 IT'S CORRUPTION, U2, Riot City RIOT 7
- 30 40 NO HOPE FOR ANYONE (EP), Dead Wretched, Inferno HELL 2
- 31 9 AMOUR AMOUR, Mobles, Rioter RIA 5
- 32 44 I THINK WE NEED HELP, Farmers Boys, Waap WAAP 3
- 33 33 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 34 21 JET BOY, JET GIRL (EP), Chron-Gun, Secret SHH 129
- 35 27 GET IT RIGHT, Animal Magic, Recreational SPORT 5
- 36 30 REVOLUTIONARY SPIRIT, Wild Genes, Zoo CAGE 009
- 37 46 EVERYTHING'S GONE GREEN, New Order, Factory Benelux FACBN 08
- 38 29 IT HAS BEEN HOURS NOW, Dead Or Alive, Black Eyes BE 1
- 39 31 IT'S CORRUPTION, U2, Riot City RIOT 7
- 40 40 NO HOPE FOR ANYONE (EP), Dead Wretched, Inferno HELL 2
- 41 7 NEW CHURCH, Lords Of The New Church, Illegal ILS 028
- 42 32 ARMY SONG, EP, Abasava Wheels, Riot City RIOT 8
- 43 28 WORK — MEGACITY 11, Spitznerzi 2, Rough Trade RT 508
- 44 42 THE BLACK DEATH EP, Synyx, Reality Attack EJSP 9815
- 45 38 I WILL LOVE YOU, Pungys, Ritz RITZ 012
- 46 30 NEW CHURCH, Lords Of The New Church, Illegal ILS 028
- 47 — RIOT SQUAD, Translators, Ocean Circus OC 1
- 48 39 DANCING, Zounds, Rough Trade RT 094
- 49 34 FRED VOM JUPTER, Die Dorax & Die Martins, Mute MUTE 019
- 50 — GOOD TIMES, Drinking Electricity, Survival SUR 121.

## ALBUMS

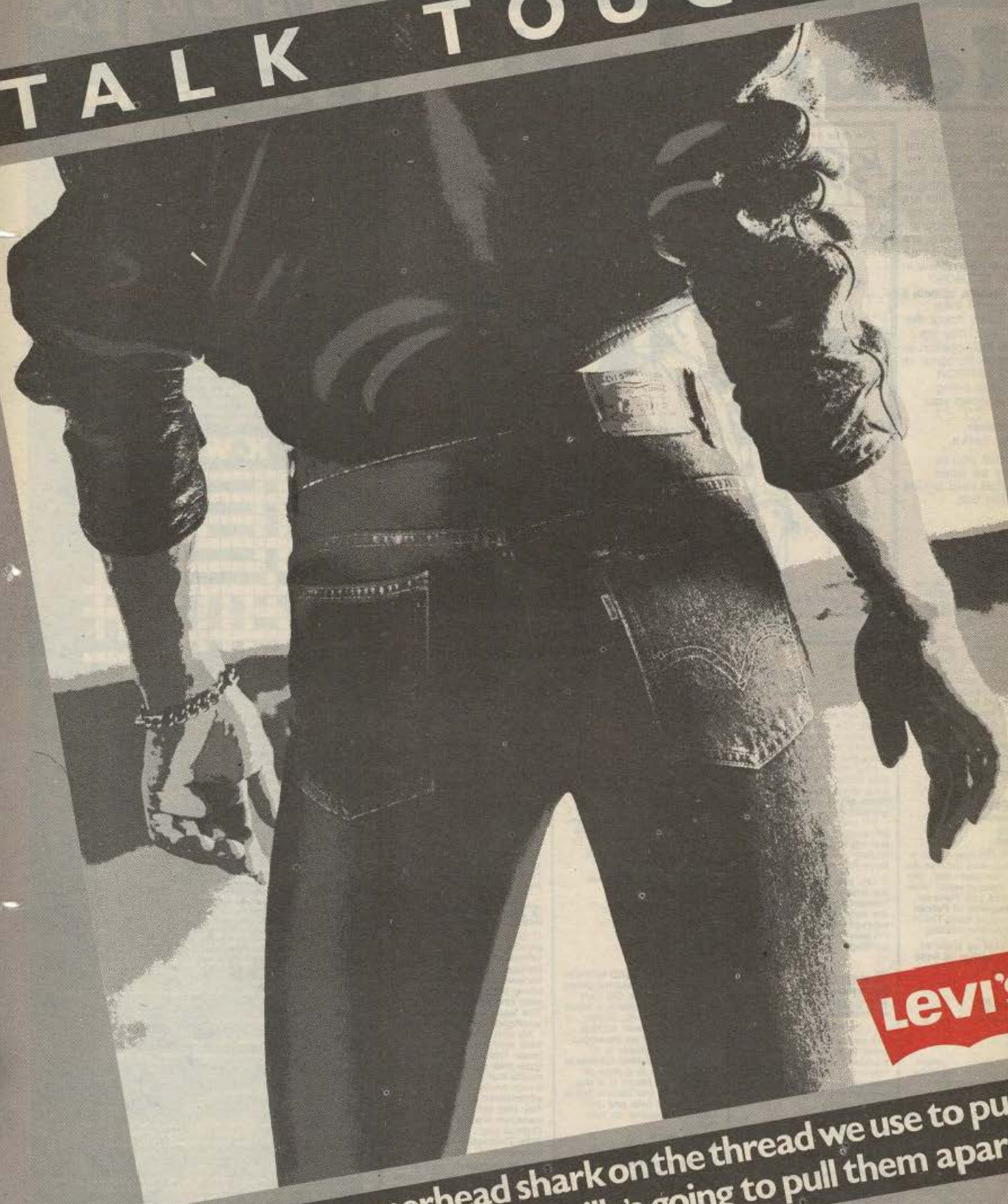
- 1 1 DR HECKLE AND MR JIVE, Pig Bag, Y 117
- 2 2 THE GOOD THE BAD AND THE U-GHINS, 4-Skins, Secret SEC 4
- 3 2 CHRONIC GENERATION, Chron Gun, Secret SEC 3
- 4 5 HEX ENDUCTION HOUR, Fall, Kamera KAM 005
- 5 3 PUNK AND DISORDERLY, Various, Abstract AAST 100
- 6 9 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 7 7 SHOOT OUT THE LIGHTS Richard and Linda Thompson, Hannibal HILLS 1303
- 8 8 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 9 11 LIVE AT THE 100 CLUB, GBH, Chase Tapes LIVE 007
- 10 16 HAWKWARD FRIENDS AND RELATIONS, Hawkwind, Picnicite SHARP 191
- 11 14 ENDANGERED SPECIES, UK Subs, NEMS NEL 6021
- 12 19 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
- 13 12 TO THE SHORES OF LAKE PALAT, Various, Zoo ZOO 4
- 14 13 LIVE AT THE ACQUAIRED, Higsons, Chase Tapes LIVE 006
- 15 21 HISTORY, Spax, Rough Trade ROUGH 50 1
- 16 21 CHEMICAL WARFARE, Dark Fresh, FRESHLP 9
- 17 18 THE BEST OF THE DAMNED, Damned, Big Beat DAM 1
- 18 — SWING TO THE RIGHT, Todd Rundgren's Utopia, Bearsville/Avator AAL/BSK 368
- 19 16 SEVEN SONGS, 23 Skidoo, Fetish FM 2008
- 20 22 MACHINE GUN ETIQUETTE, Damned, Big Beat DAM 2
- 21 27 MOVEMENT, New Order, Factory FACT 50
- 22 — STILL, Joy Division, Factory FACT 40
- 23 15 LIVE IN LONDON, Fall, Chase Tapes LIVE 008
- 24 — UNKNOWN PLEASURES, Joy Division, Factory FACT 10
- 25 17 REPERCUSSION, dB's, Ablon ALB 109
- 26 26 SIGNING OFF, US40, Graduate GRADLP 2
- 27 — MISTER YELLOWMAN, Yellowman, Greensleeves GREL 36
- 28 — LIVE IN SHEFFIELD, Pressure Companies Solidarity SOLIDARITY 1
- 29 23 DJ CLASH — TOYMAN VERSUS NICODEMUS, Toyman & Nicodemus, Greensleeves GREL 32
- 30 20 LOVE HOW ME SEXY, Linda Thompson, Greensleeves GREL 33







TALK TOUGH



You could catch a hammerhead shark on the thread we use to put a pair of Levi's together. And no gorilla's going to pull them apart.

TALK AS YOU WALK.