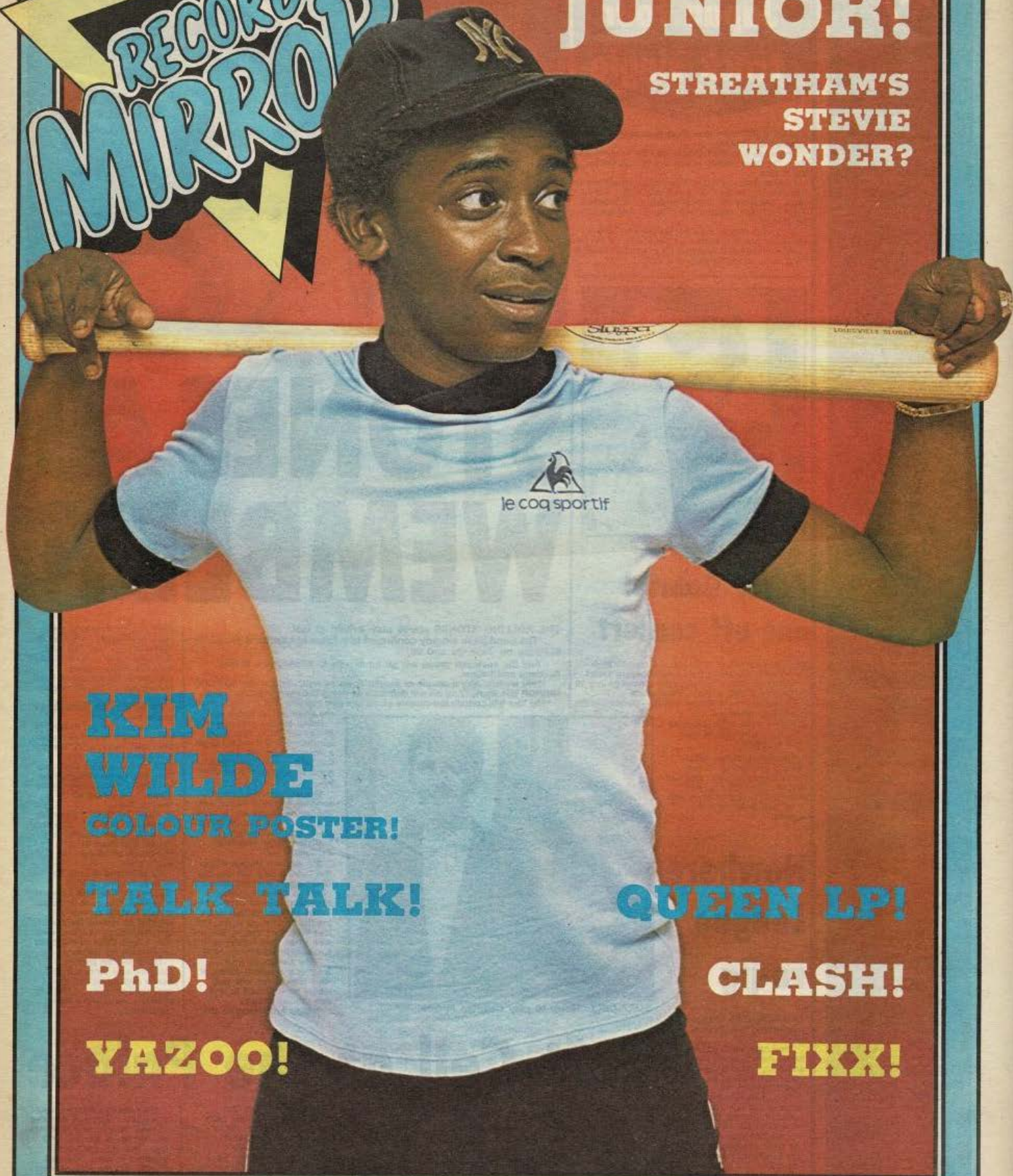


ROLLING STONES TOUR!

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ROCKY SHARPE AND THE REPLAYS • URIAH HEEP!

JUNIOR: "They call me Slugger"

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Japan four track single

JAPAN BRING out a new single next week — and it includes four tracks. The single is entitled 'Cantonese Boy' — taken from their 'Tin Drum' album — and has various tracks on the B side.

A seven-inch version is a double single set which has 'Burning Bridges' on the B side with a bonus record featuring the original version of 'Gentlemen Take Polaroids' coupled with 'The Experience Of Swimming'.

A 12-inch version features 'Gentlemen Take Polaroids' and 'Experience Of Swimming' on the flip. Japan have just announced a tour which kicks off in October to quash rumours of a split.



GABRIEL: Plays Shepton Mallet!

Peter Gabriel one-off concert

PETER GABRIEL is to headline a concert at Somerset's Showering Pavilion in Shepton Mallet. The ex-Genesis singer plays the concert on July 16 at the Royal Bath & West Showground.

He is supported by Simple Minds — currently in the charts with 'Promised You A Miracle' — who have just hired a new drummer, fellow Scot Mike Ogletree.

Meanwhile, Simple Minds release a follow up to their 'Sons And Fascination' album in August. They will also play some dates in the summer, with a full tour to follow in the autumn.

Nowhere League re-jig

ANTI-NOWHERE League have rescheduled their forthcoming tour.

They have cancelled their Birmingham date on May 14 and have added a date for under eighteens at Manchester Rotters on May 19.

Also on the new itinerary are dates at the Hull Tower Ballroom May 22, Liverpool Warehouse 25, The Harley Victoria Hall date on May 26 has been cancelled and they play Bradford Queens Hall on May 26.

On May 28 they play Birmingham's Imperial Cinema.



MICK JAGGER: Dates in England, Scotland, Wales and Ireland.

STONES AT WEMBLEY

THE ROLLING STONES are to play Britain at last.

The band have already confirmed two dates at London's Wembley Stadium on June 25 and 26.

And the superstar group will go on to play in Birmingham, Wales, Scotland and Ireland.

"We want to play a couple of smaller dates as well," Jagger told RECORD MIRROR this week. "And we will definitely be doing two more stadium shows."

"The tour will contain the mixture of old and new material, but at least half of the show will be newer stuff."

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they will be releasing their third live album — following 'Get Your Ya Ya Out' and 'Love You Live' — to coincide with the British dates. It comprises tracks culled from recordings of the American tour.

He hinted that these dates could be the last.

"I reckon I've got five years left playing this sort of music, then we'll have to try and do it differently," he said.

Once they finish the tour, The Stones go straight into the studio to cut a new studio album — a follow up to 'Tattoo You'.

● HOW TO BOOK: Wembley tickets are available now for June 25 or 26. Tickets cost £10.80 and there is a maximum of 10 per application.

Applications should be sent to Rolling Stones Tickets, PO Box 4RS, London W1A 4RS. Cheques or postal orders should be made payable to Harvey Goldsmith Entertainments Ltd, and sent with a SAE. Four weeks must be allowed for delivery.

There will be parking facilities and extra trains, buses and tubes but no overnight camping. All tickets should have a lion's head watermark.



SOFT CELL: Dying to play Camden Palace.

Soft Cell at the Palace

SOFT CELL are to play live again!

The duo — who hit the charts with 'Tainted Love' and 'Bedstiller' — are to play two dates at London's Camden Palace at the end of June.

It is an ideal setting for Soft Cell, especially as it's run by synthesizer pioneers Rusty Egan and Steve Strange.

They haven't confirmed the dates, but Marc Almond said that they are now keen to play London's newest venue soon.

Meanwhile, Soft Cell release a new single next week. It's entitled 'Torch' and backed with a number entitled 'Insecure Me'.

The record was to have been released this week, but it has been delayed because of faulty pressings.

They are still due to release a sequenced version of remixes of their best-known numbers shortly. Marc Almond and Dave Ball put the tracks together in New York last month, but the release date has yet to be finalised.

Whitesnake split fears

WHITESNAKE APPEAR to be, on the verge of splitting up. Guitarist Bernie Marsden has left the group — following fellow guitarist Micky Moody who split from the band earlier this year. Marsden has hinted that he will go on to work with Whitesnake's lead singer David Coverdale. That makes a split even more likely, as it would mean Coverdale would be working outside the group which he formed. "I'm sure I'll be working with David Coverdale in a writing capacity in the future and I wish him the best of luck," said Marsden. "It was a totally amicable split. I just felt the need for a change." Although the group are still officially together it is doubtful whether Coverdale will look towards hiring another guitarist. Marsden is planning a British tour in his own right and goes on to make his third album during the summer.



STRUMMER: Are you out there?

UB40

REGGAE BAND UB40 release a new single this week. It is entitled 'Love Is All Right' and is backed with 'One A Penny'. The Birmingham group also bring out a 12-inch version which includes the live number 'Tyler'. The band are currently touring Zimbabwe.

Theatre Hop

THEATRE OF Hate release a new single this week — following the success of the 'West World' hit. Entitled 'The Hop', the single is backed by 'Conquistador'. Both tracks are produced by Clash guitarist Mick Jones.



ADAM: Marco stays

Beatle talk

AN ALBUM of early Beatles interviews is released this week. It features material from press conferences and interviews held during a 1964 Australian tour. Entitled 'The Beatles Talk: Downunder' the album runs from the cockiness of the early dates to what's described as "boredom" later on in the tour.

CLASH TOUR CRUMBLES STRUMMER STILL MISSING

THE CLASH have postponed the first half of their tour because Joe Strummer is still missing.

Despite desperate searching by manager Bernie Rhodes and an appeal for information, the singer has still not been traced.

As a result, the Inverness, Edinburgh, Leicester, Newcastle, Birmingham, Hanley, Leeds, Bradford, Stoke and Poole dates have been rescheduled for July.

But the rest of the band hope that the shows from May 14 will go ahead.

"Having known Joe so long, I have faith that he'll return once he's reconsidered his position," said bassist Paul Simonon this week.

The band have still not heard from Strummer since his disappearance two weeks ago.

People have telephoned to say they've seen him in Paris,

Scotland and London and the rest of the band don't think he's been taken ill or been involved in an accident.

The rescheduled dates now run: Aylesbury Stoke Mandeville Sports Stadium July 12, Hanley Victoria Hall 13, Newcastle City Hall 14 and 15, Bradford St George's Hall 17, Birmingham Bingley Hall 18, Derby Assembly Rooms 19, Leicester De Montfort Hall 20, Irvine Magnum Leisure Centre 22, Edinburgh Playhouse 23 and Inverness Ice Rink 24.

Existing tickets are valid for the new dates, although refunds are available if required.



MADNESS HAVE their first picture disc released next week.

Entitled 'House Of Fun' the first 70,000 copies are picture discs at the same price as a normal single.

The B side is a new song written by Chrissie Boy entitled 'Don't Look Back'.

"The picture disc will be sold on a 'first come first served basis', so fans will have to get in quick," said a spokesman.

Madness have no plans to tour Britain, but are likely to set dates in the Autumn.

Adam goes Antless

ADAM'S ANTS no longer exist... the superstar singer has gone solo.

He was auditioning for new members having sacked Terry Lee Miall and bassist Gary Tibbs.

But he has now decided to continue on his own with a

new company called Adam Ant Productions. Guitarist Marco will still stay with the singer and co-write material.

And Adam will also keep on producer and drummer Chris Hughes.

"I felt the time was right for a change, and when Marco told me he didn't want to

work on the road at the moment, I decided to disband the group," Adam told RECORD MIRROR.

"It is a wiser thing to do than go through the difficult process of forming a brand new Ants.

"The Ant/Marco writing team will, of course, go on." Adam Ant's new single

'Goody Two Shoes' — exclusively revealed by Record Mirror two weeks ago — which comes out next week is the first record to be released without the Ants.

A limited edition of the disc is packaged in a commemorative poster bag featuring Adam And The Ants.

Chelsea

new album

← V A C U A T E →

get off the fence

ON TOUR WITH ANTI NOWHERE LEAGUE
CRASH AND THE BELLIES

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GO WEST YOUNG MAN

Not only did Junior go west, he conquered it. MIKE NICHOLLS finds out how.

ONCE UPON a time there was a young guy who, like a lot of young guys, enjoyed chatting up the ladies. One particular girl told him she was 19 and on asking him his age, he replied that he was 20. Nothing unusual about that, of course — except the young man in question was really 24. The reason for this (white) lie was the chap thought the object of his desires might think he was too old for her. And for the first time in his life he suddenly wished he were younger.

"Kids always want to be older than they are," explains Junior, who has just made the above confession. "When they're 16, they wanna be 17; 17, 18; 18, 21... But you shouldn't. There's no need to wish away your life like that — just let it happen. If you push towards a certain goal and that goal becomes a reality, it might not be as good as you anticipated. That apple you're reaching for at the top of the tree might not just taste so sweet..."

Pretty poetic, huh? Well Junior wasn't one to simply talk about these things. So he decides to write a song about it. And in America scores the biggest hit ever by a British black singer. The song in question is the magnificent slinky "Mama Used To Say" which a'en as you read this is chattering its way up the Top 40.

"Mama" was originally relocated here a year ago with nothing happening. But like The Police, Dire Straits and a select handful of other British artists, Junior is enjoying the repercussions of having struck first in the USA. How does he account for the success of the song? "I reckon it's all about identity," he beams. "Everybody's had a mama and

can remember things she told them. Then there's the particular context of the song — 'take your time, young man, take it in your stride'. It's nice to be reassured that there's no obligation to grow up too soon."

Do you consciously write songs with a message? "Yeah. I don't mean to preach but I think it's good to at least say something. Music on its own isn't enough. You've got to be able to take a record home and listen to the words as well as dance to it. That's where a lot of acts go wrong."

Although reluctant to name names, there's no doubt that his admiration for certain British soul/funk outfits is tinged with disappointment. So despite the fact that on the one hand the likes of Linx and Imagination have made useful inroads in commercialising home grown black music, their records are by no means perfect.

"Linx could be dynamite but they've become too pop-oriented," he comments about the band with whom he toured last year. "They've stayed away from their R&B roots. 'So This Is Romance' went for the wrong audience and wasn't a patch on 'You're Crying'. Maybe that explains why we've not heard too much from them lately. In going for a wider audience they've lost their original following."

"Imagination? They groove pretty good but their melodies aren't so strong. Their image is good," he concedes, "and I wish all British bands the best. Yet they must progress and not get stuck with a formula which dictates if we stay with this, we'll be able to eat tomorrow". The only way to remain strong is to keep changing and not get stale and complacent."

If this seems rather severe, Junior is no easier on himself. He sees much room for improvement in himself as a songwriter and isn't over-impressed with his prowess as a singer, either.

"In 10 years time I'd like to be able to say, 'yes, I've become very prolific, really developed as a writer'. Singer? No, I don't see myself as a good singer. Not like say, Ron Isley, Teddy Pendergrass, Michael Jackson or Stevie Wonder. They're great singers in the No 1 category and then I listen to Junior and he's in category 192. But there's time and 10 years from now I'll still only be 34. I mean, look at Frankie (Sinatra)..."

...He's still doing it at twice that age. So what is there to know about Junior, apart from the fact that he's 24 and aims

for high standards in the state of his art? Well his real name is Norman Giscombe and he hails from Mitcham, a Surf London suburb adjacent to Streatham. Despite recent success in the States — apart from selling more than 600,000 copies there, "Mama Used To Say" cracked the American Top 30 — he remains loyal to his background.

"The kids round there are real good and it's great to keep in touch with grass roots opinion. I've never moved away from it. I still go to Brixton, hang out on the Front Line and listen to what the kids have to say."

Are they a source of musical inspiration?

"Sure. Like I go to sound system parties, specialist record shops and like the kids, listen to the stuff that comes in on import before the DJs do. Once the DJs start playing it, the kids have moved on to something else and are getting off on that. Talking to the kids is the only way to pick up the vibe of the street which is why I'll stay in South London."

I suppose for any artist to survive they have to keep in touch with what's going on at a sub-cultural level. Like the Stones and David Bowie frequent the small clubs whenever they're in town.

"Right. Those guys in particular always cruise. They listen to what the kids wanna hear and play it. I'll tell you," he continues, leaning forward for emphasis, "there's no such thing as a self-made star. It's the people who make or break you and your destiny is in their hands. You gotta do what they like if you want to stay employed."

So what do the kids like at this point in time? I wonder, intrigued.

"I don't know," he replies, again flashing an engaging smile, "if I did I could write a hit LP tomorrow. That's why I'm looking forward to going back to America — to hear what's happening and be able to apply it."

Er, isn't that a rather obvious case of grand larceny?

"Well, not so much nicking as applying," he starts to reason.

"I mean nothing is totally original. Even The Beatles and the Stones were based on something, though, of course, they took it to new and great lengths. No-one else has managed that... No, I tell a lie — Earth, Wind and Fire owe nothing to nobody. Stevie's (Wonder) another."

What about Roxy Music, for example?

They've always sounded pretty original to me.

"Maybe, but their's is still pretty much an R&B-based thing. What was that hit? 'Love Is The Drug'? right! That was taking R&B into new territory and I take my hat off to them for that (he briefly removes his sharp, tropical-style boater). Same with Talking Heads. Brilliant music but still indebted to a basic R&B style."

There follows a lengthy discourse on what exactly constitutes R&B. Junior reckons that this is the only category that can properly define his own music (which is fortunate since to lump it into the same bag as either mindless disco or formulaised funk would be grossly misleading). But ultimately he's against categories altogether, preferring the general American expression for black music. This, surprise surprise, happens to be R&B.

"You can't break up something which has no divisions in the first place," he argues. "Rock 'n' roll is R&B. Elvis just happened to be a white R&B singer so it was called rock 'n' roll for white people. And any sort of music you hear today stems from it. The Human League's last album was R&B. So's 'My Camera Never Lies' by Buck's Fizz if you really listen to it. Yet they're known as pop. Same with ABC, though really they're R&B-based with rock overtones and funk in the voice."

"The important thing," he continues, "is where you're coming from. You don't have to be black to play R&B. Bob Carter (who writes, produces and arranges the music to go with Junior's words and melodies) is white. Colour has no boundaries. The reason Tom Tom Club can't break here is that no-one can classify them so that they end up not getting played on any radio show."

"Same with the Funkadelic / Parliament bands. Because they were playing a very rocky kind of funk, it took ages before Britain jumped on their bandwagon. They're another classic example of why categories shouldn't exist."

How come the situation is so different in America then?

"Basically because of the specialist radio system over there. A lot of acts work their way up through the black FM stations and then get enough requests to receive airplay on the AM pop radio. Here it's totally different."

When Phonogram first started taking an interest in me they wanted to provide

the material and the producer themselves. It was only through the efforts of one A&R man that I met Bob Carter. We hit it off right away and push each other to greater heights. If it hadn't been for him I'd probably be forced into the position of making 'geddup, geddown!' rubbish for mass consumption — same as most of the other black acts in the charts."

A part from Bob, the other main man in Junior's life is his manager, Keith Harris. A six-and-a-half-foot black character with a broad Lancashire accent, Harris used to be personal manager for Stevie Wonder and it's tempting to make some comparison between the two.

Although Junior's so far only got one single to his name, from the point of view of Britain producing a major black talent Junior could be a milestone in English R&B history. This becomes more apparent following repeated listening to his forthcoming album, which boasts another seven songs of equal merit to "Mama Used To Say".

I suppose at this stage, it's only fair for me to point out that I'm hardly the world's leading authority on black music, although by the same token this allows for a certain amount of objectivity and an ability to identify with the taste of your average non-specialist pop punter.

Anyway, what does Junior himself think of a possible breakthrough of British black artists — in America as well as here? Could the tables turn to the extent that the US charts will eventually be sprinkled with English soul singers and gradually end the American black monopoly of the British Top 40?

"Yeah, it's something I've been saying for years," he nods breezily. "First there was Billy Ocean, then Central Line's 'Walking Into Sunshine' got to No 2 in the US R&B charts and then 'Mama' crossed over. What we've all done is show that English artists can make a career through our own music — not just singing it but writing, arranging, producing, the lot. As long as we're making records that people like, we can make it happen here."

Since Junior already has a useful method for making records that people like — simply hanging out with them and asking them — he could be well on the way. Not that there's any hurry. Take your time, young man, don't you rush to get old. Wasn't that what mama used to say?

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Cut out and send to Record Mirror/Queen Competition, P.O. Box 16, Harlow, Essex CM17 0HE to reach us by May 24.

Name _____
Address _____

- Name Queen's first chart hit.

- Which famous British vocalist sang with Queen on the single 'Under Pressure'?

- Queen wrote the soundtrack to a popular film. Which film was it?



Now turn to Page 22 for Part 14 of your own History of Rock



TALK TALK (left to right): Simon, Paul, Mark, Lee.

CHIRPY CHAPPIES

TO ALL frustrated 40-year-old accountants reading Record Mirror — Talk Talk are the group for you!

"I think they'd like us," says Mark Hollis, the group's chatty banner-boy leader. "But it doesn't stop there. We appeal to all types. No section of an audience is more valuable than another."

Billed as The Next Big Thing and with a single of the same name and a freshly recorded album under their belts, Talk Talk reckon they're ready to pounce on the unsuspecting public with a passionate package that'll blow away the present dross.

But if their predictions are right, you're not exactly going to be falling about in the aisles when they hit the big time.

"Our songs are about tragedy... human tragedy," says Mark Mark. "Like the title track of the album, 'The Party's Over,' that's about someone who's past their prime and won't actually acknowledge the fact. They're striving for what they used to be and looking ridiculous. It's just the conflict between trying to attain something more than you are, which is a good thing, and the parody of actually doing it."

"It's just an observation. Tragedy's what I feel most at home with. No, my life hasn't been tragic, not in the least. It's not like DEXY's. I think they went over the top with their passion thing, I really did rate them highly when they started. I just think they went past passion and into whimpering."

Talk Talk came together when Mark's songs impressed their present manager Keith, who was then working at Island Music. At the same time Mark met Southend-based bass player Paul Webb and drummer Lee Harris. In their first week together they'd written five songs — Simon Brenner was added on keyboards, Keith packed in his

Self styled pretty boys TALK TALK have been billed as the next Duran Duran. Interview by SIMON TEBBUT TEBBUT. Is there an echo in here?

job at Island, they played a few London clubs, got an EMI deal, went on tour supporting Duran Duran and released their first single, 'Mirror Man'. Simple.

But behind the apparent ease of the operation, described in a West London pub by Mark, Paul, Simon and manager Keith Keith, is the serious business of being successful. With a confidence bordering on arrogance, these boys want a career and they're not messing about.

"Yeah, we don't want to be the obscure doo dah band," says Paul Paul. "And just be trendy for about 10 minutes."

"We think when you go on to do it, you got to do it properly," adds Mark. "We want every gig to be a gig rather than just going through the motions."

What form will the live shows be taking?

"Well we've got a lot of things in the pipeline that we're trying out now... and basically Paul will be playing bass and I'll be singing," Mark answers with a touch of sarcasm.

"We just want to make sure that it's right before we do it and that's why we haven't done it yet," adds Simon Simon.

Manager Keith comes to the rescue. "A polished musical show with good visuals. There's going to be no snakes coming out of the stage or anything like that..."

Having got that clear, I venture to ask how they feel being hailed as the

new Duran Duran. There's a pause before Mark answers.

"If I had some ears to graft on to them I would do it. You know, they'll learn."

"We just can't see this connection," offers Simon hopefully. "No way is there any comparison with what we do."

"We've been compared to things like Roxy Music, SLYR, ELO and Duran," says Mark. "They're well removed from each other. I mean, sure, we're all pretty."

"I don't think we'd ever describe our music in terms of other bands," adds Lee. "What we do is unique. We all come from such different areas of music that I don't see how you can possibly put us in one category."

Mark: "The thing that we're really going for is strength. We want to add to that the strength in terms of writing but get it between the two so what we've got is totally coherent but powerful. I think the emotive thing is really important. It's got to be felt."

In the group's record company blurb, Mark is quoted as saying he wants to make music that we'll be able to listen to in 20 years time. Does he really believe that?

"Sure, sure. I did write my first song 20 years ago and it still stands strong (giggles all round)... yeah, it's the title track of the album."

What was it like touring with Duran, then?

"It was great for us."

answers Mark. "It gave a lot of people the chance to see us. The other thing that was great was that the Duran dates were all sell-outs. We were unbilled so everybody was going to those gigs specifically to see Duran. We weren't relying purely on delivery and on the strength of what we were doing and we came out of it well."

Clearly Talk Talk are very keen on exposure.

"If people want to see you, why shouldn't they do it," demands Simon. "The Spandau ideal of never playing gigs when so many kids want to go and see them is ridiculous."

Mark: "You know, I don't think you should ever treat audiences with contempt. You definitely get that with bands who rely solely on backing tapes to work their whole set. There's just so much that's coming off that stage that's running off a Teac... for that they might as well sit at home and put a record on. I think it's an insult."

"I've only ever seen one band who do it, purely because we played with them, and that's Depeche Depeche. I mean I was quite horrified," he adds with flat outrage.

"To me a live show isn't three people playing one finger synth lines. I think you've actually got to retain an element of giving somebody a performance."

Talk Talk are confident that their time has come and if there's an air of smugness sitting back with their feet in the air before they've actually done anything this is overcome by the strength of their material. They don't just see themselves as another English electro band with a limited appeal. The music is the only thing that concerns them now.

"We're all geared to the music," says Mark. "There's nothing else involved at all. That's why it's wrong to look at everything else and not the music because that's what we do best."

Pic by ANDY ROSEN

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

OUR PRICE Records TOP 60

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



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OUTER LONDON: ALFREDSBURY, BARNET, BASINGSTOKE, BRENT CROSS, SHOPPING CENTRE, BROMLEY, CAMBERLEY, LAMBRIDGE, CANNERSBURY, CHATHAM, CHELSEA, CROYDON, HARRLOW, HIGH WYCOMBE, HOUNSLOW, KINGSTON, LEWISHAM, LUTON, MADDENHEAD, MARETHORPE, NORTHAMPTON, OXFORD, PUTNEY, READING, RICHMOND, RICHMOND, SHEPHERDS BUSH, SLOUGH, SOUTHGATE, ST ALBANS, UXTON PARK, WATFORD, WELWYN GARDEN CITY, WEMBLEY, WIMBLEDON, WINDSOR

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

THE FIXX are in a bit of a fix — the video for their latest single 'Stand Or Fall' has been banned by British TV, because it is too violent.

Granted, there are scenes of vintage Sherman tanks blasting away on a Sussex beach, but the censors aren't bothered about them. Nay, what upsets their conscience is the scene where a white horse keels over.

"It doesn't seem to matter that you see the horse trotting about quite happily at the end of the video," singer and main songwriter Cy Curmin says.

"To them the scene is unacceptable and, unless we cut it, the video has little chance of being seen in Britain."

'Stand Or Fall' is the Fixx's second single this year, and, like the video for its predecessor 'Some People', the group played a large part in its construction.

"Our videos are done in very close co-operation with Jeannette Obstoj who does the art direction and Rupert Hines who produces our records as well as the videos," Cy continues. "We've got very definite ideas when it comes to video — we don't want to be shown playing our instruments,

They do shoot horses

we want each video to be a mini-film.

"Obviously, the more videos we do the more experience we'll gather, so that eventually we'll be able to make our own.

"Just now the market is all sewn up by the Russell Mulcahys and the Goddleys and Cremes, but I think that as it is still a young medium, the actual content and style will start to

diversify as more and more people gain experience."

With more and more people buying or renting video players, the Fixx are convinced that that is where the future of music lies, and they eventually hope to produce video albums of their songs.

"We're not simply jumping on the bandwagon, we truly believe that with more and more



THE FIXX: video banned

people buying videos they'll want more and more things to put on it. People want to see bands, and video albums will become the norm," Cy says.

"After having seen how it works, I have a little video camera clicking away in my hand whenever I write songs. I can visualise how they will turn out on film."

Certainly, the lyrics of their

songs lend themselves well to celluloid. When it came to sorting material for their first album, 'The Shattered Room', due out on May 14, they decided to choose the ones which had a central theme.

The Fixx view themselves as writers rather than performers, and, apart from a handful of dates they did last month, they don't intend going on tour to

promote the album.

"We want to concentrate on writing for our next LP which we'll do in July," Cy explains. "Then we plan to tour in the autumn on the strength of our records."

"There isn't much point in us supporting someone else because we can't get maximum effect. We use a very sophisticated PA, you see."

SUSPENDERS AND SATIN JACKETS!

DID THEY ever really go away? Frankly, no! Rocky Sharpe And The Replays, scourge of the charts some three years ago with "epics" like 'Rama Lama Ding Dong' are back in action

... and back in the charts. 'Shout! Shout! (Knock Yourself Out)' has shoved the four piece group back into the limelight after two years of obscurity — two years that saw

the ill-fated Doo Wop revival sink into the sea of obscurity.

The group, formed out of the ashes of Rocky Sharpe And The Razors (half of whom split to form the Darts), went on to make no less than eight singles and three albums before threatening to disappear with their satin jackets, split skirts and suspenders for ever.

No such luck! Rocky Sharpe,

Johnny Stud and Helen Highwater are once again bombarding the unsuspecting public with a cunning mixture of rock and roll revival and chart pop.

Three years since the last Doo Wop revival... and only 15 to go until the next one — and you can bet your life that Rocky Sharpe will still be there! GINO SANTANGELO



ULTRAVOX: kings of the small screen

Ultra video

ULTRAVOX SCOOPED the top of the video pops this week when three of their promo movies featured in the first 20 Best of British Videos held by Music And Video Week.

The mini epics 'Vienna', 'The Voice' and 'The Thin Wall' all starred alongside the likes of Visage, Kim Carnes and The Human League. Even Elton John and Rod Stewart managed a mention.



ROCKY SHARPE: back in action

Rasta wild life

'COUNTRYMAN' is the latest reggae movie to hit the cinemas.

Set amongst the turmoils of the Jamaican elections two years ago, the film follows the charismatic Countryman, rasta extraordinaire.

Countryman is so in touch with nature's secret powers that he can cause lightning to strike, kung-fu his way through a gang of 10 crooks and run miles without losing breath.

While we oggle Countryman's extraordinary physique and his ability to smoke huge spliffs without batting an eyelid, our hero gets on with saving a young white couple from the CIA and the machinations of Jamaica's opposition party.

All the usual ingredients of the rasta B-movie are here, confusing plot, lyrical footage of life in the country, a fawning attitude to the rasta hero and a satirical look at his enemies.

Despite a good selection of Bob Marley songs 'Countryman' remains a collection of sequences that lacks a tongue in its cheek.

Dave Edmunds

NEW SINGLE

'ME and THE BOYS'

b/w live version of

'QUEEN of HEARTS'

Produced by Dave Edmunds

*Taken from his current album 'D.E. 7th'

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"Ullo again. My name's Mick Jagger and 'oo bleedin' cares if it's World Cup year and The Pope's on tour. The Rolling Stones are too, so get ya cheque books out!"

A FACE creases to the size of a rift valley and I'm confronted by the greatest grin in rock 'n' roll. Cool suit, sharp shirt and as cocky as ever, Mick Jagger is in town to announce the forthcoming Rolling Stones tour dates and to have a chinwag with the Press. Just for old time's sake.

Looking even fitter than he did on last year's American trek, he casually fielded questions about the band's decision to play here again for the first time in six years: "We did pretty well in '81 — expecting to perform in front of a million people and ending up facing 2,500,000. That was quite gratifying and so when everybody started saying: 'Aren't you going to play Europe?' we thought 'okay' so, yes, here we go. No, it's not as a 'thank you' to the fans. I mean they gotta pay to get in!"

Is there any reason why you've chosen this particular time?
"Well, we've finished off the live album — called 'Still Live' and coming out on June 1. God willing — the concert movie (as yet untitled) is in the can so it seemed a good time to start. The European tour proper starts off in Rotterdam on June 4 and

so between now and then we've got a full month's rehearsal time. Yeah, the others are also in town except for Keith who arrives Saturday — I 'ope!'"

What sort of material do you hope to be playing?
"We will be doing two-and-a-half hours and nearly all the stuff is from the last three years apart from oldies like 'Under My Thumb' and 'Time Is On My Side'. Unreleased stuff? Yeah, hopefully."

Have you been doing any new recording?
"Yeah, we've got some demos down but that's not the main reason why I'm here, though. It's really to talk about the English and European dates. I wanna talk about that!"

Okay, then. How come only two dates at Wembley. You could probably fill 20!
"Well two is pretty ambitious. Nobody's ever played that many before there and we've got to go around, Wales, Scotland and four, five, six smaller places as well as

stadiums. It's better not only to do big, outdoor gigs and there are no medium-sized places. The ones here really suck. I don't wanna tell you what the indoor places are because I really don't know them myself. Sorry."

How do you feel about touring 20 years on?
"I enjoy it. If I thought I couldn't do it, I wouldn't do it. As I said before, we ain't gonna make an awful lot of money out of it but we hope to have a good time. 'ow long do I think I can keep it up for? I dunno, it's quite 'ard. I think you've got to give in gracefully in the end. Not yet. About another 20 years (laughs)."

Are you still training like mad?
"Yeah, when you get to my age (38) you really have to work at keeping yourself together, y'know? I usually do about two hours every single day."
What kind of training?
"You don't wanna hear about that, do you? Yeah? We-e-ll-

run about five miles, dancing and not overdo the beer and skittles," he replies, gingerly swigging at half a lager.

Okay, enough of this tour. In the same way as recent albums have picked up the vibe of the street eg 'Some Girls', affected by the disco thing of '78, is your music inspired by what's going on around you? Are there any new bands you rate either here or in New York?

"I think music is inspired by whatever you hear wherever you are. There are no new bands inspiring me this year. I still go out a lot but haven't got a favourite band at the moment. This is not a very good year, not a vintage one for new bands. Last year was pretty good and so was 1977 but I've got my doubts about this year. Let's hope it's gonna get better."

Well you won't get to find out unless you move back here.
"Yeah, but I'd lose too much money. How much do I think I'm worth? A bit, y'know?"

With Jerry Hall (world's highest paid model) in tow, do you still see yourself as being a sex symbol?

"I never did consider myself a sex symbol," he concludes, lying through his teeth. "I started off as a blues singer." Yeah, and I used to play inside right for England.

MIKE NICHOLLS gets the gig low-down from the king Stone.

Pic by PAUL COX.

Fire and loathing ...

NEVER LET it be said that the RM gossip team doesn't keep its promises! Last week we expressed our intention to pursue the story of Hambl, lead singer with Liverpool's Hambl And The Dance and supposed chief of the local branch of the Ananda Marga, a religious cult of considerable notoriety.

So here we go: our spies report that the singer's involvement with the Ananda Marga has never been a secret in Liverpool — indeed, the recording studio he runs in is the AM's house. Whether the studio's finances are completely separate from those of the restaurant and food shop the sect runs in the city or form part of the same enterprise is unclear.

So who are the Ananda Marga, anyway? The name may not be well-known here — they certainly haven't achieved the ill-fame of, for instance, the Moonies. But they are a familiar enough name in Australia, where a raid on an AM house a year or two ago uncovered plans to blow up the premises and attending members of a forthcoming Commonwealth conference. Their world leader is known to have spent years in an Indian prison for terrorist activities. Another bizarre aspect of the cult is its devotees' inclination towards self-immolation. That's setting 'emselves alight, in common parlance.

Altogether a less than savoury organisation for an up-and-coming popster to be



GOSSIP

involved in, we would have thought, though Virgin Records, Hambl's label, say their boy has severed his connections with the AM, a claim which we have yet to confirm. Perhaps a word from our Greek hero is called for? We await ...

● Queen's support acts for their Milton Keynes gig, apart from the

already announced Teardrop Explodes, will be Madness and U2 ...

Hope they fare better than Bow Wow Wow, who have left Queen's European tour after being spat upon and pelted with cans and bottles at several concerts. The going must have been pretty rough, at that, for

whatever Bow Wow Wow may lack in finesse, they're not known for being quitters. "The Queen fans were extremely hostile," says Annabella. "We decided to come home before one of us got badly hurt. There was no point in carrying on, really."

And a clarification of the state of affairs comes from Matthew Ashman: "All those tossers wanted to do was kiss Queen's arse — well, bollocks to them." That's the spirit, Matt ...

● Jovial OMD singer Andy McCluskey has split from his sweet-heart, Tracy Dodds, the reigning Miss Great Britain. Will he ever smile again? ...

Now here's an interesting little item — you know the very jolly Bananarama video that graced our screens via TOTP the other week? Well, it was directed by none other than Midge Ure and Chris Cross of Ultravox, who are now hard at work on the new Fun Boy Three video. We are promised a party scene, featuring several well-known posters swigging the Hironelle and trampling peanuts into the carpet ...

Amazingly enough, those messy old Stones are pulling 'em in thicker and faster than ever these days. Their Gothamburg gig (hey, isn't that where Batman lives?) sold out in two hours, we're told, though how anyone could get 55,000 tickets in that time is hard to imagine. Octopuses on the box office, mayhap? ...

A long lost cousin from the colonies reports that Cher's new date is hot gossip in New York. Kate Jackson may have been a Charlie's Angel once, but her halo would appear to be a bit wonky these days.



Spanish flyers!

ORPHY ROBINSON, keyboard player with British soul band Savanna, got his distinctive Christian name because he was born on Friday the 13th. But the band, who favour the Spanish hombre look to go with their spry disco, have been lucky enough to score chart successes with both of their single releases.

Last year 'I Can't Turn Away' charted and their latest 'Never Let You Go' looks poised to do the same. So it can't be put down to beginner's luck!

Orphy explains: "When my mother was giving birth to me there was a Nigerian woman in the next bed. She said Orphy was a lucky name, and, since I was born on Friday the 13th, my mum thought I'd need some luck."

It needed more than luck for Savanna to be discovered. In fact it took imagination. The top pop disco trio spotted the four piece Savanna and got them signed to their record company.

Orphy says: "Until then we hadn't even thought of signing up with a record company."

I Love Rock'n'Roll

'I Love Rock 'n' Roll', the latest album and single
from Joan Jett And The Blackhearts.
Having smashed their way to the top of the American charts
—both are now available in the U.K.



JOAN JETT & the blackhearts I LOVE ROCK 'N' ROLL



Album: EPC 85686
Cassette: EPC 40/85686
Single: EPC A 2152

includes
Top 30
single
'I Love
Rock 'n' Roll'



WE NAME the guilty men. Yes, these rip roaring redneck rock 'n' rollers aren't the Strey Cats grandads, they're the Bisters who wrote the Shakin' Stevens hit 'Marie Marie'. Picture courtesy of the Natural History museum.

Bad news bears!

ANOTHER GOOD time band or just a bunch of US rockers? That's the question troubling pop pickers when it comes to Huey Lewis And The News, currently bubbling under the British charts with their Stateside hit 'Do You Believe In Love?'

Based in the San Francisco Bay Area, where they're drawing a line between Southside Johnny and the British rock 'n' roll rebels, the band started off in the late 70's in London as Clover.

Part of rock scene hoi pallol, Lewis worked with Nick Lowe and Dave Edmunds,

contributing a track called 'Repeat When Necessary' to one of Edmunds albums, played harmonica on Phil Lynott's 'Givin' It All Up For Love' — now recorded and given the full J. Gells treatment by the band — and keyboard player Sean Hooper played on Elvis Costello's debut 'My Aim Is True'.

On returning to the States the mixed British and American influences resulted in their first album 'Picture This' and a wave of acclaim that's taken them right up the charts. We wait to see if they can do the same over here. SIMON TEBBUTT

Out to play



ST. TRINIANS returns? Not quite, this sleazy bunch of boilers are the gals of Henrietta Barnett School in North London who've released an album of their school play.

So what, I hear you say! Well, the score for the show was written by school PTA member Geoff Morrow who's penned big hits for the likes of Barry Manilow and Cliff Richard. So what, I hear you say?

All royalties go to the John Shearlaw Resuscitation Fund.



Catch Them On The TROPICAL GANGSTERS TOUR

May

- 15th Leeds University
- 16th Sheffield Polytechnic
- 17th London Dominion
- 20th Nottingham Rock City
- 21st Brighton Top Rank
- 22nd Norwich University Of East Anglia
- 23rd Bristol Locarno

June

- 8th London Lyceum
- 10th Manchester Apollo
- 11th Birmingham Odeon
- 12th Aylesbury Friars



THIS WEEK'S sunny page 12 boy is naughty Nick Heyward from Beckenham, London. Cuddly Nick, who enjoys ski-ing and singing out of key, says a banana a day keeps him fresh and fruity. Pic: Adrian Boot.

RAIL STRIKE



It was at school that he teamed up with Hubert Eaves Jr., a young bassist and drummer. They recorded an album, with 'D' Train handling the vocals and Eaves performing the whole rhythm section. But their success only came when Hubert Eaves Snr. decided to lend a fatherly hand. His experience with Stephanie Mills and Roberta Flack proved decisive and put 'D' Train on the right track to one destination — the charts!

QUEEN

Hot

Space

NEW ALBUM

EMA 797

NEW CASSETTE

TC/EMA 797

FEATURES BODY LANGUAGE & UNDER PRESSURE



SIMPLE

DURAN DURAN: 'Hungry Like The Wolf' (EMI). Catchy chorus and wonderfully meaningless lyrics are the chief attractions here; as for the rest, it's neither the best nor the worst of Duran Duran's singles so far, but a solid, well-crafted continuation of their hit formula.

"Professional" is a term I normally abhor and would certainly never use as a compliment, but something about these chaps' doggedness becomes quite winning after a while. Also, the notion of their cuddly, over-stuffed teddy bear of a singer declaring himself "hungry like the wolf" rather tickled me.

CEREBRAL

THE PASSAGE: 'In Which Mr Dick Witts, the appropriately named Mancunian (I refer to his surname, dolts) juggles the chromosomes and excites the ears, with The Passage's most commercial-sounding record yet. In complete contrast to the Duran effort, this is rather too clever for its own good; stimulating, certainly, with its intriguing talk and Switched-On Classics electronic trippery, but more heart beneath the (sm)artiness would be welcome.

CYNICAL

ABC: 'The Look Of Love' (Neutron). He may look like a great hawk, but one arrives at the conclusion that Mr Martin Fry is clever, calculating and cynical, and what else begins with C? — oh yes, conceited, but you'd guessed that anyway. This latest slice of manufactured "soul" hasn't the strength-in-the-song that made "Poison Arrow" great, but it's got 101 ingredients skilfully stirred to create an epic effort. You want strings, they got strings; you want soul, look elsewhere. This is cold.

STIRRING?

THEATRE OF HATE: 'The Hop' (Burning Rome). The return of the rabble-rousing Kirk Brandon and his crusaders, cribbing guitar lines from the much-plundered Ennio Morricone, but with a sound that's otherwise all their own. I doubt Brandon's cause, but not his commitment to it, and to hear some sort of passion expressed after the notable but heartless three we've looked at so far comes as a relief. Another moderate hit, probably, though his sentiments will bring down scorn upon his spiky head. Still, I suppose he's used to that by now.

GANG OF FOUR: 'I Love A Man In Uniform' (EMI). It's not really fair to vent my spleen upon the long-absent Gang, but it has to be said: I'm sick to the back teeth with records like this. Politely histrionic singer, funky beat and "souful" girly back-up vocals again! The singles reviewer needs a more varied diet, and badly. By no means as bad as last week's appalling Scotti Pollitt opus, and it's vogueish in a tired sort of way, but I would have expected more originality from this quarter.

SHAKIR PYRAMIDS: 'Pharaoh's Chant' (Cuba Libre). Amidst this week's dearth of good records, the Pyramids stand out as lively and different, at least. Their particular brand of rockably pop benefits from a modern edge, setting them apart from

the cruddy revivalists currently abounding, and they're a million miles from the fashionable clichés I've just been ranting about. Fortunate chaps! I wish I were.

SALON MUSIC: 'Hunting On Paris' (Mobile Suit Corp). Routine pop from the Mobile Suit label's Japanese compilation LP. **LIZARD,** whose "Sa Ka Na" is on the other side, carry out a sort of Japanese dub, which is interesting, if not totally convincing.

XTC: 'No Thugs In Our House' (Virgin). Oh no, here they come again... XTC once more, with the latest in a relentless stream of 45s. This is the worst of the lot; I can't stick 'em at any price, but I could see why "Senses Working Overtime" was successful. This, however, is just a horrible row, with no redeeming melody or hook whatsoever. **Nasty.**

GOOMBAY DANCE BAND: 'Sun Of Jamaica' (Epic). More piffle from the bargain-basement Boney M. This and the Eurovision winner appear to point to a new chart trend: soft, acoustic nonsense as opposed to the hard, electronic variety. I hear you groan, but I'm not entirely sure that I sympathise; you see, I prefer Nicole's record to "Promised You A Miracle"... Perhaps only Yazoo can save me.

IRON MAIDEN: 'The Number Of The Beast' (EMI). Heavy metal tales of mystery and somewhat limited imagination; Iron Maiden are the latest to be fascinated by the occultist Aleister Crowley and his 666 twaddle. If you like your HM horrific in every sense, then this is for you.

ANTI PASTI: 'Eest To The West' (Rondelet). If, on the other hand, you like your HM with short hair, there's always O. Anti Pasti stray from the true path here with a touch of Theatre Of Hate, and there's a lighter percussive bit that gets almost pleasant at the end, but the spirit of HM-wiv-a-crop pervades.

WALLY BADAROU: 'Theme From Countryman' (Island). No roots reggae, this, but something closer to Vangelis's movie music with ethnic drums added. OK, but out of context it's nothing special.

TOM VERLAINE: 'Postcard From Waterloo' (Virgin). More flowing, more gentle — shucks, it's almost pretty — than anything I'd expected to hear from the former guiding light of Television. It's about as close as he'll ever come to sounding smooth, the inimitable sound of his voice and guitar having had their sharp edges polished a bit, and the song is a slow delight. My favourite this week.

SHOUT: 'Starting Line' (Mercury). Average young rock, without a glimmer of personality to distinguish it from its fellows. My, things are looking bleak this week.

RICK SPRINGFIELD: 'Don't Talk To Strangers' (RCA). This ex-teeny heartthrob is enjoying hit status in the US, and it's not hard to see why: this record, at least, is a complete and utter cop from Hall And Oates, though without their lyrical polish.

CHINA CRISIS: 'Scream Down At Me' (Virgin). Having seen them play a couple of times, I'm ready to concede that China Crisis are pretty good, but you wouldn't necessarily know it from this, their second single. It's repetitive and not nearly as rousing as it tries to be, and while it's rhythmically sound, there's not much in the way of a tune about it. Next time, perhaps?

SIMPLE



DURAN DURAN: meet the teddy bear

CEREBRAL



THE PASSAGE: excites the ears

CYNICAL



ABC: cold

STIRRING?



THEATRE OF HATE: commitment



Reviewed by SUNIE



DAVE EDMUNDS: 'Me And The Boys' (Arista). Like the old sodger in his pop or country moods, don't care much for him in his guise as rocker — and this offering, with its loud and rather unpleasant guitars, belongs firmly in the latter category. Short of a pub rock revival, I don't see a big future for him and the boys.

TROOPS FOR TOMORROW: 'Songs Of Joy And Faith' (Rhythmic). Turning back to the indie for a respite from the big label dross that's out this week, what do we find? A sad lack of progress is what. The Troops do not make a deeply offensive racket or anything, but the thin, wretched guitars and the low I - learned - to - sing - along - with - my - Joy - Division - records vocals are depressingly familiar. Time to move on.

WASTED YOUTH: 'Wildlife' (Bridge House). Woeeful dirge from the outfit with the world's most unfashionable name (who wants to be wasted these days?) On this showing they're not so much wasted as dying.

ANGELA BOFILL: 'Break It To Me Gently' (Arista). God, I hate songs like this; detest them with a passion, I really do. La Boffill grovels at the feet of her deserting lover, groaning on about how she's in agony at his departure, but she won't ask him to stay as long as he please, please, fobs her off with some comforting lies and closes the door softly behind him. Sympathy? You must be joking; I'd like to give her a good shake. Bet you anything a bloke wrote this song!

THE NIGHTINGALES: 'Paraffin Brain' (Cherry Red). Scruffy, rattly indie record. I don't like this sort of stuff when it's turned out by those reckoned to be good at it (The Fall), so my feelings towards these Nightingales are less than warm. Painfully amateurish, rather than appealingly so.

UTOPIA: 'One World' (Bearsville). Now here's a mystery: why does the weird and talented Todd Rundgren feel the need, every now and then, to express himself through the medium of a typically crass all-American rock band? Beats me. This could be any one of a thousand US groups, with a Pettyish vocal over their pompous carry-on, and it's of little interest to the discerning — ie non-American — listener.

THIRTEEN AT MIDNIGHT: 'Other Passengers' (Pure). Perhaps the singles are developing a pattern, like Top Of The Pops — if you get one week with lots of goodies, you know that next week's going to be crummy. After last week's impressive crop, I should have known what to expect. 'Other Passengers' chugs along quite confidently and tunelessly, and if you played it to me tomorrow I probably wouldn't recognise it.

OTTAWAN: 'Hello Rio!' (Carrere). After due and careful consideration, I have decided that I have nothing whatever to say about this mindless pap. Just give me one more to review, then I'll be off home to listen to Weekend and Francis Lay and forget that this week's singles ever existed. It won't be difficult.

BILL NELSON: 'Eros Arriving' (He And Sleep Were Brothers) (Mercury). Twin singles, packed together, the first being an oriental tinged affair and the second a typically complex rock piece with an extraordinarily Bowieque vocal. This isn't chart material, of course, and it would be unfair to judge it on those terms. But quality stuff it is, particularly 'He And Sleep', whose charms become quite mesmerising towards the end. Not as robust as Nelson's previous singles, but interesting nonetheless.

DAYDREAM DOUBTS

SEEM to spend most of the day fantasising about girls, and think I probably do it too much. I finished with my last girlfriend months ago, and am not going out with anyone at the moment. Do you think there's something wrong with me?
Dave, Swindon

Everyone fantasises about something; sex, girls, having a new car, being rich and famous. Daydreaming provides a handy outlet for frustrations and unsatisfied ambition alike. Most guys, and girls too, escape into sexual fantasies from time to time; some more frequently than others, and this is a pretty harmless pursuit, provided you don't let your fantasies take over to exclude positive real life contact with other people.

Stutter

SINCE I was small, I've had an embarrassing stutter, which I can mostly handle when I'm with friends. But when I talk to strangers on the phone, as I have to in my job, the words won't come out at all, half the time. If I talk very slowly and concentrate hard I can control it, but wondered if there's a course I could do part-time in my area to knock the stutter for six once and for all. It really gets me down when people take the micky.
Harry, London

You've cracked the most important self-help route to stutter prevention already. Making a conscious effort to speak slowly and take time before speaking really does work.

As you can cope with this stutter on a day to day basis fairly well you might find that your own doctor would need some convincing to recommend free speech therapy on the NHS. But for details of courses and classes in your area, contact The College Of Speech Therapists, Harold Poster House, 6 Lechmere Road, London NW2.

Frantic

I'VE BEEN ordering records from Frantic Of Northampton, who provided excellent service, with no problems, for some time. But, my last order for records, in the form of credit notes, and a cheque, has been returned today, without any explanation. Is Frantic still trading?
R, Porthcawl

You're not alone. Other readers whose mail complete with uncashed cheques has been returned from the Frantic address at 51 Willow Road, Bromsgrove, are asking the same question.

Sad to say, back rock catalogue specialist Mike Webster of Frantic has decided to wind-up operations in the face of changing record buyer tastes and cut-price competition from the High Street moguls. And, many a customer will be sorry to see his service go, especially regulars in the

farthest flung parts of the UK without speedy access to back-track bargains. Frantic closed down in March this year.

Mike Webster assures us that your credit note holders will be refunded, so simply send your piece(s) of paper away again for a return of the spendulix, keeping a copy if you don't trust the post. Anyone else out there still clutching a Frantic credit note? Do the same.

'Help' handles your customer enquiries and hassles too. If you're outta pocket or outta luck, let us know.

Freedom

AFTER GOING out with a girl for six months she packed me in just recently because she wanted her 'freedom', even though she told me she still likes me a lot. While she lives 10 miles away from me, she still wants me to go over to see her.

Although I still love her, she's going with someone else now and I know there might be trouble if I go to see her. I still want her back, but, so far, haven't managed it.

Even chatting-up her friend didn't seem to bother her. I'm 17, very worried and confused.
John, Northants

Sounds like your ex-girlfriend wants to keep her options open by celebrating her new found freedom and staying friends with you at the same time.

Understandably enough, you find the idea of a simple friendship turned-on, as and when she chooses, hard to take.

If you're happy to accept her terms and stay friends, there's no reason why she can't make the effort to come and see you. Friendship involves a fair amount of give and take too.

Meanwhile, do yourself a favour by chatting-up some other girls instead. If her new romance doesn't work out, she could be over like a bat out of hell!

Haircuts

WHEN I leave school I'd like to take-up hairdressing as a job. Do I need to pass any exams? I'm not very good at most subjects, except art and don't expect to get many CSE's.
Jenny, Harrow

Everyone's good at one school subject, at least, and if hairdressing is what you have in mind, an interest in and a basic flair for art could be useful. But stunning academic passes aren't such an important qualification for the job. Your general appearance and personality coupled with an interest in hair — long, short, curly, straight, fuzzy, and styling it, is what will count when you apply to salons for an apprenticeship, your first job.

Go for a salon which offers formal training, rather than one which will simply take you on to do rock-bottom stuff like shampooing with

little hope of advancement into headier realms.

Any salon approved by the British Hairdressing Training Apprenticeship Council will offer worthwhile training in styling, cutting, tinting and the rest and will give the go-ahead for day release at a college where you'll learn about the biology of hair, hygiene, and the more theoretical aspects of the job. A three year indentured apprenticeship, plus day-release and occasional evening tuition will lead to the approved City And Guilds Certificate.

A full-time two-year course at a local college of further education specialising in an approved hairdressing course will also lead to the same professional qualification.

To gain some vital experience, before you leave school, why not try for a Saturday job as a shampoo girl by ringing around salons locally.

For further information on career prospects in hairdressing and details of

recognised training at colleges in your area, write to the Joint Council For The Hairdressing Industry, Crossroads House, 165 The Parade, Watford, Herts.

Catering trade

THIS MAY sound daft — it does to my friends — but I'd like to work in catering, in a hotel or restaurant. Is there anywhere I can send away for information?
Peter, Burnley

See your careers office for details on local opportunities. For free leaflets and information on the range of opportunities open to school leavers which may help you to make your mind up about exactly where in catering you'd like to work send your questions to the Hotel And Catering Industry Training Board, PO Box 18, Ramsay House, Central Square,

Wembley, Middlesex, HA9 7AP and to The Hotel, Catering And Institutional Management Association, 191 Trinity Road, London SW17, and the Restaurateurs Association Of Great Britain, 4 Willoughby Road, London W1V 3LF.

Musical lawyer

OUR BAND has been offered a management contract and would like to contact a music business specialist for legal advice, before signing as we don't understand all the small print. I'm sure many other groups are in the same position. How do we find a music biz lawyer?
Tom, Woking

We're sending you a list of specialists, largely located in the London and Manchester areas, so you can take your pick from the existing membership of the Music Business Lawyers



Problems? Need some ideas or information fast? Or would it help to talk things over? Write to Susanne Garrett, 'Help', Record Mirror, 40, Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Alternatively, ring our Helpline, office hours, Monday to Friday on 01-836 1147.

Association. Anyone else who'd like a copy, simply drop a line, enclosing a large stamped self-addressed envelope, to 'Help'.

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KONTACT KORNER

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

IT'S QUITE a shock meeting Vince Clarke. Conversations with his former colleagues Depeche Mode had led me to expect an introspective, painfully reserved sort of chap — Vince, The Great Enigma. As it turns out, young Clarke is as agreeable and unmysterious as the other Basildon boys — but maybe Alf has brought him out of his shell.

Ah yes, Alf. Born Genevieve Alison Moyet, she grew up around Basildon and knew the Depeches from school and college days, not that teaming with Vince was inevitable. Alf was a music student at the college where David Gahan was pursuing art and Alf's kind of music was, most definitely, blues. More an aficionado of the Carvery Island sound than the Basildon one, was Alf.

After quitting Depeche Mode, Vince sat around for a while, then finally set out to look for a singer to record a single with. Alf was advertising in the music press at the time, for a "rootsy blues band" — yet somehow, she ended up with Vince.

"It was going to be a one-off thing," she explains over coffee in a horribly healthy veggie restaurant. "Then we decided we wanted to carry on and see what else we could come up with."

The one-off thing that got the unlikely collaboration off the ground was 'Only You', a Clarke-composed ballad which cleverly combines his deadpan electronics and Alf's lovely deep, soulful voice. Their musical pairing seems as well suited as their appearance is disparate — this is one odd couple I can't wait to see on TOTP.

For while Vince is small and



YAZOO's Alf and Vince: taking the charts with 'Only You'

★ YAZOO TIME ★

By SUNIE

pale, attired in very un-Depeche leather jacket and sporting a savage crop fronted with a long veil of a fringe, Alf is a large, warm young lady whose generous proportions are swathed in voluminous black, caught up in the back with a big bow.

So, the first and obvious question, Vince: why leave the highly successful Depeche Mode, when you'd written most of the LP and the singles?

"I was just getting fed up. Getting bored. There's so much

pressure being in a successful band: we had commitments for a whole year. It doesn't do anything for your imagination — there's no time to write, experiment or develop."

How did all this affect your personality?

"I just kept meself to meself, really," he replies, which more or less corresponds with Depeche Mode's hurt comment. "He used to sit in the front of the van on his own."

Aren't you like that normally, then?

"Well, I've never been as

friendly with the others as they were with each other — apart from Fletcher, who I grew up with."

But then Andy Fletcher is the least bouncy Depeche . . .

"I know. That's why I like him! I didn't make up my mind suddenly to leave them, I really thought about it a lot on our European tour. Then I stayed on in Paris for a few days and that's when I finally decided."

That over with, Vince lay low for a while — then came Alf. Her name,

apparently, is a diminutive form of Alison; reasonable enough. But why did the duo christen themselves Yazoo, which I for one think is a perfectly dreadful name?

"Her ideal!"
"I just hate the way so many groups have these fashionable names. I like 'Yazoo' because it means nothing, so with luck it won't date. I got it from an atlas — it's a small town in America."

At the time of our conversation, the single looked as much like setting the world on fire as a damp box of Swan

Vestas, but now the late starter is making a mark on the charts. What if, I asked Vince, the new set-up became as successful as the last? Would you go through with it this time?

"I think once you've found out a bit about the music business — how your record company works, what an agent does — you're more able to see things in perspective. The music is the most important thing, not the hotel you're staying in. The way things generated around Depeche Mode, I felt we'd lost control over it, but now I feel I've got a lot more freedom. I know it's early to say that, but we can do what we like in the studio — experiment, be self-indulgent or whatever, and nothing gets in the way of the music."

The end results of this studio work will emerge as a Yazoo LP, to be followed by some gigs, which Vince wants to be technically adventurous and which Alf admits she'll feel more at home with than the pop round of interviews and photo-sessions. They've been doing "lots of experimental stuff — you know, mucking about," according to Vince, while Alf bluntly describes their efforts as ranging from "disgustingly commercial" to "unlistenable".

"On one of the commercial ones," she enthuses, "we decided we wanted an operator talking, so we rang one up and just didn't speak. This operator woman was incredible!" She adopts a sort of East End-Lily Tomlin voice. "Hallo? You're playing with the phone? Person with no voice — I'm speaking to you . . ." We all dissolve.

Alf says they were lucky to get that operator, but I'm inclined to think that it was Meant To Be, as was the meeting and musical mating of Alf and Vince. The partnership now looks to be sealed by the success of 'Only You' — a success that she will embrace and that he will probably stick around to enjoy — this time.

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Albums

Formula funk

THE QUICK:
'Fascinating Rhythm'
(Epic EPC 85569)
By Paul Sexton

WHAT THE Quick do is just about the most commercial brand of white dance music in the whole darn shop, and everyone steadfastly ignores them.

'Fascinating Rhythm' finally breaks loose now after months, no, years, of singles, remixed singles, near misses, American disco hits and remixes of American disco hits. 'Zulu' was the Billboard dance chart-topper from last year, and heaven knows how many different forms that and some of its bedfellows have now taken. But the most important thing is that it's here now, chugging away with the strongest working relationship between melody and percussion I've heard in many a month.

'Sharks' and 'Young Men Drive Fast' have also surfaced before and bob up again here, as does the current single, one of their most exciting, 'Rhythm Of The Jungle'. 'To Prove My Love' moves 'n' grooves as well but the twosome — yep, just two of the critters plus some able backup — can sway too, and 'One Light In A Blackout' has a slower, rolling feel. + + + +

BRASS CONNECTION:
'Attitudes' (Liberty LBG 30348)

T-CONNECTION: 'Pure And Natural' (Capitol E-ST 12191)

By Paul Sexton
TWO 'ESTABLISHMENT' American dance teams, who have been at it for years and

SHAKATAK: 'Night Birds' (Polydor Super POLS 1059)

By Paul Sexton

SHAKATAK SUPREMO Nigel Wright told me when 'Easter Said Than Done' was taking flight that the band were considering giving up the "Shakatak sound" and trying again with something else. At the time, we were all glad they didn't. But since then 'Night Birds' single has worn the formula thin — and been their biggest hit, of course — and now comes the album and I'm not so glad. The formula is being flogged to death.

So is this what you call the critical backlash? Perhaps it is, but I wonder if these five brave boys really feel they've made an adventurous record here? They feel, you can bet, that they've made a "nice" record, just the job to continue their success and keep them in the public ear.

Each of these eight tracks is perfectly listenable on its own, or in a little twosome, say: it's when you're faced with them all — all written by Bill Sharpe, all with his keyboard sound and damn nearly all with those 'Easier Said' vocals — that's when you start yearning for a little pocket of variety (one of those little single servings). Okay, there may be less of the "Shakagag" this time and perhaps less of the piano sound per se, but there's more to variety than that.

But then... it's hard to be extensively mean and nasty when each song can be listened to so easily, even if only in isolation. The singles you know as well as I, and from the same family there's 'Blitz To The Boys' and, to a lesser degree, 'Fly The Wind'. 'Streetwalkin' has Jackie Rawe's solo vocals sounding a deal more attractive and soulful than Lorna Bannon's on the shallow 'Light On My Life'.

But the best moments are those of freestyle instrumentation. They don't escape very often, but Morrissey Mullen's Dick Morrissey provides the most stylish passage on the entire record with his sax solo on 'Streetwalkin', and there are some quickly-suppressed jazzy ideas on 'Takin' Off'. In fact there's a lot more jazz in this group than they're letting show.

'Night Birds' may well be too nice for its own good, but at the point of sale that's in Shakatak's favour. + + +

should therefore be either that much better at it, or sounding fed up with the whole business. Unfortunately it's more the latter than the former.

Brass Connection, who've

been down in dumpsville for quite some time and have never repeated the magic spark of 'Movin', are supposedly back in business with 'Can You See The Light', a hulking, stomping,



SHAKATAK

sledgehammer disco hit. Dancesable yes but lovable no, and that's the case with most of these 'Attitudes'. Plenty of 'hey-hay' and 'yoww!' but all sounding rather contrived and dated. 'Do That Thang' stands

above the rest, but even there it's a spurious kind of energy, and 'Funtimes' tries to be cooler than Kool with plagiaristic results.

T-Connection, who've been off the charts that matter even

longer, have strange to say come up with something at least better in parts. The Nona Hendryx version of 'Do What You Wanna Do', out now, brings back to mind what a superb disco record the Connection's original was, one of the all-timers; and while there's nothing in the same ball park on 'Pure And Natural', there are occasions when they've retained their sound, courtesy of strong percussive tendencies and T Coakley's vocals, and some of their energy, for instance 'Girl Watching' and 'Might As Well Dance'. They turn their hand quite well to a prettily-harmonised ballad too, 'A Little More Love' (but hell, can't these people think of some new titles?).

+ + for the Construction and + + + for the Connection.

BRIAN ENO: 'On Land'
(Ambient 4 EGED 20)
By Gary Davey

AMBIENT was a label set up by Eno as an outlet for his experimental atmospheric music. This is the fourth in the series and follows similar lines, with quiet electronic murmurings and swirling atmospheres.

The Ambient records are all supposed to be nondescript and incidental — so surely one example would be sufficient. When you start choosing which Ambient album to put on the turntable the whole point of the exercise is lost.

This type of study can be interesting as many of Eno's records show, like the 'Obscure', 'Discreet Music' and 'Music For Airports', but I feel Eno has gone full circle on himself and become rather lost. +

Bitter sweet

SQUEEZE: 'Sweets From A Stranger' (A&M AMLH 64899)

By Mark Cooper

IF 'BLACK Coffee In Bed' suggests Squeeze have gone all-American on us, rest assured. The remainder of the album is as English as Deptford.

It's a regular collection of all-sorts, including the jazz-tinged blues 'When The Hang-Over Strikes' and the blue-eyed soul of the single. Packed with goodies, this album tells more stories than four weeks of 'Coronation Street'. Chris Difford has always specialised in courtship songs and losses off a couple here, notably the grinding 'Onto The Dance Floor'. But the dominant mood of 'Sweets' is sombre and the tales are of marital tiffs, rows with happy endings, 'I've Returned', rows that are final, 'Out Of Touch'.

Musically, the arrangements are Squeeze's most ambitious yet, from the long lope of 'Black Coffee' to the mini-opera 'Tongue Like A Knife'. Glenn Tilbrook is in superb voice throughout, taking on all the characters that Difford provides and painting in the colours.

The delights are plenty, the flavours varied and all the hearts in the right place. Squeeze have found their way from the youth club to married life, staying bitter-sweet on the way. And getting better and better. + + + +

SPLIT ENZ: 'Time And Tide' (A&M AMLH 64894)

By Chas de Whalley

ANOTHER YEAR another Split Enz album and, oh dear, our Antipodean chums are beginning to sound a shade on the tedious side.

It's been two years since Tim



CHRIS DIFFORD of Squeeze



TIM FINN of Split Enz

Finn's clear, clean and electronically tested vocals gave them a hit with the alluring 'I Got You' from the 'True Colours' LP. But if there was no follow-up to be found either there or on last year's 'Waikata' collection then they have as

much chance of cracking the charts with any of this lot as they have of lighting a match in a rainstorm.

Not that 'Time And Tide' is an embarrassing slab of vinyl. Hugh Padgham's production sparkles as seductively as anything his predecessor David Tickle did for the Enz while the lads themselves prove they can play as brightly and inventively as anyone, assimilating new influences like white funk in 'Never Ceases To Amaze Me' and traditional folk ('Haul Away') with confidence and ease. But with the possible exception of the ELO-like 'Six Months In A Leaky Boat' there isn't a real pop single in the album. So they've ended up releasing one more album but going absolutely nowhere with it. Nice sleeve though. + +

RY COODER: 'The Slide Area' (Warners K 56976)

By Mark Cooper

ALL THIS attention has finally gone to Ry Cooder's head. Here he is winging his way to England for eight sell-out concerts at Hammersmith and he finally puts out an average album.

There's a fair mix of songs to be sure — there's the novelty opener 'UFO Has Landed In The Ghetto', the usual 'sensitive' Cooder ballad 'That's The Way Love Turned Out For Me', followed by the usual witty locker room song 'I'm Drinking Again'.

The cover versions are the weakest yet, a reading of 'Blue Suede Shoes' that turns the song into a slow chugger and simply fails to convince, and the weakest song Bob Dylan's ever written, 'I Need A Woman'. It's time for Ry to break up the band and take a slowboat to some new exotic land. + +

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ARISTA

New style new sound



QUEEN: fat Fred gets funky

QUEEN: 'Hot Space' (EMI EMA 797)

By Robin Smith

YOU'LL HATE it at first. What the hell are Queen doing dabbling in white funk again and why have they buried Brian May?

Then flash! it hits you. Two plays on and you realise that the party's not over, but the mood has changed.

Queen's greatest hits packages of last year might have fooled everybody into believing that they would remain in a comfortable niche. But 'Hot Space' is an untraditional Queen album and 'Under Pressure' (the only song to feature the Bowie team up) is not a characteristic track.

Many of the skills on this album aren't obvious either. On a first listen it seems Brian May is a little bit lost, until you pick up on some of his (new found) porcelain-delicate guitar work.

Some of Queen's inflexible die-hard followers are going to be appalled, but they should be thankful that Queen have never fallen into a rut. Take 'News Of The World' or 'Jazz', which were considered to be revolutionary in their time.

Most of the soulful influences are spread richly all over side one. Village People meet Led Zeppelin on 'Staying Power' with a specially arranged brass section humping in the corner and Mercury's vocals well arranged.

'Dancer' features a full powered May guitar attack with some spicely interludes. But on this track and the following numbers, 'Back Chat', Queen let the style run too long, especially with the glutinous feast of 'Body Language' coming next.

'Put Out The Fire' marks something of a return to the past with May's country boy guitar. Following up is the oddly paced 'Life Is Real' saved from becoming another boring tribute to Lennon by some skilful imagery in the lyrics.

Mercury's back into his silk shorts for 'Calling All Girls' and 'Cool Cat'. Sandwiched in between is 'Las Palabras De Amor', something probably influenced by all those South American dates last year, with its cathedral keyboards and cotton wool vocals. Finally there's 'Under Pressure', which certainly doesn't require any eulogies here.

New styles and a whole new sense of values. You'll love 'Hot Space' (eventually). + + + +

WISHBONE ASH: 'The Best Of Wishbone Ash' (MCA MCF 3134)

By Robin Smith

11 ALBUMS on from the start of their career, Wishbone Ash can be forgiven for taking a breather from punishing schedules.

The selection of tracks on this album have been well chosen. Spoiling themselves with two classic tracks 'Blind Eye' and 'Queen Of Torture' from the first album, they move on to 'Jailbait' and the well produced masterpieces, 'The King Will Come' and 'Blowin' Free'.

Side two largely comes from Ash's middle period with 'Doctor' from the controversial 'Wishbone Four' album and 'Persaphone' and 'Silver Shoes' marking the debut of Laurie Wisefield, who fitted into Ted Turner's shoes so well.

This album's vinyl gold dust. + + + +

NIGHTWING: 'Black Summer' (Gull GULP 1036)

By Robin Smith

NIGHTWING are four performing cavemen who are nearly as old and ugly as Magnum. You might remember their bassist Gordon Rowley from when he was a member of Strife and he used to hack out interminable solos.

Nightwing specialise in Neanderthal heavy metal with keyboards thrown in. Instead of purveying dead music they should be auditioning for parts in 'Quest For Fire II'. +

CUDDLY TOYS: 'Trials And Crosses' (Fresh LP6)

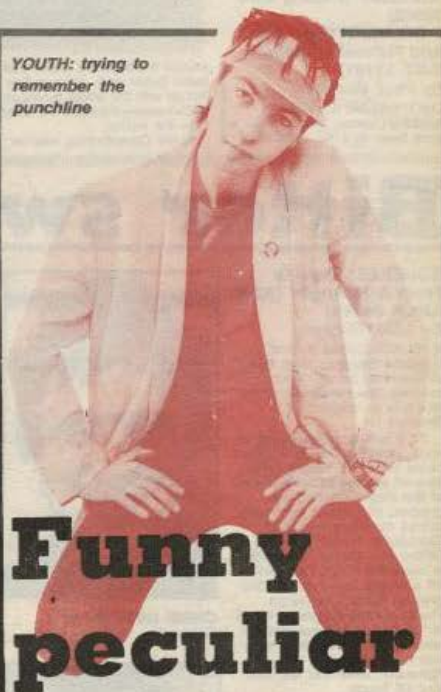
By Carrie Elderfield

ONE OF the most appropriately named albums I've heard for a long time. It was a great trial to listen to this one. If I wanted to be nice I would say it's original, but sadly this album is full of weird, monotonous electronics backing vocalist Sean Purcell, who sounds like The Associates' Billy Mackenzie.

There are two good tracks out of ten. The first is 'Columbine's Song' whose saving grace is that Purcell doesn't sing on it. The other is the title track.

That said, I think we'll be hearing a lot from the Cuddly Toys before long. I, for one, won't be buying any. + ½

YOUTH: trying to remember the punchline



Funny peculiar

KILLING JOKE: 'Revelations' (EG EGMD 3)

By Simon Hills

SO JAZZ has pissed off to Iceland and the group are no more... Killing Joke's punchline.

It's about as funny as their record. Dull, dreary, drab, droning, dowdy dullards, Killing Joke have somehow got away with producing some of the most uninspired music ever.

'Revelations' reveals as much as Bel Lynch, it's all promise and no delivery. Guitars drone on interminably after hinting at the beginning of the record that there might be something new and original.

Killing Joke dabble in irony and sarcasm with titles like 'Have A Nice Day', 'Land Of Milk And Honey' and 'Good Samaritan' but simply don't have the spark to carry it off. Their indifference, and sarcastic melancholy is so overbearing that their shrewd lyrics never get the chance to have any effect.

Connie Plank and the boys sound as if they've had a right miserable time in Dusseldorf. There is nothing much the producer could do other than to keep the sound clean — and even that is probably detrimental.

The album simply lacks light and shade, reducing everything to a monotonous thump. Perhaps that's what their fans want, but given the producer and the lyrics, the group should have given a lot more. Yawn. Yawn. +

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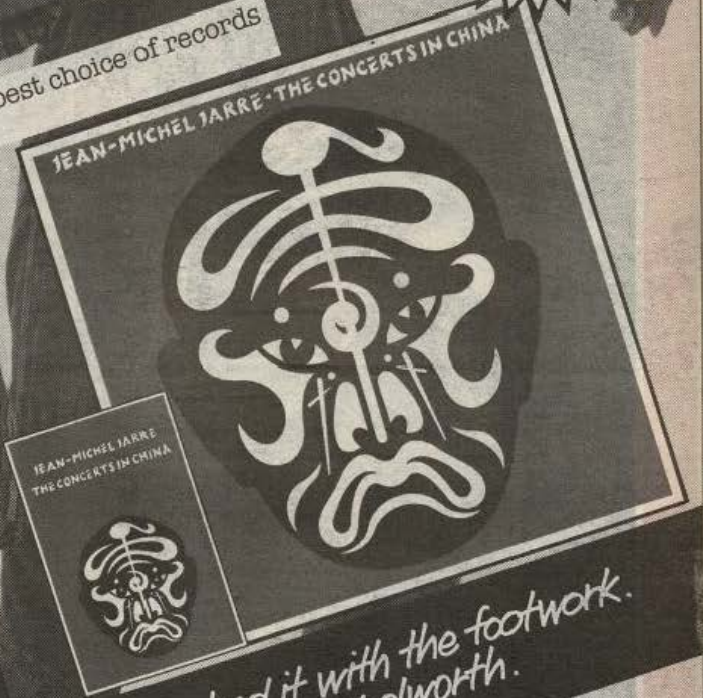
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KIM

WILDE



+

A LIFE IN THE DAY OF

Ollie O'Donnell

I'VE BEEN getting up at 7.30am for the past few weeks because I've just gone back to regular work at a salon after 18 months as a freelance hairdresser.

What with going out almost every night it's beginning to kill me, so I may have to stop clubbing as much. I like the discipline of working at the salon, Smile, though. It's a change from freelance work which meant I could get up much later, although I'm not sure that was doing me a lot of good.

I never have breakfast at home although there's often pate and toast with lots of tea waiting at Smile when I arrive at 9.30am. I can usually get through about twelve customers during the day and I often do extra work cutting friends hair for free.

I enjoy reading the papers in the morning. I usually buy the Daily Mail which I hate from a political angle, but it's thought-provoking at that time of the day.

People tend to pop in and out of the salon during the day. Hairdressing's a very social thing, very creative and I'm saying hello to people all the day. A lot of the punters who come down the Beat Route have me as their hairdresser.

I really enjoy hairdressing. The pressure that's in the music business isn't part of my life, and being involved with bands and things isn't really what I want to do at the moment.

I spend a lot of time at the YMCA. I'm really getting into this body consciousness thing and I've just bought a bullworker and a bicycle. Me and Chris Sullivan go swimming at Kentish Town baths a couple of times a week in an attempt to get fit. Afterwards we go to the pub next door, play pool for two hours, and generally mess up all the good work we've done in the baths!

I'm a would-be keep fit fanatic and the bike I've just bought will be useful for riding around London, though I doubt it'll accompany me to the Beat Route!

Once or twice a week I meet Steve Dagger, Spandau's manager, or Graham Ball, Blue Rondo's manager, for lunch. We've all known each other for ages and at the moment we're making plans for a trip to New York where they want us to do a one-night re-creation of the Beat Route.

Also I meet with Iain McKell, Graham Smith and Neil Matthews who are all photographers. I really want to do a totally pictorial book of the people who come down the Beat Route, although I don't think it'll come out for a while yet.

Friday is probably the busiest day because I'm running

around making plans for that night at the club. I phone around the record companies getting videos together. What we're hoping is that new bands will send them in so punters can get a sneak preview at the club.

When I first started it was a full-time job getting everything organised. The Beat Route has catered for the needs of a lot of people, and personally I reckon it's the best club of its kind in the country!

Most Friday's I get there about nine and have a quick look in the pub around the corner. You can get a pretty good idea of how rowdy it's going to be that night by seeing who's in the boozier. Everyone arrives between eleven and one and I'm at the door all the time.

There's so much pressure being on the door. Three people could get in, totally at odds with what we're trying to provide, and ruin the night for the other 40. It's not an elitist policy because everyone who gets in is treated the same — everyone's a star at the club.

We get a great cross-section down there anyway. There's no dress code, it's more of a feel about whether a person's right or not. It's a basic, honest and blunt club which someone aptly described as a 'posers night off'.

I'm also spending a lot of time organising the new club I'll be doing with Chris Sullivan. It's called the Wag Club and will be run on similar lines to the Beat Route although the music will be much heavier. The people who own the club actually approached us due to the success of the Beat Route.

I go out every night. If you're a club host I think it's your duty to check out what's going on elsewhere. If a new club opens I have to go, often because the people behind it are my friends, like Steve Strange and Rusty Egan at the Camden Palace which opened the other week.

Steve's been a good friend for ages and I've been doing his hair for a long time. I went along to the shooting of the 'Damned Don't Cry' video as a hairdresser and ended up appearing in the film when the guy who was supposed to play the barman, didn't turn up!

I never see bands. I just find the ritual of a gig totally uninteresting, unless someone like Spandau Ballet are playing. The music business doesn't interest me at all, even though most of my close friends are involved in it.

I go to the pictures a lot, watching anything that's on — I've no particular preference. If it's a particularly dull evening I stay around the flat or go somewhere in the area. There's a lot of things going on in Bermondsey.

I'm going to learn about make-up because then I can combine it with the hairdressing and hopefully work in television and films.

I wouldn't mind managing a band if I found something that really excited me. There's a lot of very twee music around at



OLLIE O'DONNELL, 23, cuts hair for Ultravox, Spandau Ballet, Steve Strange, Ronny and Blue Rondo A La Turk, although he made his mark on London society as Friday night host at Le Beat Route discotheque in Soho, immortalised in the song 'Chant No. 1'. He's currently organising a number of club-related projects and lives in a council flat near London Bridge with his girlfriend Michelle.

the moment. I used to be the manager of Animal Nightlife and used to be the singer in Blue Rondo, although I gave that up when I realised I couldn't sing to save my life. I was more into the concept than the reality!

London as a social centre is still miles ahead of anywhere else in the world — completely and utterly. People are so good at making their own entertainment, unlike in New York where they go out to be entertained and the nightlife gets very boring and stilled.

At the Beat Route, for instance, people who come down every week make the club. I don't dictate what goes on, just who gets in. If they were to stop coming next week, the club would finish. It wouldn't matter what celebrities were there.

I really look forward to Friday nights as the highlight of my week. Now with everyone doing their bit it's less of a hassle for me but there's still that pressure upstairs on the door. Usually I stay there all night vetting who gets in and who doesn't and as the club doesn't close till 3.30 in the morning I get home totally exhausted and often miss Saturday entirely.

Grace Jones came down one week. It was hilarious. First of all a Rolls-Royce drew up in Greek Street where the club is and she peered out of the window and promptly drove off. The same thing happened twice more before she eventually came in with her bodyguards and then left again after 45 minutes because I hadn't reserved a table for her! August Darnell was there the same night and had a great time!

The last few Friday's I've also been getting up at six to go down to Bermondsey market which is one of the best I've ever seen. Not many people know about it at the moment so I can get there and buy things for the flat without any bother. I've only recently moved here. Before that I was changing address every four months, so now I'm determined to stay for at least two years and that's why I get up so early on Friday — despite the consequences.

I was going to buy some locks for the bicycle today — we live on the top floor of the block so I'd have to leave it in the shed downstairs. I can't wait to start cycling around London — it might start a new fashion — in bicycle clips!

That's the good thing about New York. Over there the kids don't have any money and the unemployment is 10 times worse, so they make the best of their bodies. All you see in the Bronx are kids on roller skates with headphones bombing around all day. They're all really fit. I reckon the whole body awareness bit will really catch on over here in the summer.

I think it's a great period for clubs. It's never been cheaper to go out and there's so much variation. In London I don't think people are much interested in going to gigs any more.

They would rather go to a club where they know they'll have a good time and mix with people they like, listening to great music. That's what we aim to provide at the Beat Route and it seems to work.

HISTORY OF ROCK



14

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14



LEFT: Stray Cats, solid success with rockabilly

ABOVE: Michael Jackson, most successful hitmaker on both sides of the Atlantic

BELOW: Ultravox, look off with their synthesiser sound

conquer the States was Scottish songstress Sheena Easton. Featured in a TV documentary about an aspiring pop star's struggle for success, Sheena's debut single was a minor hit when first released, but when the TV show was repeated, both that first single and its follow up, '9 To 5' (retitled 'Morning Train' in America since Dolly Parton also had a hit with a single titled '9 To 5') simultaneously raced into the UK top 10, while 'Morning Train' topped the US singles chart. Sheena scored five more UK hits in 1981, but these were progressively smaller, and doubtless her recent lack of new releases is due to certain rethinking on her career direction.

A rockabilly revival was frequently mentioned during the year, although only two acts achieved any solid success during 1980. Matchbox and the Stray Cats, Matchbox, comparative veterans, had been a strong live attraction on the British rock'n'roll circuit for some years, but after they signed with major label Magnet, they scored five hit singles within a year. Management problems then seemed to hinder their progress, but the present day sees them ready to begin the task of re-establishing themselves after a disappointing 1981.

The Stray Cats, a New York trio fronted by the charismatic Brian Setzer, came to Britain to make their name and achieved almost overnight fame as a result of their uninhibited live act. Their first LP, produced by Dave Edmunds, was a big seller and spawned three top 20 hits, but a second LP was less successful, and once again a change of direction and attitude

SPANDAU BALLET: drew a large following of curiously dressed fans



may be necessary if the group are to regain lost ground.

In America music in general remained unaffected by the New Wave, although the Talking Heads refined their style and became a major attraction. During 1981 each of the group's four members enjoyed a sabbatical, with leader David Byrne collaborating with Brian Eno, rhythm section husband and wife Chris Frantz and Tina Weymouth recording a hit while on holiday in the Bahamas which they released under the name of the Tom Tom Club, and keyboard player Jerry Harrison releasing a solo LP. While the main group can hardly claim to have yet stormed the UK charts, their popularity continues to grow on both sides of the Atlantic.

Doubtless Pat Benatar represents the acceptable American face of the New Wave but she has achieved little in Britain. Pat's 'Precious Time' album topped the American charts in 1981, and she reigns as the top female singer at the

moment. Her male counterpart is the unlikely Christopher Cross, a balding ballad singer who topped the US singles chart with 'Sailing' in 1980 and repeated the feat in 1981 with 'Arthur's Theme', which he wrote and sang for a high grossing film starring Dudley Moore. His huge US success has not been reflected in Britain.

The most successful hitmaker on both sides of the Atlantic was Michael Jackson, moonlighting as a solo artist away from his brothers in The Jacksons. Michael's 'Off The Wall' album was eventually totally released in single form, producing four top ten hits in Britain and equal American success. The year overall belonged to Britain, as actress turned singer Hazel O'Connor scored half a dozen hit singles by the end of 1981, and two groups, the long established Ultravox and the overnight sensations, Spandau Ballet, both achieved considerable success as front runners of a movement known as 'New Romantics'.

Ultravox had been together since the mid-70s, basing their early work on Roxy Music and David Bowie, but failing to make the chart. Although frequently cited by Gary Numan as his major influence, it wasn't until leader John Foxx left for a solo career and was replaced by ex-Sik and Rich Kids singer Midge Ure, that the group took off with their synthesiser based sound, which gave them six singles within 18 months.

Spandau Ballet's main thrust revolved around their sartorial ideas, which soon drew a large following of curiously dressed fans who bought their records in vast quantities. Visage, a similar group fronted by their friend Steve Strange, experienced similar success, although Spandau's five hits within a year was more than Visage could manage.

1980 was by no means a bad year for rock music, especially in Britain, but the progress made paled next to John Lennon's death...

'79

AS THE '70s limped to an end, the pattern of the previous post-punk years continued, with long established acts returning to the chart in droves. Some, like the Kinks, the Beach Boys, Cliff Richard and The Who, dating back 15 years or more, while newcomers, mostly from Britain rather than America, continued to fly the New Wave flag. Perhaps the most significant of these returns was by The Who, virtually silent since Keith Moon's death.

As well as recruiting drummer Kenny Jones from an unsuccessful Small Faces reunion to play some live gigs for the first time in many years, the group's film company began to display its wares in the shape of a fascinating autobiographical documentary, 'The Kids Are Alright', and a cinematic realisation of Pete Townshend's celebration of the Mod era, 'Quadrophenia'. In the wake of this new interest in Mod (originally pioneered by The Jam in 1974), several groups, including The Chords, the Purple Hearts, the Merton Parkas and especially Secret Affair, made a chart impact, although three years later, they were all either musically dead or in decline.

The same was unfortunately true of many of the latter day punks and New Wavers — among those who split up after a briefly successful period were the Tourists, the Jags and Penetration, while many of their contemporaries like the Ruts, the Members, Joe Jackson and The Undertones, were also far less popular in chart terms. Of course, the biggest name in punk rock was that of the Sex Pistols. Despite the departure of Johnny Rotten and the almost predictable drug induced death in February of Sid Vicious (who overdosed while on bail accused of murdering his girlfriend, Nancy Spungen), Steve Jones and Paul Cook kept the Pistols' name alive. As well as the soundtrack to a cynical documentary film which retold the story of the group's rise to fame, 'The Great Rock'n'Roll Swindle', Vicious sang lead on a pair of Eddie Cochran remakes which made the top



SPECIALS: leaders of the 2 Tone pact

three after his death, while guest Pistol Tempole Tudor fronted the band for another top tenner 'Who Killed Bambi'. Even now, years later, the Pistols are remembered with gratitude...

POLICE: a dynamic trio who broke through initially in America

Various purveyors of pure pop music also rose to the surface, including Buggles, the Korgis, Sad Cafe and M, although they lived in the shadow of a quartet of far more successful acts, namely Squeeze, the Police, Dire Straits and Gary Numan.

Of these, the most celebrated by far were The Police, a dynamic trio composed of ex-Curved Air drummer Stewart Copeland, veteran guitarist Andy Summers, who had played with Zoot Money some 15 years earlier and subsequently worked with the Animals, the Soft Machine and Kevin Coyne, plus the then unknown singer / writer / bassist Sting (ne Gordon Sumner), who migrated south from Newcastle after falling with several local bands. After a slow start as a neo-punk band in 1977, the group broke through initially in America, where they toured exhaustively on a minimal budget





BLONDIE: fronted by Debbie Harry, their score so far is six top singles in the UK

with the result that 'Roxanne' made the US singles chart and their debut LP, 'Outlandos d'Amour', also scored. This created enough interest in Britain for 'Roxanne' to make the top 20, since when the group have experienced enormous publicity, scoring five hit 45s in 1979 and four each in 1980 and 1981, topping the singles chart four times during that period and selling prodigious quantities of their four LPs. Sling has also appeared in several movies, while Copeland has tried with minor success to record as a solo artist as his own alter ego, Klark Kent.

Squeeze, a quintet from Deptford in South London, initially shared the same management as The Police. After making the top 20 with 'Take Me, I'm Yours' in 1978, it was a year before they broke through with a series of quirky pop songs written by Glenn Tilbrook and Chris Difford, but a continuing series of management feuds threatened their progress.

Dire Straits also emerged from Deptford. Fronted by Mark Knopfler, a superb singer/guitarist/writer, the band's first LP was released in Britain and initially meant nothing until it was acclaimed in America after which Britain belatedly caught on. The group's career subsequently proceeded in fits and starts, although their third LP, 'Making Movies', which included an excellent hit single in 'Romeo and Juliet', placed them on a significant plateau, a position consolidated by invitations from Knopfler to record with such artists as Bob Dylan and Van Morrison.

An even bigger success story was that of Gary Numan, who began by leading a punk group known as Tubeway Army before following in the hallowed musical footsteps of David Bowie. When the single 'Are 'Friends' Electric' topped the charts following a last minute booking for 'Top Of The Pops', and another single, 'Cars', and two LPs repeated the chart success, Numan became a star almost overnight. He also made notable progress in America with his synthesiser dominated anthems, but his decision to suspend live work in favour of learning to fly his own private plane resulted in a slight decrease in chart success and a barrage of publicity surrounding his inexperience as a pilot. Numan has recently intimated that he is prepared to restart touring, which may return him to the top.

Movement of the year was undoubtedly 2 Tone, a ska based form played by multi-

racial bands originating from Coventry. Leaders of the pack were the Specials, who enjoyed two years of uninterrupted chart success until they broke up in the summer of 1981 after scoring their second number one with 'Ghost Town'. Their 2 Tone label also introduced a number of other hit acts including Madness, The Beat and The Selecter, who broke up in parallel disarray to their mentors, but a few months earlier.

In America, the biggest new names arrived in either New Wave or disco, the former genre having finally been accepted in the States and the latter continuing to hang on some time after losing its potency as far as Britain was concerned. Disco acts Anita Ward, Ami Stewart and McFadden & Whitehead all scored, but were overshadowed by both Chic and the Village People. Chic, led by Nile Rodgers and Bernard Edwards, provided a sophisticated dance music which immediately found favour when it was first widely heard in 1977, and by 1979, the group were regarded as brand leaders, scoring seven hit singles of their own and also working as writer/producers with Sister Sledge, Sheila B. Devotion, Diana Ross (for whom they produced a brilliant album which spawned three big hit singles) and eventually Debbie Harry.

Village People on the other hand were a totally manufactured act, the concept of Jacques Morali, a New York based Frenchman who hired actors and dressed them in colourful costumes designed to represent 'ordinary' people from the streets — the addition of a cowboy and a Red Indian enlivened the proceedings



VILLAGE PEOPLE: a totally manufactured act which produced two big hits

somewhat. After a slow build from 1977, the sextet's most successful period came in 1978/9 when the sexually ambiguous 'Y.M.C.A.' topped the UK charts following its American success, and a follow up, 'In The Navy', did likewise. However, the contrived nature of their image prevented too much further chart action (although four platinum LPs in America is a most creditable total), and by 1981 the group were all but forgotten.

American heavy metal acts like Styx, R.E.O., Speedwagon, Molly Hatchet and Van Halen also came to the fore, although their success was limited compared with that of both The Knack and Blondie. Los Angeles quartet The Knack based their music on the Marley sound, albeit loosely and ineptly, but their image enabled their first LP, produced by Mike Chapman, to top the charts, as did an extracted single, 'My Sharona', which dominated the US airwaves for many weeks. Subsequent releases were far less successful, and the group's current status is uncertain.

The same might be said to apply to Blondie, fronted by Debbie Harry, who had recorded with hippie group Wind In The Willows in the late 60s. 1973 saw Debbie and her guitarist boyfriend Chris Stein forming a band known as the Stiletos in New York, which later evolved into Blondie. After an unsuccessful first LP, the group's contract was bought by Chrysalis Records, mirroring the success stories of The Police and Dire Straits. Blondie broke through in Britain a year before America accepted them, having scored four top 20 hits in the UK before 'Heart Of Glass' topped the chart on both sides of the Atlantic. Subsequently, their score of UK number one singles has increased to six, while several of their LPs have been mammoth sellers. In 1981, Debbie recorded a solo LP produced by Nile Rodgers and Bernard Edwards of Chic, but contrary to all predictions, it was a flop, and 1982 saw the group returning to active service with their long time producer Mike Chapman. Many sources suggest that Blondie may soon disband in order to allow Debbie to concentrate on a film career.

The emergence of stars like Debbie and Sling ended a meandering musical decade on a high note, although the act topping the chart as the '70s became the '80s originated in the '60s — 'Another Brick In The Wall'. Taken from the Pink Floyd's monumental double LP 'The Wall', the single was a definite reminder that any progress made during the 1970s was, at most, relative...

'80

REGRETTABLY the 20th year of rock was dominated by death, as heroes old and new added to the alarming statistics which have surrounded rock music since Johnny Ace lost at Russian Roulette back in 1954. Among those whose lives were lost were AC/DC singer Bon Scott, who seemingly drank himself to death, Led Zeppelin drummer John Bonham did something similar, original rock'n'rollers Larry Williams and Warren Smith, reggae star and Inner Circle leader Jacob Miller, who died in a car crash, and Rush lead singer Malcolm Owen, a heroin casualty. Ian Curtis, lead singer of up and coming Manchester band Joy Division, hung himself, but the death which overshadowed all else during the year was that of John Lennon. The supreme irony relating to his murder by American psychopath Mark Chapman being that Lennon had only a few weeks before broken a recording silence of five years with a new LP 'Double Fantasy', and a hit single 'Starting Over'.

The universal mourning which surrounded his death somewhat negated the initial critical response to Lennon's new album, which was lukewarm, and in the finest rock tradition Lennon records were bought as though there was no tomorrow. Five of his singles made the UK top 30 in the weeks following his death, and three of them topping the chart, while sales of his albums were equally substantial.

Bon Scott's death was perhaps less connected with the rise of AC/DC. The Australian based quintet (most of whom were actually born in Britain) had built a steady following through the '70s, and while Scott's death inevitably hindered the group's progress, his replacement, Newcastle born Brian Johnson, immediately fitted in so well that the next AC/DC album 'Back In Black', was a substantial hit and cemented the group's position as one of the most popular live acts in the world. The group's follow-up album, 'For Those About To Rock', consolidated their position in 1981 when it topped the American LP chart.

Other heavy metal acts to make chart dents in Britain were usually connected with the so called 'New Wave Of British Heavy Metal', NWOBHM for short. These bands were generally imitators of the Led Zeppelin / Deep Purple blueprint, the best being Iron Maiden (whose third LP topped the British chart in 1982), Def Leppard and Saxon, and in most cases their appeal was limited to established heavy metal fans and rarely attracted outsiders.

The first big name of the year was that of The Pretenders. Fronted by ex-journalist Chrissie Hynde, an Akron born expatriate who had moved to Britain some years before, the group's first LP topped the UK charts, as did their third single, 'Brass In Pocket'. America was also most enthusiastic about the group, who toured the States extensively and achieved great popularity, but they appeared to fall into the classic second LP syndrome, their follow-up not appearing for many months and enjoying far less chart acclaim.



JOHN LENNON: his death overshadowed all else during 1980

The 2 Tone stable established by The Specials provided two more big selling acts in The Beat and Madness. The Beat, an integrated sextet from Birmingham, had scored eight hits by the end of 1981 with their reggae-influenced singles, but at the time of writing seem to be at a crossroads as a result of their social conscience and lack of visionary business decisions.

Madness also achieved their first hit on the 2 Tone label, but then signed with Stiff Records where they became the label's most successful act, chalking up a dozen successive hit singles and three big selling LPs in little over two years with their imaginative blend of cockneyriffs, which owed as much to Ian Dury as to Prince Buster, to whom their debut 45, 'The Prince', was a tribute.

While they were never formally

RIGHT: Shena Easton, featured in a TV documentary



BELOW: UB40, the name comes from the official number of the unemployment benefit form...


attached to the 2 Tone stable, two other acts, UB 40 and Bad Manners, were also leading lights in the movement. Bad Manners, fronted by the gross but lovable Buster Bloodvessel, scored nine hits in 20 months and remain as Madness' greatest rivals, while UB 40 (the name comes from the official number of the unemployment benefit form) somewhat paralleled The Beat in that their musical subject matter was far less flippant, although half a dozen top 20 hits in Britain by the end of 1981 proved that their concern could also be commercial.

The sole unifying factor embracing all the 2 Tone type acts, apart from their West Indian musical leanings, was that they made little impact in America.

One British artist who was able to



'SEAL OF APPROVAL' MICHAEL LYE

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No class

ROCK GODDESS
Marquee, London
By Karen Harvey

AS AN all-female proposition Rock Goddess have naturally enough been declared direct contenders to the successful Girlschool. But I'm afraid that it's going to be a long time before they succeed.

Expectedly, the traditionally HM assembly hall was full to welcome this Goddess gig — one of a higher status than many of the smaller venues they've already conquered. But it was one of those gigs that was dead from the crashing first chord, with a set (apparently totally new) dragging through a hoard of dead weight numbers that were slow and lacking any distinction.

Taking into account that the girls are excusably young, and on this occasion static with nerves, it was still blatantly obvious that they had attempted "too much too young" — and a lot more work should be prescribed before they try a similar venture.

At the moment they have the enthusiasm and basic



ROCK GODDESS: "young and nervous"

know-how, but not the experience.

Anyway, the crowd were unimpressed but tolerant (disappointed perhaps?), and for the first time ever, I

adopted that traditional journalistic falling as boredom led me guilt ridden back to the bar. Cheers you lot!

HI-TENSION
The Venue, London
By Mike Gardner

WHEN BRIT-funk was a novelty in the dark ages of the mid seventies Hi-Tension were the business. Just one of the more "deft" operators, along with Light Of The World and Central Line.

But while the latter bands have expanded their horizons and entered the charts Hi-Tension's Venue gig showed that they still hammer out the funk hard, yet without the invention that the eighties demand.

Despite an energetic performance they found it difficult to get a warm atmosphere going amongst the boppers who were content to half-heartedly blow their whistles and wave their arms about.

The main let down was the material as none of the new songs were a patch on their 1976 hits, 'Hi-Tension' and 'British Hustle'. Most of them seemed clumsy in construction, particularly the new single 'How D'ya Feel?'.

It all seemed a waste of a talented bunch of musicians.

TANK
Edinburgh Niteclub
By Bob Flynn

ANYONE WITH an album called 'Fifth Hounds Of Hades' I thought had to be a laugh.

A tank is a bloody great ponderous machine that moves slowly and makes a loud noise. Tank are three young men who are conforming to all the rules.

They come from the same comic strip as Iron Maiden, using military images and playing songs called 'Shell Shock', 'Heavy Artillery', their

single 'Storm Trooper' and, wait for it, 'Blood Guts And Beer'.

They are at war with originality here, commandos on a well-rehearsed operation to capture another space on the back of a denim jacket. Noise without vision, they have the massive drums, the chugging rhythms and ancient guitar riffs.

Eddie, of Motorhead, produces them and they try to be heavier and classier than their minders. Motorhead, at least realise that there is no class and taste, just the speed, the decibels and the madness.

This metal is worn transparent with bland clichés. But the leather jacket junkies still sweat to high heaven and peer through screens of dishevelled hair 'cos the boogie is on and I'm bored as my skull.

Tank will become another machoid machine for the kids to worship. What's wrong with that?

WEEKEND
Rock Garden, London
By Sunie

BREAKING A vow taken long ago and solemnly stuck to ever since, I ventured into the Rock Garden.

Into this miniature hell (you know the trouble with hell — the noise, my dear, and the people) come Weekend, and they're the only breath of sweet, fresh air in the place. Singer Alison Statton, formerly of Young Marble Giants, has chosen her fellow Weekenders well; the guitarists and bass players are supremely capable without looking like hacks, while the use of a lively and skilful percussionist compensates for the presence of that dubious accomplice, a drum machine.

Alison dresses like Georgy

Girl and barely moves on the tiny stage, but this serves only to accentuate the natural quality of her performance. Her modestly, effortlessly beautiful voice threatens to bring out the reviewer in a rash of "fresh as a mountain stream" clichés; suffice it to say that she makes her pop/rock contemporaries seem contrived, artificial and tuneless. She is truly feminine, being neither an ambiguous leather queen nor a child-woman nor any other caricature of womanhood.

Weekend's material has a consistent, easy-to-listen-to swing, without a suggestion of repetition or blandness about it, and although they only boast about a dozen songs as yet, those are (oh joy!) real songs, with their own distinct moods and melodies, instrumentally subtle but all too simple to enjoy.

I await our next encounter with impatience.

VIC GODARD AND SUBWAY SECT
Club Left, London
By Jim Reid

VIC GODARD — the man who writes the tunes — is not the same as the man who croons those tunes.

Godard is a stylish songsmith: a craftsman with the ability to match sublime lyricism with cool notes and sweet night-time melodies. Vic has a band; they play with care and pride, swing nice and easy. In short, they provide the perfect backdrop for Godard's songs of love and pain.

Vic has only one problem, he can't sing.

At a time when the art of the lyricist has become the product of the banal, or a platform for

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the self-righteous, Goddard is a gem. His words shine with humour and intelligence; they are delicate to hold — but oh so rewarding to grasp. And yet ...

Every time Goddard launches into one of his own songs he practically kills the skill and beauty with which they have been put together. Pretensions to Bennett and Sinatra can't cover a voice lacking emotion or clarity. Vic's flat, and that's that.

Vic — your pride and joy needs a louder voice. Let them words flow.

THE FIXX
Bristol Trinity Hall
By Fred Williams

"FLEETWOOD MAC meets Ultravox" said the brief preview in a local magazine.

The Fixx have a drummer whose persuasive percussion matches Mick Fleetwood's, a singer whose voice isn't unlike Midge Ure's, an American attitude towards competence and arrangements and material that's treated in a contemporary vein — file under BP for British, Popular.

They dress British, too. Perhaps the top hats were still at Moss Bros, but the rest of the gear's there, the black trousers and tails. It matches the formality of the music, which is full bodied and energetic, they push out the message, the commitment, the tightness, with the sort of desperation that suggests that they're afraid of losing it all before they get anywhere.

Best song? 'The Europeans', for its smart style. Worst problem? Trinity Hall, where snare drums ratchet off the walls and pierce your ears, while the bass goes out by the stage door. However, they're worth checking out.

COME FEEL THE NOISE!

ECHO AND THE BUNNYMEN
Dunfermline, Scotland
By Mark Cooper

DUNFERMLINE DOESN'T see too much music and the Bunnymen are a popular secret wherever they go.

They came to Scotland to play in some new songs and play themselves into shape. They expected tiny halls and tiny crowds, not this swaying mass of football singers with all the hand clasps and the rising chant of "Bunnymen! Bunnymen!"

Worshipped by the faithful the Bunnymen are a secret to the TOTP audience. This has not frustrated or diverted them. The Bunnymen remain concerned with the larger issues; faith, betrayal, the rest. Taking themselves seriously they're never pompous and never trivial. Instead, they keep growing like a natural force slowly, deadly, irresistibly. When they triumph it will be on their own terms.

Tonight they are faced with nerves, a PA that's no better than a tranny and lights barely bright enough to throw a shadow. These difficulties are ignored. The crowd wants them. The Bunnymen are hungry. It's too late to stop now.

Stumbling on stage they drift into 'Fuel' Mac as wail-like as ever at the mike. Will on glockenspiel, Pete on autoharp, Les on bass. The Bunnymen's new mood is less determinedly rock, less concerned with crescendos and more with a precise fidelity to the moods on their mind.

And one mind it is. The Bunnymen have learnt their instruments together and it shows. This is the intimacy of old friendship, of a common language. A language that the crowd shares, that trades all the cliches of rock without surrendering to them. That sails to the edge and, without batting an eyelid sails right over. Bunnys can fly!

Something's burning, something's changing, the spirit's there the flesh is willing and the crowd is captive. Three or four new numbers are introduced, all untitled, each with their own mood. The most accessible and urgent is 'The Back Of Love', the new single, the others showing the Bunnymen on the verge of a new mood.

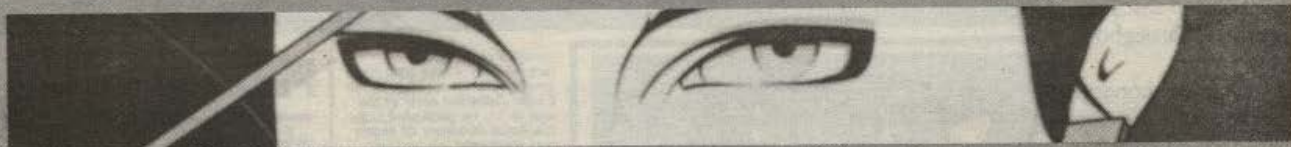
For the rest, the set is as last year, the triumphs almost



too easy, 'Over The Wall' and 'Do It Clean' are still the grand finale and the audience know all the words ... be it Dunfermline, Liverpool or London.

If pop can include more moods than smiles and has no fear of feeling, the Bunnymen won't be a secret much longer. And that's a promise.

IAN McCULLOCH:
"Bunnys can fly!"



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LEARNING

THEY SAY opposites attract but the charts cannot have seen a more diverse pairing than the couple who have had a hit with 'I Won't Let You Down' under the name of Ph.D.

Keyboard wizard Tony Hymas, 32, and vocalist Jim Diamond, 28, were even brought up in opposite ends of the British Isles. Diamond is a fiery Scot from Glasgow and Hymas is from the gentler climes of semi-rural Exeter.

The chalk and cheese duo have musical backgrounds that balance at opposing ends of the musical spectrum... but together they have created 1982's most haunting melody. They even took up an interest in music at different ages, with Hymas setting his heart on a musical career at the tender age of five. Diamond was a late developer who didn't even consider music until he was well into his teens.

"My brother bought loads of American soul and blues records when I was young but most of the things like blues singer Bessie Smith went right over my head. Then I heard Otis Redding sing 'My Girl' and I really locked into him," recalls Diamond in a thick tartan brogue.

"It's one of my biggest regrets of my life that I didn't get to see him before he died in 1967. Since we've been with WEA Records we've been able to meet the director Nesuhi Ertegun who actually signed him to Atlantic and produced him. It's a big thing for me to meet someone who knew him.

"We've sat up many nights trying to glean stories out of him.

"He was only 24 when he died so you start to think of what he could be doing now. Everybody talks about his singing ability but few realise



PhD: musical oddities.

what a great writer he was with songs like 'Mr Pillful' and 'Sitting On The Dock Of The Bay'.

At home Diamond listened to a steady diet of Aretha Franklin, Gladys Knight and Terry Reid during the day while hitting the flourishing Glaswegian soul scene at night.

"The scene was incredibly healthy. At the time there was the Average White Band, Maggie Bell and Stone The Crows. If only I'd been four or five years older I would have been involved in it. But it was there to watch and listen to," he says.

"It didn't take very long for Diamond to get onto the circuit in this country and abroad — working with people like Alexis Korner and Rod Stewart's drummer Carmine Appice.

Hymas's background is a direct contrast. He's literally a

D and the title of their publishing company Polythemus; which means many themes if you're interested!

"I thought it would be a short catchy name but you wouldn't believe the trouble we've had on the continent with it," says Diamond. "Over here it's a straight term meaning Doctor Of Philosophy but there they seem to want some highly evolved startling explanation. They're always disappointed when we tell them it's just initials."

So what do Ph.D. think of the vast differences in their background?

"I think that's what makes Ph.D. special," says Diamond. "If we'd been the same we wouldn't have that spark to do what we're doing."

But doesn't success in the singles chart grate against the 'correct' musical background of

thought it would have made a good football anthem, or something," says Hymas.

Diamond has his own theories on the slow success of 'I Won't Let You Down': "We don't sound like your ordinary everyday band. There's no guitars on it and even though it's all synthesizers it doesn't sound Numan-ish or like Ultravox.

"It sounds a bit weird so it would take a while to get mass acceptance."

And Hymas adds: "I would have all sorts of suspicions about why this has happened if it weren't for the fact that people genuinely love the tune. It's one of those things that grow."

Ironically, since the band had set out to make an album as an entity in itself, they were (quote) "horrified" when the record company wanted to issue it as a single.

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paragon of musical respectability. First a child piano prodigy, then a member of the Exeter Cathedral choir at the age of 11, he graduated from the Royal Academy Of Music and conducted the famous modern dance troupe the Ballet Rambert. Hymas was steeped in the middle class values of music as an art form from childhood.

Surprisingly he later drifted into session work, writing commercials (of all things!), including a Babycham advert that he wrote "like an orchestral fireworks", using 74 players on a 58-second piece to accompany a 'Fantasia' styled cartoon!

One of the better jobs was playing piano for Frank Sinatra at London's Royal Albert Hall.

"The man actually talked to me," he recalls with a chuckle. "I walked in and spread a chord flamboyantly and half the rhythm section had heart attacks."

"The drummer walked up to me and said in this heavy Brooklyn accent: 'Mr Sinatra don't like no concertos'. Then the great man said: 'Let the kid play'. He was cool and seemed to be on my side.

"It sounds like a Hollywood line looking back on it." Hymas also worked with jazzers Cleo Laine and Johnny Dankworth and also joined Jack Bruce and Jeff Beck for lengthy tours.

It was at the end of one of those tours that he started looking for a lyricist to compile an album worth of material in America in July 1980. A few phone calls unearthed Diamond and they released the album in June last year.

They chose the name Ph.D. to encompass their initials H and

PhD get the third degree from MIKE GARDNER.

Tony Hymas?

"Not As in most walks of life people actually imagine that what they are into is where it's at," he claims. While Diamond chips in: "I think people sneer openly but inwardly they really want that level of pop success."

Surprisingly 'I Won't Let You Down' was released last summer but did nothing. The single was remixed and remodelled with a new beginning early this year and has slowly made its way up the best sellers list.

Are they surprised at the softly-softly assault on the charts?

"It's surprising to have a hit after such a long time. But it's equally not surprising because when we wrote the song we

"It wasn't until we started to look at singles as being very good album tracks that we got comfortable with the idea," Hymas confesses.

The duo, who write music and lyrics simultaneously freely admit that success so far hasn't all been a bed of roses.

"The basic concept of writing good songs and getting what both Tony and I are trying to say across hasn't changed. There are a lot more problems, as well as relief that our work has been accepted," says Diamond.

"We put a lot of soul into the album and it's difficult to get it done again. Pressures are put on you when you start selling records because the companies want you to keep selling."

The pressures even extend into their personal lives as Tony Hymas testifies.

"Now I feel great after two days away from all the interviews and other business that goes with promoting a record. Last week we went to Switzerland, did 'Top Of The Pops' and another TV thing in Southampton plus interviews. "I was like a zombie. I couldn't think of anything. Now I'm really bouncing and full of ideas but I know that within a few days I'll be back in the same state. I can only assume I'm better off out of doing things like this interview."

But things look as though they'll get worse! The single has been a smash throughout Europe, where the band hope to tour in September, and Australia.

"I thought it would be a simple matter to write an album worth of songs," says Hymas. "Who'd have thought that one tune could cause so much trouble!"

The cuddly HM hero...

MICK BOX is dusting down his stack heels to tour with a new line up URIAH HEEP.

Interview by ROBIN SMITH.

ONCE UPON a time, there was a journalist who was so appalled by Heep, that he threatened to commit suicide if they ever became big.

"He said if Uriah Heep made it he'd shoot himself," chuckles Mick Box. "We're still waiting for him to complete his side of the bargain."

The journalist has had plenty of incentive to carry out his threat. During the past 10 years Uriah Heep have dumbfounded everybody by selling 30 million albums. A survey conducted by the BBC World Service has also claimed that they are Russia's second most popular band after Abba.

But it's been a stormy career and the line up has changed so much that Mick is the only surviving

member. Eighteen months ago he was crying like a baby thinking the final crunch had come and he couldn't hold it together anymore.

Heep had been in the studio recording a new album when Mick decided that it was time to call it a day.

"The line up wasn't working anymore," he says. "Heep was becoming a nine till five proposition and the members were becoming stale, so I decided to knock it on the head."

Mick sacked keyboard player Gregg Derchert, Chris Slade on drums and John Sioman vocals. He also had a heart to heart with bassist Trevor Bolder who decided to join Wishbone Ash. Then Box headed for the nearest off licence.

"I was shaking when I realised that Heep might be no more," Mick recalls. "It had been my life and



PHOTO: Robert Hope

MICK BOX: would you like to embrace this man?

my work for 10 years, everything I'd known was in that band.

"Anyway I locked myself in my room, drank myself stupid for three days and came out with a mother of a hangover. Then I picked myself up, took an Alka-Seltzer and decided that Heep must rise again. That three day binge had been a sort of exorcism for me.

"You can imagine that my record company wasn't very happy with me. They were expecting a new album from us and I went and put the axe right through it."

BUT behind the dark cloud was a platinum-plated lining — a new Uriah Heep who've produced the top selling 'Abominog' album. Mick recruited two ex-Blizzard of Oz members Bob Daisley and Les Kerslake, along with Pete Goalby and John Sinclair.

It was Mick himself who put the band together, after mopping up the broken pieces of the old band the word quickly spread that he was forming another act. He received 800 applications for the vocalist's job alone — which he whittled down to 200 hopefuls in the studio.

For a while Mick even considered changing the name of Uriah Heep but decided that he owed it to the fans to keep it.

"There's a greater team spirit on this album than ever before," he says proudly. "On this album we wanted to keep the traditional style of Heep but bring it up to date at the same time."

"I think we're at last going to get a bit of critical acclaim out of this one, if only for the fact that I've survived for so long. Down the years Heep have had more arrows thrown at them than a second-hand dartboard.

"We came along after Sabbath and Zeppelin and people might have thought we were trying to cash in and we were just another heavy band. It used to upset me, but now it's water off a duck's back."

Old Mick's feeling pretty pleased with himself I can tell you. He also looks a lot trimmer than a year ago and he's lost about six of his double chins. Although he won't admit to it he seems to be chucking over the failure of former Heep sidekicks David Byron and Ken Hensley to come up with anything of such lasting value.

MICK explains that some promoters used a neat trick to try and promote Hensley's band Shotgun in the States.

"Apparently he didn't exactly clean up out there,

so some promoters were billing the band as Uriah Heep in an effort to draw crowds.

"It's not old Ken's fault of course, it's just a cheap attempt to fill out bills and I should think he feels very embarrassed by it."

"It's not the first time that this kind of thing has happened either. There have been numerous bands going out as Black Oak Arkansas and there was a band called Deep Purple featuring a guitarist who had played with them for a couple of days."

"I've been clever though because I own the name Uriah Heep. If anybody tries any more stunts then they could pay very dearly."

For the time being, Mick shouldn't have to worry about imitators. As you read this Heep will be heading for a sell-out American tour playing low key venues so that the new men can settle down.

And perhaps it's no coincidence that 'Abominog' has a very American style production.

"The production is pretty slick but I still like to think of it as being a very British album," says Mick. "That's part of the Heep secret. In America they don't have much that comes close to our style. They appreciate it when you go over there and give them a bit of stick."

THE band is like a marriage and it won't be consummated until we've played live again half a dozen times.

"I'm looking forward to playing live again. It's the chance to flex my muscles after being in semi-hibernation for a long time."

Yup, he's dusting down his stack heels as well and doesn't mind if people take the piss out of him a bit.

"I don't exactly move like Jimmy Page on stage. I'm a sort of cuddly guitarist," he chuckles.

Mick adds that when the band eventually get around to touring Britain there will be a completely new stage set — but the band won't be sacrificing the old standard stuff.

"We'll have some nostalgia, obviously we could never appear without doing 'Gypsy'. The fans have been waiting for a long time for us so we have to give them some old Heep."

"I feel very confident that this line up is the one that's going to run and run and I don't want to worry about retiring for a long time yet."

"Like the creature on the cover of our 'Abominog' album I'll be rearing my ugly head for a long time to come."

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TOP UK SINGLES

Week-ending May 1

TIME	LAST WEEK	WEEKS IN CHART	ARTIST & TITLE
1	1	4	EBONY AND IVORY, Paul McCartney with Stevie Wonder, Parlophone ◯
2	8	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, Denon
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	9	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 Suits Corp/Phonogram
17	38	2	I LOVE ROCK'N'ROLL, Joan Jett And The Blackhearts, Epic
18	30	3	VIEW FROM A BRIDGE, Kim Wilde, RAK
19	28	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, R&K
27	19	5	SEE THOSE EYES, Altered Images, Epic
28	26	4	CAT PEOPLE (PUTTING OUT FIRE), David Bowie, MCA
29	27	4	FREEZE-FRAME, J. Gellis 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 5293
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), Blitzbeat Cafe / Dennis King Orchestra, Multi-Media Tapes
37	72	3	FORGET ME NOTS, Petros Roushan, Elastica
38	45	3	I SPECIALISE IN LOVE, Sharon Brown, Sam/Virgin
39	32	10	A BUNCH OF TRYME, Foster and Allen, Ritz
40	21	8	BIT A DREAM, Chastain Rousseau, Liberty
41	67	2	MAMA USED TO SAY, Junior, Mercury/Phonogram
42	28	7	HOUSE ON FIRE, Boomtown Rats, Mercury/Phonogram
43	—	—	TOTTENHAM TOTTENHAM, Tottenham Hotspur FC, Rockney/Shell 2
44	75	2	SUSPICIOUS MINDS, Candi Station, Sugarhill
45	23	8	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis
46	37	2	CIGARETTES OF FIRE, Veinopia, Polydor
47	57	2	LA FOLIE, The Stringers, Liberty
48	24	9	LAYLA, Derek And The Dominoes, RSO
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, ASM
52	61	2	TALK TALK, Talk Talk, EMI
53	—	—	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	6	STREET PLAYER—MECHANIK, Fashion, Arista
58	68	2	THE HONEYDRIPPERS, Jaki, EMI
59	61	6	IRAK, A Flock 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 210
63	—	—	SWITCHED ON SWING, Kings Of Swing Orchestra, Philips/Phonogram
64	—	—	NO-ONE LIKE YOU, Scorpions, Harvest HAR 5219
65	35	8	DAMNED DON'T CRY, Visage, Polydor
66	58	4	YOU GOT THE POWER, War, RCA
67	—	—	OUR LOVE, Ebbie Brooks, A&M AMS 8214
68	38	5	IRON FIST, Motorhead, Bronze
69	80	8	LOVE POTION NO. 9, Tygers Of Pan Tang, MCA
70	—	—	PERFUMED GARDEN, Rush Band, KR XRS
71	33	9	QUIEREME MUCHO (YOURS), Julio Iglesias, CBS
72	50	15	THE LION SLEEPS TONIGHT, Tight Fit, Jive ◯
73	—	—	THANK YOU FOR THE PARTY, Dukes, WEA K19136
74	—	—	NOBODY, Toni Basil, Radiobolox/Virgin, TIC 2
75	—	—	KNOW YOUR RIGHTS, Clash, CBS A2309

BUBBLING UNDER

ABOMINOH JUNIOR (EP), Uriah Heep, Bronze BRD 143	OOH SHOOBY DOO DO LANG, Anika, Hanae Hanae 13
ACT LIKE YOU KNOW, Fat Larry's Band, Virgin VS 481	OUR LIPS ARE SEALED, Go-Gos, IRS GON 102
CAN YOU SEE THE LIGHT, Brass Construction, United Artists UP 682	PAPIS IN ONE DAY, The Mood, RCA 111
DO YOU BELIEVE IN LOVE, Huey Lewis and The News, Chrysalis CHS 2989	RYTHM OF THE JUNGLE, Quid, Epic, EPC A2013
ELECTRO PEOPLE, Fox, BBC RESL 115	STAND STRONG, STAND PROUD, Vice Squad Zonophone Z36
EVERY WAY BUT LOOSE, Oneness Of Juh, Buddha BSL 497	SURRENDER, Jon Anderson, Polydor POPP 393
FOUR CUTS (EP), Diamond Head, MCA DHM 101	TALK BACK, Biff Little Fingers, Chrysalis CHS 2601
GREATEST ROCK 'N' ROLL BAND IN THE WORLD, The Star Band, CBS A2296	THAT'S LIFE, Hazel O'Connor, Ablon ION 1032
I FEEL LOVE COMIN' ON, Dana, Casle CR 32	THE WAY LIFE'S MEANT TO BE, ELO, Jet Jet 7021
I WANNA GET CLOSER TO YOU, Gonzales, Tooth-Froot, Toot 1	TIME, Stone, Camera Car 236
HEVER LET YOU GO, Sevens, R&B HBS 209	TURM ME LOOSE, Roy Ayers, Polydor POPP 427
	URGENT, Foreigner, Atlantic K11728
	WALK ON BY, 'O' Train, Epic EPC A2298
	WEEKEND, Arlo Studard, SCA BUY 142

RECORD MIRROR

Yes ladies and gentlemen, it's Bank Holiday again! Printer's deadlines mean last week's charts have been repeated. The full low down next week.

AS USED BY THE BBC

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BANARAMA: magnificent at five

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

JAY ASTON of BUCKS FIZZ

ISN'T SHE LOVELY — Stevie Wonder. Love the melody and the baby crying.

ENOUGH IS ENOUGH — Barbra Streisand and Donna Summer. Incredible vocals.

NEVER LETTING GO — Phoebe Snow. Cos I won't let go! It's really romantic.

MIX — Ultravox. Great to work out to.

MILES HIGH — Roxy Music. Really spurs me on.

DON'T WANT NOBODY — Toni Basil. Must be a Freudian tendency of mine.

DEADRINGER FOR LOVE — Meatloaf. Fierce!

HANG ON IN THERE BABY — Bette Midler. She rescued a good melody.

LAND OF HOPE AND GLORY — Any raucous crowd. 'Cos I'm patriotic and I love my country.

YESTERYEAR

1

- May 8, 1981*
- 1 STAND AND DELIVER, Adam and The Ants
 - 2 STARS ON 45, Starsound
 - 3 CH! MAI, Evelyn Morricono
 - 4 MAKING YOUR MIND UP, Bucks Fizz
 - 5 YOU DRIVE ME CRAZY, Shakin' Stevens
 - 6 GREY DAY, Madness
 - 7 GOOD THING GOING, Sugar Minott
 - 8 CAN YOU FEEL IT, Jacksons
 - 9 ATTENTION TO ME, Nolans
 - 10 MUSCLE BOUND, Spandau Ballet

5

- May 14, 1977*
- 1 FREE, Darlene Williams
 - 2 I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST, Rod Stewart
 - 3 SIR DUKE, Stevie Wonder
 - 4 AIN'T GONNA BUMP NO MORE, Joe Tex
 - 5 WHOOHURT!, Taverna
 - 6 THE SHUFFLE, Van McCoy
 - 7 HAVE I THE RIGHT, Dean End Kids
 - 8 HOTEL CALIFORNIA, The Eagles
 - 9 GOOD MORNING JUDGE, 10cc
 - 10 PEARL'S A RIDER, Ernie Brooks

10

- May 6, 1972*
- 1 AMAZING GRACE, Royal Scots Dragoon Guards Band
 - 2 BACK OFF BOOGALOO, Ringo Starr
 - 3 COME WHAT MAY, Vicky Leandros
 - 4 COULD IT BE FOREVER, David Cassidy
 - 5 SWEET TALKING GUY, The Chiffons
 - 6 RUN RUN RUN, Je Je Gunn
 - 7 A THING CALLED LOVE, Johnny Cash
 - 8 DESORA, Trans-Siberian Orchestra
 - 9 RADANCER, The Meters
 - 10 WITHOUT YOU, Nilsson

15

- May 6, 1967*
- 1 PUPPET ON A STRING, Sandle Shew
 - 2 SOMETHING STUPID, Frank and Nancy Sinatra
 - 3 PURPLE HAZE, Jimi Hendrix
 - 4 A LITTLE BIT ME, A LITTLE BIT YOU, The Monkees
 - 5 I CAN HEAR THE GRASS GROW, The Move
 - 6 DEDICATED TO THE ONE I LOVE, The Mamas and The Papas
 - 7 HAI HAI SAID THE CLOWN, Manfred Mann
 - 8 I'M GONNA GET ME A GUN, Cal Stevens
 - 9 FUNNY FAMILIAR FORGOTTEN FEELING, Tom Jones
 - 10 THE BOAT THAT I ROW, Lulu

20

- May 5, 1962*
- 1 WONDERFUL LAND, The Shadows
 - 2 HEY LITTLE GIRL, Del Shannon
 - 3 HEY! BABY, Bruce Channel
 - 4 NUT ROCKER, B. Bumble
 - 5 DREAM BABY, Roy Orbison
 - 6 TELL ME WHAT HE SAID, Helen Shapiro
 - 7 SPEAK TO ME PRETTY, Brenda Lee
 - 8 CAN'T HELP FALLING IN LOVE/ROCK-A-HULA BABY, Elvis Presley
 - 9 NEVER GOODBYE, Karl Denver
 - 10 STRANGER ON THE SHORE, Acker Bilk

25

- May 4, 1957*
- 1 CUMBERLAND GAP, Loriea Doregan
 - 2 BABY BABY, Frankie LYON and The Teenagers
 - 3 BANANA BOAT SONG, Harry Belafonte
 - 4 LONG TALL SALLY, Little Richard
 - 5 ROCK-A-BILLY, Guy Mitchell
 - 6 YOUNG LOVE, Tab Hunter
 - 7 WHEN I FALL IN LOVE, Nat 'King' Cole
 - 8 BUTTERFLY, Andy Williams
 - 9 LOOK HOMEWARD ANGEL, Johnny Ray
 - 10 NINETY NINE WAYS, Tab Hunter



CHARTFILE



KRAFTWERK: flying the flag for German pop

WHATEVER HAPPENS in the rest of 1982 music-wise it's likely to go down as a banner year for Germany. Kraftwerk and the Gombay Dance Band have both topped the British charts, the first German acts to do so in chart history. In Germany itself, indigenous music, mostly of the "schlager" variety, has made an impressive comeback to the detriment of records originating from Britain and, more especially, America.

Now the Germans have carried off the Grand Prix of the Eurovision Song Contest for the first time with 'Ein Bißchen Frieden' (A Little Bit Of Peace), sung by 17-year-old Nicole — the youngest winner since a 16-year-old Dana won in 1970.

'Ein Bißchen Frieden' has already topped the German chart and can be expected to duplicate the feat throughout Europe over the next couple of months. Even before the Eurovision Song Contest got under way Nicole had cut English, French, Dutch and Spanish vocal tracks in anticipation of the song's success.

Her victory was masterminded by German industry veteran Ralph Siegel. Apart from writing the song with Bernd Meinunger, Siegel also produced and played on it. He was formerly the brains behind Genghis Khan, a German act who were tremendously popular throughout the continent in the late seventies. They epitomised the worst excesses of Europop, their discs making even Boney M and the Gombay Dance Band sound serious and meaningful. If you ever get the chance to hear them pass on it for your health's sake. Nevertheless, all credit to Siegel for guiding them to success and for making Nicole a star.

For the record the full results of the 27th Eurovision Song Contest were:

1 Germany	167 points	10 Spain	52 points
2 Israel	100 points	11 Ireland	49 points
3 Switzerland	97 points	12 Norway	40 points
4 Belgium	96 points	13 Portugal	32 points
5 Cyprus	85 points	14 Yugoslavia	21 points
6 Luxembourg	78 points	15 Turkey	20 points
7 United Kingdom	76 points	16 Netherlands	8 points
8 Sweden	67 points	17 Denmark	5 points
9 Austria	57 points	18 Finland	0 points

While Bardo's lowly position surprised many they can take consolation from the fact that 'One Step Further' will become a bigger hit worldwide than most of the songs which beat it.

Comment must be made on Finland's Kojo who managed to score no points with his glamrock extravaganza 'Nuku Pommi!' this duplicating Norway's achievements of 1979 and 1981. It's not easy to offend the senses of 216 people in 17 other countries but Kojo carried it off handsomely. For some reason he was not amused by the result. Last Tuesday he whined to John Blake of the Standard: 'I didn't want to enter. I was talked into it. I objected to singing in Finnish — at home I always sing in English.' As emotion threatened to take over he declared: 'The world can stuff itself' before making a dramatic exit.

Finally, one of the competition's biggest flops was the Dutch entry 'Jig En Ik' by Bill Van Dijk which finished 16th. Ironically one of the songs it beat in the Dutch qualifying round has already made the UK charts. The song is 'Fantasy Island' which was sung in the Dutch heat by Bonnie St Claire and Millionaires and has been successfully covered here by Tight Fit. St Claire's version is already huge in Belgium and Holland but after the continental success of 'The Lion Sleeps Tonight' Tight Fit should be able to clean up in the rest of Europe. 'Fantasy Island' was inspired by the awful TV series of the same name and was co-written by Jaap Eggelmont's sidekick, Martin Duiser...

IF IT'S consistency you want look no further than Hot Chocolate. The multi-racial outfit's latest hit 'Girl Crazy' is their 25th. Since first bursting onto the scene in 1970 they've managed to place at least one hit on the chart every year. Only Elvis Presley can top that, with hits every year since 1956. Even the Stones, Cliff Richard and Paul McCartney have missed out at some stage in their careers, either through bad material or lack of releases. McCartney hit paydirt every year between 1962 and 1980 but failed to release anything new in 1981 and must start his sequence afresh from 'Ebony And Ivory'...

'Speechwood 4-5789' is the Carpenters 27th consecutive US hit...

The Clash have finally scored their first number one... In Thailand! Seems the Thais took the Clash to their hearts following a recent tour of the country by the group and holsted 'Radio Clash' to number one, much to the disgust of the local crooners who usually monopolise the chart...

'Since You Been Gone' gave Rainbow their first American hit in 1979 reaching number 57. Since then nothing they've released has made any impression across the pond but their latest release 'Stone Cold' has changed all that and currently stands at number 73 with a bullet on the Billboard chart...

Kirsty MacColl's 'There's A Guy...' opus has been recorded for American release, because America has no chip shops. The new title of the song is 'There's A Guy Works Down The Truck Stop Swears He's Elvis'...

Pigbag's 'Papa' has now sold over 400,000 making it the biggest selling instrumental since 'Chi Mar'...

In America sales of singles are at an all-time low — only one single on the current Billboard Hot One Hundred has sold more than a million copies. That record is Buckner and Garcia's novelty hit 'Poo-Men Fever' which hit the standard several weeks ago without ever reaching the top five. It's the sort of record which sells in drug stores and supermarkets and thus never shows up as strongly as it should in the chart — these outlets are ignored for chart purposes...

Vangelis' 'Charlots Of Fire' single has finally peaked at number two in America after a 21-week gestation. Though Vangelis must be disappointed that it did not repeat the success of the similarly named album in reaching number one he can take consolation from the fact that it's the biggest hit instrumental in America since Herb Alpert's 'Rise' went all the way to the top in 1979...

Shakin' Stevens' 'Shirley' was a number 52 hit for John Fred (of 'Judy In Denim' fame) in America in 1959. The song was written by John Fred and Fred Bryan. It's the second in what's threatening to be a whole series of Shaky recordings bearing girls' names. Apparently the quivering Welsh nunny's fan club received upwards of 500 applications to join from girls called Julie after 'Oh Julie' was released. Knowing a good thing when she sees one Shaky's manager Big Freya immediately informed the hapless Shaky that he was to record an album of songs incorporating girls' names into their titles... ALAN JONES.



THE CLASH: big in Thailand

Songwords

Hot Chocolate
GIRL CRAZY

I don't care 'bout the colour of your hair
Or the colour of the skin that she's wrapped in.
All I want is a personality that's right for me.
That's all I seek.
I don't care if she's rich or poor
The door to my heart is open wide
If you're lonely for someone to love
Then why don't you just come inside

'Cause I'm girl crazy crazy, I'm girl crazy,
I'm girl crazy, for a girl crazy, I'm girl crazy,
Crazy for a girl who's boy crazy for a boy like me

I don't care 'bout the clothes that she wears
Isn't amazing or debonair
All I want is love and affection
For whatever direction I don't care
I don't mind if she can't dance
I'll teach her to dance in ev'ry way
And if by chance she's new to romance
I'll teach her to make love night and day.

I'll be your lover, I'll be your friend,
I'll stay with you darling till the very end,
'Cause I'm girl crazy

Written by Errol Brown
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Profile



MARTIN KEMP of SPANDAU BALLET

FULL NAME: Martin John Kemp
NICKNAME: None
DATE OF BIRTH: October 10, 1961
PLACE OF BIRTH: London N1
EDUCATED: Islington
HEIGHT: Six foot
WEIGHT: 12 stone
COLOUR OF EYES: Blue
FIRST LOVE: Cilla Black
FIRST DISAPPOINTMENT: First time in the 'Top Of The Pops' studio
FIRST PERFORMANCE: Blitz nightclub
FIRST LIVE SHOW SEEN: Slade
FIRST RECORD BOUGHT: 'Me And My Life' — Tremoloes
MUSICAL INFLUENCES: Late nights
INSTRUMENTS PLAYED: Bass guitar
HERO: Arthur Daley of 'Minder'
FAVOURITE MAGAZINES: The Face, New Sounds, New Style
FAVOURITE FILMS: Apocalypse Now, Paths Of Glory

FAVOURITE TV SHOW: Grange Hill
BEST LIVE SHOW SEEN: 'Hair' the musical
FAVOURITE CLUB: Le Beat Route, London
FAVOURITE FOOD: Anything
FAVOURITE CLOTHES: Changes all the time
FAVOURITE DRINK: Pernod
IDEAL HOME: Ibiza
IDEAL HOLIDAY: Drink, pool, sun and girls
IDEAL CAR: A Roller
MOST FRIGHTENING EXPERIENCE: Near miss on a seven seater plane
WORST EXPERIENCE: Making the video for 'Musclebound' (So cold)
FUNNIEST EXPERIENCE: Appearing naked while making a show called 'Glittering Prizes when I was 14'
SUPERSTITIONS: I make them up!
FANTASY: Love
MOST HATED CHORE: interviews
AMBITION: To own a champion boxer

TOP UK ALBUMS

US SINGLES

Week-ending May 1, 1982

THIS WEEK	LAST WEEK	WEEKS ON CHART	
1	1	1	BARRY LIVE IN BRITAIN, Barry Manilow, Arista ARTY 4
2	2	1	COMPLETE MADNESS, Madness, SIRE HITTY 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	8	2	DISCO UK AND DISCO USA, Ronco
12	8	13	ALL FOR A SONG, 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, RO
21	18	173	BAT OUT OF HELL, Meatloaf, Epic/Cleveland
22	24	34	PEARLS, Elkie Brooks, A&M
23	13	7	THE GIFT, The Jam, Polydor
24	19	3	SHOOT THE MOON, Judie Tzuka, 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	BROADWORD 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, Carnew
32	22	4	BLACKOUT, The Scorpions, Harvest
33	30	7	THE FUN BOY THREE, Fun Boy Three, Chrysalis
34	26	37	DARE, Human League, Virgin
35	35	4	SEVEN TEARS, Goodiebyes Dance Band, Epic
36	63	3	MUST'N'T GRUMBLE, Chas and Dave, Rockley
37	39	3	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive
38	—	—	DIVER DOWN, Van Halen, Warner Bros K57903
39	23	22	REGIN THE REGUNE, Julio Iglesias, CBS
40	29	21	NON-STOP EROTIC CABARET, Soft Cell, Some Bizzare/Phono
41	32	8	DR HECKLE AND MR JIVE, Pigbag, Y Records
42	36	37	BODY TALK, Imagination, R&B
43	43	6	FRIENDS, Shalamar, Soly
44	38	7	KEEP FIT AND DANCE, Peter Powell, K-Tel
45	43	33	DEAD RINGER, Meatloaf, Epic/Cleveland
46	44	2	LA VERITE, Cassius Nouveaux, Liberty
47	35	3	A Foreigner, Atlantic
48	50	26	SPEAK AND SPELL, Depeche Mode, Mute
49	41	25	QUEEN'S GREATEST HITS, Queen, EMI
50	60	19	SEE JUNGLE, SawWowWow, RCA
51	30	14	DRIVIN' HARD, Shalamar, Polydor
52	25	3	MUSIC OF QUALITY AND DISTINCTION, Various, Virgin
53	—	—	BIG SCIENCE, Laurie Anderson, Warner Bros K57903
54	33	3	ABSORNO, Uriah Heep, Bronze
55	65	15	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 KS2352
59	32	10	FREEZE-FRAME, The J. Geils Band, EMI America
60	68	3	MAKAJGER, Blackfoot, A&J
61	54	17	CHRISTOPHER CROSS, Christopher Cross, Warner Bros
62	81	12	PHYSICAL, Olivia Newton-John, EMI
63	53	10	BEAUTIFUL VISION, Van Morrison, Mercury/Phonogram
64	40	24	ARCHITECTURE AND MORALITY, OMD, Virgin
65	48	8	ONE NIGHT AT BUDOKAN, Michael Schenker Group, Chrysalis
66	49	99	BUCKLE UP, Buckle Up, RCA
67	51	4	THE NAME OF THIS BAND IS TALKING HEADS, Talking Heads, IRS
68	62	17	PENKHOUSE AND PAVEMENT, Heaven 17, Virgin
69	84	3	LISTEN TO THE RADIO, Don Williams, MCA
70	45	4	100% COTTON, Jets, EMI
71	76	8	TWENTY WITH A BULLET, Various, EMI
72	58	12	THE BEST OF THE FOUR TOPS, Four Tops, K-Tel
73	—	—	ELANIE PEARCE, Elaine Paige, WEA KS2356
74	70	4	THE EARLY TAPES—JULY/AUGUST 1982, Level 42, Polydor
75	83	17	SOMETHING SPECIAL, Kool and The Gang, De-Lite
76	95	97	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
77	86	17	FACE VALUE, Phil Collins, VIRGIN
78	67	46	DURAN DURAN, Duran Duran, EMI
79	93	6	ANOTHER GREY AREA, Graham Parker, RCA
80	—	—	PH.D., Ph.D. WEA KS2185
81	96	33	THE SIMON AND GARFUNKEL COLLECTION, Simon & Garfunkel, CBS
82	80	3	THE GOOD, THE BAD, AND THE 4-SKINS, 4-Skins, Secret
83	84	4	HUNKY DORY, David Bowie, RCA
84	90	3	RUMOURS, Fleetwood Mac, Warner Bros
85	74	16	ASSEMBLAGE, Japan, Hansa/Arista
86	77	8	MAVE'S ITS LIVE, Robert Palmer, Island
87	57	7	WHITE EAGLE, Tangerine Dream, Virgin
88	67	18	THE VISITORS, Abba, Epic
89	72	78	MARKY MOVIES, Diva Diva, Vertigo
90	75	6	PUNK AND DISORDERLY, Various, A&J
91	88	13	WORD OF MOUTH, Toni Basil, Radlatch/Decca/Virgin
92	—	—	SOUND OF YOUR CITY, Elkie Presley, RCA RCLP 3080
93	11	11	ENGLISH SETTLEMENT, XTC, Virgin
94	80	30	ONCE UPON A TIME THE SINGLES, Souls & The Beatles, Polydor
95	64	5	V DEEP, Boomtown Rats, Mercury/Phonogram
96	79	9	LIFE ON THE WIRE, Morrissey Mullen, Beggars Banquet
97	89	2	GENTLEMAN TAKE POLAROID, Japan, Virgin
98	—	—	MIDNIGHT HOUR, Various, K-Tel NE 1157
99	91	31	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
100	—	—	A RHYTHM ROMANCE, Rita LoGrano, A&M A&M 58543

1	1	I LOVE ROCK 'N' ROLL, Joan Jet & The Blackhearts, Boardwalk
2	2	CHARIOTS OF FIRE, Vangelis, Polydor
3	3	EBONY & IVORY, Paul McCartney & Stevie Wonder, Columbia
4	4	FREEZE-FRAME, The J. Geils Band, EMI-America
5	5	DO YOU 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	867-5309-JENNY, Tommy Tutone, Columbia
9	9	'85 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 MESSLEY, The Beatles, Capitol
15	22	THE OTHER WOMAN, Ray Parker Jr., Arista
16	21	ALWAYS ON MY MIND, Willie Nelson, Columbia
17	19	GORN DOWN, Greg Guldry, Bantam/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	HANG FIRE, The Rolling Stones, Rolling Stones Records
23	26	EMPTY GARDEN, Elton John, Geffen
24	12	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 MAGNUM P.I., Mike Post, Elektra
28	42	MAN ON YOUR MIND, Little River Band, Capitol
29	32	STARS ON 45 II (A TRIBUTE TO STEVIE WONDER), Stars On, Radio Records
30	33	STILL IN SAIGON, The Charlie Daniels Band, Epic
31	21	GENIUS OF LOVE, Tom Tom Club, Sire
32	28	MAKING LOVE, Roberts Pack, 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	40	IF I HAD 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	61	I'LL TRY SOMETHING NEW, A Taste Of Honey, Capitol
42	53	WITHOUT YOU, Frankie And The Knockouts, Wiltonious
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 SMILES, 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, Bearsville
55	—	JUST TO SATISFY YOU, Waylon & Willie, RCA
56	—	I DON'T KNOW WHERE TO START, Eddie Rabbit, Elektra
57	—	THE GIOLO, O'Bryan, Capitol
58	59	I'LL DRINK TO YOU, Duke Joplifer, Coast To Coast
59	—	ROXANNA, Toto, Columbia
60	—	A NIGHT TO REMEMBER, Stalmar, Solar

US ALBUMS

1	1	CHARIOTS OF FIRE, Vangelis, Polydor
2	3	BEAUTY AND THE BEAT, The Go-Go's, I.R.S.
3	1	I LOVE ROCK 'N' ROLL, Joan Jet & 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. Geils 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	11	GHOST 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	14	A 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	26	BRILLIANCE, Atlantic Starr, A&M
24	30	TUTONE II, Tommy Tutone, Columbia
25	13	HOOKED ON CLASSICS, The Royal Philharmonic Orchestra, RCA
26	20	SHARE 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, Chocoolate City
31	22	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	26	GREAT WHITE NORTH, Bob and Doug McKenzie, Mercury
36	31	BOBBIE SUE, Oak Ridge Boys, MCA
37	33	GARY OF A HEADMAN, Gary Osbourne, Jet
38	38	A LITTLE LOVE, Aum, Salvo
39	39	BLACK ON BLACK, Waylon Jennings, RCA
40	44	THE BLASTERS, The Blasters, Slash
41	46	FRIENDS, Shalamar, Soly
42	40	BREAKN AWAY, Ai Jarama, 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	SOUGHTTRACK, Death Wish II, Swan Song
51	—	THE OTHER WOMAN, Ray Parker Jr., Arista
52	56	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	—	INDUSTRY STANDARD, The Drifts, 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



PATRICK BOOTHE with Phenix Horns, Esquire — up all night to 21

- 1 FORGET ME NOTS, Patrice Rushen, Elektra 12in
- 2 I SPECIALIZE IN LOVE, Sharon Brown, Virgin 12in
- 3 ACT LIKE YOU KNOW, Fat Larry's Band, WMOT 12in
- 4 NUMBER ONE/REIMINO ME/I WAS TIRED OF BEING ALONE/BREAKOUT/ALL WE NEED, Patrice Rushen, Elektra LP
- 5 NIGHT/BIRDS/RHO NIGHTS, Shakatak, Polydor 12in
- 6 IT SHOULD HAVE BEEN YOU, Owen Sutherland, Island 12in
- 7 NEVER LET YOU GO, Savanah, RAB 12in
- 8 CAN YOU SEE THE LIGHT, Brass Construction, Liberty 12in
- 9 EASE YOUR MIND — REMIX US/BRITCO SUAVE, Touchdown, US Streetwise 12in
- 10 MAMA USED TO SAY (US REMIX), Junior, Mercury 12in
- 11 I CAN MAKE YOU FEEL GOOD, Shalamar, Solar 12in
- 12 GRACE/INSTRUMENTAL, The Band A.K.A., Epic/Streetwise 12in
- 13 ON A JOURNEY (INSTRUMENTAL), Electric Funk, Epic 12in
- 14 TIME/INSTRUMENTAL, Stone, Carrere 12in
- 15 INNER CITY/SHOULD HAVE KNOWN BETTER/MAYBE MAYBE, Mass Production, Cotillion LP
- 16 24 CIRCLES/LOVE ME DOWNS/SEX DANCER, Atlantic Starr, A&M LP
- 17 8 LOVE IS ON THE ONE/WORK THAT SUCKER TO DEATH, Xavier, Liberty 12in
- 18 11 YOU GOT THE POWER/CINCO DE MAYO, War, RCA 12in
- 19 10 JUST AN ILLUSION, Imagination, RAB 12in
- 20 DO THAT THANG/FUNTIMES/ATTITUDE, Brass Construction, Liberty LP
- 21 34 DANCE ALL NIGHT/INSTRUMENTAL, Patrick Boothe, Streetwise 12in
- 22 17 SHOW YOU BY LOVE/GO BACK, Goldie Alexander, Project 12in
- 23 26 STANDING ON THE TOP, Temptations/Rick James, US Gordy LP
- 24 30 ME A WONDERFUL THING, BABY, Kid Creole & The Coconuts, Ze 12in
- 25 23 LOVE ON A SUMMER NIGHT, McCrarys, US Capitol LP
- 26 33 KEEP ON/YOU'RE THE ONE FOR ME (REPRISE)/D TRAIN THEME, "D" Train, Epic LP
- 27 18 DON'T YOU LOVE IT, Maxine Singleton, US Peter Pan Artists Series 12in
- 28 36 YOU AND ME JUST STARTED/CLUB MIX, Linda Taylor, GPL 12in
- 29 62 BEFORE I LET SOGGOLDEN TIME OF DAY (LIVE), Mass, Capitol 12in
- 30 36 ROCK SHOCK, B.B.C.S & U.S. SAM 12in
- 31 25 TELL ME THAT I'M DREAMING/GOUPED-UP VERSION, Was (Not Was), Ze 12in
- 32 29 LIKE THE WAY (YOU FUNK WITH ME), Search, Philly World 12in
- 33 22 EVERY WAY BUT LOOSE, Crosses Of Job, Buddha 12in
- 34 42 PERFUMED GARDEN/FUNK ME DOWN TO RIO '82, Rash Band, KR 12in
- 35 31 THIS BEAT IS MINE, Vicky "D", SAM 12in
- 36 49 FINAL APPROACH, IQO, Unwaged 12in white label
- 37 52 WALK ON BY, "D" Train, Epic 12in
- 38 51 BE YOURSELF/FROOL ARMY/FLIRT, Cameo, US Chocolate City LP/12in promo
- 39 32 STILL GOT THE MAGIC (SWEET DELIGHT), Michael Wycoff, RCA 12in
- 40 66 STREET CORNER, Ashford & Simpson, Capitol 12in
- 41 43 SAUL'S AFARA CLEAR VIEW, Cornelius Bumpus, US Broadbeach LP
- 42 59 SHO-NUFF GROOVE/STAND UP, Sho-Nuffs, US Malaco LP
- 43 61 WE'VE GOT THE GROOVE, A Taste Of Honey, US Capitol LP
- 44 35 THE RHYTHM OF THE JUNGLE, The Gudies, Epic 12in
- 45 48 LOVE BEGINS WITH YOU/INSTRUMENTAL, Forest People, US Topique 12in
- 46 41 BE MY LADY, Fat Larry's Band, US WMOT LP
- 47 80 LET'S FUNK TONIGHT, Blue Feather, Canadian Siamess 12in
- 48 37 I WANT TO GET CLOSER TO YOU, Gonzalez, Toof! Prolid 12in
- 49 — DON'T YOU LOVE IT (UK REMIX), Maxine Singleton, System 12in
- 50 YOU'RE MY EVERYTHING/INSTRUMENTAL, Miss Watson, US Profile 12in
- 51 47 TRY JAH LOVE, Third World, CBS 12in
- 52 38 STILL WATER (LOVE), O'Bryan, Capitol 12in
- 53 53 BABY I NEED YOUR LOVING, Gayle Adams, Epic 12in
- 54 40 DO WHAT YA WANNA DO, The Cages/Noe Handrytz, Metropolis 12in
- 55 40 SHINE ON, George Duke, Epic 12in
- 56 64 TURN ME LOOSE/OOH, Roy Ayers, Polydor 12in
- 57 39 JOY AND PAIN (LIVE), Mass, Capitol 12in
- 58 54 BARELY BREAKING EVEN, Universal Robot Band, US Moonlong 12in
- 59 46 U TURN ME ON, Tomorrow's Edition, CBS 12in
- 60 56 STRANGE WOMAN, Alton Edwards, CBS 12in
- 61 79 FEELING LUCKY LATELY, High Fashion, US Capitol 12in
- 62 — LAST TRAIN TO PARADISE/ANYWHERE INTERNATIONAL/HE COULD BE MINE/FIVE BROTHERS, Dave Grusin, Japanese JVC LP
- 63 57 PALCOM/MARACATO ATOMICO, Gilberto Gil, WEA 12in
- 64 44 COME AND GET ME, Morrissey Muller, Beggars Banquet 12in
- 65 85 THAT'S HOT (INSTRUMENTAL/VOICEL), Jessie O, US Nugget 12in
- 66 — EMERGENCY, Whispers, Solar 12in
- 67 67 WHY CAN'T WE LIVE TOGETHER, Mike Anthony, Gorman Ariote 12in
- 68 76 IF YOU WANT ME (REMIX), Barbara Roy, Project 12in
- 69 76 TIME'S RUNNING OUT/FM THE ONE, Direct Drive, Oval 12in
- 70 73 FEEL IT, Finesse, CBS 12in
- 71 80 LIVE IT UP, Omniafrica, US Capitol 12in
- 72 72 MR MAGICIAN/FULL MOON/READER, Mytic Merlin, US Capitol, LP
- 73 — HOOKED ON THAT LOVIN' THING, Marx, US Liberty 12in
- 74 — I'LL DO MY BEST (FOR YOU BABY), Ritchie Family, US RCA 12in
- 75 68 XTRA SPECIAL, Atmosphere, Epic 12in
- 76 68 CHANT NO. 1 (REMIX/INSTRUCTION, Spandau Ballet, Reformation 12in
- 77 71 DON'T MAKE ME WAIT, Peach Boys, US West End 12in
- 78 50 CALL ME (REMIX), New York Skyy, Epic/Streetwise 12in
- 79 61 IN INTO YOUR LOVE, Horace Lenoir, TBT Red Label 12in
- 80 90 A NIGHT TO REMEMBER/DO NOT WANNA BE THE LAST TO KNOW, Shalamar, Solar LP
- 81 83 BRAZIL HUT/MAKING WAVES, Morrissey Muller, Beggars Banquet LP
- 82 77 FREE & EASY, Phil Upchurch, US Jam LP
- 83 79 IT TAKES HEART, Greg Perry, US Allin 12in
- 84 78 WHAT GOES AROUND COMES AROUND (REMIX), Brandi Wells, WMOT 12in
- 85 82 MY BABY JUST CARES FOR ME, Nina Simone, Charly/10in EP
- 86 86 THANK YOU FOR THE PARTYS/WHITE BUISH, The Delux, WEA 12in
- 87 — MISS ATTRACTIVE, Victor Bennett Evans, Epic 12in
- 88 — NICE AND SLOW, Jeane Green, Canadian Unidisc 12in
- 89 — IF LEAVING ME IS EASY, Lloyd Charmers, KR 12in
- 90 — THANKS TO YOU/INSTRUMENTAL, Steamson, US Bucket 12in

ROCK 'N' ROLL

- 1 LET THE BOOGIE WOOGIE ROLL, Clyde McPhatter, RAB
- 2 OVER AND OVER, Bobby Day, Classa
- 3 VOLVO 59, The Medallions, Dootone
- 4 EDDIE MY LOVE, Teen Queens, Ace
- 5 YOU'RE THE ONE, Buddy Holly, MCA
- 6 ANNE HAD A BABY, The Midlighters, King
- 7 TEN COMMANDMENTS OF LOVE, Moonlights, Chess
- 8 IN THE STILL OF THE NIGHT, Five Satins, Lost-Nite
- 9 SHAKE, RATTLE & ROLL, Joe Turner, Atlantic
- 10 HEE HAW BREAKDOWN, Helen Cornell, Swanlow

PICK TO CLICK: IT AINT THE MEAT, Swallows, King

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

HEAVY METAL

- 1 NIGHT RIDER, Dokken, from 'Breakin' The Chains', Carrere
- 2 BELFAST, Witchynda, from 'Friday Rock Show' LP, BNC
- 3 STORMTROOPER, Tank, from 'Fifth Hounds Of Hades', Kamaflage
- 4 ROCK OF AGES, Saraceni, 45, Nuclear
- 5 LOVIN' YOU, Grim Reaper, from 'Sleaz 'Em On', Demo Tape
- 6 I WANT THE WORLD TO KNOW, Status Quo, 45, Phonogram
- 7 RIDE ME, Grim Reaper, from 'Need 'Em On', Demo Tape
- 8 CHINA WHITE, The Scorpions, from 'Blackout', Harvest
- 9 DIAMOND LIGHTS, Diamond Head, 45, DWH
- 10 ATOMIC RAGE, Detroit, Demo Tape

Compiled by: MICK & GEOFF, The Tyneisdor, Saltwell Road, Gateshead, Tyne & Wear.

NIGHTCLUBBING

- 1 CELEBRATE! TRAVEL/CHANGELING, Simple Minds '2'
- 2 EVER SO LONELY, Monson, '2'
- 3 I RAN/MESSAGES/PICK ME UP, A Flock of Seagulls, '2'
- 4 ANWL (NIGHTCLUB SCHOOL), Vespa LP 'The Anvil'
- 5 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, '2', Remix
- 6 PALE SHELTER, Tears For Fears, '2'
- 7 CHANT NO. 1 (INSTRUCTION/PAIN ME DOWN, Spandau Ballet LP 'The
- 8 IN THE CRIME OF LIFE, Funkapolitan, '2'
- 9 MORE THAN THIS, Roxy Music
- 10 VISIONS OF CHINA, Japan, '2'

Compiled by: PAUL BARRON, Rotherham Tiffany's, Main Street, Rotherham.

VIDEO

- 1 3 PHYSICAL, Olivia Newton-John, EMI
- 2 18 WORD OF MOUTH, Toni Basil, Radialcolor
- 3 11 VIDEOS/TARS, EMI
- 4 2 SIOUXIE & THE BANISHES, Spectrum
- 5 1 ADAM & THE ANTS, Home Video Productions
- 6 6 THE BEST OF BLONDIE, Chrysalis
- 7 7 PINK FLOYD LIVE AT POMPEII, Spectrum
- 8 — JUBILEE, VCL
- 9 — ALICE COOPER IN CONCERT, 20th Century Fox Video
- 10 5 ROCK FLAMBER, Deep Purple, BCCOM

Compiled by: HBV, 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, Aurr, Salsoul (America)
- 5 5 THE POET, Bobby Womack, Beverly Hills (America)
- 6 6 BRILLIANCE, Atlantic Star, A & W (America)
- 7 7 MEGALOTON MAN, Patrick Crowley, Magnetone Records (America)
- 8 8 TECHNICAL ECSTASY, Black Sabbath, Warner Bros (Canada)
- 9 9 SHARING YOUR LOVE, Chicago, Atlantic (America)
- 10 10 REUNION, Temptations, Gordy (America)

Compiled by: HBV, Oxford Street, London W1.

REGGAE



MIGHTY DIAMONDS: sitting pretty at six

- 1 3 KEY TO THE WORLD, Rody Thomas, Hawk-eyes
- 2 2 A PROMISE IS A COMFORT TO A POOL, Barry Bggs, Ahh
- 3 4 MISS ATTRACTIVE, Victor Bennett Evans, Epic
- 4 5 A DAUGHTER OF ZION, Winston Road, S & G Records
- 5 6 SHE'S WICKED, Billy Boy, Greensleeves
- 6 1 PRETTY WOMAN, Mighty Diamonds, Reggae
- 7 10 SECRET ADMIRER, Ovation, Live & Love
- 8 6 COOL DOWN ABINA, Keith Douglas, Fashion
- 9 — GNETTO MAN, Papa Richligan and General Smitly, Greensleeves
- 10 — IN TIMES OF TROUBLE, Freddie McKay, Love and Live

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

INDEPENDENT



PIGBAG: hogging the number one spot

SINGLES

- 1 1 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y 12/Y 10
- 2 2 THIS TIME (WE'LL GET IT RIGHT)/FLY THE FLAG, England World Cup Squad, England 8/1
- 3 3 ONLY YOU, Yazzoo, Mute MUTE 020
- 4 18 LOOK KNOW, Fall, Kamera ERA 004
- 5 4 SMASH THE DISCOS (EP), Business, Secret SHH 132
- 6 7 PURE PUNK FOR ROW PEOPLE, Gonads, Secret SHH 131
- 7 6 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 8 9 NO DOVES FLY HERE, Mob, Craze 321984/7
- 9 14 GANGLAND, Violators, No Future OI 9
- 10 13 NEVER SURRENDER, Blitz, No Future OI 9
- 11 11 LEST WE FORGET EP, Blizz, Mute Mute 022
- 12 20 REASONS FOR EXISTENCE EP, Subhumans, Spiderleg SOL 5
- 13 21 A VIEW FROM HER ROOM, Weekend, Rough Trade RT 067
- 14 5 LET'S BREAK THE LAWI HATE... PEOPLE, Anti-Nowhere League, WXYZ ABCD 2
- 15 12 LONG LIVE THE PAST EP, Peck, Cyclops CYCLOPS 1
- 16 10 SMASH IT UP, Danned, Big Beat NS 78
- 17 18 WAR ACROSS THE NATION, Chelsea, Step Forward SF 21
- 18 — THE WINNER, Infa-Rock, Secret SHH 133
- 19 11 I'VE GOT THE FEELING, Farmers' Boys, Wasp WAAP 3
- 20 9 SEE YOU, Depeche Mode, Mute (12) MUTE 018
- 21 — ATTACK, Exploited, Secret SHH 130
- 22 16 THE MISSIONARY, Josef K, Les Disques Du Crepuscule TWI 053
- 23 17 NO LIFE, NO FUTURE EP, Exploited, Riot City RIOT 8
- 24 32 I THINK WE NEED HELP, Farmer's Boys, Wasp WAAP 3
- 25 20 KING OF THE FLIES, Fed Gadget, Mute MUTE 021
- 26 — TONES ON TAIL EP, Daniel Ash & Glenn Campbell, 4AD BAD 203
- 27 22 CONSPIRACY, Higsone, Wasp WAAP 2
- 28 — TELEGRAM SAM, Bauhaus, 4AD 17/1
- 29 24 OBJECT, REFUSE, REJECT, ABUSE, DfT, Craze 321984/6
- 30 19 TODAY'S GENERATION, Attack, No Future OI 7
- 31 — SURVIVAL, Defects, WXYZ ABCD 3
- 32 33 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 33 29 ALL OUT ATTACK, Bizz, No Future OI 1
- 34 48 NEW CHURCH, Lords Of The New Church, Illegal ILS 0028
- 35 41 DEATH'S A CAREER, Drogos For Europe, Inferno HELL 3
- 36 37 EVERYTHING'S GONE GREEN, New Order, Factory Benelus FACBN 08
- 37 — THERE'S NO GOVERNMENT LIKE NO GOVERNMENT EP, Riot/Cion, Riot Clone RC 001
- 38 23 DESTROY THE YOUTH EP, Charge, Kamera ERA 003
- 39 26 LOVE SONG, Danned, Big Beat NS 78
- 40 30 TAINTED LOVE, Gloria Jones, Inferno (12) HEAT 6
- 41 36 REVOLUTIONARY SPIRIT, Wild Swans, Zoo CAGE 009
- 42 34 JET BOY, JET GIRL, (EP), Chron-Gen, Secret SHH 123
- 43 40 NO HOPE FOR ANYONE, (EP), Dead Watched, Inferno HELL 2
- 44 42 ARMY SONG EP, Abrasive Wheels, Riot City RIOT 9
- 45 25 A BUNCH OF THYME, Foster & Allen, Rite Rite 005
- 46 38 IT HAS BEEN THIRTY NOW, Dead Or Alive, Black Eyes BE 1
- 47 — SUNNY DAY, Pigbag, Y 12/Y
- 48 — THE BLOODY ROAD TO GLORY EP, Rabid, Indies PPS 105
- 49 — THE SONG THAT I SING, Stuttsberg Cars, Multi Media Tapes MIT 6
- 50 30 IT'S CORRUPTION, Unlead, Riot City RIOT 7

ALBUMS

- 1 1 DR HECKE E AND MR JIVE, Pigbag Y 12/Y
- 2 2 THE GOOD THE BAND AND THE 4-SKINS, 4-Skins Secret SEC 4
- 3 5 PUNK AND DISORDERLY, Various, Abstract AABT 100
- 4 4 HEX INDUCTION HOUR, Fall, Kamera KAM 005
- 5 2 CHRONIC GENERATION, Chron-Gen, Secret SEC 3
- 6 9 LIVE AT THE 100 CLUB, GRN, Chaos Tapes LIVE 007
- 7 27 MISTER YELLOWMAN, Yellowman, Greensleeves GREL 35
- 8 6 FOURTH DRAWER STOP, Associates, Situation 2 STU 2
- 9 — EVACUATE, Chelsea, Step Forward SF LP
- 10 7 SHOOT OUT THE LIGHTS, Richard & Linda Thompson, Hannibal HMDC 1303
- 11 8 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 12 11 ENDANGERED SPECIES, UK Subs, NEMS NEL 6021
- 13 12 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
- 14 10 HAWKIND FRIENDS AND RELATIONS, Hawkwind, Picknife SHARP 101
- 15 21 MOVEMENT, New Order, Factory FACT 50
- 16 18 SWING TO THE RIGHT, Todd Rundgren's Utopia, Bannerville/Avatar A&LP/BBK 3666
- 17 — TWO BAD DJ, General Sairo & Clint Eastwood, Greensleeves GREL
- 18 17 THE BEST OF THE DAMNED, Damned, Big Beat DAM 1
- 19 14 LIVE AT THE JACQUARD, Higsone, Chaos Tapes LIVE 008
- 20 22 STILL, Joy Division, Factory FACT 40
- 21 19 SEVEN SONS, 23 Skidoo, Fetish FM 2008
- 22 16 CHEMICAL WARFARE, Dark Fresh, FRESH LP
- 23 13 TO THE SHORES OF LAKE PLACID, Various, Zoo ZOO 4
- 24 25 REPERCUSSION, dba, Albion ALB 109
- 26 — INFLAMMABLE MATERIAL, Serf Lite/Fingers, Rough Trade ROUGH 1
- 27 20 MACHINE GUN ETOUQUETTE, Danned, Big Beat DAM 2
- 28 30 LOVE HOW ME SEXY, Linval Thompson, Greensleeves, GREL 33
- 29 — CLOSER, Joy Division, Factory FACT 28
- 30 25 SIGHING OFF, UB40, Graduate GRADLP 2

Royal rip off!

I SAW the dirty great advert on April 17's backpage for the Queen tour. So they actually managed to scrape together something resembling concerts. Great! But what about us — the real fans who sent off for tickets for the now defunct gigs at Old Trafford and Arsenal?

Loyal and faithful fans that we are, or were, we dispatched our money to the fan club. Weeks later, and with no sign of our cash being returned, we are becoming desperate so we wondered, can you shed any light on the subject?

Sarah Gubby, Manchester.

● Can you explain why so many people are so willing to shell out hard earned dough to see such odious old bores as Queen?

WHAT THE hell do Queen think they are playing at? I've been a fan of theirs for a good few years and was kind enough to forgive them for that abysmal heap of trash 'Another One Bites The Dust'. But 'Body Language' is the last straw. It's absolute crap.

I never want anything to do with them again and will definitely not be paying £9 for the pleasure of their company at Eiland Road, even if they play 'Bohemian Rhapsody'. **Terry Mungold, Ossett, Yorkshire.**

● At last, someone sees the light.

Complaints department

WHO DOES Sunie think she is? She must see herself as some sort of goddess, slagging off the new Hazel O'Connor.

It's about time RECORD MIRROR gave poor Hazel a good word or two. She deserves it because in her spare time she devotes herself to raising money for charities like Multiple Sclerosis, which she did by playing in a cricket match over Easter. She also got Capital Radio to sell her guitar. And it fetched £400, yes £400 and I do mean four hundred.

So come on RECORD MIRROR, give Hazel a bit of credit and I might forgive Sunie. I mean when does she ever get off her backside and raise money?

Danny Saunders, Watford, Herts.

● Sunie raises money by getting off her backside and flogging all her Hazel O'Connor singles to the Cheapo store.

I THINK Sunie is a lump of cow dung! Sack her before you lose any more readers!!! I was disgusted by her feeble review of the new Hazel O'Connor single, 'That's Life'.

I think Hazel is the greatest — she gets a lot of bad publicity from you and it's unfair. **Chris Walsh, Watford, Herts.**

● That's life.

Stupid enough

AFTER READING your pathetic comment at the end of the letter



about the Bee Gees fan club. I just thought I'd let you know that I'm a RECORD MIRROR reader who has been stupid enough to join.

As for Colin from Paisley, he hasn't suffered anything yet. I joined the official Bee Gees fan club in February 1979 and didn't receive a thing until May 1979. And now I'm treated to one newsletter a year! Think yourself lucky Colin. **Janice Darrens, Northfleet, Kent.**

● Will they never learn?

Bird brain

IN REPLY to the letter headed 'Shut Your Beak', I can tell you what Pelican River means. It's a wharf on the River Thames. I know that and I live in Scotland.

I could also stay up until 2am thinking of an anagram to suit you but I shouldn't lose my beauty sleep. **Fiona Hutcheson, Dundee.**

● Your brain obviously needs the rest too.

Virgin

THIS IS the first letter I have written to a music paper. **Andrew Dutton, Blackpool.**

● And the last.

Nappy days

WHY ARE all these articles on Altered Images soiling the pages of the very wonderful RECORD MIRROR? Who's interested in these childish morons anyway? No-one can seriously consider this puke group a rock band.

'I Could Be Happy', 'We Could Be Happy', 'Let's All Be Happy' and 'Happy Birthday' are even worse than the Wombles.

Is that silly billy Mark Cooper going soft in his old age? (Yes — Ed.)

Quotes: "... these we spring lambs are out for a frolic... if only Clare would marry Nick

Heyward, things would be perfect...

What a laugh! At this rate, it's time you started interviewing Buck's Fizz, the Nolans and Abba. **Paul Johal, Nottingham.**

● You don't know the half of it. Take this one for example.

WHY DON'T you feature Abba more often? After all, the three most successful newcomers to the charts in the last 12 months, Buck's Fizz, Human League and Altered Images, not only admit to being influenced by Abba but also say they like being compared to them. **Peter Henshaw, Dublin, Ireland.**

Flop shop

READING the 'Life In The Day' of Mike Read in a recent issue of RECORD MIRROR I was sickened to see the old fool using the whole article to plug his awful new record by linking it tenuously to everything he mentioned.

It's typical of the big headed moron to try and hype his record. If it did make the chart it would only be because he constantly plays it on his dull show. I hope it flops. In fact I urge everybody not to buy it. **Paul Adam, Bolton, Lancs.**

● You don't like him, do you?

Perv spot

MY GIRLFRIEND thinks you sound really kinky when you're replying to readers' letters. Can she have a signed photo of you wearing nothing but your postman's hat? **Jim Lonkytonk, Bungtingford, Herts.**

● I suggest she takes up cycling and cold showers.

Fool on the grill

ARCHIE JONES is wrong when he says the staff of RECORD MIRROR are like gourmet

dishes they serve on the Old Kent Road. They're really like labour-saving kitchen devices. **Mark Cooper** is an egg whisk, **Mike Nicholls** is an electric carving knife, **Daniela Soave** is a blender, **Robin Smith** is a yoghurt maker, **Simon Tebbut** is a coffee grinder, **Simon Hills** is a freezer, **Mike Gardner** is a rolling pin, **Mike Pilgrim** is an electric mop, **Graham Stevens** is a percolator, **Sunie** is a pressure cooker, **Alf Martin** is a chip flier and **John Shearlaw** is a full pedal bin. **Eric Spong, Aldershot, Hants.**

Jett slag

I MUST protest at Mark Cooper's review of Joan Jett. It was nothing short of slanderous to suggest that my darling Joanie was a has-been, a dummy and a thin line between a ghost and a corpse.

The review offered no constructive criticism and I suspect this is because a male cannot accept that a girl can play rock 'n' roll better than many men.

As for the Americans not being able to tell the difference between a dummy and a legend, they put a dummy in the White House and a living legend at the top of the singles and album charts. **Kevin Jett, Hammersmith, London.**

● We put dummies on the letters page.

The fans

COULD YOU please give me the latest news on ELO and are they starting to record a new album in June? **Andrew James Wilson, Gwynedd, Wales.**

● I believe the makers of Ovaltine and Valium are paying them not to.

WHY IS it that all Cliff Richard fans are classed as boring and lacking musical taste? **Fiona Shaw, Slough, Berks.**

● Tried looking in the mirror, honey.

Green bore

HAVING JUST had the misfortune to hear Shakin' Stevens on the radio, I got to thinking why his new single 'Shirley' was not classed as a rerelease.

His last effort, 'Julie', was the original effort wasn't it? Only the girl's name is changed to protect the bank balance.

I think it's about time Shaky took a break. **Paul Shenton, Strathpeffer, Ross-Shire.**

● How about starting with his legs.

HM fatty

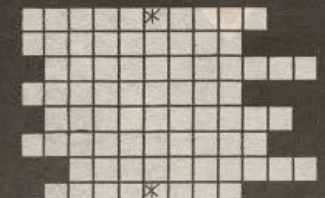
YOU'VE DONE profiles of Phil Collins, Rick Parfitt and Peter Dinklage. So please could you do one on that sexy, delicious, gorgeous hunk of a man Ian Gillan.

Sarah Crummock, Portsmouth, Hants.

● We would run a profile of the old buffoon but we're not printing on extra wide paper this week.

PUZZLES

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



SOLVE THE eight cryptic clues and write the answers across the puzzle so the starred down column reveals when Kevin and Co. hope to get it right. Remember the clues aren't in the correct order. You have to decide what the right order is.

Harry Tell is really a fun boy (5,4)
On camel she changed for Gary (10)
Elton gets a hit by rewriting something by Sue Lee (4,4)
A faint cast describes Haircut's cry (9)
Teen savers provided dance band with hit (5,5)
I'm in on a gag, though some would call me an illusion (11)
Shakatak confuse birth sign D (5,6)
On the Costa Seas you'd lose your party fears (10)

X-WORD



CLUES

ACROSS

- 1 Centerfold group (3,5,4)
- 7 Mobiles label (6)
- 8 Self confessed madman (4,8)
- 12 Secret group (1,7,3)
- 14 Edwin Starr's radio (5)
- 15 He was the first to have the Summertime Blues (5,7)
- 16 Group who Threw Away The Key (4)
- 18 & 4 down Fleetwood Mac guitarist during their Atlantic Boys (5,5)
- 20 Ms O'Connor (5)
- 21 Supertramp's song (7)
- 22 Skids hit from 1979 (10)
- 25 The boys that follow Secret Affair (5)
- 26 See 6 down
- 28 The stories told by Jon and Vangelis (5)
- 29 ELF LPs (5)
- 32 Played by Japan (3,4)
- 33 Early Moody Blues hit (2,3)
- 34 Reggae type music (3)
- 35 Beaties drummer (5)

DOWN

- 1 Former Squeeze person who is now a Millionaire (5,7)
- 2 He's asking if you have ever been in love? (3,5)
- 3 He's setting houses on fire (3,6)
- 4 See 18 across
- 5 DAF forms this gadget (3)
- 6 3 26 across 1969 Lambretta hit (6,3)
- 9 Leader of the Mothers Of Invention (5)
- 10 Bowie single from 1981 (2,3,4,5)
- 11 Journey made by Rod Stewart (8,8)
- 13 Christie can't stay awake (1,2,2,5)
- 17 1971 Suprema character (6,5)
- 18 Papa's got a brand new one (3,3)
- 19 1979 Abba hit (10)
- 23 How Duran Duran are doing it (2,3,3)
- 24 Stones hit from Some Girls (4,3)
- 27 Gary Puckett's girl (5)
- 30 McCartney LP (5)
- 31 You'll find him in front of The Silver Bullet Band (5)

LAST WEEK'S X-WORD ANSWERS

- ACROSS
1 Go Wild In The Country, 7 Violins Of China, 9 Yazoo, 11 Hands Off She's Mine, 13 Barbara Cassini, 14 Talk Of The Town, 16 My Simple Heart, 20 Frosse, 22 Roy C, 23 Mobiles, 25 Absolute Beginners, 27 This, 28 Ben, 29 Corner.
DOWN
1 Give Me Back My Heart, 2 Westworld, 3 Never Forever, 4 Cliff Richard, 5 Toy, 6 Painter Sisters, 8 Cross, 10 Mesthof, 12 Makin' Movies, 15 Nico, 17 Picture, 18 Epstein, 19 Eagles, 21 Amen, 22 Rossi, 24 Jive, 26 Rio.

LAST WEEK'S POP-A-GRAM SOLUTION

Mike Post, Stone Cold, Mobiles, Martin Fry, Malice, Visage, Pat Tang.

DOWN

LAST WEEK'S POP-A-GRAM WINNER: R. Bennett, Prospect Close, Wells Park Road, Sydenham, London.

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

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