

MODERN ROMANCE • UB40

# RECORD MIRROR

## ORCHESTRAL MANOEUVRES

Sparks  
in the  
dark



GENESIS DATES • CASTLE DONINGTON REPORT

CLASSIX NOUVEAUX • HAZEL O'CONNOR • SIMPLE MINDS



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ADAM ANT video extravaganza

Pic by Chris Walker

# ADAM ANT DELIVERS

NEW SUPERSTAR Adam Ant releases the first single, since his smash hit 'Stand And Deliver', next week.

He is blazing back with a new song 'Prince Charming' that follows the same theme that has pushed him to the top.

The single comes out on September 4 and is due to bullet to the top, especially as it will also have a video out to accompany it like the previous single.

And the video's producer Mike Mansfield said: "You can expect even more of what you saw last time."

But there is still no news of Adam's new album or tour details. Later this year he will go on to record a video for the LP which should be out before Christmas.

Fans may well have to wait until next year to see his outrageous stage show, though. His promoter said that he has to complete an American tour before he can consider coming back for some live dates in his homeland.

Rumours in the industry said that he was due to play later this year, including several nights at the London Dominion Theatre from December 28 to 24.

This has been hotly denied by the promoters and his record company, although a spokesman at the theatre said he expected some dates to be booked around that time.



Pic by Simon Fowler

BEGGAR & CO album to come

## Beggar and Co. Chant again

BEGGAR & CO, who were featured on Spandau Ballet's 'I Don't Need This Pressure One (Chant No. 1)' hit, have their own single released next week.

And the single follows the Spandau theme with its title 'Mule (Chant No. 2)'.

The band, who are made up of ex-Light Of The World Members, are also having their compliment returned by Spandau. The single has back-ups from Spandau members Steve Norman and Gary Kemp.

Beggar & Co. are planning to release their first album in the Autumn.



MARK CHAPMAN

## Lennon's killer gets life

JOHN LENNON'S killer, Mark Chapman, was jailed for life this week... which means he has to serve at least 20 years behind bars.

His lawyer says he has an "incurable disease" and the judge accepted that he should have psychiatric treatment.

"He is a very dangerous man," said the lawyer. "It was not a sane crime. It was a monstrously irrational killing."

And prosecutor Allen Sullivan told of Chapman's deliberate stalking of the ex-Beatle superstar, and how he wanted to steal somebody else's fame.

"It required no talent, no ability, nothing," he said. "All it required was the strength to pull the trigger."

# ORCHESTRAL MANOEUVRES IN AUTUMN

TOP ELECTRONIC band Orchestral Manoeuvres In The Dark have finally fixed up a tour for the autumn.

And the band have now released their 'Souvenir' single as a special limited edition 18-inch extended version.

They start their 17-date tour at Lancaster University on November 7, and go on to play: Birmingham Odeon 8, Manchester Apollo 9, Glasgow Apollo 11, Edinburgh Playhouse 12, Ipswich Gaumont 14, Leicester De Montfort Hall 15, Brighton Dome 16, Southampton Gaumont 17, Poole Arts Centre 18, London Hammersmith Odeon 20, Newcastle City Hall 22, Liverpool Empire 24, Hanley Victoria Hall 26, St Austell Cornish Coliseum 26, Cardiff Sophia Gardens 29 and Sheffield City Hall 30.

Tickets for the gigs are on sale this Friday (August 28) and are priced at £3.75, £3.50 and 3.25 except Leicester, Pool, Hanley, St Austell and Cardiff where they are all £3.75 only.

Orchestral Manoeuvres are currently recording a new album which will be released in October.

## ECHOES OF FUTURAMA

ECHO AND the Bunnymen, Bauhaus, and Killing Joke head a host of stars appearing at a two-day event "Daze Of Future Past" in late September.

It takes place at the Leeds Queens Hall on September 26 and 27... but is nothing to do with Futurama, which takes place in the same city.

Day one is headed by Echo with the Gramps, Bauhaus, the Thompson Twins, Theatre Of Hate, X, Altered Images, Wall Of Voodoo and The Weathermen supporting, in that order.

Japan top the bill on the second day, along with Killing Joke, Classix Nouveaux, OK Jive and the Hiysons — with three other bands yet to be confirmed.

Tickets for the event are £5 for one day or £10 for the two and are available by post from Straight Music, 1/2 Munro Terrace, London SW18 1DL. Cheques and postal orders should be made payable to Straight Music Limited and sent in with a SAE.

They can also be obtained from the Queen's Hall, Virgin Records at Glasgow, Newcastle, Leeds,



ECHO+BUNNYMEN: headliners

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## THIRD WORLD IN BRITAIN

REGGAE STARS Third World are coming over for a small British tour, following their chart hit 'Dancing On The Floor'.

The group play Liverpool Royal Court September 27, Bristol Colston Hall 29, Brighton Top Rank 30, Manchester Free Trade Hall October 1, Birmingham Odeon 2 and London Hammersmith Odeon 3.

And a follow-up single also comes out this week. Entitled 'Standing In The Rain', it comes from Third World's current album 'Rock The World'.



THIRD WORLD: visiting Britain

## Phil Lynott fined in 'gasmen' bust

THIN LIZZY leader Phil Lynott was fined £200 for possessing cocaine last week... but said he was anxious that Lizzy are not associated with drugs!

The cocaine was found in the pocket of Lynott's jacket, and cannabis was also found in a pair of jeans in his car.

But he was cleared of possessing cannabis and growing a cannabis plant at his home in the London suburb of Richmond.

He said: "I experimented with cannabis in the early seventies, but have stopped having anything to do with drugs when my first baby was born. I could have put the cannabis in the car a long time ago and just forgotten."

"I am anxious that Thin Lizzy are in no way associated with taking drugs," he added. "Drugs are very dangerous. I would advise anyone following the group not to try and imitate me by taking them."

And his arrest by the SPG, the controversial Special Patrol Group, was slammed by Judge Kenneth Rubin at Kingston Crown Court as they entered Lynott's home by pretending to be gasmen.

"If they are prepared to use this

subterfuge one has to consider the possibility they might stoop to a similar sort of trick when giving evidence," he said.

The unfortunate star was fined on the day of his thirty second birthday.

Lynott's prosecution comes only weeks after Motorhead drummer Phil "Philly Animal" Taylor was fined £40 for possessing cannabis.

## NO CURE FOR FUTURAMA 3

FUTURAMA 3, held in Leeds on September 5 and 6, will now have Simple Minds headlining the second night instead of The Cure, who have had to pull out.





GARY NUMAN of 'stay-at-home is back

# NUMAN STUDIO ALBUM RELEASE

GARY NUMAN is back on the scene with a brand new studio album which comes out next week . . . and his promise of not playing live again is being kept up.

Simply entitled 'Dance', the album comes out on September 4 — almost a year since his chart-topping 'Telekon' was released.

The album is produced by Numan himself and features 11 new self-penned numbers including the single 'She's Got Claws'.

And he has chosen other stars to help him out with the record. Guest musicians include Queen drummer Roger Taylor, Japan's Nick Karn on bass and outrageous violinist Nash The Slash.

A source close to the band has said that the album features a collection of songs with "more varied tempo changes" and marks a "musical departure" for the 24-year-old star.

But fans will not be seeing him live. Numan is continuing his "retirement" from live performances, limiting himself to occasional television spots.

# GENESIS LIVE IN BRITAIN

GENESIS ARE to play Britain again just before Christmas — as Record Mirror exclusively predicted two weeks ago.

The group kick off with three nights at the London Wembley Arena on December 17, 18 and 19, and they go on to play at the International Exhibition Centre in Birmingham on December 20, 21 and 22.

London gigs kick off at 8.00 pm and tickets are priced at £6.50, £5.50 and £4.50. The Birmingham dates start half an hour earlier at 7.30 and tickets cost £6.50 and £5.50.

Special late trains are being run by British Rail for both concerts enabling fans to come in from other towns.

HOW TO BOOK: Tickets are available by post only from: Gentour PO BOX 4YA, London 4YA. Cheques and postal orders should be made payable to 'Sunderworth Limited' and sent along with a SAE.

Applications are being accepted now and at least 28 days should be allowed for delivery.

## SQUEEZED OUT

SQUEEZE KEYBOARDS player Paul Carrack has left the band . . . only months after replacing Jools Holland.

There is no reason given for the split, as the band have had a successful year with hit singles 'Tempted' and 'Is That Love', as well as hitting the charts in America.

And band leader Chris Difford could only say: "It's difficult to understand why Paul should want to leave just when things are going so well."

# Contents



IF ORCHESTRAL MANOEUVRES In The Dark are as confused as they think they are, how come their hit making strategy is so straightforward? MARK COOPER grapples with the horns of this dilemma starting on page 4.

## PLUS!

SIMON TEBBUTT rides the Edinburgh Express to get a few bald remarks out of CLASSIX NOUVEAUX sharing FULL COLOUR status with MODERN ROMANCE on pages 20 and 21.

## PLUS!

A FULL report of the second annual burst of heavy metal mayhem at the Castle Donington festival, page 24.

And last but by no means least . . . Greta Snipe opens her Claws. Wanna know more? See page 8.

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# THE UNCERTAINTY PRINCIPLE

**ORCHESTRAL  
MANOEUVRES In  
The Dark (you do  
call them Orcs,  
don't you?) return  
to model the  
latest in casual  
wear and discuss  
their ongoing  
strategies with  
RM's over-worried  
MARK COOPER.**

**"A**ND all the order in our hearts left some time ago, along the way." I can just hear the words to the Orcs' '2nd Thought' as I groove down the tube. Walkman working, to meet Andy McCluskey and Paul Humphreys. The Jubilee Line is London's newest and finest, a spick and span and downright modern subway line. Somehow it seems the appropriate route to be taking to meet these two.

The tube slides and glides and hisses with just the occasional clank and clang. The stations are smart and lit with the kind of brightness that reminds of dark and night time. I feel that I'm travelling into the world of the Orcs; an atmosphere increases. My flatmate called theirs 'hang-gliding music' — somehow this fits, even in the tube.

Out at Swiss Cottage and round a corner and there is the charming Swiss Cottage Hotel, tastefully furnished with thick carpets, velvet sofas and a large number of nineteenth century paintings in heavy gilt frames. There's a garden outside with sunlight and trees and white garden chairs. It's leafy, subdued, a place for those with the kind of taste that they prefer to emerge in understatement. As an atmosphere and a luxury it belongs to the past and now, in the present, to tasteful money.

The tube is modern and the hotel has a gentility that's fading from everything in England except the old and those rich enough to look away from riots and wreckage. The plot thickens; now I know there are Orcs about. Andy and Paul have just woken up and come into the coffee room quietly, yawning a bit, precisely dressed yet casual. And stylish in a subdued kind of way that has nothing to do with that brash old tart rock and roll. They have cool hands and we are all at home in the polite manners of this respectable hotel in Swiss Cottage. I'm a middle-class boy and I know where I am. The terms are understood, we shall be open and articulate.

And troubled, self-questioning, indecisive, in true, polite English form: "Paul and I wonder constantly if we're doing the right thing, if your integrity's intact, if we still enjoy what we're doing. I used to be a civil servant in Liverpool in the Customs and Excise department and I know I hated that so I must be pretty happy with what I'm doing at the moment." Well happy today as it happens. The two of them have just finished the rough mixes of their soon-come new album and are at that rare point at which they're excited by their own work, proud of what they've done. Later they know that, like all good and committed worriers, they'll see the flaws; today they've finished something that's stretched them and which they like. Today's a good day but, even as enthusiasts, the Orcs are cautious.

"The danger lies in repeating yourself because then you just get bored with what you do. We

wouldn't be able to repeat something like 'Ennio Gay' even if we wanted to. That song was a huge international hit because everything in it was all hooks from the rhythm part on out. We are perfectionists and we work so carefully and so long with what we do that we have to like it, to be interested in it."

In 'Organisation' you found a style that could very easily become a formula: "Well, this new record is nothing like the last one. There's a couple of tracks on it that are good solid pop songs in the OMD mould but the rest are all different. There's an eight minute epic called 'Sealand', two songs called 'Joan Of Arc' which we'll put right next to each other on the record, one of which is a waltz. Then there's a track called the 'New Stone Age' which actually has a lot of crashing rock and roll guitars on it."

As studio scientists, the Orcs see themselves as experimentalists, more interested in adventures than formulas. Andy is doing most of the talking but Paul appears to agree with him, to share his enthusiasms, to understand his methods. "Nothing would be worse than if the record company could put out a compilation of five albums by us and you couldn't tell the differences between the songs in terms of when they'd been recorded. When we make music each time it has to respond to how we've changed because the music comes from us — we're not making it for the money, there's definitely a compulsion to make it. The amazing thing is that Paul and I seem to keep changing in similar directions.

'Electricity' was probably an early OMD standard sound and we haven't exactly stuck with that. We wrote much of our early music as 15 or 17 year olds making electro-synth pop music. We haven't got that freshness anymore — it belongs to Depeche Mode at the moment. Now when we make a record we like to experiment while retaining the entertainment factor. We've always thought in terms of entertainment, we've always enjoyed music and we want to make music that other people enjoy hearing.

**W**e want to experiment but to keep it accessible unlike, say, a Throbbing Gristle record that just sounds like a collection of facts and hypotheses.

Still, it's easy to repeat yourself on record, to put in little bland fillers that don't go anywhere, much of the time we're not at all satisfied with what we've done but we do know that it's an attempt at something, that there's an idea there that we're trying to realise. We don't put out fillers but there have to be interesting failures. I think that that at least remains interesting; you have to be attempting something."

There's nothing like self-criticism for making a person work, the guilt factor keeps you going: "We're perfectionists and we're always discarding pieces that don't work or tucking them away in a drawer and coming back to them in a few months.

"The way we work is from the rhythm track up and we piece

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# THE ORCS

FROM PAGE 4

together everything from there, note by note, instrument by instrument. But we always have to have a strong melody line and we work and work till we've got that. Our music is crafted. But although we compose, we don't contrive. We're only finally happy when things fit and when we've surprised ourselves and we don't usually stay happy for long."

Conversation with the Orcs proceeds in the flowing lines of Andy McCluskey's speech and the occasional quiet enthusiasms of Paul Humphreys. But while the speech comes easily, Andy is always backtracking, worrying over what he's just said, questioning its truth and sincerity. It's an almost scientific way of proceeding if it weren't also vaguely obsessive, slightly neurotic. I suspect that the Orcs work as they talk, producing final statements from all kinds of twists and turns, hesitations that go nowhere, then go somewhere and maybe, sometimes, arrive at a conclusion, a song that later they will see the weaknesses within. 'Souvenirs', the lush new single is a fine example, an enduring feeling, a lovely flowing motif around Paul's voice that questions and qualifies in an abstract sort of way. The Orcs produce a muzak for the questioning mind.

Why are you so abstract? I ask Andy, why no concrete subjects, or when you're concrete, as in 'Enola Gay' or 'Stanlow', why do you work by indirection, by allusion? "That's just the way we think, we work on the uncertainty principle. We don't point fingers at concrete issues because we never feel certain enough of what's right or wrong or what we're seeing to come out and be categorical about something. Even in our work we're always being told different things by the record company or by our old manager; you never know exactly where you are and when you think you do, something happens and you find you don't."

As a result, the Orcs are tentative, distrustful of the certainty that lies behind the moral and preaching vision of, say, a UB40: "We just have difficulty making basic statements. Perhaps it's a fear of being crass, of being explicit to the point of telling others how to think when we're always changing our minds ourselves. I hate decisions and I tend to distrust those who make them easily." Fissured and floored by their uncertainty, the Orcs are committed to being faithful to the uncertainty principle at least. Which can cause problems.

"Both Paul and I hate arguments and rows, we both will wait and wait rather than blow up and confront a situation. But at the same time, as we've got bigger and what we do has come to involve more and more people as a result, we've found it's become more and more necessary to be able to put your foot down because if you're always passive and polite, people will use you and exploit you. If you're too polite then chaos reigns and you lose control of your own existence."

Now this uncertainty principle can be a fine and liberating way of working and being but it can also bring you to a dead halt: it's amazing how much the Orcs have achieved in the last two years considering that uncertainty is their modus operandi.

Uncertainty helps them work: "I've played bass for six years and recently I've had to give it up because every time I pick it up, I just repeat old ideas." "Yes," says Paul, "even on the synth, you go back to the old places." "One of the best things about having made a bit of money is that we've been able to afford new instruments to play around with. There's all kinds lying

around the studio now. This month's favourite is the mellotron." "Whenever we go into the studio or pick up an instrument, we try to think, what haven't we done before, what could we try that's new. One of the things about us two is that even after six years our level of musical competency is dreadful. We're not trained and we're not musicians. As a result, we're always discovering things a musician would be unable to think of because his training and its conventions make some steps inconceivable. If it works, it works, we don't know the rules so we can't follow them."

For all their love of the uncertainty principle and their willingness to court it as a muse, the Orcs' work and style is heavily nostalgic for order and certainty and ever for the old days; their music is drenched in nostalgia in a sadness that weeps for the past. They long for the order that 'left sometime ago': "When we're touring, we make a point of visiting all the towns we play in because otherwise we'll probably never get to see them. I like to go and look at the museums and the old parts of town because the past has gathered a myth, a quality of romance that the

present cannot have. That quality of nostalgia is probably essential to me." That's Andy speaking. I ask him about his publicised fascination with the two World Wars: "I suppose I'm fascinated by the way we see those wars at a distance and through a medium. I mean I know that there's nothing romantic about war and that the First World War wasn't all white and black and jerry like in the newspapers. There was real blood and mud and trenches but we don't see it like that because we see it as the past." The Orcs capture this fascination

perfectly, a sense of looking back at something that's vanished into a black and white world. They cover you with a tranquil and daydreaming sadness that is slight but deep. Souvenirs.

Last year, the Orcs were huge and now we've waited six months to hear from them. Will people still be interested? "If we were just in this for the money we probably should have put another single out months ago like all the others who were big last year. But we hope to be around a lot longer than one particular year. We want to be a bit more than a fad. If you get on a bandwagon, you can ride for while but it dumps you off at a dead end pretty quickly. Last year was amazing, there we were in the charts alongside all these hardened criminals like the Police, Barbra Streisand or Abba and there was little old OMD."

Andy puts his hands up to his chin and giggles like a rabbit; it's a habit of his. "Don't get me wrong, I know we play the game and do tours and all of that but hopefully this is all a means to an end. The trouble comes when the means replace the end, when the functions themselves replace the goals. Last week we were down at the Manor with Nazareth and they're all well into their thirties apart from a new guitarist. There's nothing sadder than when you're obliged to stay in this business because you don't know anything else."

"We worry about that all the time. There's a scale, a balance between your interest and the degree to which you're having to give yourself over to the function, to the old status quo of rock and roll. We're constantly examining the scale to see if we've still got the right balance." The problem is that at a certain level, it no longer makes much difference what a band thinks that it's doing because they've become stars and the function takes over.

"Last year when the tour finished we played the Hammersmith Odeon and at the end of the fourth encore I invited the crowd on stage to dance if they wanted to and they went mad. I got my shirt torn off. I couldn't believe Hammersmith, I didn't know OMD fans were like that."

Maybe at big concerts, fans go barmy regardless of the band. At that point, the band are part of a ritual that's preordained. The thought horrifies the Orcs: "I hope we're not contributing anything to maintaining the status quo. Music like disco or heavy metal is escapist, it just keeps people working happily to escape on Friday night; that music keeps them passive. We don't want to do that."

But maybe they do. I explain that the effect of a lot of that music on me is a pleasant, passive state of daydreaming. Are the Orcs as middle-class as me, fiddling while Rome burns and Toxteth riots? In a nation of shopkeepers, are the Orcs not just another small business struggling to stay alive? Hard questions and as a result, right up the Orcs' particular street; these are guilty British questions, second nature to the conscientious middle-class.

"There's nothing worse than being contracted to the music business so that you're obliged to stay in and function when you're lost interest. At the moment we're amazed because people actually buy what we love making. I was terrified last year playing that long tour because I was convinced that no one would want to come and I was convinced that we don't know what we would do if we stopped being OMD." Andy ponders the question very seriously for a moment: "I don't think some company would want some guy who's only capable of standing up on stage and making a prat of himself." Only an Orc would be thinking of companies and lost careers when he's at the top of the tree. And he was quite serious about it and that's why he's 'one of us'. Passive ripples in a troubled conscience, I play them every night. At the moment.

*'After six years our level of musical competency is dreadful. We're not trained and we're not musicians. As a result, we're always discovering things a musician would know already but we also discover things a musician would be unable to think of.'*





# Pretenders day after day

are 17



taken from the album

## PRETENDERS II

A Real Recording Distributed by WEA Records Ltd. © A Warner Communications Co.





## MONDAY

**M**IDGE URE, weasly singer with those ridiculous bands. Ultrapox and Visage, is refusing to go out in public or talk to the press. He tells me that he's far too busy crooning on new albums and producing some unknown and un-named bands. True the little lad is wandering round like a zombie stoat, but that's not through over work. The lad who isn't called Midge for nothing, has been pining ever since he was unceremoniously dumped by former loved one, Hazel O'Connor. As Hazel tells it (ie with a dirty cackle) the main drawback is that there isn't much to draw back. All I can do is suggest carboic soap and a scrubbing brush, which naturally sends the tartly attired Miss O'Connor into a fit of spluttering giggles.

Mind you, all this didn't stop Midge making an appearance on that appalling driver 'Pop Quiz' later in the week, alongside that old scarecrow Ian Gillan, balding duncie Phil Collins and other assorted oлды. Why does Mike Read borrow Tony Blackburn's teeth when he appears on TV? He's got such lovely pink gums in real life and you can understand most of what he says. The programme gets worse each week and when none of the feeble brained idiots knew that Julian Cope was the lead singer with Teardrop Explodes I realised it was about time we pensioned some of these old codgers off.

## TUESDAY

**A** SUDDEN phone call and I rush to the luxury Florida home of ageing Bee Gee, the ludicrous Maurice 'Stereadent' Gibb (the one with the hair). The old warbler's in a bit of a tiz because someone at United Artists has actually offered him the lead role in a remake of the legendary 1935 movie, Captain Flynn, which starred Errol 'Python' Flynn. Some people must have more money than sense, surely they must remember the last Bee Gees celluloid venture, the most spectacularly awful flop of all time, 'Sgt. Pepper'. But Gibb, it seems, is nervous on other grounds. Naturally he's worried that the new film will just be a pale imitation of the original (Corporal Plasma perhaps) but the main fear is that, despite all those tasteless medallions and chest wigs, he lacks an obvious qualification when it comes to filling Flynn's... er... boots. One only has to listen to his high pitched whine to realise that. I suggest the

**A** MIDST ALL the furors surrounding the activities of our British funk bands, one name seems to have escaped general notice. Back in '78 well before bands such as Linx and Light of the World had become household names, Central Line were laying down their own brand of funk, albeit without a great deal of success.

In spite of these hard times, however, they never lost faith in their own ability to create successful records. Certainly after a necessary management reshuffle, Central Line can look to the future with fresh confidence, and, with their current release, 'Walking Into Sunshine', currently the hottest club record around, their perseverance should bear a rich reward in the not too distant future.

Why has success so far eluded them I wondered? It was basically a breakdown in communications between the band, management and our record company, Phonogram," explains lead singer, Linton Beckles. "We came up from the street to the record company, and

whose enterprise is doomed to failure so he'd better abandon it pronto.

While in America I come across a man who shows much more faith in his capacity than old Gibb. It's Dave Lee Roth, over the top macho singer with boring old Van Halen. The bragger's taken out a £5,000 insurance policy with Lloyds of London against facing any paternity suits. Really, at his age and in those tight trousers, the money would have been better spent on nourishing broth or something.

I fly home via New York where I bumped into the whole McCartney tribe buying up Macey's department store. None of them are wearing any shoes. Not only is this repulsive to look at but constitutes a health hazard for other shoppers. Honestly, I thought Paul grew out of that hippie stage years ago.

A phone call from a spy at London's Maximus disco. He wants to know who that hunk was that he saw cooing and cuddling up in the corner with Marc Almond, the dapper little singer with dire duo Soft Cell. Naturally I know the answer but my lips are sealed.

Unless of course I don't receive the customary liver from either Mr Almond or Mr X.

## WEDNESDAY

**A**ND TALKING of bright young things, who should I stumble into on my arrival at Heathrow airport but podgy and balding confirmed bachelor Elton John. He's looking perfectly disgusting in a bijou little straw hat and matching handbag, a pair of white shorts which show his huge bum and spotty little legs off to their worst advantage. It seems that the self confessed queen of glam rock was just returning from holiday in the Caribbean or one of those places where a night out with the boys doesn't mean 14 pints of Watneys Red and a take away Vindaloo, if you get my meaning. Pathetic isn't it? More pathetic however was the sight of the tired and emotional Strolling Bone Bill Wyman tottering

through customs with cockney flasher David Bailey. Not only did the customs men fail to recognise Wyman but went so far as to point out the famous photographer to him in tones approaching genuine awe. Poor old Bill. He threw his tartan rug to the floor and started singing 'Je Suis Un Rock Star' at top wack and handing round pictures of the Stones circa 1964, but everyone thought the poor old codger had flipped his lid and he was bundled

into a little room by some anxious looking officials. Some days I find it hard not to get upset by all the sadness and despair.

## CLAWS

By Greta Snipe



ELTON: spotty legs

through customs with cockney flasher David Bailey. Not only did the customs men fail to recognise Wyman but went so far as to point out the famous photographer to him in tones approaching genuine awe. Poor old Bill. He threw his tartan rug to the floor and started singing 'Je Suis Un Rock Star' at top wack and handing round pictures of the Stones circa 1964, but everyone thought the poor old codger had flipped his lid and he was bundled

## THURSDAY

**I** INVITE a few psychic friends round for a spooky ouija board session. And who should we summon up from the other side but original glitter rocker, ace rally driver and would be tree surgeon, Marc Bolan. Seems the apparition's in total and ghostly hysterics at the thought of the Marc Bolan Legend Society organising a fourth anniversary sleep-in near the tree in Barnes where he crashed and died on September 16, 1977. And if that's not daft enough the loonies are then going to chop the tree down. Old Bolan laughed so much at this that he fell right out of the glass and made a nasty ectoplasm type stain on the carpet.

After we'd all calmed down sufficiently we shot across to that little hole just west of Swiss Cottage, the Starlight Rooms, where corny pastiche artists the Remipeds were playing. In the middle of the set ape like singer Ossie took it into his head to swing from the fittings on the ceiling and promptly fell. But don't worry, 'Tarzan' won't be coming to our next spiritualist meeting, he only broke his collar bone and is now staggering around like some new romantic sling rocker.

## FRIDAY

**S**OBER SUIT time as I turn up at Kingston magistrates to observe Lizzy singer, dusky Phil Lynott, receiving a hefty fine and thirty lashes for possessing cocaine. Talking through his nose and trying the old goody - goody tack in a Burton three piece, he denies attending drug crazed pop parties. "I don't move in those sort of circles. For me any form of drugs are very dangerous," he whines.

Surely nearly all pop stars are high on drugs most of the time. Just look at the evidence. Boring old Shirley Pearce from the Flirtations was hung, drawn and quartered for possession of cannabis and cocaine and confectionary freak Marianne Faithfull has just been charged with possessing something or other. Then Motorhead drummer Phil 'Philthy Animal' Taylor has just been fined or something for smoking dope. It's his rifle, I tell you. And talking of Motorhead, the filthy trio have joined up with those nicer than nice Nolans to make a single. Perish the thought. God knows what'll happen when Phil decides which one he's going to marry.

Enough of this narcotic nattering. In the evening I fit across to the Penguin Cafe where Japan's posey bassist Nick Karn serves up the most disgusting dishes imaginable. I nearly threw up. Last time I was there someone was there eating what looked like a hand. I won't go back again.

## SATURDAY

**A** HI A day of rest at last. Turning down invitation to the most hellish spot on earth. Caste



LYNOTT: fined

Donnington, to watch Blue Oyster Cult's roadie play drums and no one noticed because they're so awful anyway, I settle down for a few drinks and giggle at some of the snippets I've picked up over the week.

Like the story I heard about Shakin' Stevens not being able to read and write and his manager old 'Two Chairs' only reading him the favourable reviews. I think this one must be true because it's taken him years to spell his name correctly. He used to write Michael Barratt, and then it became Clark Kent for some reason.

And what about all those cronies at the BBC. Smarmy Simon Bates fell off his appropriately named horse, Pint Pot, and had to receive medical attention. Hah! Hah!

And I was sickened to hear that pimply youths, The Cure, refused to play Leeds Futurama Three unless they were flown in from America by Concorde. But they're not the only ones getting above their station. Pictish drones Simple Minds are now topping the Leeds bash bill. Pathetic isn't it!

Adam Ant, currently in the process of making an appalling video, is getting worried because he's running out of ideas. He's already plundered his GSE History textbook with all this Prince Charming rubbish and doesn't know where to look next. How sad.

## SUNDAY

**O**FF TO the Almeida Theatre in Islington to watch the quaintly titled Blue Rondo Ala Turk. Steve Strange's there (naturally) along with numerous Spandex (the plural for members of Spandau Ballet) and just about every record company executive in the land. They were followed by recent CBS signing, rival calypso combo Animal Magic, who reckon they're much better than the old Turks and say so. Unfortunately the execs don't agree and leave halfway through the act. Steve Strange would have done well to leave at the same time, because like the rest of us he missed most of the free booze at the Embassy Club later on. That's the place where the waiters make Marc Almond look like Clint Eastwood. The band playing were debs delight! Polo Club and the hoary henry's / chinless wonders I upper class twits were out in force. What an end to the week. Bye.

## SUNSHINE SEEKERS



CENTRAL LINE: never lost faith

in retrospect, I suppose our naively showed through. We found ourselves in the hands of an A&R man who knew very little about black music and a record company... well, we never even saw the record company, we were always too busy on the road doing gigs."

"This is no hard luck story, though. The band doesn't regret a moment of its excursion into the recording wilderness.

"The experience we've gained has been invaluable and should stand us in good stead for the future. We're much more aware of exactly what's going on in the

recording industry; I don't think we'll be taken advantage of as easily again.

Three factors are responsible for the Central Line metamorphosis. Their own enthusiasm, a change of manager and, most important of all, the installment of Roger Ames as head of A&R at Phonogram. "For the first time somebody was really interested in Central Line, listening to our material and discussing it with us. Now, we are much more involved with our record company and, consequently we are recording the sort of material we feel illustrates our talents best."

The composition of the band itself has also changed somewhat. Central Line used to have six members, but both drummer Stephen Salvary and keyboardist Jake Le Measure were left to seek fresh pastures leaving the present quartet of Linton, Lipson Francis (keyboards), Camille Hinds (bass) and Henry Defoe (lead guitar) somewhat short in the rhythm department. That's why Light of the World's Mel Garnor can be heard bashing the skins on 'Walking On Sunshine'. Certainly, the petty jealousy and "every man for himself" attitude which was latent in many British funk bands seems to

have relaxed somewhat. So this summer sees the ignition of a slicker, more streamlined Central Line model. Heatwave's Roy Carter, a friend of Linton, was inveigled to produce the single and his expertise has ensured a bright commercial sound, and a firm basis on which the band can build.

"We're basically musicians of today. We always try to move with the times and dancing and fashion have always been the conventional ways of doing this. We want to build up a Central Line image. That's always been the problem in the past; funk bands have tended to lack individuality."

They're currently working on a follow-up single, as yet untitled, and the inevitable album seems sure to follow. With the record company and management committed wholeheartedly to each Central Line project, the rest of the year holds no terror for them. In fact, 'Walking Into Sunshine' is a most apposite description of the bands' future.

ALAN COULTHARD





## WHAT A LOT THEY GOT

**NOT WAVING** but wading, the leaders fly the flag and the cohorts flash the peace sign while the human sacrifices are crushed at the barrier. Yes, folks, it was Castle Donington last Saturday. Just out of the picture are Whitesnake and AC/DC attempting to work the 65,000 sell out crowd into a frenzy. It rained but who gave a damn. Full report page 24.

PIC BY  
SIMON FOWLER

## CAN YOU HEAR ME IN THERE?

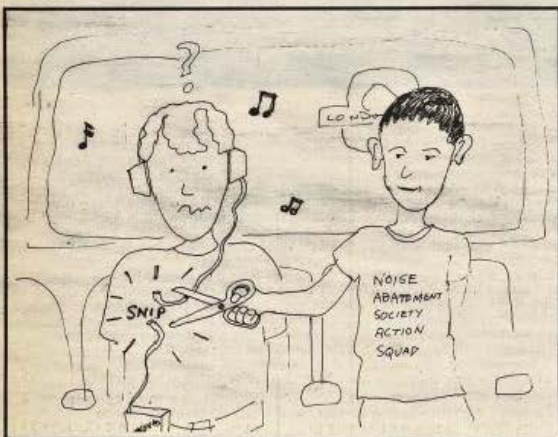
**T**HOSE MACHINES can kill... and that's official! For it's not only passing juggernauts (which you can't hear), innocent pedestrians (who loathe the sound of your overloud singing) or even your closest friend (who can only attract your attention by hitting you hard on the shoulder) who HATE portable, personal hi-fis — the top doctors have stepped in to condemn them as well.

According to Dr Jean Madell, of the New York Institute for the Hard of Hearing, all personal hi-fis constitute a health hazard, and are likely to cause permanent hearing loss if played for more than an hour a day.

Noise levels in the machines were both "dangerous" and "frightening" according to the good doctor, who concluded that the softest level was 102 decibels — well above the human tolerance level of 85 decibels — while most users preferred levels of around 122 decibels; the sort of sound more normally associated with the front row of a Motorhead concert or the engine of a road pounder at three inches.

"Anyone who listens to these machines at over 105 decibels a day for a period of time will develop permanent hearing loss," says Dr Madell, "yet any lower volume does not seem to provide the sensation that they need."

And she adds, without even the hint of a laugh: "People need to be warned about personal hi-fis, but my experience is that none of them want to listen."



new single from  
**Rikki Sylvan**  
*What's that sound?*

Kaleidoscope  
A1278



## DEXY'S DOPE

**N**O, Kevin Rowlands, mentor of intense emotional revuers Dexy's Midnight Runners, hasn't yet broken his vow to ignore the music press in favour of their self-written essays, the latest missive being on the cover of their 'Show Me' hit. However, Kevin has consented to compile lists of the loves in the life of the young soul rebel... and may the Lord make us truly thankful!

### SINGLES

- SUMMERTIME IN ENGLAND — Van Morrison
- LET'S GET IT ON — Marvin Gaye
- FOREVER — Roy Wood
- WE ARE BACK TOGETHER — Kevin Archer
- JUST TOM THUMB'S BLUES — Bob Dylan
- LIVE IN FEAR — Steve Torch
- BEAUTY QUEEN — Roxy Music
- SOUTH AFRICAN MAN — Hamilton Bohannon
- BOOGIE OOGIE OOGIE — Taste Of Honey
- WHEN I FALL IN LOVE — Nat King Cole

### FILMS

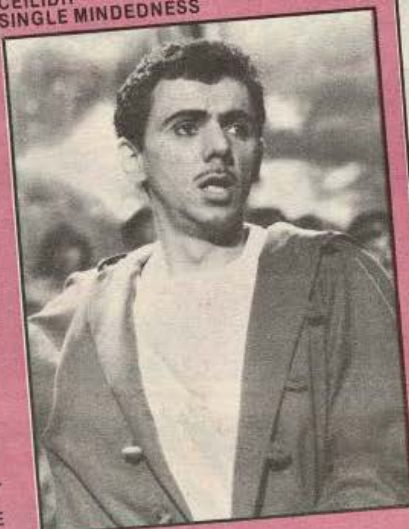
- WATERLOO BRIDGE
- MIDNIGHT COWBOY
- MEAN STREETS
- BRIGADOON
- A STREETCAR NAMED DESIRE

### BOOKS

- CANNERY ROW — John Steinbeck
- BORSTAL BOY — Brendan Behan
- THIS HOUSE IS CONDEMNED — Tennessee Williams
- THE LONELINESS OF A LONG DISTANCE RUNNER — Alan Sillitoe
- CATCHER IN THE RYE — J D Salinger

### MISCELLANEOUS LIKES

- CORONATION STREET
- TRAINING VAN MORRISON
- CEILIDH
- SINGLE MINDEDNESS



KEVIN ROWLANDS

## MEET THE MAKERS

**P**ICTURE A forbidden glimpse of Spandau in their youth with their swirling simulated satin scarves Pinched from their mothers' boudoirs. Hear the mutterings of the little Makers As they prefer profound facts about aftershave and the opposite sex. Follow their stirring vision, safe in the knowledge that The po-faced popstars were once As sartorially stupid as the rest of us.

With Apologies To Robert Elms

## Much to do about Makers

**Dramatis Personae** — The Makers (Tony Hadley, Gary Kemp, Steve Norman, John Keeble, Richard Miller). Five poverty-stricken talented young musicians struggling to make their mark in the bleak world of pop.

**Steve** — a manager

**Me** — a bitter winter's night at a North London reproval station. Enter me (unnamed), front-bitten and -reared. Attempts to do a slight girl but no-one is interested in my Swan Vestal-er delectable wares. 20 minutes later, enter Steve (a manager).

**Steve** — (apologetically) sorry I'm late.

**Me** — (impatiently) with the music press. Bernard remains undaunted, rattles the glasses, tinkles the cash register. Money changes hands.

**Me** — Anything exciting to tell me?

**John** — We wear after-shave to attract the opposite sex.

**Me** — Yes!

**John** — That's all (looks slightly bewildered). Maybe he's in the wrong play!

**Back to reality.** The Makers are a young band who emerged alongside the pogo and carache of last summer, too clean for the punters of '77, perfect for the kids of '78. This week's showbiz protégés, and who know, maybe next week's sacrificial victims.

**They're fun, they're nice and God, but they're... stupid.**

is the youth of the music. The energy, enthusiasm and harmony. Maybe this is the start of something big. Maybe this is the start of The Makers era. Fame hasn't exactly turned their heads — autograph hunters still lurk in the background after each gig — schoolkids looking for heart-throbs, and Tony Hadley has been "recognised" in a few downtown haunts. "Er, isn't the singer from 'The Makers'?" "Ah, that's all him". "Hahaha! Hk, etc, etc."

Steve lacks time, five nice-looking fellows who were at school together, excelled in English, and liked making music. They dress smartly, sing well and seem to have



THE MAKERS: photo: [unreadable]

Interview by BEV BRINGS

"We're not like the rest... we don't clean our teeth and we've got some really bad habits"

Recognise the Spandau Ballet mob? From Record Mirror, 1978. Sent in by Malcolm Reay.

## Middle-aged spread ... continued



FOREIGNER

**A**FTER a hard tour, Foreigner's Mick Jones likes nothing better than slipping down to the coast. With the platinum plated success of the band's albums, Mick has invested in a 30ft long racing yacht and after Foreigner's British dates he's going to compete in the Whitbread around the world yacht race.

"My brother in law is on the Italian entry," he says. "After our current schedule I plan to join him for the leg from Rio to Portsmouth."

And that's not the only ambition Mick has. The lad was so impressed with the Space Shuttle blasting off that he'd love to give a concert somewhere in the Cosmos one day.

"The moon will do so may be even Mars, I'm not fussy," he continues. "After all, when Queen played South America they didn't leave many new territories on the earth worth visiting."

Foreigner also raised 60,000 dollars to rebuild the San Diego Space Museum after some nutcase burnt it down, destroying a number of priceless relics. But returning to Foreigner's new album '4' Mick says that it marks a departure from the Foreigner of old who were in danger of becoming extremely bland. They worked for 16 hours a day on the album and brought in AC/DC's old friend Mutt Lange to handle production.

"It's very important for me to keep moving ahead," says Mick. "It's so easy to start writing songs to formula when you tour as much as we do and you have to write albums as well."

"I find that getting away to the sea and having the wind in my face is one of the best ways I know of refreshing my creativity."

Rock on sailor. ROBIN SMITH



38 SPECIAL

**T**HEY WORK hard these boys, constantly on the road in America, travelling in a big bus with all mod cons. 38 Special have come up the hard way in their driving bid to impress large audiences of 14-year-old American kids on cheap wine and quaaludes. On the way they've cleaned up their sound for FM radio which explains their new album 'Wild-Eyed Southern Boys' and such singles from it as 'Fantasy Woman'.

Tired explorations in an outworn genre you might be thinking and a look at the band and the cover of 'Southern Boys' would probably confirm your suspicions. Fact is though that live there's life in the old beast yet as a preliminary sighting of a self-confessedly bad gig confirmed. Somewhere in New Jersey Jeff Carlisi, one of the twin leads, explains the band's particular dilemmas while the Jefferson Starship croak on outside.

"It's hard for us to be recognised as a band

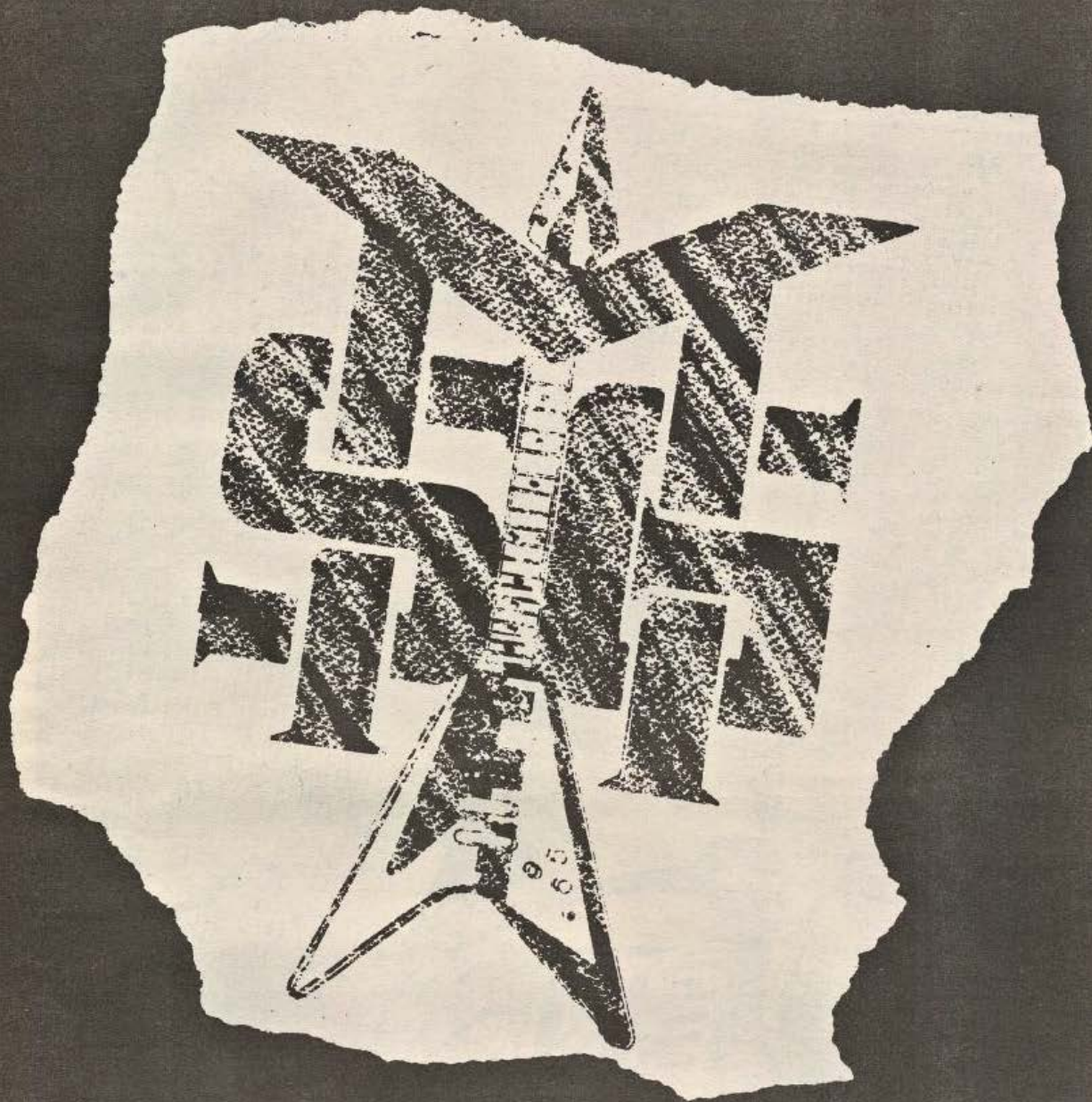
in our own right and not as a clone of all the old Southern bands like Lynyrd Skynyrd — particularly as Ronnie Van Zant is Ronnie's brother. But the South is our roots and Jacksonville is the melting pot for us and so many of the bands who came out of the south. We played down there and learned to work together as a band, how to cope with each other and live as a family. We've been together eight years.

"Rather than just stay in the old mould we try and re-evaluate and keep an open ear to changes in trends. Nowadays in America, if you don't have a hit song you're finished, the days when you could survive with a cult following are finished. Now radio brainwashes the audience today and so you have to write songs that they'll play."

Of such logic are 38 Special constructed. Do you want to help them prosper? MARK COOPER



# MICHAEL SCHENKER GROUP



NEW SINGLE

## READY TO ROCK CHS 2541

ON TOUR

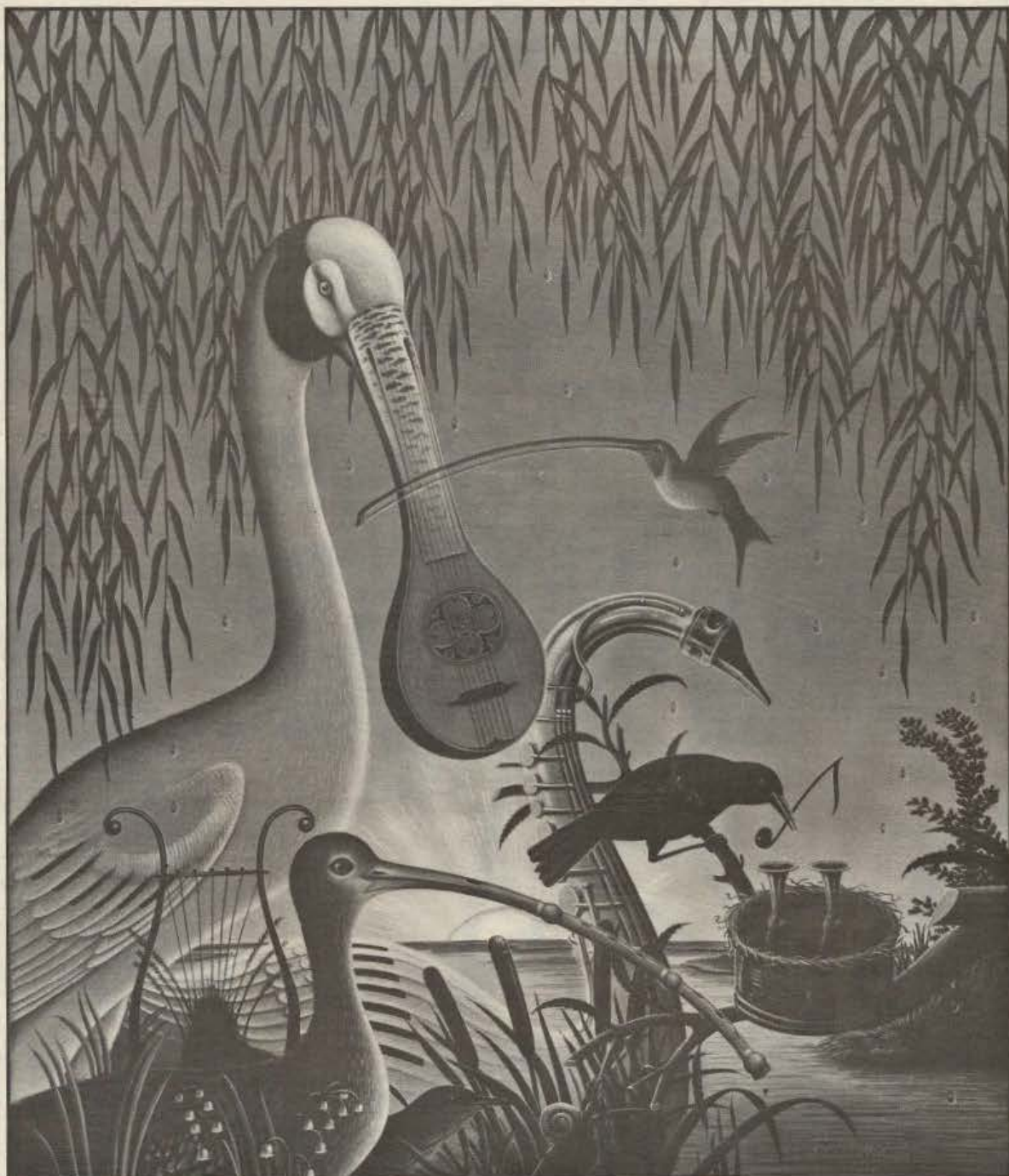
### SEPTEMBER

1	WOLVERHAMPTON	Civic
3	SHEFFIELD	City Hall (Sold out)
4	NEWCASTLE	City Hall
5	EDINBURGH	Odeon (Sold out)
6	MANCHESTER	Apollo
8	BRISTOL	Colston Hall
9	SOUTHAMPTON	Gaumont


10	HANLEY	Victoria Hall
12	IPSWICH	Gaumont
13	LONDON	Hammersmith
14	LONDON	Hammersmith
16	LEICESTER	De Montfort Hall
17	BIRMINGHAM	Odeon
18	LIVERPOOL	Empire
19	BRADFORD	St Georges
20	NEWCASTLE	City Hall (Sold out)

 Chrysalis





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# Singles

## SO THIS IS (H)IT!

### SINGLE OF THE WEEK

**LINX: 'So This Is Romance'** (Chrysalis). Another sure-fire hit, and much better than their last. David Grant, the only one of the Britrock show-brothers who actually sounds like a soul singer, croons a touching story of a cousin who loses his lady to sunnier climes and a gigolo named Romero, over some groovy salsa noises and — best of all — A Tuffe! Big hit. Yes, David, this is the follow-up 'Intuition' deserves.

### NEXT BEST

**THE CHIFFONS: 'One Fine Day'** (RCA). A 'Golden Grooves' re-release, although judging by the sound quality you'd think that this was one of the original 1962 pressings that had been lying around in someone's garage for ages collecting dust. That quibble aside, this is of course a brilliant record, essentially Of The Era but still not sounding dated, if you see what I mean. Professor Cooper and I have debated at length the question 'Why Don't They Write Songs Like This Any More', and as soon as we arrive at an intelligent conclusion I'll let you know about it.

### AT JARREAU



**AL JARREAU: 'We're In This Love Together'** (Warner Bros). Smoochy soul affair; the sort of thing that usually sounds totally bland and anonymous, but Jarreau's classy singing and a production with a bit of go in it make this one stand out from the crowd.

### PORTSMOUTH SINFONIA:

'Classical Muddly' (Springtime). Appalled by the RPO's threat to their title of world's most classical ensemble, the Sinfonia have rush-released their very own 'Stars On 45' - type - thingy, upon which they slaughter Nutcracker, Blue Danube, William Tell Overture and many more of your favourite old chestnuts with a graceless abandon that is truly thrilling. The boys in the office reckon this should be a single of the week; at the very least it makes the whole S.O.45 thing look even daffier than it does already.

### THE OTHERS

**BRUCE SPRINGSTEEN: 'Cadillac Ranch'** (CBS). One listen to this is enough to answer any question about why The Last Rock 'n' Roll Star doesn't have hits: it's a big blast of nothing, full of sound and fury and all that, but with no

discernible tune or hook or direction whatsoever. Incidentally, may I be the first person in the history of RM to say that I think Springbroose is totally boring, pedestrian, immature and dull? Thank you.



**GIRLSCHOOL: 'Take It All Away'** (City). Do Girlschool actually play a more acceptable brand of HM, or do I just think they do because I know that they're girls and they're nice and their image is rather more pleasing than that of most of their male counterparts? Dugno, but this is acceptable — sounding HM, a song from a couple of years ago put out on a French label and available through Cherry Red.

**MULTIVIZION: 'Work To Live, Don't Live To Work'** (Situation 2 12in). Ain't these guys heard of Bow Wow Wow? The hip thing today is not to work at all, surely. Multivizion are a three-piece vocal group who are backed on this outing by most of Freeze and ex-Temdrop Explodes person (and nice guy) Mick Finkler, and their record is a tidy 12in funky rapping thing. Trouble is, I've had a gutful of those lately, and this one

does bear a rather unnerving resemblance to the recent Funkapolitan waxing. Still, for people who like this sort of thing, this is what they like.

**DOLL BY DOLL: 'Caritas'** (Magnet). Pet band of all the old RM hacks, but their appeal is lost on me. They sound like the Doobie Brothers masquerading as Wani Or something equally unlikely; in other words, they're going for the big, positive, righteous noise, but end up with predictable old men's rock music. A con.

**PETE SHELLEY: 'Homosapien'** (Island). This is Pete Shelley pretending that he isn't still writing Buzzcocks songs; the dressing is completely different, but the ingredients are essentially the same. Said 'dressing' is an unclassifiable blend of modern rock and seventies trash pop, and peeping out from under it is a hard pop song in a slightly confused condition. Still, I like it (I think).

**ODYSSEY: 'It Will Be All Right'** (RCA). After the out-of-character toughness of 'Going Back To My Roots', this lot are reverting to their usual slushiness, confirming one's suspicions that they never knew how good 'Roots' really was. If they did, how could they follow it with this awful slurry ballad?



Reviewed by  
**SUNIE**



**RONNY: 'Compare Me With The Rest'** (Polydor). Jesus, what a bore. I loved her version of 'If You Want To Stay', as masterminded by mentor Rusty Egan, but this Vangelis-produced follow-up is a real sleep inducer. And Antony Price must have extremely odd taste if this person is his ideal woman; the sleeve shows her to have acres of forehead, large ears, and practically no chin at all.

**IAN DURY: 'Spasticus Autisticus'** (Polydor). Below par effort with Dury chanting the title frankly as he pokes his wounds in the public gaze. Yes, it is uncomfortable and mildly shocking to hear, and if it helps change attitudes then it will have been a very effective exercise; how many records do you know of that have shaped people's attitudes to anything? But (but but but) it isn't a particularly marvellous record. Shame.

**EURHYTHMICS: 'Belinda'** (RCA). Rancid, boring old hippies in pathetically ineffective moderne disguise dish up wispy, Laura Ashley rock. How on earth did Hooper Ozukay get involved with these berks?

**STEVE HACKETT: 'Hope I Don't Wake'** (Chadama). Secoded.

**JOAN ARMSTRADING: 'I'm Lucky'** (A&M). Pleasant enough, but hardly the stuff of which hits are made. Umm... Don't really know what else to say about this one... (You can see why they gave me this job, can't you? incisive wit, penetrating insight, etc etc etc.)



**LOLA PAYOLA: 'Schoolgirl Song'** (Epic). Ghastly nursery rhyme sung by pre-historic Joan Collins lookalike. She wears a schoolgirl outfit and fishnet tights on the cover — 'very camp' observed a colleague. As in concentration camp? spat George (hello George) — well, the office visitors are definitely much more interesting than the singles this week.

**ALVIN STARDUST: 'Pretend'** (Stiff). Ageing badjoke artiste on ageing badjoke label: see, perfect marriages do exist. This record is a Shaky Clone record, but poor old Alvin is even older than Mr Stevens or Lola Payola. Or both of them put together! and looks positively arrhythmic on the sleeve, hunched over his guitar in the throes of musical outpouring, or possibly chronic lumbago. It's a Stiff all right.

**GODLEY AND CREME: 'Under Your Thumb'** (Polydor). Voice brings back glorious memories of 'Rubber Bullets' and the like, but this pair have done nothing of quality for donkey's years. Talking of donkeys, it's time Messrs God and Creme were put out to pasture.

**MODERN EON: 'Mechanic'** (Dindisc) / **MODERN ENGLISH: 'Smiles And Laughter'** (4AD) / **MODERN MAN: 'War Drums'** (MAM). Land sakes, have these people no imagination at all, at all? Let's see, now... Eon are electronic and vague, English are beater, but definitely indie-sounding and Man are leaden-footed sub-Skids (as in 'Charade' rather than 'Fields'). And guess what? The main thing they have in common is that they're all quite hopelessly, tragically out of date.

**THE FRIENDLY HOPEFULS: 'Tribute To The Punks Of '78'** (Abstract). Nurdy on 45 again, this time 'paying tribute' (i.e. attempting to make a quick buck out of) the Buzzcocks, Clash, Pistols, Damned and Eater. Eater? Eater?? Yeah well, one of the blokes in the group used to be in Eater, dinnee? Neat idea, but the impersonations are pretty hopeless, with only the Devoto imitator getting anywhere near the mark. Not one for those who like their sacred cows kept sacred.



# JOHN FOXX

EUROPE-AFTER THE RAIN

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**NOLANS:** show surprise at someone wanting to join a fan club of theirs

## THE BALD FACTS

**P**LEASE HELP me as you are my last hope. I am only 19 years old and already I have the embarrassing problem of fading hair.

My father has been almost totally bald from the age of 21 and I know that this problem is often hereditary. Naturally I feel worried. It's not just my imagination because my friends have noticed the difference.

Is there anything I can do to stop the hair loss? Basically I am a very self-conscious, shy person and this is not doing my confidence much good at all. I am desperate.  
Stephen, Belfast.

● As you say, hair loss usually is a hereditary problem and if it is affecting you, there is not much you can do to arrest it. However, I read an article about hair loss which said that the fact that men usually go bald on top while retaining hair at both sides of the head could be due to the pillow 'massaging' the head as it turned from side to side when the person was sleeping. This massage effect stimulates the scalp and encourages hair growth, so perhaps it might encourage you to try hair massage.

Alternatively, you could pay a visit to your doctor who can recommend a trichologist. If anything can be done, he'll be the man to help you.

## NOLANS CLUB

**C**OULD YOU please tell me if there is a Nolans fan club, as I have heard they have just started one. I wrote off to their agents but I got no reply.  
D Proctor, Gateshead.

● As yet, there is no Nolans fan club, although there are plans afoot for one being set up. Their record company, CBS, suggest you write to them enclosing an SAE enquiring about the matter, and as soon as it is definite, they will send you the address. Write to Customer Relations, CBS Records, 17-18 Soho Square, London.

## RAPED

**I** AM a 19 year old and I went to London with my mates for a weekend. We walked into a gay bar on the Saturday and we took the mickey out of some guys. On the Sunday I walked past the pub. Two big blokes walked out and after about quarter of a mile I realised they were following me. I stopped and they pulled me into an alcove and then both of them raped me.

I know it sounds stupid, but it really did happen. For four days it was painful for me to relax my muscles and in the past two weeks I have had a sore throat, stomach ache and it has caused trouble at my work because I am off on the sick.

I'm a bit worried about telling my doctor as he's a good friend of the family. Please help with an address or phone number.  
Peter, Cardiff.

● I am sorry such a horrific thing happened to you. Really, you should have a medical check-up, and your doctor is under oath not to disclose any of your details to anyone. However, I can well

understand your reluctance to go to him as he is a family friend. Your VD clinic will be able to help you, to make sure you haven't caught anything from the attack. Please don't be ashamed to visit them as they are helpful people who will put you at ease.

The Rape Crisis Centre only deals with women victims, but if you phone an organisation called London Friend between 7.30 and 10.30pm they will be able to help you. The number is 01-359 7371. Alternatively, you could speak to the Samaritans, but please, please don't bottle this up inside you. Try one of the suggestions I have made as it will help you come to terms with your ordeal.

## HAIR DYE

**I** HAVE been thinking about having my hair dyed, but I'm a bit wary as I have been told it damages the hair. Could you please let me know exactly what damage it does cause and how best to look after it?

Oh, while we're on the subject of dyed hair can you let me know the address of the Japan fan club please?  
Ziggy, Wolverhampton.

● With such sophisticated methods as hairdressers have today, there is absolutely no reason why your hair should suffer at all, providing you visit a reputable salon.

It's true that the process of getting your hair dyed can dry your hair dreadfully, but the hairdressers will combat this with special conditioners. After you have had your hair dyed, continue to condition it after every wash.

You can find out more details about the Japan fan club by writing to their care of Nomis Studios, 45-53 Sinclair Road, London W14.

## LATE PILLS

**R**ECENTLY I thought I was pregnant because my period was eight days late. My mother advised me to take some tablets from the chemist which help bring them on, and within three days of taking them I started my period.

However, I am really worried as they did not last as long as they usually do, and now I'm worried in case I'm still pregnant. Please answer me soon in case I am.  
Julia, London.

● How do you know you were pregnant in the first place? All you have to go on was the fact your period was late. There are loads of reasons why this could have happened, and if you were worrying about being pregnant the anxiety would be enough to cause delay.

Why are you wasting time when the only person who can tell you if you are pregnant or not is your doctor? A visit to him will put you in the picture and, if by some chance you are pregnant, he will be able to advise you on the next step you have to take.

● At present Susanne Garrett is ill and unable to answer your Help enquiries. While Susanne is away Daniela Soave will deal with your letters. To obtain information or guidance on anything you wish to name, write to Help, Record Mirror, 40 Long Acre, London, WC2. We are unable to enter into any personal correspondence at the moment.





Hazel O'Connor: an added dimension

## SOFT SELL

HAZEL O'CONNOR: 'Cover Plus' (Albion ALB 108)  
 By Simon Tebbutt

**T**HE LADY turns. The Bowie-esque painting of Hazel on the cover gives the game away. Miss O'Connor has been moving away from her raucous early day roots for some while and the conflict this has caused — everyone wants the oldies — is pretty well reconciled in this album. Her band Megahype are tight, bright musicians and Tony Visconti's production is inspired, but it's all just a smooth backdrop for the lady herself. Hazel is the singer.

Now this might seem very strange to you, after all she's not exactly renowned for her striking voice or her stunning vocal range, is she? But what Hazel's got is the ability to write good songs and put them across to people.

They're songs in the main about her own life and experiences but don't somehow smack of the self indulgence and introspection I've come to associate with so many "me" writers. The lyrics might look flat on paper but take on an added dimension when coupled with the music. Even the covers of other people's work come over as felt rather than merely recited.

'Cover Plus' roughly ties in with Hazel's book about her life which is due out pretty soon. The album's full of autobiographical details. The horrors of a nightmare childhood are recounted in a rework of an early number, 'Ee-i-Addio', and the recent single, the strangely muted '(Cover Plus) We're All Grown Up'. 'Runaway' recalls the first time she left England for a hippie life in Amsterdam. "I remember the day in a grey misty way / When I boarded the boat to the Hook."

'That's Life' also draws on those times. "If I had another chance / I would have the same romance / With life and you / The lands we travelled through."

The covers on 'Cover Plus' are the Stranglers 'Hanging Around', a curiously watered down version with little of the raunch of the original, and Lou Reed's 'Men Of Good Fortune', which incorporates just a little of that marching style of 'D-Days'. But my favourite is the old 60s classic, 'Do What You Gotta Do'. It's an intriguingly simple arrangement with Hazel's singing like she did on 'Will You', which is infinitely preferable to the strident but fragile and wavering vocals on some of the uptempo numbers.

Another favourite is the cantering beat and the strangley evocative south sea island feel of 'Dawn Chorus', even though the melody does sound faintly reminiscent of 'Granada'. I'm not too keen on 'Animal Farm' because quite honestly, I've had enough of people picking up on George Orwell's predictions and turning them into facile philosophising. Still it's a lot better than the overblown waffle of Rick Wakeman's '1984'.

This album is certainly more sophisticated than what's gone before. There is a kind of muted feel about it but, like everything, if you like Hazel O'Connor you'll like it. I was never sure before if it was the music or the personality, but this album gives you a clearer idea of both. + + + +

AL JARREAU: 'Breakin' Away' (Warner Brothers K569157)

By Paul Sexton

TO THE pop-inclined-soul-type, it's still a case of "Al Who?" Ask any mainstream soulster about him and you are likely to be greeted with pushing enthusiasm, an inventory of all his albums and then a rapturous report of those concerts at the Apollo Victoria last February. Time for Al Jarreau to go overground, I think.

The Jarreau fan will always prefer him on the stage rather than in the studio, and Al heartily concurs; when he is live he is really live and his vocal wizardry literally becomes three-D. Album-wise something is definitely lost but with 'Breakin' Away' Al's achieved as much of his live freshness as you could expect and then some. What is more he has pulled off the trick, never easy, of making a more commercial album than usual without compromising himself. 'Breakin' Away' is nine songs written and chosen with all the varied flare he has been

showing for the last six or so years.

Jarreau once again surrounding himself with the best people and thus adopts the role of interpreter which he does five times with all songs he co-wrote with Tom Canning and Jay Graden, including the title track, the breezy but powerful 'Easy' which sounds suspiciously like a hit and the smooth and slinky 'Rooft Garden' sung in a pre-possessing nasal style.

For sheer vocal trickery and athleticism, it's a song called 'Round, Round, Round) Blue Rondc A La Turk', less salsa than the band of that brand but a tune and a performance of really intricate excitement.

The first single, already building big in America is the safe and warm 'We're In This Love Together' not the LP's most spectacular three minutes but definitely in a Jarreau groove, and to complete that palace of varieties there is a respectable re-construction of Jean De Paul and Sammy Cahn's song title 'Treat me Rough' rounding up another fine and pleasing package. If you are talking about soul from the soul talk about the Jarreau man. + + + +

# ..JOHN..... .....MILES..



# ....MILES..... .....HIGH....

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Simple Minds: a 12 inch, a 12 inch. My kingdom for a 12 inch!

## SHORT, SHARP AND SIMPLE

**SIMPLE MINDS: 'Sons And Fascination' (Virgin V2207) 'Sisters Feelings Call' (OVED2)**  
By Mark Cooper

**S**IMPLE MINDS are so impressed. And striving to be impressive. Fascinated by their own style and sense of drama, they attempt to share their awe with others — you can become a son of their fascination. And still they haven't quite made it.

Singles bite at the lower reaches of the charts but never quite take hold, other bands with connected interests take off with their Viennas while the Minds are left peddling 'Empires And Dance' to the kind of cult following that nobody's content with any more.

Now they re-emerge from Wales with a double package recorded with the aid of one Steve Hillage, a limited edition of 25,000 copies. The diet is a direct extension of the disco success of 'Empires', more mechanical hypnotism, more metal bump and grind. If 'Empires' was a European album, America would seem to be the central fascination here. Not a concrete America but a city of the imagination, a place to be milked for its mythic and romantic associations. Fortunately this is easily done with talk of 'Transamerica', and much mention of movement and great cities.

The Minds continue to come on like innocent tourists trapped in a foreign capital without a map. Cars flash by while they stare up at huge skyscrapers, distinctly dazed, a little frightened. Impressed by the hustle and bustle, the mass and the movement, Simple Minds are content to remain travellers perpetually on the outside, voyeurs staring through a moving window. So we have titles like '70 Cities As Love Brings The Fall', '20th Century Promised Land', 'Wonderful In Young Life'. Get the picture? Like the covers of these albums, it's a trifle blurry. But the blur is necessary to maintain the mystique.

The desired effect of the awe which the Minds peddle is summed up in the opening cut, 'In Trance As Mission'. Trance is their mission and their message. And for much of this first album 'Sons', the music manages the fascination. Plucked bass and shimmering synth-string riffs wind their way in and out of Brian McGee's solid and yet imaginative drumming. Jim Kerr sings like an arty trouper mixed far enough back to intrigue with his solemn waxings. Weighty stuff still rooted in a disco beat and simulating constant movement, a permanent state of travel.

There's no doubt that Simple Minds are successful at what they attempt and that no one else is doing it. They've stuck to their platform with a single-mindedness that is as commendable as it is sometimes stifling. But, despite the variations here, the discordant raindrop piano of 'This Earth That You Walk Upon' or the pause and motion and grinding riff of 'Sweet In Bullet', these two albums end up by demonstrating that single-mindedness is often the equivalent of a lack of imagination.

'Sons And Fascination' confirms the promise of 'Empires And Dance'. Now I wish that Simple Minds would manage to be more than impressed, would move as well as manipulate me. As it is, at the moment I prefer them in 12 inch form, a short, sharp dose rather than a course of treatment. + + + +

**THE KORGIS: 'Sticky George' (Rialto Alto 103)**  
By Simon Ludgate

**A DROWNING** man going under for the third time is a chilling sight and there is the same atmosphere of finality about this... thing.

James Warren, who bears more than a passing resemblance to one of the furry little creatures that occupy domiciles of the same name, is responsible for this rubbish. He wears the same glasses as he did seven years ago in Stackridge and is still churning out the same formulas by the dreary bucket load.

Recorded at Crescent Studios in Bath where Peter Gabriel waved his magic wand last year (and who's given a plug on the sleeve into the bargain — out of desperation perhaps?), a total of 10 tracks yield only one idea of any originality or point: the title track. 'Sticky George' seems to be the story of an ex-public school tyke who makes a fast buck as a car salesman or something equally mundane. Ho hum. Still, the tune is quite contagious.

The bulk of the LP is pointless and there isn't even a trace of the mini-genius which gave Warren a hit last year with 'Everyone's Got To Learn Something'. This record will slip quietly away into the mire, no one will notice and care even less. +

**VARIOUS ARTISTS: 'URGH! — A Music War' (A&M AMLX 64692)**  
By Mike Nicholls

**WHATEVER ONE'S** opinion of music biz moguls, it can't be denied that along with little bruvver Ian, Police Manager Miles Copeland has probably done more to enable British bands to play in the States than anyone apart from Freddie Laker.

Strange, then, that only two of the 15 English acts — The Members and Magazine — represented here should be recorded over there, though I don't suppose it will be long before the likes of Toyah, OMD and the Bunnymen follow suit. For along with Gary Numan, the Gang Of Four, XTC and a dozen American groups they all appear over four sides of plastic on possibly the most unusual live compilation ever released.

Unlike, for example, 'Kampuchea' or even 'Woodstock' — both documentaries of specific events — the unfortunately named 'Urgh!' doesn't have any excuse. Of course the war, presumably between UK and US talent, angle provides some justification but one suspects the real excuse for this mega pot porri is to encourage promoters on either side of the pond to import one another's proteges.

So next time round we'll have Echo live at Santa Monica and X in concert at the Lyceum instead of the other way round here. Since such an arrangement can only be to everyone's — bands, fans, managers, etc. — advantage the whole plot has to be regarded in a sympathetic light. Apart from which there are some pretty sharp cuts here.

The Go-Go's 'We Got The Beat' beats anything on the current studio LP whilst even 999's 'Genocide' acquires a certain je ne sais quoi. Well up to scratch are 'Enola Gay', Devo's 'Uncontrollable Urge' and Numan's 'Down In The Park' whilst prize for the most interesting unknown goes to Klaus Nomi for their classic 'Total Eclipse'.

Other than producing a shopping list of the remaining items on display there's not a lot to say. Except that if you've contracted stop/start button — its from making your own compilation tapes, you won't go far wrong with this cheeky little package. + + + +



Steve Hackett ogles delightful nymphette on opposite page.

## 'HACKETT'S ACKERS

**STEVE HACKETT: 'Cured' (Charisma CDS 4021)**  
By Robin Smith

**H**ACKETT'S A quiet survivor, watching his Swiss bank balance steadily rise while the majority of press hacks sharpen their knives on each new album.

Steve's a Mr Nice you see. Never an electrifying interview candidate, he plods along enjoying himself and you won't find a better exponent of glossy colour supplement music.

'Cured' is Hackett at his simplest and the album that takes the pressure off some his past epics including 'Defector'. There's not much of the characteristic eeriness that he's often invested in his lyrics before. The majority of the album is composed of love songs with Hackett sounding as if he might be wounded and lonesome, stranded in foreign parts.

'Cured' is perhaps Hackett's most instantaneous album and the opening track 'Hope I Don't Wake' is a fine introduction for his new-found vocal prowess. Harmonies get stacked on harmonies and he slips in just a shade of acoustic guitar that is always guaranteed to floor you. Elsewhere though, I feel that the sometimes heavyweight production on Hackett's voice tries to make it too crystal perfect — especially with 'Can't Let Go' where they've diluted his vocal spirit.

The Air Conditioned Nightmare is the track where Hackett finally approaches paranoia. Turning out the lights he plays coolly but with an underlying hint of menace.

Surprisingly side two is the strongest part of the album with the rare beauty of 'A Cradle Of Swans' and 'Turn Back Time', each faultlessly constructed.

So Hackett's quietly surfacing at the top once again. Buy this album for lazy Sundays and late nights. + + + +



They're coming to take you away, ha ha!

## DEVO POLLUTION

**DEVO: 'New Traditionalists' (Virgin V2191)**  
By Simon Hills

**H**ITTING THE punk boom with their all-American 'minimalist' sound, Devo were controversial and refreshing with numbers like 'Jocko Homo' and their superb rendition of the Stones' 'Satisfaction'.

Now they are tired and jaded — totally lacking in ideas and simply falling back on the riffs that made them famous and are now happily fulfilling the American multitude's ideas of 'new wave'. Tame love songs like 'Jerkin' Back 'n' Forth' bring out the group's lack of any depth that was promised on those early offerings.

With their theories on "devolution" and their identical dress, they almost got people believing there was something in it. Now the cover has finally blown and there isn't even the music to make it simply funny.

This sort of music is best left to that section of American society that prefers the banal and flippant. It would be far nicer to enjoy Devo, and they are capable of filling a gap in musical trends with their unique sound. But this record simply misses — you would be better off picking up on their old stuff, or even the live album, released only a month ago. + +



**VARIOUS: 'Hot You're Hot' (Island 1+1 Cassette ICT 4002)  
By Simon Ludgate**

**A** RECORD company with Saturday night on their minds, Island are nurturing an obsession with dance music. Not a bad thing at all, I wish the more dull-witted labels would do likewise.

Another party mix, following in the bpm's of the B-52's, the difference being the tracks haven't been actually remixed or 'dance-enhanced'. 'Hot' includes a shopping list of skank, funk, rap and reggae. No self-respecting Stowawayite should be without one.

Tina Weymouth and hubbie Chris Frantz from all-time fave Talking Heads are first to bat and hard to beat as they take an excursion under the guise of the Tom Tom Club with 'Wordy Rappinghood', ironically the most successful single any of the Heads have enjoyed as a group or as individuals. It's an artful piss-take of the next track and a nifty example of the care which has gone into selecting the samples. 'Don't Stop The Music' by Bits And Pieces ranks alongside 'Spacer', 'Jump To The Beat' and 'A Taste Of Honey' for first-rate disco thrills.

The statuesque 'Walk The Proud Land' by Bunny Wailer brings us the first taste of reggaeified riddims to the proceedings, followed by a giant cultural leap to the Plastics and 'Copy', perhaps the weakest link in the chain. 'Looking For Clues' by Robert Palmer is as hairy-chested and Hawaiian-shirted as ever and I was surprised how over-familiar 'Que Pasa/Me No I' by Coati Mundi sounded. Kid Creole And The Coconuts, the loony ensemble from which Mundi emanates, have to be one of Island's most timely finds this year.

I'm not that impressed by Jap bands — they all fall prey to similar shortcomings and can never quite shake off the plunk of the Koto to these Western ears — but I'm willing to make an exception in the case of Ruchi Sakamoto usually to be associated with Yellow Magic Orchestra. His 'Warhead' is an interesting experiment, although it owes more than a little to Devo.

One of my more indulgent faves in Grace Jones, next with 'Feel Up' from 'Nightclubbing' followed by her production ace-in-the-hole, arch reggae king Sly Dunbar with the title track 'Hot You're Hot'.

I'll be honest — I know next to nothing about Pablo, apart from that they're from Zaire. 'Mo Mbanda' is the first thing they've had released in this country, and will be available shortly as a single in its own right. Great horn section by the way.

'Out Come The Freaks' is the masterpiece by Was (Not Was), one of my favourite bands to emerge this year. 'Make Up On The Beach' by the Paragons is a memorable epilogue to 12 choice tracks which were brought together by Dave Hooper, a DJ at the Rock Garden.

Admittedly, there's nothing actually 'new' on the tape but it's cleverly segued and chosen — a must for your party collection and an effective showcase for Island's roster of 'acts'.

On top of that, the blank side now throbs to Gregory Isaacs and Joe Gibson And The Mighty Two — all choice stuff from London's hippest reggae store Daddy Kool. + + + +



Pic by Lynn Goldsmith

Tina Weymouth: one of 12 choice cuts on 'Hot You're Hot'.

## Hot stuff

**BLACK SLATE: 'Sirens In The City' (Ensign ENVY 505)  
By Simon Hills**

**WAIT! DON'T** knock this too quickly. Brit reggae has quite rightly taken a whole load of stick over producing limp, pale imitations of the real spirited thing. And with their dreadful 'Amigo' single, Black Slate don't appear to be an exception.

Yet numbers on this album prove that the group have much more to offer than their hit 45, and also introduce a superb voice in lead singer Keith Drummond.

Their sound is clean and unfussy, superbly played and drawing on elements of lovers rock in the style of, dare it be said, Gregory Isaacs, and more familiar sounds of mega-artists like the late Bob Marley. Laying down solid British overtones, the band have come up with an album that easily stands up in its own right, even if it is a little patchy.

Proof comes with the silky, uncluttered ballad 'I Love You Still', that simply lifts the whole album. Drummond's voice has the power and conviction to make you believe the simple words, carried by a powerful backing continuing from the other excellent cut on side one, 'Live A Life'.

But there are some terribly tame numbers on the album — with only 'Rockers' Palace' lifting side two any higher than an average reggae throb, dealing with hackneyed themes manifested in 'Dread In The House' and 'Zion'. With more harmonies and more thrust Black Slate could be a truly worthwhile group — if they can get out of the stigma of being simply Brits and hard-core fans are prepared not to write the group off because of it. + + + ½

# Billy Squier

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# Miracle has arrived

THE COMSAT ANGELS: 'Sleep No More' (Polydor POLS 1038)

By Mark Cooper

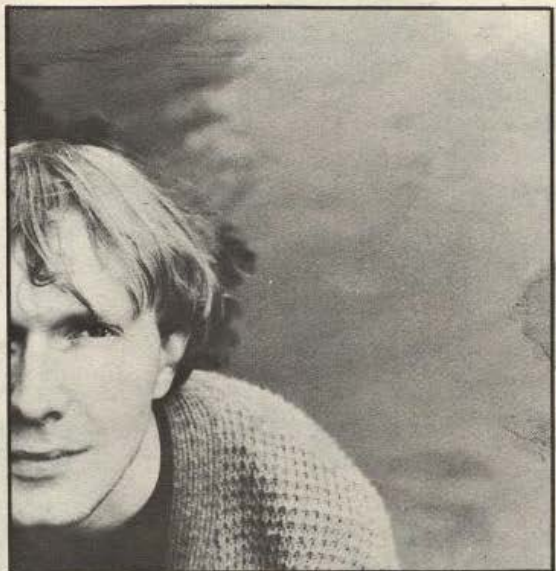
**S**LEEP NO MORE, the Comsats have murdered sleep by making an album that is head and shoulders above anything else recorded this year by last year's white hopes. While Comsat characteristics remain and themes endure from last year's debut 'Waiting For A Miracle', 'Sleep' indicates that the band have been doing the opposite. How well they know each other now! How completely they state their case!

If 'Waiting For A Miracle' revealed a vision, soundwise it offered the skeleton keys in the rain, bare bones suggestion of the Comsats' live sound without any of the force that is captured here. The drum sound on this album is ENORMOUS and that means MASSIVE. The Comsats work from the drumming of Mik Glasher upwards, drums that assert the seriousness of the project without falling into bombast. Across, around, and above the drums the other three work their textures until the whole is formed, a shifting Persian carpet of sound.

The music marches forward in a dark parade, the song to that title forming the record's centre piece, Steve Fellows evoking the unsuccessful American raid of Iran & the desert, the helicopter blades, the distance from home, the abandoned bodies — crying "No release, no release" as the knot tightens. True terror, true tragedy. The Comsats are not the lightest of souls and this is a demanding record. First listening produces a sense of a dark monotone, further exploration suggests a wealth of melody, each song a separate territory.

Steve Fellows' lyrical work follows up that on 'Miracle' — the first question he asks on 'The Eye Dance', the opener, is "Was it my imagination working overtime again?" and once again we are back in the realm of desolation where the outside would appear as a constant threat and the gap between the private imagination and the public world is constantly lurching towards paranoia. "Can you hear the whispering at the back of everything?" he asks on 'Be Brave' an overheated imagination, a sense of loss prevails. A religious terror, a mournful sense of awe.

This adds up to a heady diet but one that is never oppressive (except when intentionally so) because of the intelligence and compassion in evidence throughout. 'Sleep No More' is group music in the finest sense, the combination is what works. Be brave now, follow them. + + + +



Kevin Bacon of the Comsats: Lurching towards paranoia

VARIOUS ARTISTS: 'Don't Stop' (EMI EMS 1002)  
By Paul Sexton

**I**T'S ALRIGHT, it's not an album of medleys. I said it's not an . . . oh, curses, there goes the reader, already suffering from too many Lobo lobotomies and too many Enigma variations.

Not even the big noises on the top table at this particular record establishment would pretend that their disco roster is the strongest in

the land. But this is about the best of it over the last year, and well-edited to boot.

William De Vaughn's shuffling reggie of 'Be Thankful For What You've Got' goes pow-wow into the Scratsh Band's 'Your Place Or Mine', and that's the strongest twosome down. Thereafter you won't find any hits, but Eurodisco of varying degrees of acceptability — quite a high degree in most cases, courtesy of Cecil Parker, Touch and K.I.D.'s title track. Only Roy Young's tackier-than-lacky 'Venus' really intrudes, and that because it isn't

even danceable porridge, just plain porridge.

So it's the Crackerjack pencil to one Pete James for getting it spliced, and a copy of the record to you, if you're (a) an energetic dancer who doesn't sit down every time something slightly obscure comes on; or (b) a very lazy disc jockey. That is what they call them these days, isn't it? + + + 1/2

GREGORY ISAACS: 'More Gregory' (PREX9)  
By Mark Cooper

**T**HE LONELY Lover returns — daughters, beware, dad, get out the key! As the lilies among the thorns, so is his love among the daughters! A word in your ear and you're hooked as Gregory pleads his case first-person style like a male siren. A hot toddy on a winter's night, a cool stream on a summer's noon.

Isaacs' style is spare as can be, a basic rhythm track with a stroking organ upon which the voice may lie and rest is all personality. The voice is high and vulnerable, no male brag and bravado for Isaacs, this is the kind of man who'll care for a woman and more often than not, it's he who'll suffer. This man takes his loving with the utmost seriousness and frequently (fortunately) pays the cost.

'Confirm Reservation' the opening track, sets the pace as Gregory once again reveals himself as the itinerant worker who wishes to remain poor and clean rather than remain in corruption. Isaacs is half-lover and half spiritual questor who's determined to remain clean & on 'Front Door' (the album's classic) he's even prepared to abandon his woman rather than live "a dirty life".

This is lovers' rock without lechery, without pride and Gregory Isaacs disarms by his virtue, not by his winks. He throws himself upon your mercy and, before you know it, he's become your permanent lover. Bedroom eyes are always innocent. + + + +



BZLP1





**DO THE SALSA  
(FEELING'S GETTING STRONGER)**

**JOHN SHEARLAW  
moves to the rhythm of  
the MODERN ROMANCE beat**

**M**AYBE IT happened in your club last week? One good-looking guy in a pink suit and a small moustache rapping away for all he's worth. "Let's move, let's groove, let's shake it to the rhythm, let's move!"

... the other guy in an equally stunning powder blue suit, blonde hair swept back over a sweat-soaked forehead, leading a chain of delirious conga dancers around the floor.

"Let's clap the hands, let's stamp the feet, let's shake it to the rhythm of the Latin beat!"

... and as the line of dancers, swaying and shaking, gets longer, the beat gets louder, louder, LOUDER! Two, three, four

"Everybody Salsa, everybody Salsa, everybody Salsa — SALSA!"

That's right. After two months of disco action Modern Romance are in there and pitching, English boys with a Latin beat, the faces with a groove that moves. It's a surprise. It's a hit; it's serious fun, and guess what? It was always going to fun out that way.

Four years ago Modern Romance were two art school students from East London. He, Geoffrey Deane (pink suit, moustache, brown hair) and he, David Jaymes (blue suit, blonde hair) survived the start of a friendship and formed a group. "In 1977, just like everyone else," Geoffrey says patiently and unironically.

The group, the Leyton Buzzards, was the first hint of what the combination of Geoff's East End pragmatism and Dave's public school boy turned social secretary

background was going to achieve. Signed, amidst minor fanfares, to Chrysalis, the Buzzards built up a following, gathered their fair share of critical acclaim — "something we're definitely short of now!" they state with relish — and managed to chalk up, with 'Saturday Night Beneath The Plastic Palm Trees', the sort of record that is fondly remembered long after everyone's forgotten that it never got anywhere near being a hit.

But disco was already creeping into their lives, along with the synthesisers, and dismissed from Chrysalis for "not being rock 'n' roll any more," it was only the nucleus of Geoff and Dave who shifted themselves, synths and all, to the mighty WEA some 18 months ago. Leyton Buzzards RIP, welcome the group with no name.

"The original idea was typical electro-disco," Dave says now, "but we had plenty of ideas, only

surpassed by the number of people we ended up working with!"

One such was the amalgam that became the single 'Modern Romance', something of a forerunner, and a great deal of a non-starter. The name stuck, the sound didn't. Modern Romance set out to become a group, set out to make music that was fun to listen to and, most of all, easy to dance to.

"We stuck it out with the name despite all the odds," says Geoff now, "even though it did backfire to some extent with all the New Romantics (the grimaces) arriving ..."

... when it seemed like it was a name of ridiculously fabricated proportions," Dave adds helpfully.

Another single followed, then, as the modern romancers put it: "Out went the synths, and we started to aim for something that would make people get up and dance. They

(the record company) wanted a 12-inch and we wanted a rapping track, so we both ended up happy. And by that time we'd got the group together as well."

David's brother Robbie joined on keyboards, Paul Gentler became guitarist and Andy Kyriacou the drummer. For the record the only other addition was timbale player Chris Karan. "We wanted the best and we got him," Geoff explains.

The rest — and the single has only just started to move pop-wise — was up to the discos; and 'Everybody Salsa' was an immediate club hit.

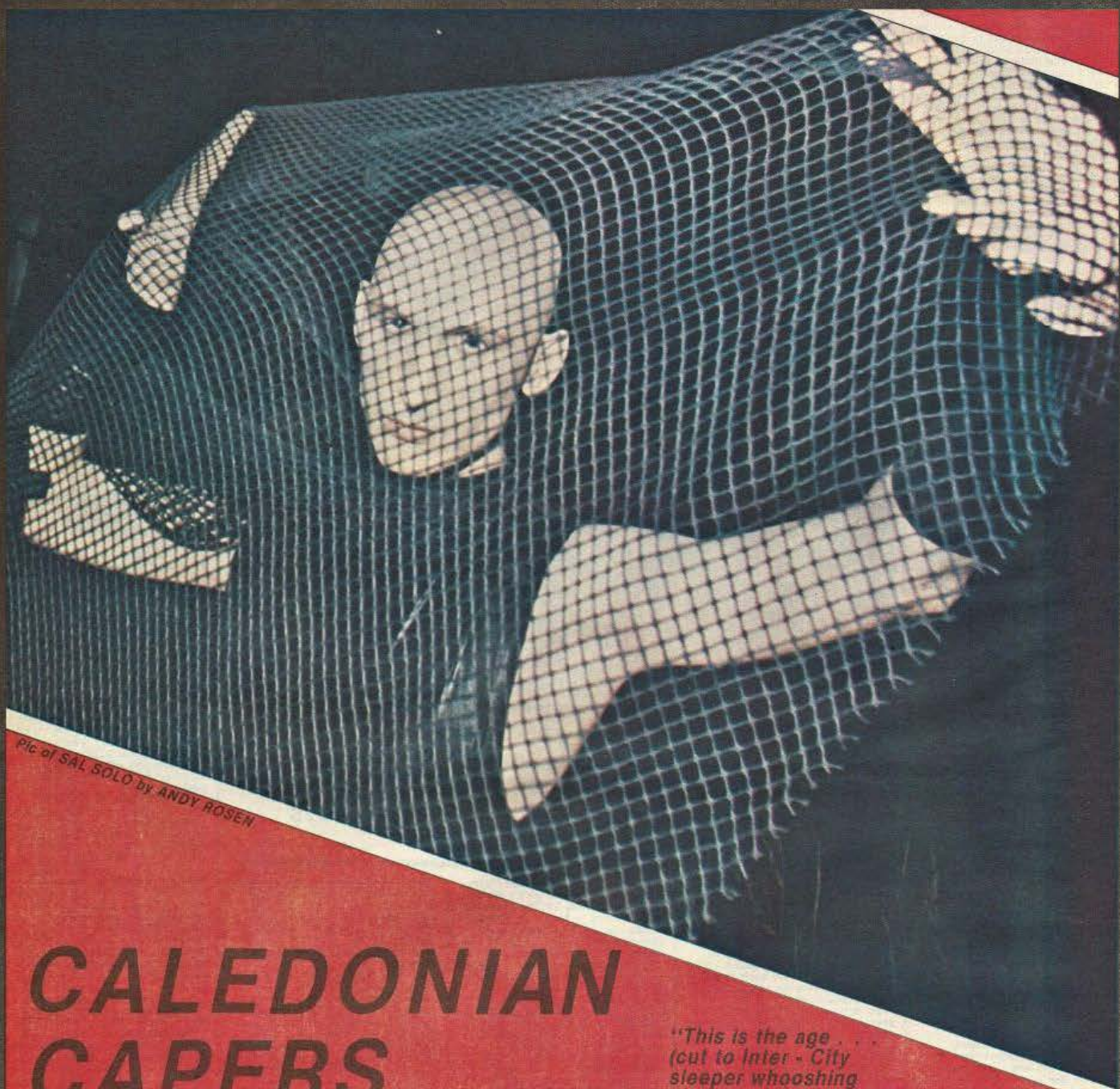
"Even Kurtis Blow heard it when he was over here, and he didn't cringe that much!"

Posing on the cover of the single (and above) with two models — "which does indicate what greedy sots we are," they say — and flogging the rap around the clubs — "we go to Hommes to dance, and leave all the non-dancing trends to go to the Beat Route" — Geoff and Dave find the whole concept of their hard-working hit both gratifying and comical.

"As soon as it comes on in the discos everyone gets up and starts doing the conga, even when we're doing the rap live. It's hilarious to watch," says Dave.

"We're getting people to get up and move, and whatever you say, that's the most satisfying part about it."





Pic of SAL SOLO by ANDY ROSEN

# CALEDONIAN CAPERS

Is there life beyond the spectacle of CLASSIX NOUVEAUX? SIMON 'This Is The Age Of The Train' TEBBUTT takes a day return to Edinburgh and finds an everyday world behind the mystique of the oldest New Romantics.

*'This is the age . . . (cut to Inter - City sleeper whooshing past at a mythical 125 mph) . . . of the train. (Elderly gentleman with white hair, large cigar and wide selection of gaudy jewellery. Makes occasional appearances on Top Of The Pops).*

I MUST be bunkers, I mean to say, only three hours sleep this morning and here I am on the 8am express to Edinburgh with modern glam rockers Classix Nouveaux who are playing a gig at the tarten capital's Nile Club in about 18 hours time.

I've heard of 'No Sleep 'Till Hammersmith' but this

is ridiculous.

Right, sleeky crack, chug chug, all aboard and we're off in a flurry of railway citches. My travelling companions are Classix' rather imposing looking singer Sal Solo, dressed in black and with his bald bonce covered by a black hat. Today he looks more like the man in a spachtit western than his usual oriental Yui Brynnot 'King and I' pose. Next to him is chunky drummer and band wit BP (short for Big Paul, the nickname dating from his X-Ray Spex days) Hurding, then comes the slight and floppy fringed guitarist Gary Staavman and the band's 'fifth member', tour manager and electronics buff Malcolm Mellows.

Bass player Mik Sweeney has missed the train and won't be putting in an appearance until dinner this evening, so you'll just have to wait for that.

In fact we make quite a merry bunch, which is probably why the glowering Colonel Blimp type next to me soon gets up and moves to a more respectable carriage. Silly old sod.

TURN TO PAGE 22



Like most bands Classix are quite ordinary and affable young chaps in 'real life'; all you've got to do is to stretch your vision outside the frames of the pictures to see that. Sal isn't really that daunting at all, in fact he's rather softly spoken and, with five hours travelling ahead of us and only bacon butties and a few cups of tea to break it up, we soon fall into conversation while the rest indulge in general band bonhomie and banter.

"Is that a political magazine?" Sal asks suspiciously when I pass Private Eye around the compartment. Central to the Classix philosophy is the belief that entertainment and politics don't mix, a belief that often leads to accusations that they're just a latter day Queen, everyday boys with nothing to say and hiding behind The Spectacle.

"When I first got into pop music it was escape and that's what it is now," Sal explains. "I saw Tony Blackburn on Top Of The Pops the other week. Bad Manners were on, doing 'Can Can' and he said: 'That's what pop is all about'. And for once I agreed with him. Anyone who takes pop music seriously is a fool." Hmmm. I'm not too keen on this idea, but more of that later.

Someone asks Sal if he ever gets any abuse in the streets for the way he looks. I mean he must look mighty weird to the staid suburban burghers of his hometown, Stevenage new town. "I don't really look at people," he replied. I begin to wonder about the substance beneath the style. He's not aloof but Sal appears totally dedicated to Classix. Later that night at the gig he doesn't come out and socialise like the others. He didn't like America that much when Gary and Mik stayed on for a couple of extra days in New York just to get a few extra bites of the Big Apple.

"He's here to do a job," Mik explains to me in the dressing room. No messing.

Anyway back to the journey. Duran Duran are blaring from the rather cumbersome portable hi-fi the boys have brought along and everyone is messing around with those little electronic wostits that make tunes and you can play games on and are so simple that a child of three can work. I can't figure them out.

## PART II

"You take the high road, And I'll take the low road, And I'll be in Scotland afore ye." (Drunken Scots git who hasn't realised the train's been taking the strain and, more to the point, we've arrived in Edinburgh).

OFF TO the Nite Club for the soundcheck. When we arrive Mark is already there. He used to follow the UK Subs around but now follows Classix. A rough and ready punkability type with a huge peroxide quiff, he started hitching up from London yesterday morning and is now feeling pretty rough for not eating for two days and then stuffing himself with chips and beer. Eager and friendly, he wants to be part of the scene.

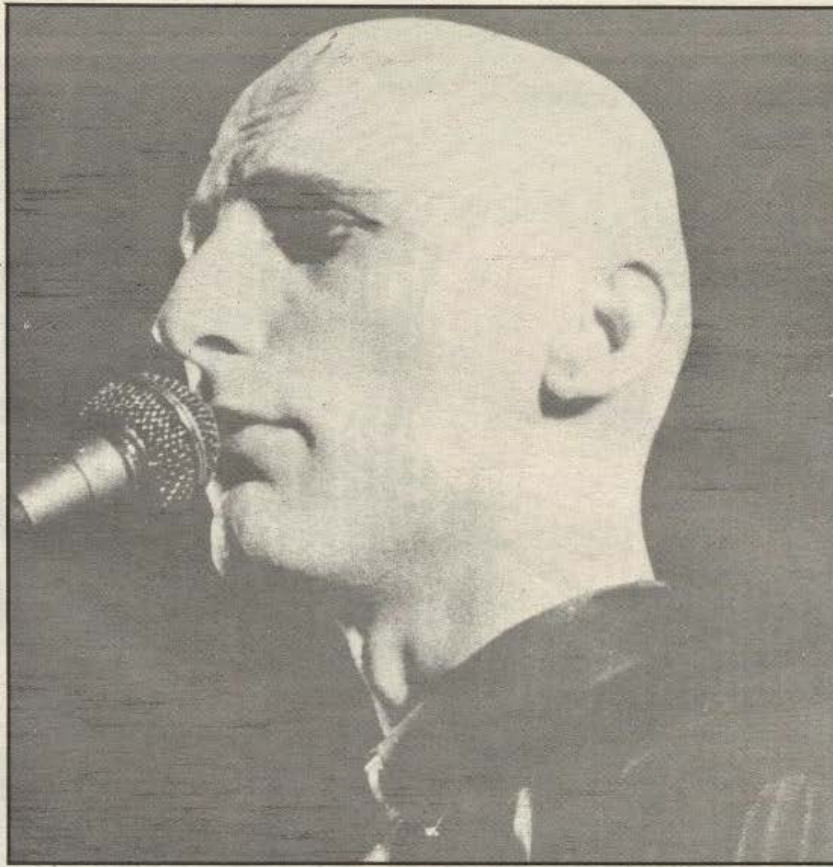
Soundchecks are laborious, complicated and noisy affairs so the scalp and I slip into the dressing room for the 'formal interview'. Only there are too many bangs and crashes echoing around for it to be too serious. Mik usually participates in these question and answer sessions, but it's getting on for 2pm and the lac's only just left Kings Cross.

A brief Classix history lesson. Both Mik and Sal played in The News which was really a Classix prototype. "It was the time when punk was the thing," Sal explains, "but I was never into punk because for me the idea of music was as entertainment and I suppose my earlier interest in drama and films all tended to suggest to me that pop music should be a visual spectacle. I suppose the glamour side of it always appealed to me, although not in the way it was in the early seventies with everyone wearing huge boots, that seemed more like vaudeville or the music hall. I wanted something more sophisticated."

1979 still wasn't the year for sophistication and The News finally folded.

After a brief sortie to Italy and an affair with Euro / electro / disco rock Sal, turning down the offer of a solo album, returned to Blighty to form another band.

"That's when I first met up with X-Ray Spex," he says. Poly had just



**'When you're young you aren't in control of anything anyway. You can have a few marches, protest and shout a bit but that's about the extent of it. Old men are always in control.'**

started doing his solo thing and they were originally looking for a singer. I didn't like the idea of slipping into someone's slot, but I rehearsed with them and when they heard my voice and my songs and saw my style they really liked it. They'd had a couple of years together playing very basic music and were looking for something more sophisticated."

So, after some shuffling, the present line up made their debut at London's Music Machine almost exactly two years ago, and continued pulling huge crowds over the next 12 months. Still, recording contracts weren't exactly arriving by every post and Sal wrote their first minor hit, 'Guilty', a direct attack on supercilious A&R men for their contempt and their ignorance. Classix carried on working, building up a formidable fan following which literally kept them going. And, to cut a long story short, they released 'The Robot's Dance' as a single on their own ESP label and stayed in the indie charts for three months before being signed to Liberty / United Artists who were then sucked into the EMI empire. End of history lecture.

Whether they like it or not, Classix Nouveaux are firmly labelled part of the New Romantic / Futurist movement. Their style and their sound place them alongside the likes of Visage, Spandau Ballet, Duran Duran, Ultravox and sometimes Landscape in the eyes and ears of the public. But like all musicians the man The Sun once called 'the Kojak of Rock' rejects all attempts at categorisation.

"We have a lot in common with those bands," he concedes but adds, "we have a lot in common with other bands that they don't because we're primarily interested in music and entertainment and not in self-indulgence."

Oooh, cutting! But to be fair to Classix they do put the audiences

first. On the way to the club I later ask Sal if they'd ever play a number they found boring but the audience really wanted to hear. "Of course," comes the shocked reply, "we're here to entertain them, it's not a joy ride for our egos, you know."

Point taken. "And," he continues, getting into his stride now, "we're the only band out of that whole group who've toured extensively and, to us, the live thing has always been just as important as making records. I think that does tend to set us apart. So I tend to avoid categorisation, the word 'futurist' means nothing to me. What is important is the image and the pose, they're all part of the entertainment, a part of the spectacle."

Now this brings us back to the discussion we'd had on the train, the need for entertainment and the refusal of any political perceptions. "Look," Sal declaims, "because things are so bad politically I think we need entertainment, we need escape much more than ever before. That's why I think the quality of the entertainment is important, it should be as broad as possible. You should be able to go and see an act and be totally taken away by everything, by the spectacle, the sound, the atmosphere, with what's happening."

Honest guy, from where I'm sitting that's just a tired old argument that suits the powers that be. Entertainment in that situation is used like a drug, to content and stupefy and to prevent people from doing anything constructive about their bloody awful lives. They don't even try to solve the problems they're so desperately and so vainly trying to escape.

"Well, I think one of the problems is that pop music is and always has been a thing for the young," Sal argues coolly and reasonably and you get the feeling the lines have

been trotted out many times before. When you're young you aren't in control of anything anyway. You can't really do much about it. You can have a few marches, protest and shout a bit but that's about the extent of it. Old men are always in control."

But that's part of the idea of young people having their own music and their own 'culture', to try and wrest some of the power for making their own decisions about their own lives away from those crusty old fossils stalking the corridors of power. I mean what's happened to rebellion all of a sudden?

I've got nothing against entertainment — without it you become tedious, dire and boring, just another soapbox orator. But on its own it's just froth, the icing on the cake. There's got to be some substance behind it, some stimulus. Entertainment is like the melody in song, it hooks you, it grabs your attention first, but then you think about what the song's really saying. So long as it is saying something.

"Oh yeah, I'm all for that. You have to try in as many areas as possible to make the quality of what you do as gripping as possible." Sal counters a little irreverently. "When you have a record, the packaging, the words, the production, the sound, there should be more than you can see on the surface to give it more of a long life really, a better quality of entertainment so you get more out of it. But as for preaching, we're not any better than anyone else."

"In fact in some ways I'd say that we may be worse because we live a kind of insulated life, travelling around and so on. I mean we may not have much money but nevertheless we tend to be looked after. We're not really in touch with reality in quite the same way as ordinary kids are."

How did you develop your individual style in the first place? "I've always tended to go for extremes. I dunno, it was almost by accident that I shaved my head."

Come on! I've heard of slipping with the razor but this is ridiculous. "Well, when my first band just started, my manager was trying to get me some sort of image. He wanted me to wear wigs. My hair was quite short anyway and he seemed to have this idea that it should be funny colours and different lengths. So I got rigged up with this wig and I didn't fancy wearing it but I thought well my hair's not going to be seen anyway and that's why I shaved it off."

"When I saw it I thought, it's much better than this silly wig and it just seemed totally natural for me. And I can't really see a time when I'll change that."

Another thing Sal won't be changing his mind about is his devotion to music. "By the time I left school I knew exactly what I wanted to do. The teachers were saying to me, well you've got to study for your exams in case it doesn't work out. I said I'm not interested in hearing about it rot working out, as far as I'm concerned that's what I'm going to do and that's it. And I would never hear otherwise to this day. I'll never change my mind."

## PART III

*"Come oan, a wee dram sets yer guts ablaze. (Me, after taking more nips than a bird in a Tokyo brothel).*

IT'S THE gig and after a few beers I'm steaming to Oslo. Mik the bass player finally turned up for the evening nosh at the hotel so everything's pretty much in order. He's a bright, talkative character who really does bear a striking resemblance to Stan Laurel, especially in his pale make up. Sal is also made up by now, head shaved and covered in foundation, black satin top and trousers so light only a dog could hear them.

Before we leave the hotel, the Nite Club phone with a very dodgy tale about not having a live music licence so the band won't be able to use their lights. A bit of a confrontation situation ensues and Classix refuse to play, so the club climb down.

But when they finally hit the stage at around midnight the lights strangely refuse to work. The boys are very upset at this because the old strobe and spots scene are a complex and integral part of the show. Still, the dry ice is there and their performance is stunningly visual and you suddenly understand why Sal keeps referring to The Spectacle. Naturally he's the centre of attention, looking like some medieval executioner, a compelling caricature and most sinister S/M fantasy figure striking poses and raising the temperature with his remarkable falsetto vocals. That's not to deny the rest of the band, who keep a very upfront profile and Mik, in fact, introduces the songs.

The music is very loud and the audience, a curious mixture of new romantic strutters and punk type scuffers, lap it up with the sort of relish you don't get on hamburgers.

After the show no one can get into the dressing room while the inevitable post mortem takes place but it's all smiles when the doors are finally opened. A few fans hang around and Sal is photographed with that bloke from the Exploited with the spiky hair and the name I keep forgetting. "We're just having a good time," Mik tells me. "We're enjoying ourselves and if it stopped being fun then we'd just kick it in." He and Gary have picked up a couple of girl fans from Newcastle who accompany them back to the hotel to see their etchings. Mark, the fan from London, is not so pretty or so lucky and mutters something about sleeping on the station.

In the taxi on the way back to the hotel a couple of hours and a few alcoholic gallons later, BP assures me that he's settled with a steady girlfriend so his girl-in-every-port days are over.

Tonight was the last gig before setting off on a trek around America. Classix will be carrying the torch of English glam rock of the early seventies right across the Atlantic almost 10 years on. How they'll fare in the real land of The Spectacle is anyone's guess, but that's the price you pay. That's entertainment.





NEW SINGLE

7" & 12"

LIMITED EDITION  
IN A PICTURE BAG

SO THIS IS ROMANCE c/w SO THIS IS ROMANCE  
(THE RIO MIX)

 Chrysalis



# Gigs

**AC DC / WHITESNAKE / BLUE OYSTER CULT / SLADE / BLACKFOOT / MORE**

Castle Donington  
By Robin Smith

**M**ONSTERS of rock? Halfway back in the crowd, the sound was often like listening to a cheap stereo at half volume.

Dwarfing both sides of the stage, that massive PA should have belted out enough sound for everybody, but hard luck if you were stuck towards the rear or sides of the arena.

Apparently water had seeped into the sound system causing a great reduction in decibels and why one of the crew didn't think of providing adequate protection against the rain for all those thousands of pounds worth of gear, is anybody's guess.

By the time I got to, Donington they wuz 50,000 strong and everybody was hell-bent on enjoying themselves, despite the rain which came down all day. By one o'clock security guards were already starting to fish out fans crushed up against the safety barrier and later when I was about to leave, I saw the same faces down there that I'd seen when I first arrived. Now, that's what you call dedication.

We really need festivals like Donington, following on the debacle of Milton Keynes two weeks ago and dear old Reading lumbering into life again. Aren't you fed up with seeing bad support bands and three day events where you have to sit through a selection of acts that nobody cares about while you wait for the main event?

Short and sharp, Donington once again proved what a dinosaur shows like Reading have become. You could walk away feeling a little bit human at the end of the day rather than becoming one of the shell-shocked walking dead.

Trying to find the way to the backstage area from the car park and being misdirected by a dumb roadie, meant that I missed most of More. But while hardly paying rich dividends Atlantic's new investment managed to hold it's own, and after the fat funsters left the stage I only counted three beer cans hurled in abuse. Progress indeed.

Come two o'clock, the wind whipped up from the hills, biting into already rain-chilled denim and a troop of performing chimpanzees would have gone down well. Instead, we got Blackfoot, those good ol' boys from the deep South. They may look like the leftovers from the remake of Custer's last stand — all Indian feathers and Stetson hats — but Blackfoot are about the only big American band cutting it at festivals anymore.

Old style goodtime boogieists (for want of a better description) Blackfoot blustered and roared through a fine selection of numbers guaranteed to kick ass, yes suh.

"Hey I can see some hellraisers out there," yelled Medlocke and the entire crowd rose to the bait. Not a bad set indeed, although Medlocke's long solos are pretty dumb and he's been listening to too much Hendrix. After making various speeches about Chequitas with incredible thighs, Blackfoot closed the show with a hotly dished up version of 'The Highway Song' — an epic and a half about life on the road



AC / DC's Brian Johnson makes his feelings clear about the sound system

## 65,000 can't be wrong

and chock full of Lynyrd Skynyrd influences. The fast section sounded like 'Freebird' but what the hell? Medlocke grew up with Skynyrd and they're probably very proud of their boy up there where the Jack Daniels is always served by the gallon.

And then came Slade with the accuracy and timing of an American F-14 fighter shooting down a Libyan jet (rock on Reagan). Largely the same set that put them back on the right road at Reading last year, Noddy Holder's the kind of bloke who could sell condoms to the pope. I kid you not, 65,000 hands clapped in unison for song after song, including the archetypal 'Get Down And Get With It' — Dave Hill dangerously posed on a stack at the front.

"The bell's going to rust," quipped Holder looking at AC/DC's main stage effect partially hidden by

the lighting rig and getting soaked because of a hole in the awning.

Incidentally the bell travels in a specially designed box which was kept backstage and it was suspended from a giant crane with a flashing light to warn off any wayward aircraft flying too low into East Midlands airport.

It's bizarre that with Slade's following, they aren't selling too many singles these days. Perhaps the new stuff like 'Lock Up Your Daughters' just doesn't have the same Bash Street Kid appeal of the old and maybe they should release a compilation medley of their greatest hits to clean up that way.

No, we didn't really need Blue Oyster Cult following the mayhem of Slade. These wholesome, earnest Americans with the Rolf Harris beards didn't really move anybody

apart from the few fanatics down front.

Watching BOC with motorbikes or monsters must be about as disappointing as waking up next to Debbie Harry and seeing her without makeup first thing in the morning. It was rumoured that AC/DC had put a ban on the band's stage effects but this could neither be confirmed or denied.

Cult has also decided to sack their drummer the day before and had a roadie stand in, who looked as gleeful as a kid with a new toy. But BOC's set was a long and dismal affair. Their too smooth approach was best suited to the blazing heat of a big American West Coast festival than near freezing Donington.

After ploughing through 'Joan Crawford' and 'Godzilla' they at last dug up 'Don't Fear The Reaper', the

only song that at last saw the crowd united.

By this time in the afternoon, the cuties backstage were beginning to look more than slightly weatherworn. Festivals always sprout a goody selection of rock stars' wives, friends of wives and girlfriends etc and they staggered through the muck in tall heels trying to keep a brave face. But apart from these sodden peacocks the festival was pretty low on visiting personalities except for half of Saxon, Angry Anderson of Rose Tattoo, some of Krokus and the Cockney Rejects. Meanwhile the comfortable bar boaster 58-year-old Alan Freeman and a woman with enormous breasts, Tommy Vance was seen to pose around throughout the afternoon muttering incomprehensibly into the microphone.

As dusk fell and the angry grey clouds at last left the sky, Whitesnake took the stage very sharpish. It didn't take too long to move BOC's mountains of equipment from the stage.

Out of the double-header mega band climax at Donington, I think I was right in putting my cash on Whitesnake to come out the winners. Quite simply, they just get tighter and better with every show. I think Coverdale must have learned a lot from his Purple days and he's anxious that despite their near success, Whitesnake aren't going to be walking on cloud nine, despising each other. The band is keeping its collective head firmly screwed on the right way and they're still delivering first class.

It was good to see that for this performance Lord clipped his usual solo extravaganza although Moody (sans hat for some of the performance) was still allowed his rather tedious 'Russian Stan's Mad Knife Dance' or whatever.

But up came 'Fool For You Lovin' the ultimate in commercial heavy metal singles and vocally I'd say Coverdale was even better than when I saw them on the full tour earlier this year. The prolonged version of 'Mistreated' was a gutsy masterpiece with Coverdale taring it up once again with his poetry recital at the end.

Yes! Obviously you just had to have 'Ain't No Love In The Heart Of The City'. It brought a rather large lump to my throat as more than 65,000 howling voices answered the Snake right back between the eyes. Coverdale must have been a proud bloke as he nipped off round the back for a swig from the oxygen bottle.

The crowd faced a long wait for AC/DC who were due on around nine, but didn't show up until after ten. Apparently there were problems with the PA and anxious roadies went around clearing up water which had fallen through the canopy. How nothing blew up I'll never know. For added excitement somebody also announced that the press scaffolding by the side of stage was about to collapse so we all rushed downstairs, where you could see the planks starting to bend.

Thanks to a sharp-eyed security man from myself and Record Mirror in not having to pay out large amounts of life assurance.

When AC / DC did finally arrive, the intro was a bit low key. No Angus leaping maniacally down from the back of the stage in horned cap. He just ran on stage and tossed his cap in the air. Oh sure there was the bell descending as well but not a hint of dry ice.

I reckon AC / DC need a holiday. Angus's neck didn't have it's usual amount of birdlike elasticity and although Johnson belted out the numbers with his instinctive good timing his voice was firing on three cylinders. 'She's Got The Jack' was pretty limp and gutless and Johnson again seemed more comfortable with AC / DC's current 'Back In Black' era and he ran through a lightning version of 'Hell's Bell'. An adequate and satisfying set it still lacked a certain sharpness. I hope they get a break at the end of this year to emerge revitalised for another bash in '82.

And that was it, fireworks exploded across the night sky and the crowds began the trudge home. It was a day where the bands and audience made the most of each other — but for tickets starting at £8 both deserved a better sound system. Get it sorted out next year, y'hear?

Pic by Bob Ellis

Pic by Bob Ellis

Kilburn and Regular Music present

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# CRACKED ACTOR

STEVE HARLEY & COCKNEY REBEL  
The Venue, London  
By Mike Nicholls

**U**H - OH, IT'S time for the annual attempted Steve Harley resuscitation. An uncharacteristically colourful character amidst the monotonous mid-seventies, two years ago he staged phase one of The Comeback with 'Candidate'. Few wanted to know. Last year came a tentative couple of Venue dates and things hadn't gotten much better. And tonight?

50 weeks later and those tired old bones look even more heavily fleshed out. He's back on The Venue stage like the cracked actor who refuses to throw in the grease paint. Paunchy and disolute he's a shabby shadow of his former self, a caricature lumbering through the rehearsed motions and contrived emotions of yesterday.

Dazed and confused, Harley admits to the audience that he's not sure what's happening or what he's doing here. Yet his heart - on-sleevemanship always was a winning gimmick and tonight his pleas fall on sympathetic ears. Ones which belong to a lot of sympathetic followers, some of whom have travelled many miles if the variety of clothes and accents is anything to go by.

Once again the "House Full" signs are up. Steve always did tank up on the sound of the crowd and his response to their response is nothing short of staggering. He literally sweats into life, the tight white suit loosening under an almost visible dissipation of load.

The pick up band fire like unleashed elastic and for a moment the past is recaptured. As much of a pro as a trooper, the set is ingeniously paced, the hits sprinkled amongst less familiar material. Yet it's not just the 'Mr Sofas' and 'Make Me Smiles' which arouse raptures.

'Young Hearts' from the 'Candidate' album shows he's still capable of writing original songs though embarrassing raps about religion and hypocrisy tend to detract. Nevertheless, the atmosphere is undeniable, grown men and women eating out of his gesticulating hands. By the time he's on to a solo 'Best Years Of Our Lives', they've become football supporters, swaying scarves and loyal choruses joining cheeseburgers as the order of the night.

'Here Comes The Sun' and 'Sebastian' are even better as Harley battles to make his re-creation complete. Same as it ever was, 'Tumbling Down' is the closer before the inevitable encores ram the point home once and for all - that however appealing nostalgia may seem, you can't relive the past.

Steve Harley is looking for a new record deal. If I were him I'd settle for a stint on the more remunerative cabaret circuit. Because when you get right down to it even scampi in the basket beats recycled vinyl. Still, he made us smile. If just for a while.



Steve Harley: "Why am I here?"

LAST TOUCH  
The Venue, London  
By Simon Ludgate

**A**LTHOUGH THE Venue usually possesses the atmosphere of a Zanussi fridge, recent weeks have raised the temperature several hundred degrees as we enjoy the erratic vagaries of the Great British Summer. Last Touch, called in at the 11th hour to replace the elusive Jane Kennaway, proved to be a worthwhile cause for arriving at the Venue at the anti-socially early time of 8.15.

Tuning problems which led to several lengthy lulls in the action

gave Martyn Watson an opportunity to demonstrate an impressive self-confidence and ease with the audience which must be natural since the band have only been gigging for a few months. The between song banter contributed to familiarising the audience with the band and their material.

An impressively neatly-tailored set was shaken into up-tempo action by '1961 Revisited' and 'All's Quiet On The Western Front'.

Watson has a natural ability to command attention, dancing and wailing as he does like a cross between Bowie and Chrissie Hynde, although I don't think the similarity is contrived. There is a tangible

spark here which could one day develop further into charisma.

Like Jacqui Brooks of Siam, Watson is hindered by a band who are at best competent (at worst, boring). In fact the two vocalists are so similar in many ways that it would be intriguing to see them together on stage.

Their unimpressive debut single for Zilch 'Clown Time' closed an otherwise promising 30 minutes of punchy music that was thankfully difficult to categorise. They have plenty of untapped potential, strong songs and a clear idea of how they want to sound - a good basis from which to work.

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Better than ever: UB40.

## LIVING IN THE LAND OF NOW

UB40/MUSICAL YOUTH  
Odeon, Birmingham  
By Kevin Wilson

**M**USICAL Youth are a young reggae band. Not teenage young, but very nearly all pre-teen young. Mentor and lead vocalist, Freddy Waite, has moulded together a tight and cohesive unit out of a band whose combined age numbers 41! What they'll achieve in the years to come is mind boggling.

UB40, by comparison, are geriatrics, veterans of the music scene and tonight they're playing to the ultimate in captive audiences (but why at the all seater Odeon I'll never know). The band, with Norman Hassan (trombone/congas) as a regular member, are off to tour Australia and New Zealand, the Brum gigs being one-off benefits but the UB's simply never fail to amaze.

I felt that 'Present Arms' marked a watershed in their short career. The formula seemed well played and well worn but feeling 'Don't Let It Pass You By' and 'One In Ten', in the flesh made me realise that there's life and vibrancy still. 'Lamb's Bread' marked the first high in the proceedings, but as more and more bodies swayed hypnotically ever onward, old favourites such as 'Tyla' and 'Food For Thought' numbed the senses, if not the feet, with their easy, sleazy laziness, the music simply flowing over the rippling bodies.

A medly which included the magnificent 'Dream A Lie' brought the set to a halt but the crowd refused to let them go, and encores abounded. 'Burden Of Shame' had the masses dancing and singing, loving and living, and another ad-libbed 'One In Ten' rounded off a set of stunning effectiveness. Before tonight, I really feared that UB40 had over-stayed their welcomes. After seeing them for the first time in six months, I'm glad to report that UB40 are alive and well, and living in the land of now.



## LEVEL 42 The Venue, London By Alan Coultard

IT'S MOMENT of truth time for Level 42 as they embark on a nationwide tour in support of their forthcoming eponymous debut set on Polydor. Can they make the transition from being just another group of hopeful British jazz-funksters, trudging the circuit of underpaid disco gigs into an established recording and performing band?

Certainly they've made more headway than most, with each release converting an ever-increasing number of record-buyers to their own particular flavour of white funk, (or should that read 'Wight Funk'). The Isle is responsible for giving us three members of the band) but the big hit single, the one which might give them the Linx-style recognition they deserve, still eludes them.

I was eagerly anticipating this gig and fortunately it just about lived up to my expectations. Sure, there were teething problems. The sound quality was variable (so what's new here at the Venue!) and the stage presentation could have been a little more adventurous. If guitarist Mark Gould is to front the band with Mark King then he should try to gain some sort of rapport with the audience. As it was, Mark was left fighting a lone battle but it did not detract greatly from the performance.

The Level 42 sound takes on two forms, the smooth Heatwave-like jazzy soul common on their singles and the gritty, much jazzier material of which lucky recipients of their album will already be aware. A comfortably full Venue witnessed examples of both styles.

'Almost There' was a powerful choice of opener and this jazzy vein was sustained with 'Heathrow' and '43', having given ample evidence of their excellent musicianship the mood changed somewhat via the sinuous 'Love Meeting Love', their debut single and a personal favourite. This change was reflected in the dance floor which, from being somewhat redundant, gradually became more populated as the unsuspecting punters fell victim to the lure of the insidious irresistible groove.

By the time the band launched into 'Turn It On', the dance-floor was packed with shuffling, gyrating bodies and they were treated to a much more punchy version of the current single, which I always felt was a little lame on vinyl. The highlight for me, however, was the excellent 'Starchild', due to be the next single and destined to be their biggest hit yet.

So, all things considered, a successful gig. The crowd seemed quite content as they filed away, and so, I suspect, was the band themselves. Of course, there's still room for improvement, after all, there always should be, but there's undoubtedly a solid base from which to work. From here on in Level 42 should go from strength to strength.



Clare of Altered Images hypnotises punters.

## ALTERED IMAGES Raffles, Manchester By Mike Nicholls

IT'S EASY to see why Siouxsie likes Altered Images: the same seemingly unstructured songs tied to a primitive drum thump; the seductive circular guitar figures and the constant intrusion of a female voice disturbing rather than enhancing the overall sound.

At the same time both bands bore by repetition as opposed to blandness but ultimately get the listener on their side. A mild form of hypnosis which intensifies as time goes by.

The difference is that Banshee woman imposes with imperious disdain, Clare engages with child-like ribbons and yelps. With a quavering vocal bequeathed by Bolan and hops, skips and jumps from Pauline Murray the initial impression is that of doll-like purposelessness. A puppet without a string.

Later Altered Images appear to know what they're doing. The innocence is only skin deep and their naivety becomes the sinister cynicism of a clown. Crafty if crude, there's something a bit devious about the lot of them. Or maybe not.

Whatever, they play for about an hour and attract their fair share of attention from even the after - hours drinkers. They could prove quite a hit with the 'Seaside Special' generation - today's teenyboppers can be a bizarre bunch, you know.

Altered Images could also prove to be a shrewd long - term record company investment. Amidst all that groping around in the dark there are glimmers of odd potential. But to be perfectly honest, for once I'm lost for words.

# AGONY OF DE FEET



Marc Almond: steady on, lad.

## T'AIN'T BAD

SOFT CELL  
Maximus Disco, London  
By Anthony Blunt

USED to hate discos. All those mindless John Travolta types gyrating around with their dozy tarts, rambling on about their boring old Ford Cortinas with "Sue and Dave" spattered across the windscreen and the vision seriously impaired by hundreds of furry toys and fluffly dice. But this is different. It's a bit of fun. Alright, the pace is full of futuristic poseurs but Soft Cell don't give a damn, so why should anyone else? Naturally they get slagged off by the po - faced rock establishment but that's because they're mirthless old drones who can't stand anyone giggling at them or their "art form man." Anyway, who cares what those clapped out old prats think?

Soft Cell is a duo and they play straightforward stuff. There are tapes and a drum machine but this is no Genesis concert, you know. Dapper little singer Marc Almond dressed in clothes as black as his mascara winds away in front of the audience singing the Soft Cell repertoire, which naturally includes their current hit 'Tainted Love'. Keyboard player David Ball, in comparison to the jittery Almond, is a bit like an Easter Island stone edifice, but his notes are pretty cool man. Whoops I'm sounding like an ELO fan.

Never mind, if you're out for a crack and you're tired of thinking too hard, try a touch of Soft Cell. It's all good fun, but don't worry 'cause it ain't that clean.

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| 564 ELECTRIC LIGHT ORCHESTRA                  | Dance dance dance   |
| 641 FLEETWOOD MAC                             | Let's hang on   |
| 2626 JOHN FOX                                 | I want to be straight   |
| 751 ANDREW GOLD                               | Wild west hero  |
| 3024 IRON HORSE                               | Rhinaman  |
| 2788 CHAKA KHAN                               | No-one driving  |
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| 1465 RENAISSANCE                              | Loving you has made me bananas                                    |
| 1470 JONATHAN RICHMAN                         | Buzz buzz a diddle it   |
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| 3314 SPECIALS                                 | Egyptian Reggae   |
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# Turn On

YOUR GUIDE TO WHAT'S ON FOR GIGS, RECORDS, TV, RADIO, FILMS

Pic by Fin Costello

Pic by Stevenson

Pic by Barry Plummer

Pic by Andy Hanson



Some of the faces appearing at Reading: Alex Harvey, Kelly from Girlschool, Gillan and Ray Davies of the Kinks.

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

STIFF buddies reunite at Newcastle 'Rock On The Tyne' Festival on Saturday when ELVIS COSTELLO and IAN DURY headline an impressive bill that also includes U2, DOLL BY DOLL and PAULINE MURRAY. All of whom are followed on Sunday by a more conservative George bill headlined by old checkshirt himself RORY GALLAGHER (for it is he). Still, it's enough to put this year's READING Festival into the shade or should we say the mud. GIRLSCHOOL with STEVE HACKETT on Friday, GILLAN on Saturday and THE KINKS with WISHBONE ASH on Sunday. If you haven't had enough at this point there's an

all-dayer at Reading Top Rank on Monday with TYGERS OF PAN TANG, ANGEL WITCH etc. What has Reading, a quiet shopping centre for most of the year, done to deserve this? Meanwhile Edinburgh has some intriguing gigs this week as part of the annual festival including sets by SIMPLE MINDS, CARLENE CARTER, U2, HUANG CHUNG. On tour with his Jumpin' Jive is JOE JACKSON, so bring your parents and no requests for oldies. Also treading the boards are ALTERED IMAGES, LEVEL 42 and she of the stamina, SIOUXSIE, now at a theatre near you.



AYR, Way Inn, Pretty Boy Floyd / Synchronisation  
 BLACKBURN, Bayhorse New Inns, Rishton (48443), Jazz Fusion  
 BLETCHLEY, Compass Club, Dolly Mixture  
 BOLTON, Railway Inn, The Elements  
 BORDON, Robin Hood, Standford, Crosswinds  
 CHADWELL HEATH, Greyhound (01 599 1533), Long Tall Shorty  
 CHELMSFORD, Country Men, Silka Rich  
 CHORLEY, Joiner's Arms (70611), Shattered Dolls  
 CLEETHORPES, Clouds, Whippas  
 COLWYN BAY, Pier, Berlin Blondes  
 COVENTRY, General Wolfe (88402), Village Cats  
 EDINBURGH, Nite Club, Huang Chung  
 EDINBURGH, Playhouse (635 2064), Whitesnake  
 ELLESMERE PORT, Waverley Club, The Precautions  
 ELLESMERE PORT, Bull's Head (051 339 5836), Thirteenth Candle  
 GLASGOW, Dial Inn, West Regent Street (041 332 1842), The Imprints  
 HIGH WYCOMBE, Nag's Head (21758), The Onlookers  
 ILFORD, Lord Granbrook, Naughty Thoughts  
 LEEDS, Brannigan's Bar, Call Lane (446985), Renegade  
 LINCOLN, New Penny Club, Sinking Ships

Gig guide compiled by JANICE ISSITT;

Movies: JO DIETRICH;

News Extra, Tours and Releases: SIMON HILLS;

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LIVERPOOL, Warehouse, 720  
 LONDON, Angel, Lambeth Walk (01 735 4309), Hershoy And The 12 Bars  
 LONDON, Barons Court, West Kensington, Chicanes  
 LONDON, Brent Town Hall, Wembley, Ranking Dread / Creation Rebel  
 LONDON, Bridge House, Canning Town (01 476 2889), Mad Shadows  
 LONDON, Dingwalls, Camden Lock (01 267 4987), Ray Campi And The Rockability Rebs  
 LONDON, Golden Lion, Fulham (01 385 3942), Tons Tons M'ecoute  
 LONDON, Green Man, Stratford (01 534 1637), Katie Heath Band  
 LONDON, Greyhound, Fulham Palace Road Hammersmith (01 385 0528), The Snax  
 LONDON, Hog's Grunt, Cricklewood Lane (01 450 8969), Bill Brunskill's Jazz Band  
 LONDON, Hope And Anchor, Islington (01 359 4510), Daddy Yum Yum  
 LONDON, Marquee, Wardour Street (01 437 6603), Trust  
 LONDON, Moonlight Club, Railway Hotel, Hampstead (01 624 7611), Reflections / Felt / Marine Girls  
 LONDON, New Golden Lion, Fulham Road (01 385 3942), The Cubes  
 LONDON, Old Queen's Head, Stockwell Road, Talkover  
 LONDON, 100 Club, Oxford Street (01 636 0933), Tallisam  
 LONDON, 101 Club, Clapham (01 223 8309), Jump Squad  
 LONDON, Pegasus, Green Lanes (01 226 5930), Hank Wangford  
 LONDON, Pits, Green Man, Euston Road (01 387 6977), Watching The Wolves  
 LONDON, Rock Garden, Covent Garden (01 240 3961), Everest The Hard Way  
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 LONDON, Royalty, Southgate (01 886 4112), Shades  
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 LONDON, Swan, Fulham Broadway, Strange Arrangement  
 LONDON, Two Brewers, Clapham (01 622 3621), Spitz Brook  
 LONDON, White Lion, Putney Bridge (01 788 1540), John Spencer Band  
 LONDON, White Swan, Greenwich, L A Hooker  
 LOWESTOFT, South Pier (4793), Altered Images  
 MANCHESTER, Band On The Wall, Swan Street (832 6625), Balis Novak / Norman Brown QT

NEWCASTLE, Mayfair Suite (23109), Joe Jackson's Jumpin' Jive  
 NORWICH, Penny's, Level 42  
 OXFORD, Pennyfarthing, Westgate Shopping Centre (46007), English Rogues  
 PRESTON, Warehouse (53216), Tarzen 5  
 SALISBURY, City Hall (27676), Polecats  
 SHEFFIELD, Big Tree, Chesterfield Road, Vena Cava  
 SOUTHAMPTON, Manhattan Club, Saint Mary's, Out To Lunch  
 SOUTHAMPTON, Technical College, Kingsland Hall, Xena Zerox  
 STEVENAGE, Swan, Shader  
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 TONBRIDGE, Harvester, The Drives  
 WIGAN, Ship Hotel, The Friggin' Brigadiers  
 WROTHAM, Spring Tavern, Die Laughing  
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 CAMBRIDGE, Great Northern, (60340), Axeband  
 CAMBRIDGE, Sreat Cellar, (0223 69933), Snax / Fool  
 CHORLEY, Joiner's Arms, (70611), Shattered Dolls  
 COVENTRY, General Wolfe, (88402), 720  
 CHADWELL HEATH, Electric Stadium (01-599 1533), Lionheart / Desolation Angels  
 CLEETHORPES, Pier Hotel, (61435), Whippas  
 DERBY, Assembly Rooms, (3111), Joe Jackson's Jumpin' Jive  
 EAST RETFORD, Porterhouse Club, (704981), Altered Images  
 EDINBURGH, Nite Club, Doll By Doll  
 EDINBURGH, Odeon, (667 3805), Simple Minds  
 EVESHAM, Public Hall, Blurt  
 GRAVESEND, Red Lion, (66127), Die Laughing  
 HAILSHAM, Crown Inn, Spider

HARROW (North), The Headstone, Neal Kay's Heavy Metal Soundhouse  
 HORNCASTLE, Town Hall, Shades  
 HULL, Goodfellowship Inn, Jets  
 LAUNCESTON, White Horse Inn, Newport Square, (2084), The Metros  
 LEEDS, Brannigan's Bar, Call Lane, (446983), Middle Eight  
 LEEDS, Meanwood Hotel, (752165), Goff Jackson And The Huns  
 LONDON, Angel, Lambeth Walk, (01-735 4309), Sore Throat / Egyptians  
 LONDON, Bridge House, Canning Town, (01-476 2889), Chas And Dave  
 LONDON, Clarendon, Hammersmith, (01-748 1454), Chicanes  
 LONDON, Dingwalls, Camden Lock, (01-267 4967), The Lemons  
 LONDON, Downstairs Club, Plaza Hotel, Bayswater, Crying Shames  
 LONDON, Green Man, Old Kent Road, Risky Zips  
 LONDON, Greyhound, Fulham Palace Road, Hammersmith, Blue Zoo / Mad Shadows  
 LONDON, Half Moon, Herne Hill, (01-737 4580), Manufactured Romance  
 LONDON, Hog's Grunt, Cricklewood Lane, (01-450 8969), Bob Guthrie Jazz Men  
 LONDON, ICA, The Mall, Nightdoctor  
 LONDON, King's Head, Fulham High Street, Putney, Basil's Balls-Up Band  
 LONDON, Marquee, Wardour Street, (01-437 6603), Trust  
 LONDON, Moonlight, Railway Hotel, Hampstead, (01-624 7611), Human Condition / Eyeless In Gaza  
 LONDON, New Merlin's Cave, Margery Street, (01-837 2097), JJ And The Flyers  
 LONDON, Old Queen's Head, Stockwell, The Papers  
 LONDON, 101 Club, Clapham, (01-223 8309), Bop Natives  
 LONDON, Pegasus, Green Lanes, (01-226 5930), The DT's  
 LONDON, Pits, Green Man, Euston, (01-387 6977), La Rox  
 LONDON, Production Village, Cricklewood, Killer Wales  
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Temper  
 LONDON, Ruskin Arms, East Ham, L Hooker  
 LONDON, New Golden Lion, Fulham Road, (01-385 3942), Jackie Lynton  
 LONDON, Ship, Plumstead Common, Praxis  
 LONDON, Star And Garter, Putney Pier, (01-788 0345), The Feelers  
 LONDON, Starlight, Railway Hotel, Hampstead, (01-624 7611), Cuddly Toys  
 LONDON, Three Tons, Kingston, Ali Katt And His Baghdad Boogie Band

LONDON, White Lion, Putney Bridge, (01-788 1540), Mental Notes  
 LONDON, White Swan, Greenwich, We're Only Human  
 LONDON, White Swan, Southall, Rednite  
 MAIDSTONE, Dixie Diner, The Brick People / Void / The Remoulds  
 MANCHESTER, De Villes, The Birthday Party  
 MIDDLESBROUGH, Kirklevington, Country Club, Huang Chung  
 NORWICH, Gala Rooms, Altered Images  
 OXFORD, Pennyfarthing, Westgate Shopping Centre, (46007), Vetoes  
 PETERBOROUGH, Werrina Stadium, (64861), Siouxsie And The Banshees  
 POOLE, Brewer's Arms, (4930), Surfin' Dave  
 RAMSGATE, Flowing Bowl, Naughty Thoughts  
 READING, Festival, Girlschool / Steve Hackett / Budgie / Telephone / Saga / Lightning Raiders / 1990 / Nightwing / Long Tall Shorty  
 RINGWOOD, The Elms, Hightown, Out To Lunch  
 ROYTON, Railway Hotel, Thirteenth Candle  
 SHEFFIELD, Top Rank, (21927), Misty In Roots  
 SHIFNALL, Star, (Telford 451517), Rough Mix  
 SOUTHAMPTON, Eagle, The Press  
 SOUTHAMPTON, New Bridge Inn, Woolston, Fugitive  
 SUNDERLAND, Mecca, (57568), Marauder  
 WALLASEY, Leasow Castle Hotel, Paul Costello And Friends  
 WEYMOUTH, Rock Hotel, Zounds  
 WOKING, Cricketers, (61409), Copperfield



AYR, Way Inn, 30 Bob Suits / Syn Tak  
 BANBURY, CND Festival (12 noon), The Issues / Steve Ashley And Chris Leslie / Skid Risk  
 BIRMINGHAM, Cannon Hill Park Arena, Au Pairs / Delta 5 / The Bloods  
 BIRMINGHAM, Moseley, Fighting Cocks (449 2554), The Set  
 BOURNEMOUTH, Five Ways, Surfin' Dave



**BRAINTREE**, The Barn, Level 42  
**BRISTOL**, Stars And Stripes Club (319981), Jets  
**BRISWORTH**, Village Hall, Nation 3  
**CAMBRIDGE**, Sea Cadet Hall, Riverside, Axeband  
**CAMBRIDGE**, Sound Cellar (0223 69933), Mood Elevators / Reflex Action  
**CARDIFF**, Grassroots Club (31700), The Dark  
**CHADWELL HEATH**, Electric Stadium (01-599 15353), Root Jackson / GB Blues / Mad Shadows  
**COVENTRY**, General Wolfe (88402), Urge  
**COVENTRY**, Theatre (23141), Siouxie And The Banshees  
**CROYDON**, Warehouse Theatre, Anne Clark And A Cruel Memory  
**DUNTOCHOR**, Maltings Hotel, Possessor  
**EAST RETFORD**, Porterhouse, Club (704981), Wasted Youth  
**EDINBURGH**, Nite Club, Everest The Hard Way  
**EDINBURGH**, Roxburgh Place, Reading Room, Henry The Perfect Fourth

**FOLKESTONE**, Leas Cliff Hall (53193), Naughty Thoughts  
**GATESHEAD**, Stadium, Rock On The Tyne, Doll By Doll / Polecats  
**GLOUCESTER**, Brockworth House Club, Shades  
**GRAVESEND**, Red Lion (66127), Outrageous Flesh  
**HASTINGS**, Caves, Pagan Altar  
**LEEDS**, Brannigan's Bar, Call Lane (44966), Radio ID  
**LEEDS**, Compton Arms, Berlin Blondes  
**LICHFIELD**, Bowling Green, Data Control / V-Son X/Ultara Motives  
**LONDON**, Angel, Lambeth Walk (01-735 4309), Miles Over Matter  
**LONDON**, Basement Bar, Clarendon, Hammersmith (01-748 1454), Release De Beat  
**LONDON**, Bridge House, Canning Town (01-476 2889), Chas And Dave  
**LONDON**, Dingswells, Camden Lock (01-267 4967), Spooker  
**LONDON**, Green Man, Old Kent Road, Risky Zips

TURN TO PAGE 30

MOVIES



A scene from the cartoon 'American Pop'

'AMERICAN POP' has just opened and although I gave it a curt dismissal a few weeks ago it needs a deeper investigation to discover just why it doesn't work. Cartoonist and animator Ralph Bakshi has long harboured the idea for a full-length feature tracing the origins of popular American music to the present day. Ambitious? Not many, Benny! Sensibly, he uses the device of following the fortunes of one family through four generations of making music, from the folk of strife-torn Russia through the music halls of urban Chicago, the twilit jazz dives of Harlem, the psychedelic chaos of Haight-Ashbury and ultimately onto the streets of junkland New York. Each character does his turn, tries to make a mark and fails, dies paving the way for the next until Little Pete finally fulfills the family destiny by making it as a bona fide rock star. As Little Pete is a kind of metaphor for Lou Reed; a blond-haired, leather-clad, switchblade-wielding punk who views the world through Patton shades as he

saays around dealing fistfuls of coke to all and sundry and happens to be accredited with the voice of Bob Seger you might, like me, wonder whether he truly deserves the 'Future Of Rock And Roll' accolade with which Bakshi awards him. But that's not the only grouse.

Musically, Bakshi betrays his old hippy roots by spending far too much time on the Summer Of Love sequences, idealising the junked-out Janis Joplin / Grace Slick figure to ludicrous extent, while his depiction of 77 Punk is a token gesture about a movement he clearly doesn't understand or like.

Consequently, Little Pete's climactic performance is a retreat more than a progression and concludes the film on a "was it all worth it" note. Aside from this, the technique that Bakshi has pioneered since the chaotic 'Lord Of The Rings' presents real problems of viewability here. Using live actors to perform against a plain background, Bakshi then 'traces' over them in animation filling in the

backgrounds in a variety of popular art styles. This makes for 'real' movements (characters twitch and fidget just like the real thing) but doesn't necessarily make you believe they are any the less two-dimensional. It slows the action down to a naturalistic level which seems much slower than it is because of the speed concept of cartoons that has been around since Walt Disney first put brush to celluloid. It's a brave attempt at innovation but I can't help feeling it's a dead end. As if to confirm this, Bakshi's next film will be a live action feature though he will be working on a new sword n' sorcery cartoon called 'Fire and Ice' in collaboration with ace fantasy artist Frank Frazetta. With any luck, that should hit our screens before the end of '82 so keep your fingers crossed; working alone, Bakshi is floundering, but with Frazetta the results could be astounding.

Good Ole Boy Willie Nelson displays his ravaged features to good effect in 'Honeysuckle Rose', an everyday story of Country and Western folk that also manages to make good use of Dyan Cannon and the sweet-faced Amy Irving (last seen opposite Richard Dreyfuss in 'The Competition'). It's a hoary old plot: C&W singing star spends most of his life on the road hootin' and a hollerin' and living it up with the band while his poor little rich wife stands at home and gnashes her teeth in Gnashtville wondering what her old man's getting up to. In fact, he's getting down to Amy Irving with whom he has a torrid affair until Amy's old Pappy comes a lookin' for him with a gun and a bottle of tequila. As Slim Pickens is the daddy in question and as he is a very old friend of Willie Nelson you can bet your bottom dollar that more liquor's gonna be spilt than blood and that everyone will end up more or less happy ever after. Pure corn from start to finish, like most C&W songs, 'Honeysuckle Rose' at least has the benefit of some well-rounded performances and Dyan Cannon's singing voice is a revelation. Roll over Old Grandad and tell Jack Daniels the news! 'Honeysuckle Rose' purports to deal with the bad times these kind of folks go through but actually reeks of comfort. Southern Comfort.

RADIO/TV

THE UNFULFILLED talent of Dusty Springfield is the subject of Paul Gambaccini's THURSDAY series of profiles. He will chart the rise of Mary O'Brien, her real name, in The Springfields, her solo career and her finest moment with Jerry Wexler in Memphis. Last week I bumped into Gumbo at the Gary US Bonds gig and he told me that this useful series will continue up until the New Year and he asked me for some subjects for his informative treatment. I would say he wouldn't be too perturbed if you lot got off your bums and sent suggestions. The address is Paul Gambaccini, BBC Radio One, Broadcasting House, Portland Place, London W1A 1AA. Speaking of golden oldies, BBC's 'Folk' programme brings back the whimsy of Donovan, Britain's answer to Dylan in his early days of protest before he started forgetting about such useful concepts as reality. American female trio The Roches complete the line-up. A quick office poll has ex-Genesis guitarist Steve Hackett as the world's most boring man but given his latest album is called 'Cured' Trent listeners to 'Castle Rock' can find out how misguided and malicious we are up here in Stalag 13. Record Mirror man Billy Sloan has the highly rated Cuban Heels on his late show on Clyde while Beacon has Bruce Cockburn. BBC 1's 'Top Of The Pops' is hosted by Richard 'I left my heart with Sheena Easton but Sunie's quite cute' Skinner.

RADIO ONE leads the highlights of FRIDAY with The Inversions doing a session on Peter Powell's funky 'Summer Groove' show with top flight disco jock Froggy as his assistant. Ex-Equal, Ice Records owner, Coach House Studio proprietor and fast bowler Eddy Grant will discuss this week's releases on 'Roundtable' with DLT and host Mike Read. Later on, Tommy Vance's 'Friday Rockshow' has a session from Whitesnake guitarist Bernie Marsden. His band features cohorts David Coverdale, and Neil Murray, Rainbow man Don Airey and the youthful Simon Phillips on percussion. Trent's 'Castle Rock' features a preview of the Reading Festival that starts today.

THOSE WHO are up early on the first day of the football season can locate 'The Monkees' whose show has quickly transported itself to this SATURDAY slot. Come on Beeb, give us a chance to pin it down. This week the lads take on a computer and pre-date Gary Numan by 14 years. The rest of the day on BBC 1 has 'Pop Quiz' which sees Tim Rice, flame haired wonder woman Toyah and Scots bore SA Robertson take on elder statesman Bill Wyman, who has proved he can survive without the Stones, the youthful looking ex-Bl Manfred Mann singer currently waiting with the Blues Band, Paul Jones, and the man who turned more people onto the guitar than Les Paul and the Beatles put together and gave Elvis Costello his whole image, Hank Marvin. If you switch on Radio One as soon as this has finished you will be able to hear Paul Jones doing what he does best as 'In Concert' features The Blues Band in a repeated show from The Whitehall Theatre, Dundee. BBC 1's 'Summertime Special' has the geriatric Lulu and the arthritic Showaddywaddy while TV's 'Let's Rock' is a feast of OAP's like Alvin Stardust, Shakin' Stevens, and ex-bonny Scot Lulu, (again!).

ONE GOOD thing about SUNDAY is that there is no Lulu!!! The bad news is all if you live outside London you can forget about the media. Londoners can tune into the final 'Twentieth Century Box' in which Danny Baker looks at the importance of video with Pete Townshend and Steve Strange on London Weekend TV. Capital Radio's informative look at the music of London concentrates on the Pub rock boom of the middle '70's with Ian Dury and Dr Feelgood's Lee Brilleaux on 'Sound Of The City'.



Judie Tzuke hits the Marti Caine show on Bank Holiday Monday (Wow!!)

BANK HOLIDAY MONDAY and those not still stuck in traffic jams can tune into BBC 1's 'Marti Caine Show' to catch English rose Judie Tzuke amid the exotic costume changes of Ms Caine. Downtown Radio's 'Soundcheck' will have Ian Gillan and Rudl, the band who Paul Weller of The Jam has been producing. Trent's 'Castle Rock' promises interviews with people from the weekend's Reading festival which includes Girlschool, Gillan, The Kinks and Wishbone Ash.

THE ONLY thing on TUESDAY is an interview with Charlie Dore on Clyde who has just released an album called 'Listen'.

FORGET WEDNESDAY. See you next week!

'LISTEN TO YOUR RADIO'..



# Turn On

## NEWS IN BRIEF

### NEWS EXTRA

**EX BUZZCOCKS** star Pete Shelley releases his debut single this week. Entitled 'Homosapien' it comes out on his new label — Genetic Records. Shelley will release a new album next month.

**HEAVY METAL** five piece band from Australia Rose Tattoo swing into action this week with their second album, entitled 'Assault And Battery'. The band, who have just finished a British tour, also take on the Reading Festival on August 23 before touring again here in late Autumn.

**READING FESTIVAL** is also to have a special coach service to and from the site from central London. Coaches will run every hour and has a special price for students at £1.75 for a day of weekend return. Price for other festival goers is £2.50, and the coaches stop at Hyde Park Corner, Knightsbridge, Royal Albert Hall, Kensington High Street, Olympia and Hammersmith.

**BOB MARLEY** has a new album out next month... and it includes eight previously unreleased tracks. Entitled 'Chances Are' the album comes out on September 23 and spans a year period of the late superstar's career. A single 'Reggae On Broadway' will come out early next month. Marley died of cancer earlier this year, having spent months seriously ill in a German clinic.

**WHO BASSIST** John Entwistle has teamed up with Eagles guitarist Joe Walsh to release a new solo album later this year. Entitled 'Too Late The Hero', the LP also includes drummer Joe Vitale. Entwistle plays bass, synthesizer, piano and all vocals.

**RIP RIG & Panic** release their debut album next week — and it comprises of two 45 rpm discs consisting of 15 tracks. Simply called 'God', the album comes out on September 4 and has each side denoted by colours instead of numbers. The five-piece group, which consists of old Pop Group members also release their debut single on the same day entitled 'This Is It'. They also take to the stage at London's Action Space near Tottenham Court Road on September 12.

**A TRIBUTE** to punks is released on a 'Stars On 45'-style compilation this week. The record produced by Dave Goodman includes covers of six tracks: Buzzcocks' 'Sorehead', Eater's 'Outside View', 'New Rose', originally by The Damned, 'The Jam's 'In The City', Sex Pistols' 'Liar' and the Clash classic 'Career Opportunities'.



ROSE TATTOO: assault your ears

### TOURS



THE BEAT at Nottingham

THE BEAT will be appearing at the Nottingham Theatre Royal August 30 and the show will be filmed for television. Support band will be Huang Chung.

THE AU PAIRS play two gigs this week, before leaving for an American tour. The band are at Birmingham Cannon Hill Park August 23 and the London Lyceum 31. The band have also released their 'inconvenience' single on 12-inch which includes a re-mixed version of 'Headache', which is on their latest album.

ULTRAVOX have added a date to their Autumn tour at Sheffield City Hall September 23.

LEADING REGGAE band The Twinkle Brothers, from Falmouth Jamaica, tour Britain for the first time in September and the dates are: Birmingham Locarno September 7, Nottingham Palais 16, Manchester Russell Club 11, Huddersfield Cleopatras 12, Bristol St Barnabas Hall 13, London Rainbow 17, Oxford Cowley Workers Social Club 18, Reading Central Club 19, Edinburgh ICI Club 26.

APART from their appearance at the Stafford Futurama Festival, the Virgin Prunes say that they'll also be making an appearance at the Leeds Warehouse September 7.

DARK STAR who are currently recording the follow up to their 'Lady Of Mars' single also play a string of dates beginning this month and these are: Lybster Community Centre August 28, Wick Town Hall 29, Aberdeen Victoria Hotel 29, Greenock Victoria Carriage 31, Ayr Pavilion September 2, Wishaw Heatherly Bar 3, Fort William Milton Hotel 4, Blairgowrie The Glig 7, Perth Ramikans 8, Grangemouth International Hotel 8, Glenrothes Rothos Arms 11, Warrington Lion Hotel 12, Leeds Florde Green 13.

THE SMART who played their debut London gig at the Marquee have managed to slot some London dates this month; 181 Club August 28, Moonlight Club 31.

THE CHEFS whose single '24 Hours' is picking up a lot of airplay will play the following London dates: Rock Garden September 5, Angel 12, Whiskey A Go Go 15, Electric Stadium 22, Moonlight Club 30.

THE BIRTHDAY PARTY whose latest single 'Release The Bats' is doing very well in the independent charts play the following dates this month: Edinburgh Nite Club 25, York Territorial Army Centre 27, Manchester De Villies 28, Brighton New Regent September 3, London Venus 18.

MISTY IN ROOTS have added the following dates to their current tour: Sheffield Top Rank August 28, High Wycombe Town Hall 31, Edinburgh ICI Club 8, East Kilbride Breadbeat Club 7, their new album 'Wise And Foolish' is scheduled for release on September 1.

THE PAPERS the four piece rock reggae band from London have changed their date at the Stockwell Old Queen's Head from August 28 to August 23.

### RELEASES

AMERICAN ROCK giant Bob Seger has a new double live album out this week. Entitled 'Nine Tonight', it includes 16 tracks and runs for 86 minutes. As well as classics such as 'Night Moves', 'Let It Rock' and 'Hollywood Nights', there is also a previously unavailable number 'Tryin' To Live My Life Without You'. The album was recorded during his world tour last year when he appeared at London's Wembley Arena.

THE FALL have an album featuring all their new - deleted singles out this week. Entitled '1977 - Early Years - 1979' the LP includes tracks such as 'Repetition', 'Fiery Jack' and 'Psycho Mafix'.

THE REVILLOS — the group that features ex Revillos stars Eugene Reynolds and Fay Fife — have a new single this week. It's called 'Mooner Man' and backed with 'Cutie Doll'.

TELEVISION MENTOR Tom Verlaine has his second solo album out on September 3. Entitled 'Creatime', the album features Television bassist Fred Smith and includes 10 new songs.

RICKIE LEE Jones has a new single released next week entitled 'Woody And Dutch On The Slow Train'. It follows up her 'Chuck E's In Love' hit and is taken from her just-released 'Pirates' album.

PUNK ORIGINALS The Adverts have their 'Crossing The Red Sea With The Adverts' album re-released at the beginning of next month. The album — which has been unavailable for nearly two years — also includes their hit single 'Gary Glitter's Eyes', which was not featured on the original album.

DARK STAR's single 'Lady Of Mars', which was originally on 'Metal For Muthas, Vol 2', has been re-released. The flip side is 'Rock 'n' Romance', which is not on their current album.

LIVERPOOL, Masonic, The Chase  
LIVERPOOL, Warehouse, Altered Images

LONDON, Angel, Lambeth Walk (01-735 4309), Shake Shake  
LONDON, Barons Court Tavern, West Kensington, Chicane's

LONDON, Clarendon Cellar, Hammersmith Broadway (01-748 1454), The Onlookers  
LONDON, Duke, Deptford, Electric Bluebirds

LONDON, Embassy, Old Bond Street (01-499 5974), Spitz Brook  
LONDON, Green Man, Old Kent Road, Risky Zips

LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-385 0526), Thin End Of The Wedge  
LONDON, Half Moon, Herne Hill (01-737 4580), T.B.C.

LONDON, Hog's Grunt, Cricklewood Lane (01-450 8969), Colin Kingswell's Jazz Bandits  
LONDON, ICA, The Mall, Stimulin' / The People

LONDON, Moonlight, Railway Hotel, Hampstead (01-624 7611), Rhythm Method

LONDON, New Golden Lion, Fulham Palace Road (01-385 3942), Snooker  
LONDON, New Merlin's Cave, Margery Street (01-837 2097), Brian Knight Band

LONDON, 101 Club, Clapham (01-223 8309), OK Jive / The Patrol  
LONDON, Pegasus, Green Lanes (01-226 5930), Scorch

LONDON, Portman, Inter Continental, Alan Eldson's Band (Brunchtime)

LONDON, Rock Garden, Covent Garden (01-240 3961), HG And The 100 Years

LONDON, Ruskin Arms, East Ham, Deep Machine  
LONDON, Starlight, Railway Hotel, Hampstead (01-624 7611), Talk

LONDON, White Hart, Woodford Bridge, Carte Blanche  
NORTHAMPTON, Romany, Alien Nottingham, Theatre Royal  
PONTFRAC, Blackmoor Head (702345), Saracen

READING, Festival, Kinks / 9 Below Zero / Greg Lake / Wishbone Ash / Midnight Oil / 38 Special / Desperadoes / The Enid / Thompson Twins / Afraid Of Mice / Andy Allen's Future

SHEFFIELD, Chicksands, Left Hand Drive  
SHEFFIELD, Limit Club (730940), Huang Chung

SLOUGH, Alexandra's, Cippenharn (Burnham 66917), Travelling Shoes  
SOUTHAMPTON, Canute, The Press Working, Cricketers (61409), The Tiles

WORKSOP, B.R.S.A., Strange Days



BANNOCKBURN, The Atom Club (0786 811367), The Imprints  
BIRMINGHAM, Blue Strawberry, The Billesley, King's Head, Quads  
BIRMINGHAM, Locarno, Shades  
BIRMINGHAM, Romeo And Juliet's (021 643 6696), Demolition

CHADWELL HEATH, Electric Stadium (01 599 1533), Everest The Hard Way

CHESHAM, Lowndes Park, Festival, The Cobras / Worlds Apart / The Gears / Far Canal

EDINBURGH, Coasters, U2  
EDINBURGH, Nite Club, Carlene Carter

HIGH WYCOMBE, Town Hall, Misty In Roots

HUDDERSFIELD, Flix, Fission Chips  
LEEDS, Roundway Park, Goff Jackson And The Huns

LIVERPOOL, Dale Inn, Wallasey (051 639 9847), The Chase  
LONDON, Bull And Gate, Kentish Town (01 485 5358), Ivory Coasters

LONDON, Green Man, Old Kent Road, Scarecrow  
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Wild Horses

LONDON, Hog's Grunt, Cricklewood Lane (01 450 8969), Tarnished Six  
LONDON, Marquee, Wardour Street (01 437 6603), 3rd Sex

LONDON, New Golden Lion, Fulham Road (01 385 3942), Sunfighter  
LONDON, Old Queen's Head, Stockwell Road, Fools

LONDON, 101 Club, Clapham (01 223 8309), Gatecrashers / The Crying Shames

LONDON, Pegasus, Green Lanes (01 226 5930), Black Market

LONDON, Pits, Green Man, Euston Road (01 387 6977), Killer Wales / The Sleep

LONDON, Rock Garden, Covent Garden (01 240 3961), Close-ups / Soma / Peppermint Telephone  
LONDON, Royalty, Southgate (01 886 4112), Ray Campi And The Rockably Rebs

LONDON, Ruskin Arms, East Ham, Rampant  
LONDON, Starlight Rooms, Railway Hotel, Hampstead (01 624 7611), A Bigger Splash

MATLOCK, Hurst Farm, Strange Days

NORTHAMPTON, Romany, Nation 3  
PRESTON, Clouds, Level 42

READING, Top Rank Suite (all-day), Tygers Of Pan Tang / Angel Witch / Magnum / Praying Mantis  
ST AUSTELL, Cornwall Coliseum, Joe Jackson's Jumpsin' Jive

SHIFNELL, Star (Telford 451517), Berlin Walls

SOUTHAMPTON, Gaumont (29722), Siouxie And The Banshees

TREMATON, The Hole In The Ground, Wake Up

SOUTHEND, Zero 8, Aviation Way (546344), Brian Knight And Friends  
STOKE ON TRENT, Vine Inn, Hanley, Tsunami



BOLTON, Railway, Bromley Cross, JG Spolls.

CHADWELL HEATH, Electric Stadium (01-599 1533), Spider/Shattered Dolls.

EDINBURGH, Nite Club, Electric Circus.

GLASGOW, Tofts, Kent Road, (041-221 6605), The Imprints.  
GUILDFORD, The Star, (32887), Imperfect Hold/Basic.

LIVERPOOL, Mayflower, The Chase.  
LONDON, Dingwalls, Camden Lock, (01-267 4967) Martian Dance/Daddy Yum Yum.

LONDON, Green Man, Old Kent Road, Scarecrow.

LONDON, Greyhound, Fulham Palace Road, (01-385 3942), Niagara.

LONDON, Pits, Green Man, Euston, (01-387 6977), Ravenna/Magnetics.  
LONDON, Rock Garden, Covent Garden, (01-240 3961), Anger One Five

LONDON, Shakespeare, Westbourne Grove, (01-223 2233), Harfoot Brothers

LONDON, Starlight, Railway Hotel, Hampstead, (01-624 7611), Chicane's.

LONDON, Two Brewers, Clapham, (01-622 3521) English Rogues.  
LONDON, Wichity's, Kensington (01-937 2654), Laguna Castle.

NEWCASTLE, Lonsdale, Prophet.  
PORTSMOUTH, Locarno, (25491) Joe Jackson's Jumpsin' Jive.

WOLVERHAMPTON, Civic Hall, Michael Schenker.



BIRKENHEAD, Sir James Club, Fireclown

BRIGHTON, Top Rank (25895), Joe Jackson's Jumpsin' Jive

CHADWELL HEATH, Electric Stadium (01 599 1533), Neal Kay's Heavy Metal Soundhouse

EDINBURGH, The Astoria, Hot Club (661 1662), The Mistakes (women only)

EDINBURGH, Nite Club, OK Jive  
ETER, Winston, De Metro's  
HEMEL HEMPSTEAD, Pavilion (64556), Siouxie And The Banshees

LEYTONSTONE, Oliver's, Outrageous Flesh  
LONDON, Green Man, Old Kent Road, Spitz Brook

LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Spangs / Civilisation

LONDON, Pits, Green Man, Euston Road (01 886 4112), Chicane's / Everest The Hard Way

LONDON, Rock Garden, Covent Garden (01 240 3961), Mirage  
LONDON, Wellington, Shepherds Bush, Harfoot Brothers  
LONDON, Venue, Victoria (01 828 9441), Burt / Birds With Ears / The Pinkies

WIGAN, Pier Club, 720

### CONTINUED FROM PAGE 29

LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-385 0526), Wreckless Eric

LONDON, Hare And Hounds, Islington (01-226 2992), The Electric Bluebirds

LONDON, Hog's Grunt, Cricklewood (01-450 8969).

West End Stompers  
LONDON, Half Moon, Herne Hill (01-737 4580), Bim / Fay Ray

LONDON, Marquee, Wardour Street (437 6603), A Flock Of Seagulls

LONDON, Moonlight, Railway Hotel, Hampstead (01-624 7611), Flying Padovans / Nice Men

LONDON, Musicians Collective, Camden, Normill Hawaiians / The Orange Cardigan / Big Combo  
LONDON, New Golden Lion, Fulham Road (01-385 3942), Jo-Anne Kelly's 2nd Line

LONDON, New Merlin's Cave, Margery Street (01-837 2097), Hank Wangford

LONDON, Old Queen's Head, Stockwell Road, The Papers

LONDON, 101 Club, Clapham (01-223 8309), Flying Ducks Night

LONDON, Pegasus, Green Lanes (01-226 5930), Ivory Coasters  
LONDON, Pits, Green Man, Euston (01-387 6977), Sore Throat

LONDON, Prince Rupert, Plumstead, Rednite

LONDON, Rock Garden, Covent Garden (01-240 3961), Dolly Mixture

LONDON, Ruskin Arms, East Ham, Neal Kay's Heavy Metal Soundhouse

LONDON, Star And Garter, Putney Pier (01-788 0345), Salt

LONDON, Starlight, Railway Hotel, Hampstead (01-624 7611), Red Beans And Rice / Datura

LONDON, Windsor Castle, Harrow Road (01-286 8403), World Service

MANCHESTER, Mayflower (223 013), Chron - Gen

MILTON KEYNES, Leisure Centre, Woulton, Snax

MANCHESTER, The Gallery, Zanders System / Dr Lang

MOSELEY, Fighting Coqs, The Set  
NEW CUMNOCK, The Glens (0294 241), The Imprints

NORTHAMPTON, Roadmenders '61 (21408), Altered Images

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THIRSK, Town Hall, Passion Trade

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CHADWELL HEATH, Electric Stadium (01-599 1533), Small World

CRAYDON, Cartoon (01-685 4500), The Drivers

EDINBURGH, ICI Club, Playhouse Theatre (665 2064), Cool Notes

EDINBURGH, Playhouse (665 2064), Ian Dury

FALMOUTH, Laughing Pirate, De Metro's

GLASGOW, Maestro's, Berlin Blondes

HARROW (North), The Headstones, Neal Kay's Heavy Metal Soundhouse

HARTLEPOOL, W.A.I.P. Rock Club, Passion Trade



BREAKERS

**BUBBLING UNDER** the UK Disco 90 (page 37) with increased support are the Joneses 'Summer Groove' (US Good 12in), Herb Alpert 'Magic Man' / 'Rise' (A&M 12in), Bunny Mack 'Supafunk (Version)' (white label 12in), Dave Valentin 'Sambando' / 'Pied Piper' (US Arista GRP LP), Rahmlee 'Think' / 'Heartbreaker' (US Heartfirst LP), Marlon McClain 'Shake It Up' (Fantasy 12in), David Sanborn 'Let's Just Say Goodbye' / 'The Seduction' (Warner Bros 12in), Justo Almaro 'Sho' You Right' (US Uno Melodic LP), Franco Joli 'Gonna Get Over You' (US Prelude 12in), Stargard 'You're The One' / 'High On The Boogie' / 'Back To The Funk' / 'Here Comes Love' (Warner Bros LP), Pleasure 'Glide' / 'The Real Thing' (Fantasy 12in), Genji Sawai & Bacon Egg 'Hand And Foot' / 'What Comes Next?' (Japanese Electric Bird LP), Patti Austin 'Do You Love Me?' / 'Solero' (Gwest 12in), The Time 'The Top' / 'Get It Up' (US Warner Bros LP), B&O Band 'Starlette' / 'Mistakes' (US Capitol LP), Shirley James & Danny Ray 'Right Time Of The Night' (Black Jack 12in), Denise Orientated 'Rock Anything For You' (US Beckett 12in), Yarbrough & Peoples 'Third Degree' (Mercury 12in), Aretha Franklin 'Hold On I'm Comin' / 'You Can't Always Get What You Want' / 'It's My Turn' (US Arista LP), The Quicks 'Sharks Are Cool, Jets Are Hot' (Epic 12in), Arte Noir 'African Connection' (EMI 12in), Fania All-Stars 'Going Back To My Roots' (US Fania LP), Lonnie Youngblood 'Feelings Expressions' (WEA LP), TJSki Valley 'I Catch The Beat' (US Grand Groove 12in), AfterBack 'It's You' / 'Ladies Of The Moon' (US Arc LP), Real Thing 'I Believe in You' (Calibre 12in), Savanna 'I Can't Turn Away' (R&B 12in promo), Pieces Of A Dream 'Body Magic' / 'Warm Weather' (US Elektra 7in), Kymaxx 'All Fired Up' (US Solar LP), K.I.D. 'No. 1' (Record Shack 12in), Brothers Johnson 'Caught Up' (A&M LP), Gene Chandler 'Love Is The Answer' (20th Century-Fox 12in), The Grangers 'Shine Your Light' (US BC 12in), Midnight Star 'Tuff' / 'Standing Together' (US Solar LP), Ritz 'Workin' Out' (US Posse 12in), DORC 'Dance Orientated Rock Chart: 1 (1) Depeche Mode, 2 (2) Duran Duran, 3 (3) Soft Cell, 4 (3) Bad Manners, 5 (10) Debbie Harry, 6 (30) Aneka, 7 (5) Shakira, Stevens, 8 (7) Specials, 9 (3) Ultravox, 10 (6) Gidea Park, 11 (-) ELO, 12 (11) Human League 'Crowd', 13 (8) Dept S, 14 (14) Kraftwerk B.A., 15 (12) Visage, 16 (-) Kid Creole 'I Am', 17 (19) Eddie Maudslayi, Sunlight, Paterson, 18 (-) Pointer Sisters, 19 (-) UB40, 20 (-) Simple Minds, 21 (-) Our Daughter's Wedding, 22 (-) Tempele Tudor, 23 (16) B-52's, 24 (18) Kiki Dee, 25 (25) Sheena Easton, 26 (29) Grace Jones, 27 (22) Siouxsie, 28 (-) Jim Steinman 'Dreams', 29 (-) BowWowWow, 30 (-) Kim Wilde, 30 (28) Dexy's

**HIT NUMBERS:** Beats Per Minute for last week's pop chart entries on 7in (endings denoted by / for fade, c for cord, r for resonant) are Genesis 1321, Ultravox 1331, Gary US Bonds 1321, Jets 1551, The Pointer Sisters 1111, Sister Sledge 61123-125-82 / 1-251, Mojo 1471, Boys Town Gang 0-1291, Polecats 238-0r.

IMPORTS

**ARTHUR ADAMS:** 'You Got The Floor' (US The Incubation Band 48). Stand back for a smash! The hottest import 12in in ages, this Alphonse Mouzon 'By All Means' - like slickly pulsating 1131start-116-117 bpm beauty has great mellow vocal from Arthur who is particularly hardy heard at all before tension builds and a sensational sax takes over the spotlight to drive it home with a smacking backbeat kick. Art's a bit Luther Van Orsdel on 'Stargard' and 'Glow Of Love' follows perfectly. Interestingly the oddly named label's been formed (and record produced) by Bernie Hamilton, the black Capt. Jack 'Stargard' and 'Hutch', who's on a winner from the off.

**MIKE "T":** 'Do It Any Way You Wanna' (US Golden Pyramid GP-1012). Stand back for another number two! At first you may think this is just another rapper, but it's one with a difference - mainly a dynamic totally compulsive jingly 117bpm 12in rhythm with a jazzy snarlow and tootling sax behind the catchy goodnatured rap. Us DJs even get geed-up a bit at the end, with 'If you don't make the mix you got to get out, but if you play it again you'll hear the people shout!' - and he just could be right!

**ROCKIE ROBBINS:** 'Time To Think' (LP 'I Believe in Love' US A&M SP-488). With more of the same old rhythm than his last get but still with plenty of class slowies, the consistently good soul LP's obvious

floor - filler is this smoothly rolling 0-112-113 bpm clippety - clapping chix - backed sophisticated thudder, 'An Act Of Love' being a good jittery 55-112-113 bpm smacker. Look Before You Leap' a bassily jittering 105-106-107 bpm growler, and 'Nothing Like Love' an insubstantial 122bpm jerky romper.

**FANIA ALL STARS:** 'Back To My Roots' (LP 'Social Change' US Fania JM 594). More a satisfyingly subtle slow burner than immediate blinder and a long way removed from the obvious of 'Jazz' - funk, this swaying 105-109 bpm treatment taps and chants before Gato Barbieri's distinctive sax raps into life - other guests of Johnny Pacheco and synth an' organ - funk to much, Muhammad and Eric Gale, so there's jazz a-plenty, with 'Gato's Tune' a specialist attention getter if not ideal dance.

**'Workin' Out' (US Posse POS 1203), Maurice Star co-prod /** panned dense textured 115-116-117-118bpm 12in heavy funk chunter with bursts of wheezing twittering synth and an unhurried bass undertow.

**PASSPORT:** 'Rambling' (LP 'Blue Tattoo' US Atlantic SD 19304). Burblingly tripping 113bpm jazz-funk instrumental with saxes going their own way over a jauntily skittering rhythm which has an almost late '60s feel to it, updated by a smattering of vocoder.



LINDA TAYLOR, who came to fame singing with Gonzalez but now is even better known for her contributions to current Morrissey - Mullen and Cayenne releases, makes her Chris Palmer - produced solo debut next week with 'You're In The Pocket' on Groove production 12in... however, white label copies could well be about right now. Lovely Linda's here seen signing her soul over to Chris, who's actually been snapped smiling (much to the amusement of his mum!).

unpaid / free admission 'Back To Our Roots' club tour with Jeff Young & Bob Jones at Canvey Island (6 pm), Sean French / Brother Louie / Tony Paul / Don Neutville jazz - funk Dunstable Tiffans (6 pm), Pete Tong jazz - funks West Kingsdown - Hilltop weekly 'comme d'habitude' (near Brands Hatch, 2nd exit off new M20); TUESDAY (1) Paul Clark does Brighton Sherrys.

ODDS 'N' BODS

**THEO LOYLA,** DJ Federation big cheese, has been made redundant by Polydor in his capacity as disco and regional radio plugger, but while the future of Polydor's DJ mailing service seems uncertain, Thee is confident he'll have a new gig in no time - meanwhile, don't pestle Polydor but wait for their official word. Karen Spreadbury and other EMI Motown staffers, understandably emotional about their uncertain position following Motown's move to RCA, are open to other work offers just in case... Morgan Khan's next monster on R&B Records will be Savanna 'I Can't Turn Away', currently in privileged limited circulation on acetate, a sensationally strong distinctively voiced guy - sung Luther Vandross - style mellow 57 / 114 - 115 - 116 (incl. videos) - 117 - 116 bpm smacking swayer which sneaks up on you so subtly that the next time you hear it, it seems like a long established old fave (and ain't that the way most of us live?)... Imagination and Linx are now both out on commercial release... Motown in the States have finally released the much - sought - extended promo version of Rick James 'Give It To Me Baby' on commercial 12in (M35001V1), 121bpm with an even longer instrumental flip, in a move which sees them open an about turn on their policy of not issuing quality releases and some less appropriate fast 'uns... Stikiki Stuff 'The Wiggle' has been picked up from Floppy Discs for Carriere 12in (CAR 2081)... Tony Jenkins & Adrian John 'this Saturday between 1 - 3pm start a Froggy / Peter Powell - style weekly soul import show over the in - store radio at Peter Robinson Top Shop in the West One branch near Bond Street on London's Oxford Street... Linx's ubiquitous David Grant was recently spotted dining with Chic's Nile Rogers & Bernard Edwards,

lending credence to the rumour that they could soon be prodded by Chic - but is this really necessary, and wouldn't the reverse be more to the point?... RCA Motown could well be reading a Diana Ross greatest hits album to counteract her brand new Capitol - released set in October, while the Diana Ross / Lionel Richie duet 7in is reportedly being - sold - in to record shops by both EMI and RCA sales forces. Julian Wain (Oxford Belfry Hotel) again sends in the local paper's ad for Botley Blades, this time presenting 'The Fantastic Grey Edwards' - if Capital Radio's Graham Dene got a gig there then maybe he really would be billed as 'Grey Rem' in... Greg Wilson, packing 'em in at Wigan Pier's Tuesday jazz - funk nights, has started a series of Wednesday appearances at Manchester Legend featuring up - front stuff... London Greek Street's Le Beat Route is extending its amazing Wednesday's - only cheap booze, any drink 25p all night, by opening at 5.30pm and charging £1 admission before 9pm, after which it's £3.50 (or £2.50 if you're carrying a copy of Record Mirror) - this only on Wednesday, mind... I must emphasize (as people still seem to think I'm there!) I only did three nights at Le Beat Route, and am as always at Mayfair's Gullivers in Down Street most Fridays and Saturdays with Graham (another namecheck?) Gold, this and the next two Fridays finding me alone downstairs and Graham upstairs (to make things more complicated, this Saturday I'll probably be in North Wales)... Pete Tong is hinting that his Monday haunt at West Kingsdown's Hilltop near Brands Hatch is where Spandau Ballet hang out on their nights off... Paul & Robin Whittell's apomously surnamed elegant new Henley - on - Thames club doesn't now open until Monday 21st September... John Diamond now jocks Tues - thru - Sat at Brighton's Deacons Night Club in Dyke Road... Soho's Groove Records closes early at 7pm, for the next fortnight due to staff hols, so my import reviewing time will be seriously reduced (I don't usually get there till 8.30)... Ralph Tee of Groove Fortnightly (as it will be for the time being) has become press officer for Groove Production, the label - Chris Ellis (6 Park Road, Wellingdon, Carlsholm Breoches, Surrey) needs more paid ads (£30 full / £20 half) page for the Staines Fusion Fez's freely distributed Calister magazine... Anthony Bernard (Sutton Walbys) sobs 'au vuir' to ultra - wow Kathryn Peatfield, jetting off to Vancouver for a year... Pointer Sisters 'Slow Hand' is a killer chop mix out of the slow palse near end... Bertie Davis Eyes' for Mo'Jax... Funkapoliitan's 122 - 123bpm 8-side rap synchs sensationally instead of the Modern Romance rap bit... Alan Taylor (North Wales Poppies

Country Club) says People's Choice 'Jam Jam' oldie has become enormous again... Martin Platts (Blackburn) was due to run in the local marathon, hopefully earning lotsa sponsored money for the East Lancashire Hospice Fund following a gruelling training period in which he lost 17 1/2 stons over 2000 practice miles (retrospective sponsors call T. Emery on 0254 - 813466)... Devon was actually where I spent most time during the recent heathave having clotted cream with everything (except the Salcombe lobster), and catching Swansea Sound's mid - morning jock following every record with 'That's the sound of (X)Z for you there', or Plymouth Sound (which always had a reputation for playlisting odd material) following its interminable shopping price list with 'Over Biggun's 'Bras On 45'... KEEP IT COOL!

UK NEWSIES

**TREVOR WALTERS:** 'Love Me Tonight' (Ital 17D 004, via Ital, 01-249 8448). Absolutely gorgeous dynamic jazzily lifting atmosphere filled 0-47/93 - 95bpm 12in lovers rock slowie with scattling gentle background voices behind sweetly wailing soulful Trevor while outfit soodles through the relaxed rhythm. This is world-class music, on a par with Stevie Wonder, George Benson and all the superstars. Find it, hear it, love it!

**SHIRLEY JAMES & DANNY RAY:** 'Right Time Of The Night' (Black Jack BJ12 012, via Jet Star, 01-961 4422). Jennifer Warnes' oldie makes another instantly familiar sounding attractively catchy 0-77bpm 12in lovers rock killer for the winsome duettists, and already it's 'People's Choice' on Capital Radio. Danny's sexy slurring makes it, and he's solo on the slow sweet 34/68bpm 'Got To Be True' flip. They only just missed the national chart last time and sound just as strong a hit team now. So do give 'em a shot. LEVEL 42: '43" (LP 'Level 42' Polydor POLS 1036). Although the whole LP is good it's not that dance-orientated apart from the last two singles and this totally dominating killer, a sensational jazzy instrumental ramble that starts with maddeningly familiar beefily snapping bass before sloping off through 118 - 119 - 120 - 124 - 125 - 0 - 125 - 124 - 122bpm to scale some percussive Latin peaks. 'Turn It On' here comes out at 115bpm - the 12in being 117bpm and 7in 119bpm, 'take your pick!' - while the 138bpm 'Heathrow' has that Change 'Searchin' beat.



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ENIGMA: 'Good Times' (LP 'Ain't No Stoppin' Creole CRX 1). Quite seriously, this set of four medleys is excellent value for pop-orientated discs. Their two hits, the 12bpm title track and 128bpm current one, are joined by this 120bpm medley of Chic material sandwiched (with a gap) between a new 'Funksize Lesson', the 127bpm 'Summer Groovin'' being a wally's delight as it consists of Boney M and other Eurodisco delights.

ARTE NOUVEAU: 'African Connection' (EMI 12EMI 5189). Burund-inspired pop-mixed throbbing 0-132bpm 12in pseudo-Afro ballad, perfectly serviceable as fun for walls.



# Disco Scene

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WANTED. All your unwanted Jazz / Soul / Funk / LP's bring to "Fusions", 83a, Exmouth Market, London EC1. (Ring 01-278 6701) or SAE with list.

**ABSOLUTELY ALL** your LPs, tapes, singles, video cassettes, rarities, bought for 1p - £2.50 (or more), cash for exchange value. NONE REFUSED! Bring ANY quantity in ANY condition to Record & Tape Exchange, 38 Notting Hill Gate, London W11 01 - 727 3539) or SEND ANY quantity by post with SAE for cash (our price must be accepted. - SAE for estimates if required).

**TURN OLD into gold**. Your unwanted good condition records bought for cash or part exchanged for ANY brand new items of YOUR OWN CHOICE. Send list to us with SAE for Official order. Also all new records and tapes supplied at discount. Thousands of secondhand records. - Send 15p SAE for FREE 25-page catalogue: COB RECORDS (RM 10), Portmadog, Gwynedd, Wales.

**Situations Vacant** EMPLOYMENT OPPORTUNITIES with record companies, radio stations etc. Work full-time / part-time. Experience unnecessary. Head "Music Employment Guide" "Radio Employment Guide" and "British Music Index" (includes 750 helpful ad

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THE BMRB / Music Week chart used by RECORD MIRROR has been expanded to include an extra 25 singles "bubbling under" the Top 75, while the UK Albums chart is now a Top 100.

The 25 extra singles are listed in alphabetical order, and don't include any singles that have been in the Top 75 in any of the previous four weeks, to eliminate singles going down appearing in the "bubbling under" section.

# UK SINGLES

THIS LAST WEEK WEEK  
WEEK WEEK IN CHART

1	4	(6)	JAPANESE BOY, Anoka, Hansa
2	5	(5)	TAINTED LOVE, Soft Cell, Bizzare
3	2	(8)	HOOKED ON CLASSICS, Louis Clark/RPO, RCA
4	1	(6)	GREEN DOOR, Shakin' Stevens, Epic
5	3	(5)	HOLD ON TIGHT, Electric Light Orchestra, Jet
6	3	(4)	LOVE ACTION (I BELIEVE IN LOVE), Human League, Virgin
7	5	(8)	GIRLS ON FILM, Duran Duran, EMI
8	10	(6)	CARIBBEAN DISCO, Lobo, Polydor
9	8	(7)	BACK TO THE SIXTIES, Tight Fit, Jive
10	16	(4)	ONE IN TEN, UB40, DEP International
11	7	(6)	HAPPY BIRTHDAY, Stevie Wonder, Motown
12	27	(2)	ABACAB, Genesis, Charisma
13	11	(5)	WATER ON GLASS, Kim Wilde, Rak
14	13	(8)	BEACH BOY GOLD, Gidea Park, Sonat
15	—	—	SHE'S GOT CLAWS, Gary Numan, Beggars Banquet
16	20	(5)	WUNDERBAR, Teapole Tudor, Siff
17	14	(13)	SI SI JE SUI UN ROCK STAR, Bill Wyman, Polydor
18	21	(5)	STARTRAX CLUB DISCO, Various, Picky
19	37	(2)	THE THIN WALL, Ultravox, Chrysalis
20	12	(7)	CHANT NO 1, Spandau Ballet, Chrysalis
21	19	(10)	TAKE IT ON THE RUN, REO Speedwagon, Epic
22	30	(4)	RAINY NIGHT IN GEORGIA, Randy Crawford, Warner Bros
23	15	(10)	FOR YOUR EYES ONLY, Shoena Easton, EMI
24	17	(8)	WALK RIGHT NOW, Jacksons, Epic
25	25	(4)	I LOVE MUSIC, Engino, Creole
26	29	(3)	CHEMISTRY, Nolans, Epic
27	—	—	WIRED FOR SOUND, Cliff Richard, EMI
28	38	(3)	START ME UP, Rolling Stones, EMI
29	38	(3)	EVERYBODY SALSA, Modern Romance, WEA
30	22	(11)	GHOST TOWN, Specials, 2 Tone
31	18	(12)	NEW LIFE, Depeche Mode, Mute
32	41	(3)	HAND HELD IN BLACK & WHITE, Dollar, WEA
33	45	(3)	ONE OF THOSE NIGHTS, Bucks Fizz, RCA
34	32	(5)	ARABIAN NIGHTS, Siouxsie & The Banshees, Polydor
35	36	(4)	FIRE, U2, Island
36	26	(10)	CAN CAN, Bad Manners, Magnet
37	51	(2)	SLOW HAND, Pointer Sisters, Planet
38	24	(12)	DANCING ON THE FLOOR, Third World, CBS
39	22	(8)	SHOW ME, Dezy's Midnight Runners, Mercury
40	44	(4)	YOU'LL NEVER KNOW, Hi Gloss, Epic
41	—	—	SOUVENIR, Orch. Man. In The Dark, DinDisc DIN 24
42	86	(2)	EVERLASTING LOVE, Rex Smith/Rachel Sweet, CBS
43	34	(15)	BODY TALK, Imagination, R&B
44	39	(7)	SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century
45	43	(5)	(COVER PLUS) WE'RE ALL GROWN UP, Hazel O'Connor, Albion
46	72	(2)	AIN'T NO MOUNTAIN HIGH ENOUGH, Boystown Gang, WEA
47	67	(2)	AS THE TIME GOES BY, Funkapolitan, London
48	—	—	HANDS UP (GIVE MY HEART), Ottawa, Carere
49	40	(4)	OUTSIDE INSIDE, Clasiai Nouvelle, Liberty
50	56	(3)	WALKIN' INTO SUNSHINE, Central Line, Mercury
51	54	(2)	JOLEE BLON, Gary U.S. Bonds, EMI America
52	42	(10)	I'M IN LOVE, Evelyn King, RCA
53	—	—	PASSIONATE FRIEND, Teardrop Explodes, Mercury
54	31	(9)	STARS ON 45 (Vol 2), Star Sound, CBS
55	35	(2)	SUGAR DOLL, The Jets, EMI
56	74	(2)	JEEPSTER/MARIE CELESTE, Polecats, Mercury
57	47	(3)	LOVE SONG, Simple Minds, Epic/Cleveland
58	52	(5)	LAWNCHAIRS, Our Daughters Wedding, EMI
59	40	(5)	BACKFIRE, Debbie Harry, Chrysalis
60	—	—	HOLLIEDAZE, The Hollies, EMI
61	50	(3)	STOP DRAGGIN' MY HEART AROUND, Stevie Nicks, WEA
62	—	—	AFTER THE RAIN, John Fox, Virgin
63	49	(4)	DRAW OF THE CARDS, Kim Carnes, EMI America
64	57	(4)	TURN IT ON, Level 42, Polydor
65	58	(3)	PRINCE OF DARKNESS, Bow Wow Wow, RCA
66	28	(7)	LAY ALL YOUR LOVE ON ME, Abba, Epic
67	—	—	FEEDING TIME, The Look, MCA
68	48	(6)	I LOVE YOU YES I LOVE YOU, Eddy Grant, Epic/Ensign
69	53	(4)	TROUBLE BOYS, Thin Lizzy, Vertigo
70	71	(2)	DANCE ON, Mojo, Creole
71	—	—	AUDIO VIDEO, News, George
72	64	(3)	THE BEACH BOYS MEDLEY, Beach Boys, Capitol
73	69	(3)	LADY (YOU BRING ME UP), Commodores, Motown
74	—	—	COMPUTER LOVE/THE MODEL, Kraftwerk, EMI
75	—	—	URGENT, Foreigner, Atlantic

### BUBBLING UNDER

- ANOTHER ONE BITES THE DUST, Eastwood/General Saint, Greenleeves  
 SETCHA WOULDN'T HURT ME, Quinny Jones, A&M  
 BRASS ON 45, Ivor Biggan & The T. Kups, Beggars Banquet  
 BURNIN' FOR YOU, Blue Oyster Cult, CBS  
 DO YOU LOVE ME?, Patti Austin, QWest  
 DON'T STOP YOUR LOVE, Kelly Marie, Calibre  
 DON'T WANT TO WAIT ANYMORE, Tubes, Capitol  
 FIELDS, Skids, Virgin  
 FIRE & ICE, Pat Benatar, Chrysalis  
 HAPPY BIRTHDAY, Altered Images, Epic  
 HEART & SOUL, Exile, RAK  
 HOT LICKS, The Silhouettes, MCA  
 I WANT YOU BACK, Kate Robbins & Beyond, RCA  
 I'M THE ONE WHO LOVES YOU, A-Z Polydor  
 IN & OUT OF LOVE, Imagination, R&B  
 INCONVENIENCE, Au Pairs, Human  
 IT'S YOUR CONSCIENCE, Denise Williams, CBS  
 LIFT YOUR VOICE & SAY, Love Unlimited Orchestra, Unlimited Gold  
 LIVE A LIFE, Black Slate, Ensign  
 MEMORIES, Mike Berry, Polydor  
 NICE & SOFT, Wish, Excaliber  
 PAPA'S GOT A BRAND NEW PIG BAG,  
 PRETEND, Alvin Stardust, Siff  
 RIDING ON A FANTASY, Rah Band, DJM  
 YOU'LL SURE LOOK GOOD TO ME, Phyllis Hyman, Arista

# RECORD MIRROR



GARY NUMAN: claws up to No 15



BOB DYLAN: shoots to No 6 with 'Shot Of Love'

### 25 FAST MOVERS

- SINGLES  
 \* Platinum (one million sales)  
 \* Gold (500,000 sales)  
 \* Silver (250,000 sales)
- ALBUMS  
 \* Platinum (£1 million sales)  
 \* Gold (£100,000 sales)  
 \* Silver (£50,000 sales)

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

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

### Star Choice



MARC ALMOND of SOFT CELL

- 1 NOW, NEED YOU / MIDNIGHT SHIFT, Donna Summer, One of the first (and the best) of electro disco, inspired me.  
 2 LOVE IS LIKE AN ITCHING IN MY HEART, Supremes, Diana Ross at her sweetest - great vibes (literally).  
 3 GET READY, The Temptations, Special and personal meaning to me.  
 4 NEW YORK NEW YORK, Liza Minelli, Showbiz! A definite influence.  
 5 WAITING FOR THE SUN, Doors, Spanish Caravan, love street - fantastic voice!  
 6 CONTOUR YOURSELF, James Chance, Chaotic, exciting dance music.  
 7 BOTH SUICIDE ALBUMS, Very underrated electro tango electricity.  
 8 SAVE YOUR LOVE FOR ME, Space, Is that right, Jean Phillippe?  
 9 DISCO DREAM AND THE ANDROIDS LP, Trash trash trash! Love is to the RHYTHMS OF CARMEN AMAYA (FLAMENCO). For those hot, Spanish nights in Leeds!

# UK ALBUMS

THIS LAST WEEKS  
WEEK WEEK IN CHART

1	2	(5)	TIME, ELO, Jet
2	3	(9)	LOVE SONGS, Cliff Richard, EMI
3	1	(5)	OFFICIAL ALBUM OF THE ROYAL WEDDING, Various
4	5	(18)	SECRET COMBINATION, Randy Crawford, WEA
5	4	(10)	DURAN DURAN, Duran Duran, EMI
6	—	—	SHOT OF LOVE, Bob Dylan, CBS
7	13	(13)	PRESENT ARMS, UB40, Dep International
8	5	(16)	HIGH INFIDELITY, REO Speedwagon, Epic
9	11	(8)	KIM WILDE, Kim Wilde, Rak
10	8	(5)	PRETENDERS II, Pretenders, Real
11	7	(42)	HOTTER THAN JULY, Stevie Wonder, Motown
12	14	(22)	THIS OLE HOUSE, Shakin' Stevens, Epic
13	17	(5)	ROCK CLASSIC, LSO, K-Tel
14	9	(129)	BAT OUT OF HELL, Meatloaf, Epic
15	15	(4)	BELLADONNA, Stevie Nicks, WEA
16	18	(18)	STARS ON 45, Starsound, CBS
17	25	(4)	BUCKS FIZZ, Bucks Fizz, RCA
18	20	(14)	ANTHEM, Toyah, Safari
19	19	(9)	THE BEST OF MICHAEL JACKSON, Michael Jackson, Motown
20	16	(41)	KINGS OF THE WILD FRONTIER, Adam And The Ants, CBS
21	12	(4)	KOO KOO, Debbie Harry, Chrysalis
22	12	(4)	CURED, Steve Hackett, Charisma
23	21	(17)	BAD FOR GOOD, Jim Steinman, Epic/Cleveland
24	27	(10)	JU JU, Siouxsie And The Banshees, Polydor
25	33	(44)	MAKIN' MOVIES, Dire Straits, Vertigo
26	16	(10)	NO SLEEP TIL HAMMERSMITH, Mottoshead, Bronze
27	29	(4)	TRAVELOGUE, Human League, Virgin
28	23	(5)	CATS, Various, Polydor
29	24	(15)	FACE VALUE, Phil Collins, Virgin
30	22	(4)	20 GOLDEN GREATS, Beach Boys, Capitol
31	28	(5)	STARTRAX, Various, Picky
32	42	(50)	SIGNING OFF, UB40, Graduate
33	36	(27)	CHRISTOPHER CROSS, Christopher Cross, WEA
34	48	(4)	SHAKIN' STEVENS, Shakin' Stevens, Hallmark Pickwick
35	41	(9)	JUMPIN' JIVE, Joe Jackson, A&M
36	26	(44)	THE RIVER, Bruce Springsteen, CBS
37	—	—	CALIFORNIA DREAMIN', Various K-Tel
38	30	(20)	CHARIOTS OF FIRE, Vangelis, Polydor
39	20	(22)	VIENNA, Ultravox, Chrysalis
40	34	(13)	EAST SIDE STORY, Squeeze, A&M
41	35	(25)	JOURNEY TO GLORY, Spandau Ballet, Reformation/Chrysalis
42	47	(5)	VISAGE, Visage, Polydor
43	37	(17)	KILIMANJARO, Teardrop Explodes, Mercury
44	40	(17)	DISCO DAZE AND DISCO NITES, Various, Ranco
45	31	(3)	THE LAST CALL, Anti Pasti, Rondelet
46	44	(10)	MISTAKEN IDENTITY, Kim Carnes, EMI America
47	43	(5)	MUSIC OF COSMOS, Various, RCA
48	32	(47)	GUILTY, Barbra Streisand, CBS
49	45	(20)	THE DUDE, Quincy Jones, A&M
50	54	(43)	THE JAZZ SINGER, Neil Diamond, Capitol
51	46	(32)	RUMOURS, Fleetwood Mac, WEA
52	78	(14)	FOUR, Foreigner, K-Tel
53	55	(12)	MAGNETIC FIELDS, Jean Michel Jarre, Polydor
54	48	(4)	PIRATES, Rickie Lee Jones, WEA
55	36	(9)	SUPER TROUPER, ABBA, Epic
56	—	—	LEVEL 42, Level 42, Polydor
57	51	(15)	LONG DISTANCE VOYAGER, Moody Blues, Threshold
58	—	—	BEATLE BALLADS, Beatles, Parlophone
59	87	(2)	DEDICATION, Gary U.S. Bonds, EA
60	60	(6)	BEATLES, Beatles, EMI
61	65	(3)	DIRE STRAITS, Dire Straits, Vertigo
62	57	(8)	FIRE OF UNKNOWN ORIGIN, Blue Oyster Cult, CBS
63	58	(11)	OFF THE WALL, Michael Jackson, Epic
64	53	(12)	BORN TO RUN, Bruce Springsteen, CBS
65	89	(12)	RED, Black Uhuru, Island
66	59	(5)	4 SYMBOLS, Led Zeppelin, Atlantic
67	55	(7)	ONE DAY IN YOUR LIFE, Michael Jackson, Motown
68	63	(2)	REPRODUCTION, Human League, Virgin
69	52	(3)	PRECIOUS TIME, Pat Benatar, Chrysalis
70	46	(3)	BLACK AND WHITE, Pointer Sisters, Planet
71	—	—	BOY, U2, Island
72	67	(57)	MANILOW MAGIC, Barry Manilow, Arista
73	69	(2)	NIGHTCLUBBING, Grace Jones, Island
74	77	(13)	HEAVEN UP HERE, Echo And The Bunnymen, Korova
75	—	—	FLESH AND BLOOD, Roxy Music, Polydor
76	76	(14)	THEMES, Various, K-Tel
77	79	(3)	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel, CBS
78	66	(4)	DIANA AND MARVIN, Diana Ross/Marvin Gaye, Motown
79	85	(3)	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
80	74	(8)	BACK IN BLACK, AC/DC, Atlantic
81	74	(8)	DIFFICULT TO CURE, Rainbow, Polydor
82	58	(78)	COME AND GET IT, Whitesnake, Liberty
83	—	—	DOUBLE FANTASY, John Lennon, Geffen
84	69	(4)	TRUMPET, Jacksons, Epic
85	—	—	SHORT BACK 'N' SIDES, Ian Hunter, Chrysalis
86	95	(2)	ONE STEP BEYOND, Madness, Siff
87	61	(18)	WHAPPEN, Beat, Go Feet
88	86	(13)	BREAKING GLASS, Hazel O'Connor, A&M
89	—	—	DARK SIDE OF THE MOON, Pink Floyd, Harvest
90	78	(8)	THE FRIENDS OF MR. CAIRO, Jon and Vangelis, Polydor
91	75	(8)	ROCKS THE WORLD, Third World, CBS
92	71	(19)	MADE IN AMERICA, Carpenters, A&M
93	73	(4)	20 GOLDEN GREATS, Diana Ross, Motown
94	64	(4)	GREATEST HITS VOL. 2, ABBA, Epic
95	72	(5)	HIGH AND DRY, Def Leppard, Vertigo
96	98	(2)	DR. HOOKS GREATEST HITS, Dr. Hook, Capitol
97	81	(2)	BLACK UHURU, Black Uhuru, Virgin
98	68	(7)	ESPECIALLY FOR YOU, Don Williams, MCA
99	63	(4)	SKY 3, Sky, Arista
100	—	—	MILES HIGH, John Miles, EMI



# PUZZLES

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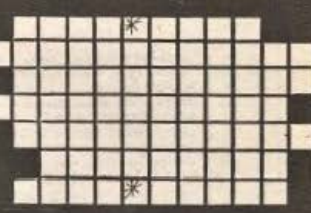
## US ALBUMS

- 1 4 Foreigner, Atlantic
- 2 3 BELLA DONNA, Stevie Nicks, Modern Records
- 4 ESCAPE, Journey, Columbia
- 2 4 PRECIOUS TIME, Pat Benatar, Chrysalis
- 5 5 LONG DISTANCE VOYAGER, Moody Blues, Threshold
- 5 7 DON'T SAY NO, Billy Squier, Capitol
- 7 12 PIRATES, Rickie Lee Jones, Warner Bros
- 8 9 WORKING CLASS DOG, Rick Springfield, RCA
- 9 8 STREET SONGS, Rick James, Gordy
- 10 11 HI INFIDELITY, Reo Speedwagon, Epic
- 11 6 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 12 10 THE ONE THAT YOU LOVE, Air Supply, Arista
- 13 14 IN THE POCKET, The Commodores, Motown
- 14 15 BLACK & WHITE, Pointer Sisters, Planet
- 15 20 ENDLESS LOVE, Soundtrack, Mercury
- 16 13 HARD PROMISES, Tom Petty and the Heartbreakers, Backstreet
- 17 16 MISTAKEN IDENTITY, Kim Carnes, EMI-America
- 18 19 FEELS SO RIGHT, Alabama, RCA
- 19 10 PARADISE THEATRE, Sixx, A&M
- 20 17 FANCY FREE, Oak Ridge Boys, MCA
- 21 21 FACE VALUE, Phil Collins, Atlantic
- 22 — PRETENDERS II, Pretenders, Sire
- 23 32 EL LOCO, Z Z Top, Warner Bros
- 24 22 MECCA FOR MODERNS, Manhattan Transfer, Atlantic
- 25 26 BLIZZARD OF OZZ, Ozzy Osbourne, Jet
- 26 45 TIME, ELO, Jet
- 27 27 FIRE OF UNKNOWN ORIGIN, Blue Oyster Cult, Columbia
- 28 23 IT MUST BE MAGIC, Teena Marie, Gordy
- 29 25 ZEPH, Santana, Columbia
- 30 31 JUICE, Juice Newton, Capitol
- 31 46 BREAKIN' AWAY, Al Jannaro, Warner Bros
- 32 33 ROCKHORROLL, Greg Kihn, Bessiekey
- 33 34 I'M IN LOVE, Evelyn King, RCA
- 34 24 VOICES, Daryl Hall & John Oates, RCA
- 35 35 BALIN, Marly Balin, EMI-America
- 36 34 HEAVY METAL, Soundtrack, Full Moon/Asylum
- 37 41 DIMPLES, Richard Dimples Fields, Boardwalk
- 38 39 REFLECTOR, Pablo Cruise, A&M
- 39 38 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- 40 28 MOVING PICTURES, Rush, Mercury
- 41 34 LIVE IN NEW ORLEANS, Maze Featuring Frankie Beverly, Capitol
- 42 46 SOME DAYS ARE DIAMONDS, John Denver, RCA
- 43 45 THE VISITOR, Mick Fleetwood, RCA
- 44 37 NOW OR NEVER, John Schneider, Scotti Bros
- 45 52 JUMPIN' JIVE, Joe Jackson, A&M
- 46 57 STEP BY STEP, Eddie Rabbitt, Elektra
- 47 51 WITH YOU, Stacy Lattisaw, Cotillion
- 48 53 MARAUDER, Slackfoot, A&M
- 49 29 MODERN TIMES, Jefferson Starship, Grunt
- 50 42 THE TURN OF A FRIENDLY CARD, The Alan Parsons Project, Arista
- 51 — KOOKOO, Debbie Harry, Chrysalis
- 52 38 DIRTY DEEDS DONE DIRTY CHEAP, AC/DC, Atlantic
- 53 44 EAST SIDE STORY, Squeeze, A&M
- 54 47 WILD EYED SOUTHERN BOYS, J&S Special, A&M
- 55 55 PARTY MIX, The B-52's, Warner Bros
- 56 48 WINNERS, The Brothers Johnson, A&M
- 57 43 THE DUDE, Quincy Jones, A&M
- 58 50 CHILDREN OF TOMORROW, Frankie Smith, WMOT
- 59 30 GREATEST HITS, Kenny Rogers, Liberty
- 60 63 CAN'T WE FALL IN LOVE AGAIN, Phyllis Hyman, Arista
- 61 56 THE CLARKE/DUKE PROJECT, Stanley Clarke/George Duke, Epic
- 62 38 A WOMAN NEEDS LOVE, Ray Parker Jr & Raydio, Arista
- 63 73 JUST BE MY LADY, Larry Graham, Warner Bros
- 64 82 MADE IN AMERICA, Carpenters, A&M
- 65 — BROTHERS OF THE ROAD, The Allman Brothers Band, Arista
- 66 46 STARS ON LONG PLAY, Stars On Long Play, Radio Records
- 67 — HOY-HOY, Little Feat, Warner Bros
- 68 70 STEPHANIE, Stephanie Mills, 25th Century
- 69 — BEAUTY AND THE BEAT, The Go Go's, IRS
- 70 71 VERY SPECIAL, Debra Laws, Elektra
- 71 — THE MAN WITH THE HORN, Miles Davis, Columbia
- 72 65 FAIR WARNING, Van Halen, Warner Bros
- 73 61 CRIMES OF PASSION, Pat Benatar, Chrysalis
- 74 79 MY MELODY, Deniece Williams, ARC/Columbia
- 75 64 ARC OF A DIVER, Steve Winwood, Island

## US SINGLES

- 1 1 ENDLESS LOVE, Diana Ross And Lionel Richie, Motown
- 2 4 SLOW HAND, Pointer Sisters, Planet
- 3 2 THE THEME FROM "GREATEST AMERICAN HERO", Joey Scarbury, Elektra
- 4 6 STOP DRAGGIN' MY HEART AROUND, Stevie Nicks w/Tom Petty & The Heartbreakers, Modern
- 5 5 JESSIE'S GIRL, Rick Springfield, RCA
- 6 3 QUEEN OF HEARTS, Juice Newton, Capitol
- 7 9 NO GETTIN' OVER ME, Ronnie Milsap, RCA
- 8 15 URGENT, Foreigner, Atlantic
- 9 10 LADY YOU BRING ME UP, Commodores, Motown
- 10 11 WHO'S CRYING NOW, Journey, Columbia
- 11 3 I DON'T NEED YOU, Kenny Rogers, Liberty
- 12 7 BOY FROM NEW YORK CITY, Manhattan Transfer, Atlantic
- 13 12 HEARTS, Marly Balin, EMI-America
- 14 13 ELVIRA, The Oak Ridge Boys, MCA
- 15 18 COOL LOVE, Pablo Cruise, A&M
- 16 23 STEP BY STEP, Eddie Rabbitt, Elektra
- 17 28 THE BREAKUP SONG, Greg Kihn Band, Bessiekey
- 18 21 REALLY WANNA KNOW YOU, Daryl Wright, Warner Bros
- 19 22 FIRE AND ICE, Pat Benatar, Chrysalis
- 20 14 IT'S NOW OR NEVER, John Schneider, Scotti Bros
- 21 28 HOLD ON TIGHT, ELO, Jet
- 22 24 FEELS SO RIGHT, Alabama, RCA
- 23 23 THAT OLD SONG, Ray Parker Jr & Raydio, Arista
- 24 36 THE BEACH BOYS WEDLEY, The Beach Boys, Capitol
- 25 21 THE VOICE, The Moody Blues, Threshold
- 26 26 DON'T GIVE IT UP, Robbie Patton, Liberty
- 27 27 YOU'RE MY GIRL, Franke & The Knockouts, Millennium
- 28 29 LOVE ON A TWO WAY STREET, Stacy Lattisaw, Cotillion
- 29 35 FOR YOUR EYES ONLY, Sheena Easton, Liberty
- 30 34 I COULD NEVER MISS YOU, Lulu, A&M
- 31 61 ARTHUR'S THEME, Christopher Cross, Warner Bros
- 32 32 EVERLASTING LOVE, Rex Smith/Rachel Sweet, Columbia
- 33 36 BREAKING AWAY, Balance, Polygram
- 34 42 IN YOU LETTER, REO Speedwagon, Epic
- 35 61 START ME UP, The Rolling Stones, Rolling Stones
- 36 43 DRAW OF THE CARDS, Kim Carnes, EMI-America
- 37 19 IN THE AIR TONIGHT, Phil Collins, Atlantic
- 38 17 THE STROKE, Billy Squier, Capitol
- 39 44 YOU COULD TAKE MY HEART AWAY, Silver Condor, Columbia
- 40 41 NICOLE, Point Blank, MCA
- 41 46 SOME DAYS ARE DIAMONDS, John Denver, RCA
- 42 48 CHLOE, Elton John, Geffen
- 43 52 SUPER FREAK, Rick James, Gordy
- 44 49 GENERAL HOSPITAL, The Afternoon Delights, MCA
- 45 16 TOUCH ME WHEN WE'RE DANCING, Carpenters, A&M
- 46 33 THE ONE THAT YOU LOVE, Air Supply, Arista
- 47 39 DOUBLE DUTCH BUS, Frankie Smith, WMOT
- 48 68 THE NIGHT OWLS, Little River Band, Capitol
- 49 34 I'M IN LOVE, Evelyn King, RCA
- 50 57 STRAIGHT FROM THE HEART, The Allman Brothers Band, Arista
- 51 60 WE'RE IN THIS LOVE TOGETHER, Al Jannaro, Warner Bros
- 52 33 TEMPTED, Squeeze, A&M
- 53 37 TIME, The Alan Parsons Project, Arista
- 54 56 SQUARE BIZ, Teena Marie, Gordy
- 55 45 BACKFIRE, Debbie Harry, Chrysalis
- 56 58 THE SENSITIVE KIND, Santana, Columbia
- 57 38 BETTE DAVIS EYES, Kim Carnes, EMI-America
- 58 59 HEAVY METAL, Don Felder, Full Moon/Asylum
- 59 45 YOU MAKE MY DREAMS, Daryl Hall & John Oates, RCA
- 60 72 JUST ONCE, Quincy Jones Featuring James Ingram, A&M
- 61 66 ALL I HAVE TO DO IS DREAM, Andy Gibb & Victoria Principal, RSO
- 62 76 WE CAN GET TOGETHER, Icehouse, Chrysalis
- 63 61 THE SUN AIN'T GONNA SHINE ANYMORE, Nielsen/Pearson, Capitol
- 64 47 SWEET BABY, Stanley Clarke & George Duke, Epic
- 65 — I'VE DONE EVERYTHING FOR YOU, Rick Springfield, RCA
- 66 — WHEN SHE WAS MY GIRL, The Four Tops, Casablanca
- 67 — BURNIN' FOR YOU, Blue Oyster Cult, Columbia
- 68 — PRIVATE EYES, Daryl Hall & John Oates, RCA
- 69 70 DEDICATED TO THE ONE I LOVE, Bernadette Peters, MCA
- 70 73 A HEART IN NEW YORK, Art Garfunkel, Columbia
- 71 — SILLY, Denice Williams, ARC/Columbia
- 72 — HARD TO SAY, Dan Fogelberg, Full Moon/Epic
- 73 75 SHAKE IT UP TONIGHT, Cheryl Lynn, Columbia
- 74 74 FALLING IN LOVE AGAIN, Michael Stanley Band, EMI-America
- 75 46 ROCK 'N' ROLL DREAMS COME THROUGH, Jim Steinman, Epic/Cleveland International

## POP-A-GRAM



Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column tells you what *Depeche Mode* have just enjoyed. Remember the clues aren't in the correct order. You have to decide what the right order is.

Lately Ted reviews no records . . . It's too hot in July for him (5,5)  
 Mick Warlock will reveal all in three years time (4,7)  
 . . . but Sam Willmet will still be a crazy C&W star then (3,4)  
 Believe it or not Fred Dapple totally transformed this HM outfit (3,7)  
 No greed or something that transforms it provides a shaky chart topper (5,4)  
 It's mad! I'm not! again, I'm concerned about my talking body (11)  
 Germans who populate a world of computers etc. (6)

## X-WORD



- ACROSS**
- 1 Friend of the guy who works down the chip shop (6,4)
  - 4 Underwater crew from the UK (4)
  - 6 A hit for The Look (1,2,3,4)
  - 8 A description of Elton (2,3)
  - 10 One of The Dave Clark Five's greatest hits (4,3,4)
  - 11 Pink Floyd character from 196 (10,5)
  - 12 Crawford or Newman (5)
  - 14 Could he be confused with the king? (2)
  - 17 At one stage in her career her backing group comprised three of the Eagles (6,8)
  - 20 Had 1978 No 1 with Ring My Bell (5,4)
  - 21 Ziggy Stardust hit (4,2)
  - 24 The door at the top (5)
  - 25 Film which featured Sting as well as Toyah (1,2)
  - 28 Abbreviated prehistoric group (1,3)
- DOWN**
- 1 He was Dolly Parton (5,3)
  - 2 Dixie Streets hit (5,5)
  - 3 Recent Stevie Wonder 45 (6)
  - 5 Nazareth's singer (6,4)
  - 7 Eighth Day singer (5,1,4)
  - 8 Group who were Living in the Plastic Age (7)
  - 12 The Forces of 14 across (5)
  - 15 5, 24 down. Well organised (10,6) hit (3,2)
  - 16 & 19 down. 1977 Bonnie Tyler hit (4,2,5)
  - 18 Stars of stars on 45 (4)
  - 19 See 15 down
  - 22 Leading synthesizer make (4)
  - 23 Leopard with no ears (3)
  - 24 See 15 down

**SOLUTION TO LAST WEEK'S X-WORD**  
 ACROSS: 1 Orange juice, 7 Chiquered Love, 8 Sam, 10 Inflammable, 11 Peter Frampton, 14 Elephants, 15 East Side Story, 28 A ray, 21 Cher, 22 Eddy Grant, 23 Bonnie Tyler  
 DOWN: 1 Once in a Lifetime, 2 Ace of Spades, 3 Jay, 4 ELO, 5 Present, 6 Bad Manners, 8 Deborah, 12 Treason, 13 Mind of, 15 Say when, 17 Drama, 18 Arms, 19 Red

**SOLUTION TO LAST WEEK'S POPGRAM** (in order of puzzle)  
 Adam Faith, Shadows, Turtles, Jim Reeves, Cat Stevens, Hollies, Brian Poole, Gladys Knight  
 DOWN: FOUR TOPS  
 LAST WEEK'S WINNER: Miss Claire Fogg, Woodfield, Hatfield Lane, Brackley, Kent.

Remember, you have to complete both the Xword and Popgram to qualify to win an album. Send your completed entry to:  
 Xword / Popgram, Record Mirror, 48 Long Acre, London WC2 3JT.

Name .....

Address .....

## US DISCO

- 1 1 I'M IN LOVE/IF YOU WANT MY LOVIN', Evelyn King, RCA
- 2 2 GONNA GET OVER YOU, France Joli, Prelude
- 3 3 DANCIN' THE NIGHT AWAY, Vogue, Atlantic
- 4 4 BUSTING OUT, Material with Nona Hendryx, ZE/Island
- 5 5 ON THE BEAT, B.B.O. Band, Capitol
- 6 8 GET ON UP AND DO IT AGAIN, Suzy Q, RFC/Atlantic
- 7 10 A LITTLE BIT OF JAZZ, Nick Straker, Prelude
- 8 6 GIVE IT TO BABY/SUPER FREAK, Rick James, Gordy
- 9 7 SHAKE IT UP TONIGHT, Cheryl Lynn, Columbia
- 10 9 I'LL DO ANYTHING FOR YOU, Denroy Morgan, Becket
- 11 11 PRIME CUTS/THE DOUBLE DANCE ALBUM, Various Artists Importe
- 12 12 SQUARE BIZ/IT MUST BE MAGIC, Teena Marie, Gordy/Motown
- 13 20 LET'S GO DANCIN', Sprague, Westend
- 14 15 YOU'RE MY MAGICIAN/OUR LOVE, Lims, Prism
- 15 — WALK RIGHT NOW, The Jacksons, Epic
- 16 18 OUT COME THE FREAKS, Wax, Island
- 17 14 CAPITAL TROPICAL, Two Man Sound, TSR
- 18 — FIRST TRUE LOVE AFFAIR, Jimmy Ross, RFC/Quality
- 19 19 WIKKA WRAP/ALL WRAPPED UP, Evelyns, Sem
- 20 — SHE'S A BAD MAMA JAMA, Carl Carlton, 20th

## US SOUL

- 1 1 ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
- 2 7 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century
- 3 3 SQUARE BIZ, Teena Marie, Gordy
- 4 1 JUST BE MY LADY, Larry Graham, Warner Bros
- 5 6 LADY YOU BRING ME UP, Commodores, Motown
- 6 2 LOVE ON A TWO WAY STREET, Stacy Lattisaw, Cotillion
- 7 15 SUPER FREAK, Rick James, Motown
- 8 8 I'M IN LOVE, Evelyn King, RCA
- 9 5 SLOW HAND, Pointer Sisters, Planet
- 10 12 CAN'T WE FALL IN LOVE AGAIN, Phyllis Hyman & Michael Henderson, Arista
- 11 5 SHAKE IT UP TONIGHT, Cheryl Lynn, Columbia
- 12 10 DOUBLE DUTCH BUS, Frankie Smith, WMOT
- 13 11 NIGHT, Billy Ocean, Epic
- 14 13 THE REAL THING, The Brothers Johnson, A&M
- 15 15 FREAKY DANCIN', Cameo, Chocolate City
- 16 18 I LOVE YOU MORE, Renee & Angela, Capitol
- 17 18 THIS IS FOR THE LOVER IN YOU, Shalamar, Solar
- 18 — WE'RE IN THIS LOVE TOGETHER, Al Jannaro, Warner Bros
- 19 — JUST ONE MOMENT AWAY, Manhattan, Columbia
- 20 — I'LL DO ANYTHING FOR YOU, Denroy Morgan, Beckett



## UK DISCO

- 1 CHANT NO 1/FEEL THE CHANT, Spandau Ballet, Reformation 12in
- 2 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century-Fox 12in
- 3 EVERYBODY SALSA-SALSA RAPPY, Modern Romance, WEA 12in
- 4 I'M IN LOVE, Evelyn King, RCA 12in
- 5 WALKING INTO SUNSHINE, Central Line, Mercury 12in
- 6 HAPPY BIRTHDAY, Stevie Wonder, Motown 12in
- 7 TURN IT ON/BEEZER ONE, Level 42, Polydor 12in
- 8 ON THE BEAT/DON'T SAY GOODBYE, BBAQ Band, Capitol 12in
- 9 BACK TO THE '60s, Tight Fit, Jive 12in
- 10 GOING BACK TO MY ROOTS, Odyssey, RCA 12in
- 11 WALK RIGHT NOW, Jacksons, Epic 12in
- 12 DANCING ON THE FLOOR, Third World, CBS 12in
- 13 SHAKE IT UP TONIGHT, Cheryl Lynn, CBS 12in
- 14 YOU'LL NEVER KNOW/I'M TOTALLY YOURS, Hi-Gloss, Epic 12in
- 15 FUNTOWN USA/ALL THAT'S GOOD TO ME, Rafael Cameron, Salsoul 12in
- 16 LADY (YOU BRING ME UP), Commodores, Motown 12in
- 17 AS THE TIME GOES BY/RAP, Funkapolitan, London 12in
- 18 SQUARE BIZ/INSTRUMENTAL, Teena Marie, Motown 12in
- 19 BODY TALK, Imagination, R&B 12in
- 20 GIVE IT TO ME BABY/INSTRUMENTAL, Rick James, Motown 12in/US remix
- 21 HARD TIMES — LOVE ACTION, Human League, Virgin Red 12in
- 22 DANCIN' THE NIGHT AWAY, Vagogo, Mercury 12in
- 23 RAZZAMATAZZ, Quincy Jones, A&M 12in
- 24 EASY/ROOF GARDEN/WE'RE IN THIS LOVE TOGETHER/CLOSER TO YOUR LOVE/TEACH ME TONIGHT/MY OLD FRIEND, AJ Jarreau, Warner Bros LP
- 25 LIVE A LIFE/REGGAE FEELING, Black Slate, Ensign 12in
- 26 DESTINATION MOTHERLAND/THERE'S A MASTER PLAN/LAND OF FRUIT AND HONEY/THE RIVER NIGER, Roy Ayers, Polydor LP
- 27 STARS ON 43 VOLUME 2, Star Sound, CBS 12in
- 28 I LOVE YOU YES I LOVE YOU, Eddy Grant, Ensign 12in
- 29 I LIKE YOUR LOVIN', Richard 'Dimples' Fields, Epic
- 30 LOVE HAS COME AROUND, Donald Byrd, Elektra 12in
- 31 IF YOU FEEL IT, Thelma Houston, RCA 12in
- 32 LIFT YOUR VOICE AND SAY, Love Unlimited Orchestra, Unlimited-Gold 12in
- 33 LAY ALL YOUR LOVE ON ME, Abba, Epic 12in
- 34 THE CARIBBEAN DISCO SHOW, Lobo, Polydor 12in
- 35 TRY IT OUT, Gino Soccio, Atlantic 12in
- 36 RIDING ON A FANTASY/ROCK ME DOWN TO RIO, Rah Band, DJM 12in
- 37 CLEAN SWEEP/SATURDAY NIGHT, Bobby Broom, US Arista GRP LP
- 38 HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA 12in
- 39 WORDY RAPPINGHOOD, Tom Tom Club, Island 12in
- 40 REMEMBER ME — AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS, Boys Town Gang, Moby Dick LP
- 41 YOU SURE LOOK GOOD TO ME/TONIGHT YOU AND ME/DON'T TELL ME TELL HER, Phyllis Hyman, Arista 12in
- 42 INCH BY INCH/HOLD ONTO THE FEELING, Strikers, US Prelude LP
- 43 DO LIKE YOU/BADNESS, Morrissey-Mullen, Beggars Banquet 12in
- 44 I LOVE MUSIC, Enigma, Creole 12in
- 45 IN AND OUT OF LOVE, Imagination, R&B 12in
- 46 NICE AND SOFT, Wish, US Perspective 12in/Excaliber 12in
- 47 SWEAT (TIL YOU GET WET), Brick, US Bang 12in
- 48 FAN THE FIRE, Impressions, 20th Century-Fox 12in
- 49 BRAZILIAN DAWN, Shakatak, Polydor 12in
- 50 DOUBLE DUTCH BUS/INSTRUMENTAL, Frankie Smith, WMOT 12in
- 51 TOP OF MY LIST, Stephanie Mills, 20th Century-Fox 12in
- 52 STILL IN THE GROOVE/A WOMAN NEEDS LOVE/SO INTO YOU, Raydio, Arista 12in
- 53 FREAKY DANCIN'/DON'T BE SO COOL/THE SOUND TABLE/ON THE ONE, Cameo, Casablanca 12in pack
- 54 ROBERTO WHO...?, Cayenne, Groove Production 12in
- 55 SEARCHING TO FIND THE ONE, Unlimited Touch, Epic 12in
- 56 WALK TO WALL/I LOVE YOU MORE/WANNA BE CLOSE TO YOU, Rene & Angela, US Capitol LP
- 57 JINGO/DANCIN' & PRANCIN', Candido, Excaliber 12in
- 58 HERE I AM, Dynasty, Solar 12in
- 59 RAINY NIGHT IN GEORGIA, Randy Crawford, Warner Bros
- 60 BETCHA' WOULD'N'T HURT ME, Quincy Jones, A&M 12in
- 61 IF YOU WANT MY LOVIN', Evelyn King, RCA LP
- 62 BODY MUSIC, Chris Rainbow, EMI 12in
- 63 GIVE IT UP (DON'T MAKE ME WAIT)/HERE IS MY LOVE, Sylvester, Fantasy 12in
- 64 EVERYBODY GET DOWN, Avon, US RBL 12in
- 65 HOT SUMMER NIGHT/HOT VERSION, Vicki Sue Robinson, US Prelude 12in
- 66 THE REAL THING, Brothers Johnson, A&M 12in
- 67 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
- 68 CAN YOU HANDLE IT (REMIX), Sharon Redd, US Prelude 12in
- 69 GET ON UP DO IT AGAIN, Suzy Q, Canadisc JC 12in
- 70 SONG FOR JEREMY/TRY SOME OF THIS/SHADOW STREET, Spaces, US Arista LP
- 71 YOU'RE THE BEST (REMIX), Kani Burke, US RCA 12in
- 72 SO THIS IS ROMANCE, Linx, Chrysalis 12in
- 73 UPTOWN FESTIVAL, Shalamar, RCA Golden Grooves 12in
- 74 STAX CLUB DISCO, Starline, R&B 12in
- 75 WELCOME ABOARD/NIGHT LIFE IN THE CITY, Love Unlimited Orchestra/Webster Lewis, US Unlimited Gold LP
- 76 FEEL MY LOVE TONIGHT/SCREAMIN' OFF THE TOP/YOUNG GIRL/LOVE ON A TWO WAY STREET/SPOTLIGHT, Stacy Lattisaw, Cotillion LP
- 77 SUPREMES MEDLEY, Supremes, Motown 12in
- 78 SHE'S GOT PAPERS ON ME/LET THE LADY DANCE, Richard 'Dimples' Fields, US Boardwalk LP
- 79 '43', Level 42, Polydor LP
- 80 SITTING IN IT/THE HORNET/MATINEE IDOL, Yellowjackets, US Warner Bros LP
- 81 SLIPSTREAM, Morrissey-Mullen, Beggars Banquet LP
- 82 YOU GOT THE FLOOR, Arthur Adams, US Incubation Band 12in
- 83 MAGIC NUMBER/EVERYBODY'S BROKE, Horbie Hancock, US Columbia 12in
- 84 IT MUST BE MAGIC, Teena Marie, Motown LP
- 85 SONG FOR MY SON, Lee Oskar, US Elektra LP
- 86 DON'T WANT TO LOSE YOU, Nina Decosta, Rokel 12in
- 87 ANOTHER ONE BITES THE DUST, General Saint & Clint Eastwood, Greeniesleaves 12in
- 88 JOY AND PAIN/THE LOOK IN YOUR EYES, Maze, Capitol LP
- 89 DO IT ANY WAY YOU WANNA, Mike 'T', US Golden Pyramid 12in
- 90 THE DIP, Keith Diamond Band, US Willenium 12in

## INDEPENDENT

### SINGLES

- 1 ONE IN TEN, UB40, DEP International
- 2 NEW LIFE, Depeche Mode, Mute
- 3 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
- 4 RELEASE THE BATS, Birthday Party, AAD
- 5 NERO, Theatre Of Hate, Burning Rome
- 6 (COVER PLUS) WE'RE ALL GROWN UP, Hazel O'Connor, Albion
- 7 I DON'T WANT TO LIVE WITH MONKEYS, Higsons, Romans In Britain
- 8 PUPPETS OF WAR (EP), Chron Gen, Fresh
- 9 MATRESS OF WIRE, Aztec Camera, Postcard
- 10 ANOTHER ONE BITES THE DUST, General Saint & Clint Eastwood, Greeniesleaves
- 11 NEU LIFE (EP), Flux Of Pink Indians, Crass
- 12 MOTORHEAD, Hawkwind, Flicknife
- 13 FOUR SORE POINTS (EP), Anti-Pasti, Rondelet
- 14 CEREMONY, New Order, Factory
- 15 THE RESURRECTION (EP), Vice Squad, Riot City
- 16 KITCHEN PERSON, Associates, Situation 2
- 17 LET THEM FREE (EP), Anti-Pasti, Rondelet
- 18 NAGASAKI NIGHTMARE, Crass, Crass
- 19 ARMY LIFE, Exploited, Secret
- 20 ONE LAW FOR THEM, 4-SKINS, Clockwork Fun
- 21 TOO F--- TO DRINK, Dead Kennedys, Cherry Red
- 22 EXPLOITED BARMY ARMY, Exploited, Secret
- 23 SMILES AND LAUGHTER, Modern English, AAD
- 24 LI'L RED RIDING HOOD, 999, Albion
- 25 WHITE MICE/KRAY TWINS (LIVE), Modettes, Human
- 26 DREAMING OF ME, Depeche Mode, Mute
- 27 FREEMANS, Chelsea, Step Forward
- 28 KINGS CROSS, Charge, Test Pressing
- 29 LAST ROCKERS, Vice Squad, Riot City
- 30 DOGS OF WAR, Exploited, Secret
- 31 ENDS WITH THE SEA, G. Lewis & B. C. Gilbert, AAD
- 32 LOVE WILL TEAR US APART, Joy Division, Factory
- 33 ALL OUT ATTACK (EP), Blitz, No Future
- 34 24 HOURS, Chets, Graduate
- 35 PEACE AND LOVE, Misty In Roots, People Unite
- 36 FEEDING OF THE 5,000 (SECOND SITTING), Crass, Crass
- 37 ATMOSPHERE, Joy Division, Factory
- 38 REALITY ASYLUM, Crass, Crass
- 39 WHY (EP), Discharge, Clay
- 40 FIGHT BACK (EP), Discharge, Clay
- 41 CALIFORNIA UBER ALLES, Dead Kennedys, Fast
- 42 QUARTERS, Associates, Situation 2
- 43 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder

- 44 DECONTROL, Discharge, Clay
- 45 FREAKED, Charlie Harper, Ramkup
- 46 BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls, Crass
- 47 OUR SWIMMER, Wire, Rough Trade
- 48 TRANSMISSION, Joy Division, Factory
- 49 AUDIO VIDEO, News, KA
- 50 APE MAN, Erazorhead, Test Pressing

### ALBUMS

- 1 THE LAST CALL, Anti-Pasti, Rondelet
- 2 PRESENT ARMS, UB40, DEP International
- 3 PENIS ENVY, Crass, Crass
- 4 THE ONLY FUN IN TOWN, Josef K, Postcard
- 5 PUNKS NOT DEAD, Exploited, Secret
- 6 SIGNING OFF, UB40, Graduate
- 7 DOCUMENT AND EYEWITNESS, Wire, Rough Trade
- 8 PLAYING WITH A DIFFERENT SEX, Au Pairs, Human
- 9 ANTHEM, Toyah, Safari
- 10 STATIONS OF THE CRASS, Crass, Crass
- 11 IN THE FLAT FLOOR, Bauhaus, AAD
- 12 BLACK SOUNDS OF FREEDOM, Black Uhuru, Greeniesleaves
- 13 DIRK WEARS WHITE SOX, Adam & The Ants, Do It
- 14 SONS OF THUNDER, Dr Alimanto, Greeniesleaves
- 15 UNKNOWN PLEASURES, Joy Division, Factory
- 16 CLOSER, Joy Division, Factory
- 17 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
- 18 PRAYERS ON FIRE, Birthday Party, AAD
- 19 DRAMA OF EXILE, Nico, Aura
- 20 ACTION BATTLEFIELD, New Age Steppers, Statik
- 21 FIRE HOUSE ROCK, Walling Stone, Greeniesleaves
- 22 HOPELESSLY IN LOVE, Carroll Thompson, Carib Gems
- 23 TOYAH! TOYAH! TOYAH!, Toyah, Safari
- 24 LIVE AT THE COUNTER EUROVISION 79, Misty In Roots, People Unite
- 25 LUBRICATE YOUR LIVING ROOM, Fire Engines, Accessory
- 26 LABOUR OF LOVE, Mass, AAD
- 27 TO EACH... A Certain Ratio, Factory
- 28 HEART OF DARKNESS, Positive Noise, Statik
- 29 IN THE KINGDOM OF DRUG, Scientist, Kingdom
- 30 LIVE AT THE LYCEUM, Cabaret Voltaire

COMPILED BY ALAN JONES FOR RB RESEARCH FROM A NATIONWIDE PANEL OF 48 SPECIALIST SHOPS. ONLY INDEPENDENTLY DISTRIBUTED RECORDS ARE ELIGIBLE.

# Songwords

## ONE IN TEN UB40

Words & Music By: Terrance Wilson/Brian Travers/Norman Hassan/Mike Virtus/Robin Campbell/Alistair Campbell/Earl Falconer/Lisa Brown.

**CHORUS:**  
I am the one in ten  
A number on a list  
I am the one in ten  
Even though I don't exist  
Nobody knows me  
Even though I'm always there  
A statistic a reminder  
Of a world that doesn't care.

My arms enfold the dola queue  
Malnutrition dulls my hair  
My eyes are black and lifeless  
With an under privileged stare  
I'm the beggar on the corner  
Will no one spare a dime  
I'm the child that never learns to read  
'Cos no one spared the time.

I'm the murderer and the victim  
The licensed with the gun

I'm the sad and bruised old lady  
In an alley in a slum  
I'm a middleaged businessman  
With chronic heart disease  
I'm another teenage suicide  
In a street that has no trees.

I'm a pensioner alone  
I'm a cancer ridden spectre  
Covering the earth  
I'm another hungry baby  
I'm an accident of birth

Repeat Chorus

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### SIMON LE BON of DURAN DURAN

FULL NAME: Simon, Jean, Charles, Vladimir, Nbozaki, Njnsaki, spot the deliberate misspelling, Le Bon.

DATE OF BIRTH: October 27, 1958.

EDUCATED?: (Studio school, West Lodge, Pinner County, Harrow Art School, Birmingham University) No, not very.

FIRST LOVE: Claire Holloway, Diane King, Gillian Perry.

FIRST DISAPPOINTMENT: Finding out that Santa Claus drives a Transit, not a reindeer.

FIRST PERFORMANCE: After a party.

MUSICAL INFLUENCES: Piano lessons for two weeks.

HEROES: Beowulf, King Arthur, Sean Connery, Donald Sutherland.

HEROINES: Margaux Hemingway, Nozoe Gordon, Verushka.

### Profile

VICES: Lying, singing in the bath, being lucky.

NOBBIEST: Playing in the water, singing for a band, hippy sex.

MOST FRIGHTENING EXPERIENCE: Being woken up at 5 to eat a bowl of porridge (Yugh)

WORST EXPERIENCE: Eating Porridge (double Yugh)

FUNNIEST EXPERIENCE: Watching Mick eat porridge (Ha Ha Yugh!)


IDEAL HOLIDAY: Desert island off Clacton.

IDEAL HOME: Anywhere with mum.

FAVOURITE FOOD: Smoked salmon, cherry ice cream.

MOST HATED CHORE: Cleaning out the hamster cage.

AMBITIONS: To be President of the United States/Fighter Pilot/Pope/Pussycat, etc.





## ROCK 'N' ROLL

### SINGLES

- 2 WHEN WE GET MARRIED, Dream Lovers, Lost Nite
- 1 BIG TEN INCH, Wynonie Harris, King
- 5 LIGHTS OUT, Jerry Byrnes, Specialty
- 8 HALF WAY TO PARADISE, Billy Fury, Decca
- 4 LET'S GO, Routers, Warner Bros
- 7 MANHATTEN MELODRAMA, Shakin' Stevens and the Sunsets, Mint
- 10 HEART ATTACK, Delters, Nervous
- ROCKIN' REDWING, Fanny Masters, Revival
- 9 HARBOUR LIGHT, Elvis Presley, RCA
- REET PETITE, Jackie Wilson, Brunswick

PICK TO CLICK: IS A BLUEBIRD BLUE (1st - EP), Shakin' Stevens, Nu-Disk

### ALBUMS

- 4 TOMMY STEELE STORY, Decca
- 2 CHOO CHOO CH'BOOGIE, Louis Jordan, Phillips
- 3 TOMMY STEELE STATE SHOW, Decca
- 6 CLIFF SINGS, Cliff Richard, Columbia
- MODERN ROCKABILLY, Various, Ace
- ROCKABILLY IN PARIS, Crazy Cavern, Big Beat
- 7 THE SOUND OF FURY, Billy Fury, Decca
- 8 ROCKABILLY BOOGIE, Various, MCA
- 10 ROCK 'N' ROLL ALL FLAVOURS, Freddie Bell & The Bell Boys, Wings
- 9 SONNY CURTIS STYLE, Sonny Curtis, Viva

PICK TO CLICK: JACKIE WILSON'S GREATEST HITS, Jackie Wilson, Brunswick  
Compiled by: ROLLERCOASTER RECORDS, PO Box 19F, Chessington, Surrey

## HEAVY METAL

- 1 GANGLAND, The Tygers of Pan Tang, from 'Spellbound', MCA
- 2 SILVER & GOLD, The Tygers of Pan Tang, MCA
- 3 I'M THE ONE WHO LOVES YOU, AIZ, Bemo Tape
- 4 METAL MAN, Limglight, 45, Future Earth
- 5 TUSH, ZZ Top, 45, Import, Warner Bros
- 6 FIRE AND ICE, Pat Benatar, 45, CBS
- 7 SEARCHIN', Blackfoot, from 'Marauder', LP Atco
- 8 MANIC DEPRESSION, Jimi Hendrix, from 'Greatest Hits Track
- 9 POLICE CAR, Larry Wallis, 45, Stiff
- 10 CARRY ON WAYWARD SON, Kansas, 45, Eric Import
- 11 MY NUMBER, Girl, 45, Jet
- 12 BOOGIE NO MORE, Molly Hatchet, 12" - 45, Epic
- 13 FLIRTIN' WITH DISASTER, Molly Hatchet, 12" - 45, Epic
- 14 SHE'S NOT THERE, Santana, 45, CBS
- 15 ON PAROLE, Larry Wallis, b-side, 45, Stiff
- 16 MOVIN' ON, Bad Company, 45, Swan Song Import
- 17 FEEL LIKE A MAN, Spider, 45, City Records
- 18 TURN IT DOWN, The Sweet, 45, RCA
- 19 STALLION, Turbo, 45, Cargo
- 20 FIGHTING TO BE FREE, Sarga, 45, Suspect

Compiled by: THE TYNESIDER, (formerly Shirling House) Tuesday Rock Night, Saltwell Road, Gateshead.

## CHART FILE

**D**IANA Ross and Lionel Richie hold firm for the third straight week atop the US singles chart with 'Endless Love'. For Richie topping the charts is still a fairly unusual phenomenon, but for Ross it's almost commonplace.

As lead singer of the Supremes, Diana spent 22 weeks at No 1. After two years of minor hits without once making the Top 20, the Supremes really hit the big time in August 1964 when 'Where Did Our Love Go' soared to No 1. The group's next four singles, 'Baby Love', 'Come And See About Me', 'Stop! In The Name Of Love' and 'Back In My Arms Again' did likewise.

Such a hot pace could not be maintained, but over the next five years Diana and the girls tucked a further seven chart-toppers under their belts: 'I Hear A Symphony', 'You Can't Hurry Love', 'You Keep Me Hangin' On', 'Love Is Here And Now You're Gone', 'The Happening', 'Love Child' and 'Someday We'll Be Together' — a grand total of 12 No 1's, a figure exceeded only by the Beatles (20) and Elvis Presley (18).

After going solo in 1970, Ross had only to wait a matter of months before notching another number one — 'Ain't No Mountain High Enough'. She's since gathered a further four solo number ones with 'Touch Me In The Morning', 'Theme from Mahogany (Do You Know Where You're Going To)', 'Love Hangover' and 'Upside Down'.

'Endless Love' thus becomes Diana's 18th US No 1 as her 21-year Motown career draws to a close. Her first offering for Capital should be forthcoming before the end of the year, and Motown have a considerable stack of unreleased material in the vaults which will doubtless be made available in years to come.



Diana Ross: third week at No 1 in the USA.

Still with Motown, Smokey Robinson has just seen 'You Are Forever', the follow-up to his recent No 1, 'Being With You', flop disastrously on both sides of the Atlantic. Given the choice, Smokey would have preferred 'You Are Forever' to be the hit, and 'Being With You' the flop.

Talking to Robert W Morgan, on the deejays Watermark, syndicated 'Special Of The Week', Radio show last week, Smokey explained: "You Are Forever" is a song that was written for my wife Claudette. I've known her since I was 14 years old. When I was just turning 19 I asked her to marry me and we went through a big hassle with her parents because Motown had just started and I was making only \$5 a week. She stood by me, and we've been together ever since. My relationships with her is forever.

**A** record-busting 18 remakes in the top 75 last week, if you include the eight disco medleys. The bona-fide remakes include some unusual ones. Bill Wyman's 'Si Si Je Suis Un Rock Star' on A&M is technically a remake of the track 'Si Si', an instrumental he cut for the Polydor soundtrack for the motion picture 'Green Ice'.

'Everlasting Love' by Rex Smith and Rachel Sweet was a US hit for Robert Knight in the Autumn of '67, and a UK hit for Love Affair at the beginning of 1968. Knight's version eventually scaled the UK charts in 1974.

In 1968 Mike Post burst onto the scene producing and arranging Mason Williams' Grammy-winning 'Classical Gas', and the early hits of Kenny Rogers and The First Edition.

Post was just 21 at the time and soon became an in-demand producer. In 1975 he made an album of his own entitled 'Fused'. From this came the Northern soul classic 'Afternoon At The Rhino', a minor hit which Post co-wrote with Pete Carpenter, possibly the oldest composer of a Northern soul hit at 58! Post and Carpenter also wrote and performed the theme from TV's 'Rockford Files', a venture which has since paid great dividends for Post who's now one of the top composers of themes and incidental music for TV. His latest successes include two current US hits: Joey Scarbury's 'Believe It Or Not' — the theme from 'The Greatest American Hero', currently at No 3 and 'Hill Street Blues' which is fighting to get out of the lower reaches of the chart.

'Hill Street Blues', which first hit the US network some 15 months ago and has since been screened here started out as something of a cult show. Recently, however, it has come in for unanimous praise from US TV critics and was last week nominated for 21 Emmies (TV equivalent of Oscars). The gentle meandering theme always seemed far too insubstantial to be a hit. However, on record it has been beefed up considerably by the in-generational cultwork of veteran LA sessionman and former Crusader Larry Carlton and could yet develop into a major hit. ALAN JONES.

## FUTURIST / DANCE

- 1 DEDICATED FOLLOWER OF FASHION, Shear Joy Private Tape
- 2 TELEVISION/KOMMISSAR/DE WIRTSCHAFTSWUNDER, 7 German Import
- 3 MONARCHIE UND ALLTAG/FEHLFARBEN, LP German Import
- 4 EUROPE AFTER THE RAIN, John Foxx 12" Virgin
- 5 AS THE TIME GOES, Funkapolltan 12" London
- 6 PLAY TO WIN, Heaven 12" Virgin
- 7 DON'T STOP THE MUSIC, Bits & Pieces 12" Island
- 8 FOR YOUR LOVE, Chilly LP TV German Import
- 9 LOVE SONG, Simple Minds 12" Virgin
- 10 FUNTOWN USA, Rafael Cameron 12" Salsoul
- 11 TAINTED LOVE, Soft Cell 12" Some Bizzare
- 12 FUTURE WOMAN, Rockets LP German Import
- 13 KINKS LIVE IN PARIS, French Import
- 14 4" BE 2" LIVE AT LEEDS, (Futura 2) Bootleg
- 15 BOLLOCK BROS LIVE AT LIPSTIQUE MUNCH, German Bootleg

Dave Archer, Kareba (Wednesday and Saturday nights), 63 Conduit Street, London W1

## VIDEO

- 1 — Grease, CIC
- 2 Abba Volume II, Intervention
- 3 Cabaret, Rank
- 4 A Strange Case of Alice Cooper in Concert, Magnetic Video
- 5 The Sound of Music, Magnetic Video
- 6 Saturday Night Fever, Magnetic Video
- 7 A Stamping Ground (Pink Floyd/Various Artists), Intervention
- 8 Iron Maiden, EMI
- 9 Motorhead, Spectrum
- 10 Abba Volume I, Intervention
- 11 Gary Numan: The Touring Principle '79, Warner Bros
- 12 The Rose, Magnetic Video
- 13 Elvis Presley: King of Rock 'n' Roll, World of Video 2000
- 14 18 to Russia With Elton, PRT
- 15 17 Blondie: Eat To The Beat, Brent Walker
- 16 Woodstock, Warner Bros
- 17 Elton John in Central Park, VCL
- 18 Tina Turner At The Apollo, VCL
- 19 Elvis In Hawaii, Mountain Video
- 20 Thin Lizzy: Live & Dangerous, VCL

Compiled by: HMV, Oxford Street, London W1

## REGGAE

- 1 RISE & SHINE, Bunny Wailer, Philharmonic
- 4 WAITING FOR YOUR LOVE, Sister Heath & Papa Honey, Black Roots
- 2 FIRST ON SUNDAY, Junior Delgado, Love Linch
- 3 SUMMERTIME BLUES, Investigators, Inner City
- 5 DAYDREAMING, Alton Ellis, Smokey
- 13 IT'S TRUE, Donna Roden, Franic
- 7 I NEED A WOMAN, Hugh Griffiths, Art & Craft
- 6 WOMAN, Roddy Thomas, Foforo B
- 9 — STEALING LOVE, Carlene Davis, Creole
- 10 — SPONGEY REGGAE, Black Uhuru, Island
- 16 NATION ALL MUST BOW, Rankin' Bevon, Dance Beat
- 7 NO WOMAN NO CRY, Bob Marley, Island
- 17 SWEET REGGAE MUSIC, Papa Face, Fashion
- 14 — LOVE ME TONIGHT, Trevor Walters, Ital
- SWEET FEELINGS, Black Stone, Jah Lion
- 15 — PHONE LINE, Mystic Harmony, SS Music
- 11 WA-DD-EM, Eek A Mouse, Greensleeves
- 19 NEVER KNEW LOVE LIKE THIS BEFORE, Samantha Rose, Nature
- 14 TAKE CARE OF YOURSELF, Junior English, Form
- 20 WANDERING, Eric Garden, Inner City

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

## READER'S CHART

WE ASKED for your chart suggestions and this week it's a toffs' chart from Eton College, no less! The boys from Farrer House compile an all-time Top every six months, and from this they've collated an Eton all-time Top 20:

- 1 YESTERDAY, The Beatles
- 2 LOOKS MORE LIKE A PUNK TO ME, In The Event Of Fire
- 3 IMAGINE, John Lennon
- 4 SPACE ODDITY, David Bowie
- 5 WILL YOU, Hazel O'Connor
- 6 BOHEMIAN RHAPSODY, Queen
- 7 JE T'AIME MOI NON PLUS, Jane Birkin and Serge Gainsbourg
- 8 LIFE ON MARS, David Bowie
- 9 BRIDGE OVER TROUBLED WATER, Simon and Garfunkel
- 10 NIGHTS IN WHITE SATIN, Moody Blues
- 11 FRIGGIN' IN THE RIGGIN', Sex Pistols
- 12 CHEQUERED LOVE, Kim Wilde
- 13 KIDS IN AMERICA, Kim Wilde
- 14 CHARIOTS OF FIRE, Vangelis
- 15 BRASS IN POCKET, Pretenders
- 16 KEEP ON LOVING YOU, REO Speedwagon
- 17 AMERICAN PIE, Don McLean
- 18 MARS (from 'The Planets'), Holst
- 19 WALK ON THE WILD SIDE, Lou Reed
- 20 CHANGES, David Bowie

So now you know what the upper classes listen to! Chart compiled by Matthew Fraser Moat of Farrer College, Eton and a £5 record token goes to him. Send your chart suggestions to 'Reader's Chart', RECORD MIRROR, 40 Long Acce, London, WC2.

## YESTERYEAR

### ONE YEAR AGO (August 23, 1980)

- 1 ASHES TO ASHES, David Bowie
- 2 WINNER TAKES IT ALL, Abba
- 3 START, Jam
- 4 S TO S, Sheena Easton
- 5 UPSIDE DOWN, Diana Ross
- 6 OH YEAH, Roxy Music
- 7 GOES UPSIDE YOUR HEAD, Gap Band
- 8 FEELS LIKE I'M IN LOVE, Kelly Marie
- 9 TOM HARK, Piranhas
- 10 GIVE ME THE NIGHT, George Benson

### FIVE YEARS AGO (August 24, 1975)

- 1 DON'T GO BREAKING MY HEART, Elton John and Kiki Dee
- 2 LET 'EM IN, Wings
- 3 A LITTLE BIT MORE, Dr Hook
- 4 JEANS ON, David Dundas
- 5 IN ZAIRE, Johnny Wakelin
- 6 YOU SHOULD BE DANCING, The Bee Gees
- 7 HEAVEN MUST BE MISSING AN ANGEL, Tavares
- 8 DR KISS KISS, 1000 Volts
- 9 YOU DON'T HAVE TO GO, The Chi-Lites
- 10 NOW IS THE TIME, Jimmy James and The Yagabonds

### TEN YEARS AGO (August 26, 1971)

- 1 I'M STILL WAITING, Diana Ross
- 2 NEVER ENDING SONG OF LOVE, The New Seekers
- 3 WHAT ARE YOU DOING SUNDAY, Dawn
- 4 GET IT ON, T. Rex
- 5 IN MY OWN TIME, Family
- 6 LET YOUR YEAR BE YEAH, The Pioneers
- 7 DEVIL'S ANSWER, Atomic Rooster
- 8 SOLDIER BLUE, Buffy St Marie
- 9 HEY GIRL, DON'T BOTHER ME, The Tams
- 10 BANGLA DESH, George Harrison

### FIFTEEN YEARS AGO (August 27, 1965)

- 1 YELLOW SUBMARINE, The Beatles
- 2 GOD ONLY KNOWS, The Beach Boys
- 3 WITH A GIRL LIKE YOU, The Troggs
- 4 THEY'RE COMING TO TAKE ME AWAY HA-HA!, Napoleon XIV
- 5 MAMA, Dave Barry
- 6 BLACK IS BLACK, Los Bravos
- 7 VISIONS, Cliff Richard
- 8 THE MORE I SEE YOU, Chris Montez
- 9 ALL OR NOTHING, The Small Faces
- 10 LOVERS OF THE WORLD UNITE, David and Jonathan

### TWENTY YEARS AGO (August 15, 1961)

- 1 YOU DON'T KNOW, Helen Shapiro
- 2 WELL I ASK YOU, Eden Kane
- 3 JOHNNY REMEMBER ME, John Leyton
- 4 HALFWAY TO PARADISE, Billy Fury
- 5 OMOE, Petula Clark
- 6 REACH FOR THE STARS/CLIMB EVERY MOUNTAIN, Shirley Bassey
- 7 A GIRL LIKE YOU, Cliff Richard
- 8 TIME, Craig Douglas
- 9 PASADENA, The Temperance Seven
- 10 HELLO, MARY LOU/TRAVELLER MAN, Ricky Nelson

### TWENTY FIVE YEARS AGO (August 25, 1955)

- 1 WHATEVER WILL BE WILL BE, Doris Day
- 2 BE BOP A LULA, Gene Vincent
- 3 A SWEET OLD FASHIONED GIRL, Teresa Brewer
- 4 WALK HAND IN HAND, Tony Martin
- 5 WHY DO FOOLS FALL IN LOVE, Frankie Lyman and The Teenagers
- 6 ROCK ME THROUGH THE RYE, Bill Haley
- 7 HEARTBREAK HOTEL, Elvis Presley
- 8 I SE HOME, Pat Boone
- 9 WAYWARD WIND, Tex Ritter



**MAILMAN** is feeling tired and emotional this week. It's because of this lapse that I'm letting all these letters about tired and emotional groups in . . . they actually make me feel alive, as if you care! Every week more and more letters are piling in and my nervous breakdown gets nearer. One day, we'll get something sensible . . . OK, OK, I'll come quietly . . .

## Moron

CAN ANYBODY please tell us, what is the bloody point of getting someone who admits to hating a group, to review one of their albums?

Yes, we're talking about that pathetic moron Simon Ludgate reviewing 'Ricochet' by the Rollers. I mean, just who is this guy? And furthermore, who's the twit that got him to review the album in the first place? Really, can't you get your priorities right?

'Ricochet' is an excellent album, as many people will agree, but obviously Simon Ludgate hates them because of the name they made for themselves in the past. Can't you see they're trying to get rid of that image and start again?

For God's sake give them a chance! Sharon Finn & Karen Holland — Devoted Roller Fans. PS. We bet this letter doesn't get printed just because we're sticking up for the Rollers.

● What's the point of giving a bunch of ninnies desperately trying to capitalise on one of pop's great con tricks the amount of space we did? Simon Ludgate is the only moron pathetic enough to attempt to listen to their drivel and to sit through two sides, consider yourselves lucky he was in a good mood when he listened to it.

## Busy

HAS IT ever occurred to Simon Ludgate that while he's so busy taking the piss out of the Rollers and their excellent new album 'Ricochet' that people are taking the piss out of him?

He doesn't even understand what the Rollers music is about (and they wouldn't want him to), I'd like to tell him not to try and write about music he doesn't have a clue about. He's a dismal failure and should be put where he belongs (in the dumper).

People who are into the Rollers are very proud of this excellent album and don't need to know what an idiot thinks of it.

What a state to get yourself into tho' realising what a great album it is and being so overwhelmed by it, and yet you dare not admit it (to yourself or anyone else). Oh, it's at times like this when you can actually feel sorry for folks, y'know?

It's such a shame that he's only just found out how fantastic 'Ricochet' is because some people have been fortunate enough to have found that out almost a year ago now. (Some people get all the luck). And since he was so overcome by the cover of 'Ricochet' I'd like to ask him if he noticed anything else except the delicious Eric Faulkner's sexy legs and dangling sporan? PS. RM's a great paper and when it grows up and learns that slugging the Rollers off is 'old hat' it'll be even greater!

● As I explained to Sharon and Karen, poor old Ludgate is already "in the dumper", and it's touching that you should feel sorry for this tragic case. But listening to Rollers albums can only make matters worse for the lad and for you . . . be warned, your modicum of intelligence will be seriously reduced with each playing.



Illustration by Chris Priestley.

ELO's Jeff Lynne: a welcome break from the Royal wedding. (See "Idiot".)

## Down

I THINK your paper is really good, but over the last few weeks it has gone down in my estimation simply because of the write ups on ELO and Dexy's who I know are two different groups musically, but that's beside the point.

You wrote a complete and utter load of rubbish about the ELO album. Then you kept bringing Dexy's down and their new single. Both your record reviewers must feel really stupid especially after ELO go straight in the album charts at No 2 and Dexy's new single goes into the charts and climbs to No 16. John Sleat, Addlestone, Surrey.

● Both reviewers feel great, but are depressed that so many people have bought enough copies to get these pretentious, pathetic offerings into the charts . . . and are ripping the hair out of their sensitive little craniums as they don't seem to be able to get any taste into the heads of their readers.

## Yet more

I HAD a good laugh at that rubbish written by Tebbutt, and when I glanced at the album charts I had a bigger laugh. As Tebbutt was so fond of using the word "irrelevant", let me say finally that the only "irrelevant" thing about the masterpiece 'Time' is his review. John McHugh, High Crumpsall, Manchester 8.

## Idiot

HAVING SEEN on the front page of RM 6th August that ELO were included in the issue, I expected a review of their latest and greatest album 'Time'. I spent ages looking for that review which I couldn't find.

Oh yes, there was that thing by some poor idiot called Tebbutt. I could write a book or two on all the things that were wrong with that so-called review, but I've got better things to do.

Out of 380 or so words written by Tebbutt, the first 100 were all his own distorted and meaningless opinion and had absolutely nothing at all to do with the album.

Then he began to judge all the songs on their lyrics alone. He might as well take up reading poetry. What does it matter if the lyrics are not (in his own outnumbered opinion) "meaningful"? What does he want?

A message or moral of some political or modern day problem concealed in each song? (That would do for a start.) As any ELO fan knows, and as any person with even the faintest of musical judgement could tell, all that really matters for Jeff Lynne is the music, a thing which obviously doesn't concern Tebbutt as he seems more bothered about "meaningless".

A message or moral of some political or modern day problem concealed in each song? (That would do for a start.) As any ELO fan knows, and as any person with even the faintest of musical judgement could tell, all that really matters for Jeff Lynne is the music, a thing which obviously doesn't concern Tebbutt as he seems more bothered about "meaningless".

the boring monotony of everyday life. Need I say more?

● Jeff Lynne is also concerned with his house in California, circa '74 felt jackets, Birmingham Football Club and bikes. If you spend all your days listening to ELO albums, John, then your everyday life must be boring and monotonous — glad the Royals dragged you out of the mire.

## Gay shock

I AM a gay headbanger (shock!) and I take exception to the stupid bigoted attitude of the Sheffield Headbangers who wrote to your organ (so to speak) last week.

It amused me to see that although he objects to your printing pictures of "poxy queers" (presumably meaning futurists — who we admittedly could do without), he wants you to print a picture of Judas Priest. Now I'm not casting aspersions on Mr Halford's sexual preferences, all I say is: listen to 'Evil Fantasies' from their 'Killing Machine' LP. It's the campest song I've heard since 'Gin Gang Goolie' (geddit?). (No-Ed.)

In any group of people (be it HM freaks, mods, futurists or skins or whatever) there is going to be a contingent of gay people — usually about 30 per cent. But I suppose Mr Big Butch and straight headbanger from Sheffield wouldn't think that limp wristed screaming queens toting their handbags could possibly be into heavy metal (after that description possibly not). Well, it's all blokes in together eh, innit? Get pissed, go home with your "hard lovin' woman" and "do it all nite long" eh? Well if you met me (or any other non-camp gays) in the

street, you'd never know whether I preferred a hole or a pole anyway. So pack up your medieval ideas and crawl back to your sewer. Love from The Tyrant (ask The Sinner) the Island of Domination, Beyond the Realms of Death, Brixton, London SW2.

● Maybe AC/DC is the answer, eh chaps?

## Ripped

HAVING RECEIVED Kim Wilde's eponymous debut LP as a present from an Aunt who thought I'd like her as I am a keen Blondie fan (stupid Aunt), I couldn't for the life of me think why the album wasn't titled "Kids in America Parts 1-10": maybe that's too long? Miss Wilde isn't content with copying the Harry image of old (circa 'Parallel Lines'). She has to go and copy the cover of the debut Blondie album and regarding the cover of her latest single in our local Woolies, that's even a parody of the 'Rip Her To Shreds' is that she might give Debs and the boys a good kick up the ass and back into making good tuneful pop / rock songs instead of meddling with disco.

M. E. Liverpool (Not a Numan song or "old").

● It's doubtful that Kim Wilde will have any effect on Debbie and Co's dreadful offerings or that she'll care less about ripping off anyone or anything. Tough, eh?

## Toad

I WOULD just like to say that all the compilation singles that are going around are just great. And I love every one of them. They just don't deserve the criticism they have been getting in Record Mirror. The people who criticise them just have no taste in music. I just can't wait for Starsound Vol 3 to come out. Kevin Johnston, Strathclyde, Scotland.

PS. Give us some articles on Gloria Gaynor, Donna Summer, or Diana Ross.

● OK, you've said it. And if "just great" is the limit that your critical faculties reach then Starsound is just about right for you.

## Heroes

EACH AND every week I purchase the NME only as in my eyes it's by far the best value for money out of all the music weeklies. However, this week I bought the first copy of record Mirror that I had purchased in many months because on the cover at the very bottom of the page were the words "U2" in large blue print. Well, being such a mug and thinking that Record Mirror was carrying an interview (no doubt like thousands of other berks throughout the country) I splashed out another 30p and eagerly awaited to read about my heroes in your rag.

Well I don't think I need go on any further as I'm sure you realise as well as me that the only mention "U2" received was the words to their current single 'Fire' and NOT as I had hoped for an interview.

Needless to say, I was very disappointed and I'm sure that your magazine carried one hell of an example of false advertising. To say I dislike Record Mirror would be an understatement. I loathe it. In future I'm sticking to my NME and I swear I'll never even glance at your dishonest paper ever again. Record Mirror, you make me spew. Glenn Cole, Wickham, Hants.

● And you will have the gall to write to us! You read the NME and call Record Mirror dishonest. Use your brain for once.



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