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on John

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— in colour

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PAUL McCARTNEY: "This is me in full colour." (Pic Linda McCartney)

(Incorporating Disc)

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Nick Lowe's heart hurts

NICK LOWE takes a single 'My Heart Hurts' from his current album 'Nick The Knife' for release next week.

The B-side, 'Pet You And Hold You' is a live recording from Cleveland, Ohio as part of the band's recent American tour.

The first 10,000 copies will be available as a double release which includes two more live tracks: 'Crackin' Up' and 'What's So Funny About Peace Love and Understanding'



ECHO: Short Scottish tour

Bunnymen breaking

ECHO AND The Bunnymen are to release their first single this year.

It is entitled 'Breaking The Back Of Love' and comes out on May 7.

The group also go out on a short Scottish tour next week. They play: Dunfermline Glen Pavilion April 29, Aviemore Osprey Rooms 30, Tain Duthac Centre May 1, Wick Assembly Rooms 3 and Dundee Marryat Hall 4.

After the tour Echo And The Bunnymen start work on their third album — due for release in the autumn.



JAPAN: In one piece

JAPAN SQUASH SPLIT RUMOURS

TOUR CONFIRMED

JAPAN ARE not splitting up... and they're going on the road to prove it! They have confirmed their biggest ever tour, which kicks off in the autumn.

It is being announced now to stop rumours of a split. But they will still continue their solo projects until then.

David Sylvian has recorded a single with Ruiichi Sakamoto of the Yellow Magic Orchestra entitled 'Bamboo Music' which is due out shortly.

And he is due to record an EP with Japan drummer Steve Jansen later in the Spring which will feature a number of other musicians.

Bassist Mick Karn also plans a solo single, and is likely to play on the forthcoming Robert Palmer album.

The tour kicks off at the Portsmouth Guildhall on October 20 and 21. Then: Brighton Dome 22, Glasgow Apollo 25, Edinburgh Playhouse 26, Newcastle City Hall 27 and 28, Sheffield City Hall 30 and 31, Leicester De Montfort Hall November 1, Birmingham Odeon 2, 3 and 4, Liverpool Empire 7 and 8, Manchester Apollo 10, 11 and 12, Bristol Colston Hall 14 and 15 and London Hammersmith Odeon 17, 18 and 19.

● HOW TO BOOK: London tickets cost £8.50 and £5.50 and are available by post from: 'Japan Concerts', PO Box 281, London N15 5LW. Postal Orders and cheques should be sent with a 30p booking fee per ticket. They should be made payable to 'Japan Concerts'.

XTC tour cancelled

XTC'S TOUR is off. Because of Andy Partridge's illness, all touring plans have been postponed.

They were hoping to stick to their rescheduled dates, but the singer's illness is too serious for him to risk going on the road.

"They feel it would be irresponsible to plan any dates until Andy's health is stable," said a spokesman.

Ticket holders can claim refunds from the venue where they bought their tickets.

McCartney's war

PAUL MCCARTNEY'S long-awaited album is released this week.

Titled 'Tug Of War', it is produced by George Martin, who last worked with McCartney on the Beatles 'Abbey Road' album.

The album features the work of some accomplished musicians including fellow Beatle Ringo Starr, Carl Perkins and Denny Laine. As well as the title track the album includes McCartney's current successful duet with Stevie Wonder, 'Ebony And Ivory'.

Sparks pants album

SPARKS RELEASE their latest album 'Angst In My Pants' this week.

All 11 songs on the album are written by band-leaders Ron and Russell Mael and include the titles 'Sexdown USA', 'Instant Weight Loss', 'The Decline And Fall Of Me', and 'Mickey Mouse'.



HAZEL O'CONNOR:
New single

That's life for Hazel

HAZEL O'CONNOR bounces back this week with a new single.

She has chosen another track from her 'Cover Plus'

album entitled 'That's Life' for her latest offering.

The number has been re-cut and features 'Waiting' on the B side.

The singer — who starred in the 'Breaking Glass' film — also makes appearances on a new television series called 'Jangles'. It is based around a nightclub of the same name and also features Fun Boy Three, Bananarama, Talisman, OK Jive and Our Daughter's Wedding.

It is due to be shown next month, although London viewers will have to wait until July to see the programme.

Rod rereleases 'Sailing'

ROD STEWART'S 'Sailing' single is rereleased this week.

Having culled 'Young Turks' and 'How Long' from his latest 'Tonight 'n' Yours' album, the singer has reverted to an oldie for his latest 45.

But there is still no sign of Stewart playing live again. He's just finished his five-month American tour — and will now start recording a new album.

Stewart goes off to Spain to watch the world cup matches between June and July, making any chances of live dates even further away.

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EDITOR

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UFO: Peterborough appearance

MORE METAL

UFO, Saxon, Girlschool, headline football festival

METAL BANDS galore have been lined up for another heavy rock festival in June.

UFO and Saxon headline the event at Peterborough Football ground — the latest to be set up for this year's headbanging season.

They are joined by American bands Molly Hatchet and Y&T — who make their debut British appearance — as well as Girlschool, Tygers Of Pan Tang, Budgie and Diamond Head.

The two-day festival is fixed for June 12 and 13 and the venue has a 30,000 capacity. The organisers promise it will have all the facilities of established sites.

Other bands are expected to be added, but the ones already announced form the nucleus of the line-up.

Peterborough will be the first festival of the summer. Status Quo headline Donington on August 21 and Reading Festival organisers are expected to announce their bill shortly. The traditional bank holiday dates remain the same — but the organisers know they will have to pull out all the stops to beat Donington and Peterborough.

Milton Keynes is also to have another festival this year, while promoters are considering using Port Vale as a site following the success of Motorhead's appearance there last year.

● **HOW TO BOOK:** Tickets are £8.50 and available from the football ground. Further details are expected shortly.

S&G for Wembley

SIMON AND Garfunkel are to play Britain—their first concert here for over 10 years.

They appear at London's massive Wembley Stadium on June 19. It's expected to be similar to their recent concert at New York's Central Park.

Simon And Garfunkel split in 1971. Paul Simon continued a solo artist while Art Garfunkel went into acting. Only recently did they get together again.

Now they've shot straight to the top again after releasing their 'Live In Central Park' album.

It includes hits such as 'Bridge Over Troubled Water,' and 'Homeward Bound.'

● **HOW TO BOOK:** Tickets cost £9.80 and are available by post from S&G Promotions, PO Box 4NZ, London W1A 4NZ. Cheques or postal orders should be made payable to Harvey Goldsmith Entertainments Ltd., and sent with a SAE.

Information over the phone can be obtained by ringing 01-379 3301.

Tickets will also be on sale on the day at £10.

Girlschool change dates

GIRLSCHOOL HAVE rearranged their tour dates.

The all-girl heavy metal band — who appear at the Peterborough festival — have had to rearrange the dates because of an extended American tour.

New dates are: Colchester Essex University May 12, Sheffield City Hall 28, Derby Assembly Rooms 31, Bradford St George's Hall June 1, Newcastle City Hall 2, Aberdeen Venue 3, Edinburgh Playhouse 4 and Glasgow Apollo 5.

Tickets already bought are valid for the changed concerts. But the Aberdeen concert is a new date.

Depeche single

DEPECHE MODE release a new single on April 26.

Entitled 'Meaning Of Love,' it's the second single to be written by Martin Gore, who took over when former songwriter Vince Clarke left to form Yazoo.

Depeche Mode will be playing some American and Canadian dates in May, rather than doing any shows in Britain.



CLASH: New album

The Clash ready for combat

THE CLASH release their long-awaited new album next month.

In typical style it's entitled 'Combat Rock' and is released on May 14.

This time it's just a single album — following their adventurous triple LP 'Sandinista' and the double 'London Calling.'

And yet again the tracks feature the band's fighting lyrics. Titles include 'Know Your Rights' (the new single), 'Street To Hell' and 'Ghetto Defendant.'

Another number, 'Sean Flynn,' tells the tale of

Errol Flynn's son who rode off into the jungle on a bike in Vietnam and was never seen again. They've also kept up their funk angle with a number simply entitled 'Overpowered By Funk.'

The Clash have drafted in veteran producer Glynn Johns to produce the album. Johns has worked with The Who and Elton John and his work dates back to the Small Faces.

The album features 12 numbers, which will be featured on the Clash tour (previously announced) that kicks off next month.

Haircut's Day out

HAIRCUT 100's 'Fantastic Day' single is out as a picture disc this week.

The disc features a live version of the song and has a colour still of their latest video on it. 'Ski Club' is on the flip side and has the Haircuts' striped logo.

But fans will have to snap it up quickly. The single is in a limited edition and will not be pressed again after this batch is sold out.



ADAM: Auditioning

Adam's new goodies

ADAM ANT releases his new single next month... and it's called 'Goody Two Shoes'

The single — exclusively revealed by RECORD MIRROR two weeks ago — is released on May 7.

On the B side is another new number entitled 'Red Scab.'

Adam and his Ants are

down to a three-piece for the record.

It now looks as if drummer Terry Lee Miall has been sacked along with bassist Gary Tibbs.

'Goody Two Shoes' features just Adam, guitarist and side-kick Marco and drummer Merrick.

Adam has been auditioning new members all last week and the new-look Ants should be announced shortly.

"Adam has finished auditioning and I believe he has chosen the new members," said a spokesman. "We shall know who they are shortly."



THAT'S LIFE

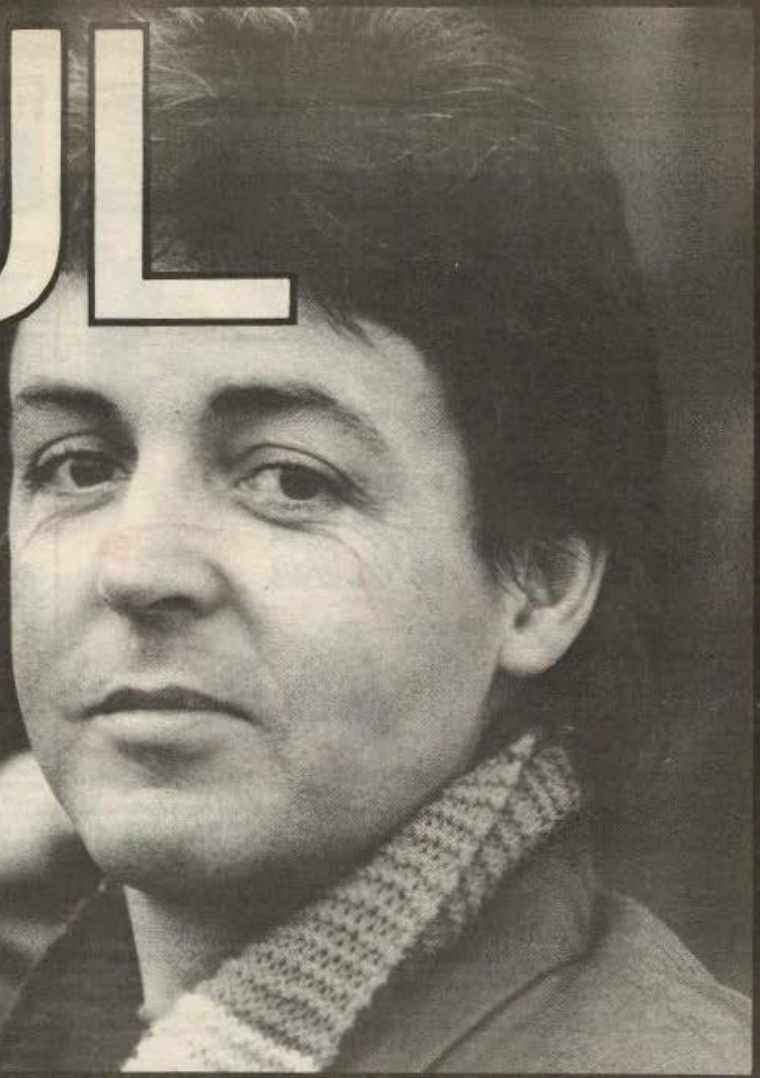
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Hazel O'Connor

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PAUL

'I just try to earn a living', says Paul McCartney to Ray Bonici . . . 'to get up in the morning and do your gig'



WHEN JOHN Lennon was murdered 18 months ago all a distressed Paul McCartney could say was: "It's a drag."

For this seemingly cold response Macca was scorned by the Press, the fans and — perhaps most importantly — by Yoko.

"It was all I could say when I was asked for a quote right after he was killed," he says with a serious expression. "To me, looking back on it I was just stunned."

"I could have tried for a sentence and really tried to put it all into words. 'It's a drag' in cold print looked awful. I hate all that because I don't ever mean it like it comes out in print."

"I was talking to Yoko recently and she said 'People don't like you because of certain things, like that quote you were asked to give when John was killed.' I explained to her why I said that and she was then really happy to hear that I didn't really mean it that way."

How did he really feel?

"I can't remember. I can't express it. I couldn't believe it. It was crazy. It was anger. It was fear. It was madness. It was the world coming to an end. And it was like 'Will it happen to me next?' I just felt everything."

"My response at the time was also not to do any live shows. I was terrified after John's death because it's a horror for such a thing to happen, I'm definitely not thinking statement-wise that I won't ever play live again. It'll do it when it grabs me. Sometimes I really miss performing though. I don't at the moment because of the work involved on the album. Then after the album I'm trying to do a film based on the album."

"From talking to Yoko I've learnt a lot of other things I never realised about John. Like that period when he really slagged me off. A lot of that he didn't really mean. He was just taking the mickey out of me. That was John, and that's what I liked him for. He cared less . . . actually, he probably cared a lot more. This is the strange thing I'm finding."

"Because of my image, well, you'd think I was the one who really manoeuvred everything — the perfectionist and so on. I'm finding out many things these days about John where he was more a perfectionist than I would ever be. He took all the papers and all the cuttings he was in, and got very much into it."

Paul's relationship with John during the Beatles'

more successful years was tighter than superglue. This obviously deteriorated.

"We were pretty close in the beginning," he confirmed. "But I think the anchor that had held us all together was still there. We were still very keen on each other, like loved each other I suppose in a way because we had been mates that long. To me he was a fella and you don't get that close with fellas. You get drunk with them and tell them something you wasn't gonna tell them. That's it."

"I think one of the best things that ever happened to John from his personal happiness point of view was that he and Yoko were very much their own couple. It wasn't too easy for all of us because he was sort of

'John and I were still very keen on each other, like loved each other I suppose in a way because we had been mates that long.'

leaving us and going off on a new life. I talked to Yoko the day after he was killed and the first thing she said was 'John was really fond of you.' She had almost sensed that I was wondering whether the relationship had kind of snapped. I believe it was always there. He was very jealous and so was I and it was all stupidity on the surface. The last telephone conversation I ever had with him, we were still the best of mates."

In the past Paul has said how sensitive he is about criticism. So how did he feel about the things written in the papers after John's death, where they said Lennon was the one who did everything in the Beatles?

"I am aware of that, but people sum you up. I mean my obituary has already been written. Hunter Davis has done it for The Times. They are ready should I die. That happened with John. You look at it and you see 'John was the aggressive one, Paul was the PR one, John was

the one who really wrote all that great stuff.' But even John would agree that there was some stuff I did which was good, but all of us knew he was the most forceful personality and the wittiest. Really, the way I look at it is 'Who cares? The Beatles was it. There it was, there it is.'"

THE perfectionist in McCartney still exists, of course — his latest album 'Tug Of War' took a year to make. He knows this has got to be the one as far as his credibility as a pop merchant is concerned.

We have met in a plush four-storey office, the headquarters of his production company MPL Ltd. It seems even the richest man in pop has a certain modesty. "It's not here for what you might think!" he laughs, diverting conversation back to the album, and the departure of Wings.

"I hate the pressure of a group. I know I experienced that in the Beatles but with Wings, with so many changes in the line-up, it often distracted you from the music. You're thinking about the image and this and that. Anyway I got bored with the whole thing and I thought 'Christ I am coming up to 40 now, I don't really have to stay in a group.'"

"At that moment Denny was staying with me for this album and we wrote some stuff together, but we had a bit of a falling out. In the end it blew up a bit although we didn't part shouting or arguing. He just decided to go his own way saying he wanted to go on tour . . . and he hasn't been on tour since. (laughs). Anyway, I didn't want to worry about that, so I decided that all I really am interested in is the music anyway and not in huge personality things."

By then the Wings' 'Cold Cuts' album was shelved and recording song was shifted to the now familiar setting of Air Studios in Montserrat. At Paul's special request, George Martin, the Beatles producer, worked on them. A host of other musicians . . . no bunch of amateurs either . . . was gathered in the Caribbean — Stevie Wonder, Carl Perkins, Ringo, Stanley Clarke, Steve Gadd, Eric Stewart, Michael Jackson and a few hundred others.

"This is the first time I've worked this way with individuals rather than in a group format," he admitted.

CONTINUED PAGE 6

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MORE HITS THAN AN ELEPHANT'S MEMORY





"We were still the best of mates"

PAUL

FROM PAGE 4

"I always wanted to do that but maybe before I thought it wrong to do or maybe I didn't dare do it. So this time I concentrated on the music and didn't worry about styles or worry about what I've done before. I took each song and asked myself 'Who would be the best drummer to work with for this kind of song?' And I just grabbed people according to their styles. I ended up meeting people like Stevie Wonder and singing with him on 'Ebony And Ivory'."

A supergroup?

"I really hate that word. Working like that was a bit of a drawback if anything because normally I don't like albums with huge casts on them, but the good thing about working like this was that after the session you could just say 'thanks' and if you liked it you could ask them back."

The Press and some ex-Wings have hinted at "dictatorial attitudes". So how does he see this?

"Well, I don't examine myself to make up my mind about me. I just wake in the morning and go to bed at night and I don't really know how I am. I just am. In fact I'm always getting rude awakenings, like when John was saying that I hurt him and that I did this and that. I never thought about that kind of stuff. It was just the way I was and the kind of family I was from, which was a different scene from John. So I must have rubbed him up the wrong way without even knowing. But listen, he did it all to me too, so I'm not taking any blame for anything. I don't think I go around trying to be a dictator. In fact I am just the opposite. If anyone said 'Oh, you bloody dictator' I'll say 'OK, you do it then. I don't want that kind of responsibility.'"

John called Macca "honest little Paulie" and "the full of gloss PR guy" and people are confused about who he actually is.

"My aunt used to say 'You are really polished', but in a way she liked it. It's just as wrong to be aggressive to someone. In fact I'd rather be polished."

"In the Beatles, I thought we needed that PR thing to get on with people. No-one else would do it. John would never do it, George wasn't into it and Ringo would if he liked you, but I do it even if I don't like you, but I wouldn't particularly let you know I didn't like you. Now some people see that as two-faced. I don't, really. I am not so much of a fake as to hang round with people and really tell them I like them, and I wouldn't be

'My obituary has already been written. Hunter Davis has done it for The Times. They are ready should I die.'

negative the other way too much because I was never used to it as a kid. It's just the way I was and the way my family was."

He pours some tea and continues.

"I sometimes do catch myself and think 'God do I look like that?' or 'Is that how I come over to people.' The funny thing is I'm just struggling trying to get through life OK and try and do well like lots of other people I know. I just try to earn a living. Basically I've never had a different philosophy than that and it's still like that in what I'm trying to do ... to get up in the morning and do your gig."

I suppose the price of fame comes into that and the fact that Paul's life is public. In a way he's always a target for critics.

"That's true enough. I realised that a good 15 years ago when I once went on holiday and I got recognised. You think 'Really I've reached the point of no return.' I remember when we got famous I said 'I miss going on buses' and George Harrison thought I was mad because he just didn't like buses. I mean he had a Ferrari, so what does he need a bus for? (laughs)."

"The only thing that bothers me about all that is that people would start talking to you about you and your character and it becomes like an analysis session and you kind of think 'Who am I? I'd better think about it.' It's weird, so I don't think about that because it could sink me down."

"What I'm trying to say is that I always find myself explaining crap about image and stuff. I mean after the Japanese drugs case, people said to me 'But why did you take that in and that much of it sitting right on top of the suitcase?' Don't you think I didn't ask myself that? I really hate being judged by the media and judging people."

John said this to me a year before he died: 'Be careful what you wish for it might just come true.' That's the way I look at it. I wished for this success and I got it. I'm happy with it. Having asked for it and having worked for it you can't turn round when they give you the big prize and say 'No, I'll just have a bun instead, thank you'."

APRIL IS SugarHill MONTH



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MARATHON MAN STING

STING IS set to star in what could be the new 'Charlotts Of Fire'. The blond Police singer is to play the lead part in a film called 'Ghost Runner'.

It is based on a true story about a marathon runner called John Tarrant. He was hounded by the authorities because he'd once accepted money for running.

Even though he was banned, Tarrant used to turn up in an old overcoat to run in the marathons... and usually won. Sting is currently in America considering the script. He is said to be "very interested".

It is an ideal part for the sex symbol singer, who starred in 'Quadrophenia' and more recently 'Radio On'. He is a keen jogger and keep fit freak.

And he has yet to play a part in a major feature film — although he has starred in the television productions 'Artemis 81' and Dennis Potter's 'Brimstone And Treacle'. SIMON HILLS



ATHLETIC STING: mid morning runner

Shoutin' it loud

LIFE'S ONE long scream from duo Tears For Fears... they're into Primal Therapy which involves regular howling sessions to get all their pent up neurosis out.

But don't worry, these aren't another couple of muscled munching disciples of the dappy trying to change the world.

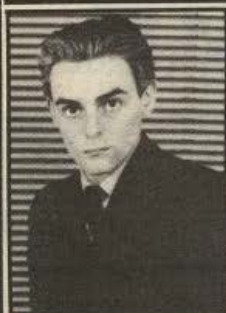
Roland Orzabal — an ex-opera singer — and Curt Smith, who collectively make up Tears For Fears, are pretty normal 20-year-olds who want to put their music first.

"We're trying to get expression through our music," says Roland, "instead of just going out drinking — that's not expression at all, it's repression."

And with their second single release, the intensely dramatic 'Pale Shelter', following up the almost-made-it 'Suffer The Children', Curt and Roland reckon the tears and fears are behind them.



ROLAND of Tears For Fears



IAN CRAIG Marsh

BEF — THE duo that look more like businessmen than musicians — are content to remain backroom boys.

The group, who have just released a collection of rerecorded pop classics, say: "Stardom has serious disadvantages. We don't want to get stuck with one kind of music and we're not really interested in becoming public personalities."

BEF consists of Martyn Ware and Ian Craig Marsh, half of the old Human League. 'Music Of Quality And Distinction, Volume One' is yet another attempt to establish their identity as a production company, with cover versions from artists like Gary Glitter and Bernie Nolan.

BEF — quiet men of pop

Meanwhile, the two remain victims of swings in the fashion meter. "The original Human League were the right group at the wrong time. If they'd started in 1981 instead of 1978 they'd have been commercially successful. We were one of the first groups to say we actually liked Abba and Dollar. At the time, people thought it was a

joke. Now the snobbery's inverted."

Ware defends BEF's reputation: "We're not tremendously serious people. We come over in interviews as overtly intellectual and we're not. 'Music Of Quality' was a humorous experiment. We've always liked taking things out of context and that's what we've

done with these singers and these songs."

What could be more out of context than getting Sandie Shaw out of retirement to perform old rival Cilla Black's smash, 'Anyone Who Had A Heart'? "We didn't want Cilla Black because she was always a pleb."

Not content with reviving the career of Sandie Shaw, our comic couple also flew in Tina Turner to perform the Temptations' chestnut, 'Ball Of Confusion': "Tina was the most expensive part of the project in the end. We had to fly her over from the States first class and reserve suites for the lady and her manager in one of London's top hotels."

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WILL YOU' is not only the song that Hazel

O'Connor and her ex-sax player Wesley Magoogan are having legal wrangles over, it's also the question that **The Beat** have just popped to the afore-mentioned Wes. His reply was 'I will,' and he'll be replacing **Saxa**, the venerable Beat-member who's been wanting to retire for ages, straight away ...

The **Fun Boy Three**, visiting Glasgow for a personal appearance at the local HMV store (gigs? what are they?), ran into a spot of bother when they tried to go nightclubbing in that fair city. They were refused admission to the niterie of their choice because of their "unsuitable" clothing — the unmistakable sports gear they're always trailing around in. Thoroughly dispirited, the lads jogged back to their hotel and an early bath ...

● Early dates on **Judie Tzuke's** would-have-been-current tour have been cancelled while the toothsome (as in "those are some teeth!") songstress recovers from a probable broken nose. Her guitarist, **Mike Paxman**, seemingly smashed it with his "axe" — accidentally, it says here. Shame he didn't get her choppers, really. Her nose didn't need remodelling ...

Commiserations to little **Shella Chandra**, **Monsoon's** delightful chanteuse, who missed a chance to make her **Top Of The Pops** debut last week. The unlucky lass had



ABOVE: Pauline Black. Right: the miserable Cure.

been whipped into hospital with appendicitis ...

The **Cure's** existence has been predictably fraught lately (well, how else would they maintain those angst-ridden expressions?). After problems at an outdoor festival near Paris, where they and their promoter were kept hanging around outside by dimwitted

security hommes, they were roundly lambasted by the local vicar for shattering the leafy tranquillity of Twickenham during their video shoot, which involved a noisy playback of one of their songs and the group sitting in a fountain for about 15 hours. No wonder they always look so miserable ... Ex-Selector girl **Pauline**

Black, currently appearing in **'Love In Vain'**, the story of blues singer **Robert Johnson**, at **Kilburn's Tricycle Theatre**, is about to record her first solo LP, we're told. Good news, but where does that leave the work we'd heard she had been doing with **Linx** and **The Members**? ... Those wondering about the

ABOVE: Judie "Gravestones" Tzuke.

radical change of direction **The Stranglers** took on the B side of **'Golden Brown'** are probably in possession of one of 15,000 mucked-up copies featuring **'Samba Some Day'** by an obscure combo named **Music For Boys**. The latter have thus achieved remarkably good sales, albeit by accident ... Enterprising **Stiff Records**

have sent us a copy of a fascinating telegram from a record shop which regularly stocks their product, letting them know that business is OK and they're "keeping chins up." So what, we hear you mutter. So nothing, except that **The Speedwell Store** happens to be the only record shop on the **Falkland Islands** ...

A homely demonstration of solidarity with our beleaguered brothers in the Falklands enlivened the day of shoppers in Leyton, East London, recently, when RM editor Alf "by Jingo" Martin (83) was thrown out of a local supermarket for blockading the corned beef counter ...

● A blow to the wallet for granddaddy of publicity **Keith Altham**, whose leading clients **The Rolling Stones** have deserted him for the charms of his one-time protegee, fresh-faced **Blondie** PR **Alan Edwards** (17). It now falls to **Edwards** to reveal the **Stones'** tour plans. Well, **Alan?** "No comment" he exclaimed, like an old pro ...

A breathless EMI press release informs us that **Thomas Dolby** broke records by playing for 32 hours non-stop as part of **Radio One's** "Marathon Music Quiz". Good for him, says we, in that he raised about 400 nicker for charity, but we'd question just how arduous the task really was, since the little blighter only punches in the occasional program to his box of tricks anyway. S'not like drumming, is it — real man's work, like ...

Congratulations to **Deborah Fairclough** of **Lancaster**, who filled in the crossword on the cover of **Madness's** "Cardiac Arrest" and won herself a jukebox. **Deborah** is planning to leave home before her dad gets the next electricity bill, and if she's not, then she ought to be ...

GOSSIP

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Three steps to stardom



BARDO: Bucks Fizz Mark II?

BARDO ARE a heady brew from the cocktail shaker that produced Bucks Fizz.

Sally Ann Triplett and Stephen Fischer were recruited by Bucks Fizz creator Nichola Martin, who looks after both bands.

"Stephen has boy-next-door looks and he's very talented," she says. "Personality just shines out of Sally and she's very bubbly."

Bardo are no strangers to the Eurovision Song Contest trail either. A couple of years ago 20-year-old Sally was a member of third place winners Prima Donna and 24-year-old Stephen was offered a job with Bucks Fizz but he had to turn it down, because he'd already signed a contract to play Jesus in 'Godspell'.

The couple have been dancing and singing since they were kids. Sally used to ride circus elephants at the Birmingham National Exhibition Centre and recently she was with Tight Fit's Steve Grant in the chorus line of 'The Best Little Whorehouse in Texas'.

Stephen also has numerous acting jobs and he's been in a string of no hope bands including Red Hot who released one single, 'Lady Days'.

"Obviously we have to aim for the contest type of the market at the moment," says Sally. "But after 'One Step Further' is a success then I hope we'll be writing our own songs and changing our image."

At the moment, Bardo won't reveal whether love is blossoming between them, but certainly they look a lot happier together than Dollar. "We just haven't got the time," laughs Stephen. "I think romance would get in the way at the moment. We're really concerned about looking good all the time. We can't let our public image slip. I have to wash my hair every day."

Ooh, the pressures of show biz. ROBIN SMITH.



COMIC 'CUTS'

It's at least seven days since RM last published a page load of gratuitous Haircut 100 pictures — so, what better excuse to show the boys on their latest tour.

TOP: Nick Heyward keeps an eye on the road as Graham consults the road map for Haircut's Magical Mystery Tour.

RIGHT: Les assures his mum that he's wearing a vest.

BELOW: Nicky recruits a few new fans with a hair Nelson.



Young and Hungary

BEING SMUGGLED across the border in the boot of a car is the only way for a young Hungarian to become a star.

That's just what Peter Ogi's done. The keyboard player and singer spent his time playing in a banned punk group called Spions in the East European country. And he was sick of being a musical outlaw.

"My sister has an Austrian husband, and she crosses over the border a lot," he explains.

"One day I hid in the boot of her car when she crossed. Because the authorities know her, she wasn't searched. From Austria I took a train to Paris and managed to get refugee status there."

There he worked for a fashion show... being organised by Sex Pistols mentor Malcolm McLaren.

"Even though I hadn't even heard the Pistols, when I met Malcolm I realised that my group had been doing the same sort of thing in Hungary. Our lyrics were very angry and we had a very hard sound," he says.

"Everything there is strictly controlled. I can write songs, but there is only one agency who will accept them."

"In Britain there are controls over music as well because you have to prove that you can make a profit from it."

"Fortunately, the Hungarian government can't prove that my sister smuggled me out. Yet when I was there the police played back tapes of me making music from years back which means there are obviously a lot of tapes and bugs around."



PETER OGI: the punk who came in from the cold.

He has just released a single called 'Resistdance', with Malcolm McLaren writing the lyrics... the fruition of the partnership which started by the naive Ogi playing a one-man show to the Pistols' manager in his Paris flat.

Now he's learning English, Peter Ogi is managing to explain his own ideas about music as well.

"I think the idea of a band is becoming redundant. There will have to be a return to something like Tamla Motown where you have a singer, a writer and a producer and you just select musicians when they're needed."

SIMON HILLS.



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COMPETITION WINNERS

● **SIXTIES COMPETITION:** first prize, David Carver, Enfield; runners up, Peter Dowling, Leigh; J. R. Barnaby, Lichfield; Mr. L. Woodward, Burnley; S. Chudley, Gullford; Amanda Boocock, Lydiate; P. Sullock, Crumey; Mr. R. Chaney, Gainsborough; J. Ledbrook, Birmingham; M. Perkins, Majest Harborough; Neil Nixon, Carlisle.
Q. What name does Shane Fenton go under now?
A. Alvin Stardust
Q. What band is Paul Jones with now?
A. The Slits
Q. Which spy movie theme did John Barry record?
A. James Bond

● **MOTOWN COMPETITION:** Mr. C. Toon, Lekeston; Frank Davy, Edgeware; Melissa; Mr. J. A. Powell, Northwich; Chashay; P. Davidson Smith, Bracknell; Berakshire; Mr. B. Ross, Godalming, Surrey.
Q. Marvin Gaye has recorded duets with four Motown ladies — name two of them.
A. Mary Wells, Kim Weston, Tammi Terrell and Diane Ross.
Q. What was the original name of The Supremes?
A. The Primettes.
Q. In what year did Stevie Wonder have a hit with 'Uptight'?
A. 1966.

● **DECCA COMPETITION:** Martin Deakins, Grimsby, South Humberside; John Amos, London SE3; Mr. Anthony Watson, Birmingham; Ian Sunders, Leicester; M. E. Dobson, Manchester.
Q. What was the Stones' first number one?
A. "It's All Over Now."
Q. Name the lead singer with The Zombies.
A. Colin Blunstone.
Q. What's Billy Fury's real name?
A. Ronald Wycherley

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- 'Ebony and Ivory' Paul McCartney with Stevie Wonder
- 'Fantastic Day' Haircut 100
- 'Papa's Got a Brand New Pigbag' Pig Bag
- 'Ain't No Pleasing You' Chas and Dave

Singles

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SINGLE OF THE WEEK
There is no single of the Week. Instead:

ABERRATION

MARIE PIERRE: 'Walk Away' (Trojan)/DESMOND DEKKER: 'Book Of Rules' (SBFF). As regular readers of this column will be aware, most of the reggae passing this way borrows the proverbials off me, but here are two wonderful exceptions. Both, naturally, come from the lighter end of the scale — 'Walk Away' is as sweet and pure as 'Silly Games', but rather bouncier, while Dekker's reading of the 'Book Of Rules' is really an exercise in nostalgia. His voice is still lovely and there's a bass bit that sounds exactly like 'Monkey Spanner' in there too. Both of these records are immaculately but unfussily produced and a joy to listen to. The weird thing is that the Marie Pierre effort is backed on a B-side to 'Ram Goat Liver', Pluto's incomprehensible bounce-along re-release, which seems an awful waste when 'Walk Away' is plenty strong enough to be a hit. (So how come it wasn't when it first came out two years ago, Sunie dear! — Dep Ed)

AMBITION

SCRITTI POLITTI: 'Faithless' (Rough Trade). After the crafting of 'Sweetest Girl's' supreme pop, Green and Co have decided to construct A Soul Epic. Skillfully put together it certainly is, but all producer Adam Kilron's dexterity can't disguise the fact that there's no song underneath the outrageous dressing. A chorus of wailing, soulful back-up singers (see Orange Juice's 'L.O.V.E. Love', also masterminded by wunderkind Kilron) all but obliterate the lead singer, and the whole thing is fearfully overblown. Had their ambitions been a little more modest, it seems likely the end product would have benefited.

FASHION

KID CREOLE AND THE COCONUTS: 'I'm A Wonderful Thing, Baby' (Z). Not a happy choice as a trailer for his eagerly-awaited shows, this is a laid-back affair, pleasant and groove-y and so on (as one would expect), but again lacking a real song. OK to pass the

time with on a sunny day, but put it next to 'I Stand Accused' and it'd die of embarrassment.

INCOMPREHENSION

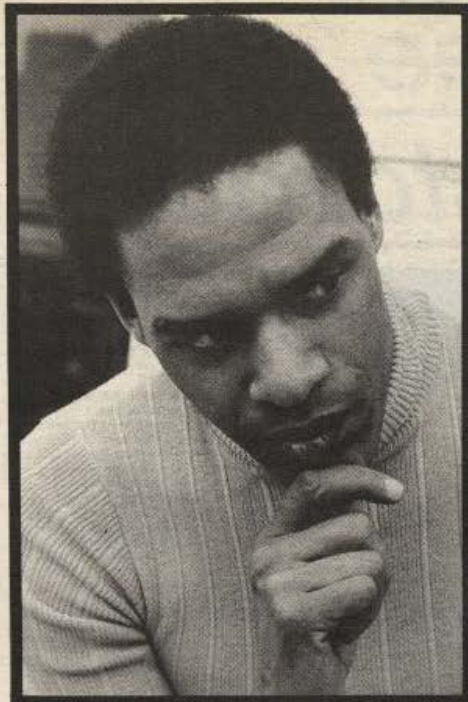
THE FALL: 'Look, Know' (Kamera). I don't understand the Fall, and I don't suppose anyone is about to lower themselves to explain to me. There are clearly many who are convinced of Mark Smith's genius, though whether their admiration is based upon love of his music or the sort of personal adulation he (presumably) abhors is open to question. Meanwhile, it must be admitted that the music bypasses my pleasure centres almost entirely — on first hearing, I got a twinge of why people like these noises, but on second I was irritated by the deliberately ramshackle air of the thing. It seemed just as precious, in its way, as a gaggle of Arch Altered Images.

REVELATION

THE STRANGLERS: 'La Folle' (Liberty). At last, the coming out of one's favourite closet romantics. And romantic they have always been, in the true sense: witness Burnel's black leather, death'n'night'n'blood imagery and Cornwell's insouciance, somewhere between a suave Count Dracula and a kerb-crawler. Here it's Burnel to the fore, intoning a tale of love and death in his native Frog — his sombre recounting fits well over the graceful, almost pretty backdrop. Hard to judge its hit potential — either a freak success or a total stiff, I suppose. I like it, though I still think they're crazy not to release 'Trump' as The Big Hit's follow-up.

THE REMAINING SELECTION

THE CLASH: 'Know Your Rights' (CBS). What a desperate load of cobblers. The same old Spartist platitudes are trotted out over a repetitive, lacklustre backing... I mean, who cares, who cares? Profoundly uninteresting.
CHROME: 'Fire Bomb' (Don't Fall Off The Mountain). Full of noisy, sinister, attack; a fearful contrast to the above. Dangerously close to heavy metal in places and sufficiently demented to keep Chrome's wierdo credentials well in order. Short, with plenty of impact. Good.



DESMOND DEKKER: single of the week (nearly!)

Laurie Anderson: 'Big Science' (Warner Brothers). Less singular than 'O Superman', 'Big Science' is therefore less arresting and less tiresome. The vocals are once again a mixture of rather matter-of-fact speech and sweet, breathy singing, the backing a sparse blend of tabla-sounding percussion and drifting electronics. For this listener, at least, an offering infinitely preferable to That Record.

SPLIT ENZ: 'Six Months in a Leaky Boat' (A&M). Tame, innocuous pop by Antipodean one-hit-wonders.

FAD GADGET: 'Lord Of The Files' (Mute). Doesn't immediately strike one as being quite so smart-yarse as the usual Gadget offering. Perversely, though, I like this less than his clever-clever stuff, of which the last single was a

good example. However, 'Fad' is never less than interesting and this is worth a listen. The cover once again shows our boy disguised as Steve Strange.

VICE SQUAD: 'Stand Strong EP' (Riot City). Typical latterday punk, by and large, but not without its insights. Musically immature and derivative, Vice Squad occasionally transcend their lyrical banalities ('We'll rise and they shall fall... One day we'll show them all' — I ask you! to make a worthy point.

'Tomorrow's Soldier' seems teenage tribal aggression channelled into army trench-fodder, while the woefully titled 'Rock'n'Roll Massacre' has the sass to point out that punky "hero" Sid Vicious is as unworthy an idol as any of the overdosing seventies icons. The other two songs on the EP, disappointingly, are the same old self-righteous bleating, but some small spark of intelligence is indicated, overall.

CAROL GRIMES: 'Ain't That Peculiar' (Polydor). Palatable rendition of the Smokey Robinson chestnut that everyone from Fanny to Japan has had a crack at. The arrangement and production are trim, but the cleanliness of the whole thing makes Ms Grimes sound like an earthier version of Betta Bright, which from what I'm told is doing her less than justice.

THE DEL-BYZANTEENS: 'Draft Riot' (Don't Fall Off The Mountain). Jerky, engaging and hard to classify. On the strength of this and a dimly-remembered 12-inch of theirs, the Del-Byzantines are far and away the best thing to appear

on their oddly-named US label. Further description of the product is tricky, so I strongly suggest that you hear it yourself.

THE WEATHERMAN: 'Life' (Pre 12in). Brash, fat-sounding modern thing. Which is to say, it incorporates all the newly corny ingredients of whitboy funk, brass, hammy vocals and a dash of electronics, thus creating a cross between 'Love Cascade' and one of Spandau's more pedestrian outings. Slick, but almost wholly devoid of personality.

Toni Basil: 'Nobody' (Raddichoice). **HAZEL O'CONNOR: 'That's Life' (Albion).** Seems a fair pairing, since despite Ms Basil's obvious choreographical talents, I've always thought her music extremely close to that of the overexposed O'Connor. 'Nobody' sounds like a bouncy Hazel song and, in the wake of the aggravating 'Mickey', it will doubtless do well. Hazel's own opus is doomed to a far lesser fate, and justly so, being a hopeless pile of crud. It would be indefensible to make excuses for this sort of tripe. The lyrics aren't worthy of a lovesick 13-year-old, the arrangement is pompous and the tune hackneyed, while the vocals swoop from coy to strident and never evoke real emotion at any point.

BAD MANNERS: 'Got No Brains' (Magnet). Seems like Fatty and his mates are going the way of the Nutty Boys, ie as stale as last month's Wonderfoal. The catchy, lightweight poppiness of 'Lorraine', 'Special Brew' and the rest is sorely lacking here and what's left is less than appetising. Run-of-the-mill.

THE CRACK: 'Don't You Ever Let Me Down' (RCA). Winner of the Battle Of The Bands and what a contest that must have been. The horrendously-named victors are chiefly influenced, it seems, by early Beatles — that's how contemporary they are. Pitiful.

ALTON EDWARDS: 'Strange Woman' (CBS). Likeable if not stunning disco record, not that that good when you're clacking away at the typewriter on a dull afternoon, but doubtless a severe temptation when blasted out over a dancefloor.

LORDS OF THE NEW CHURCH: 'New Church' (Illegal). Sounds pretty much what you'd expect from an aggregation of former Damned, Sham and Dead Boys bodes. That appeals to you? Go and buy it then, since you're clearly a lost cause.

THE JETS: 'The Honeydropper' (EMI). 100% Cotton, eh? Sounds like Shakin' Stevens after too many machine washes — limp and colourless. Come back Brian Setzer — all will be forgiven.

ROBERTA FLACK: 'Making Love' (Atlantic). Written by Burt Bacharach and Carole Bayer Sager, and the theme from a forthcoming movie. If you've a soft spot for soppy film music and/or for Roberta, Flack's gorgeously bland, honeyed voice, then you'll like this, as I do. If not... well, I can't say I'd blame you.



Reviewed by SUNIE

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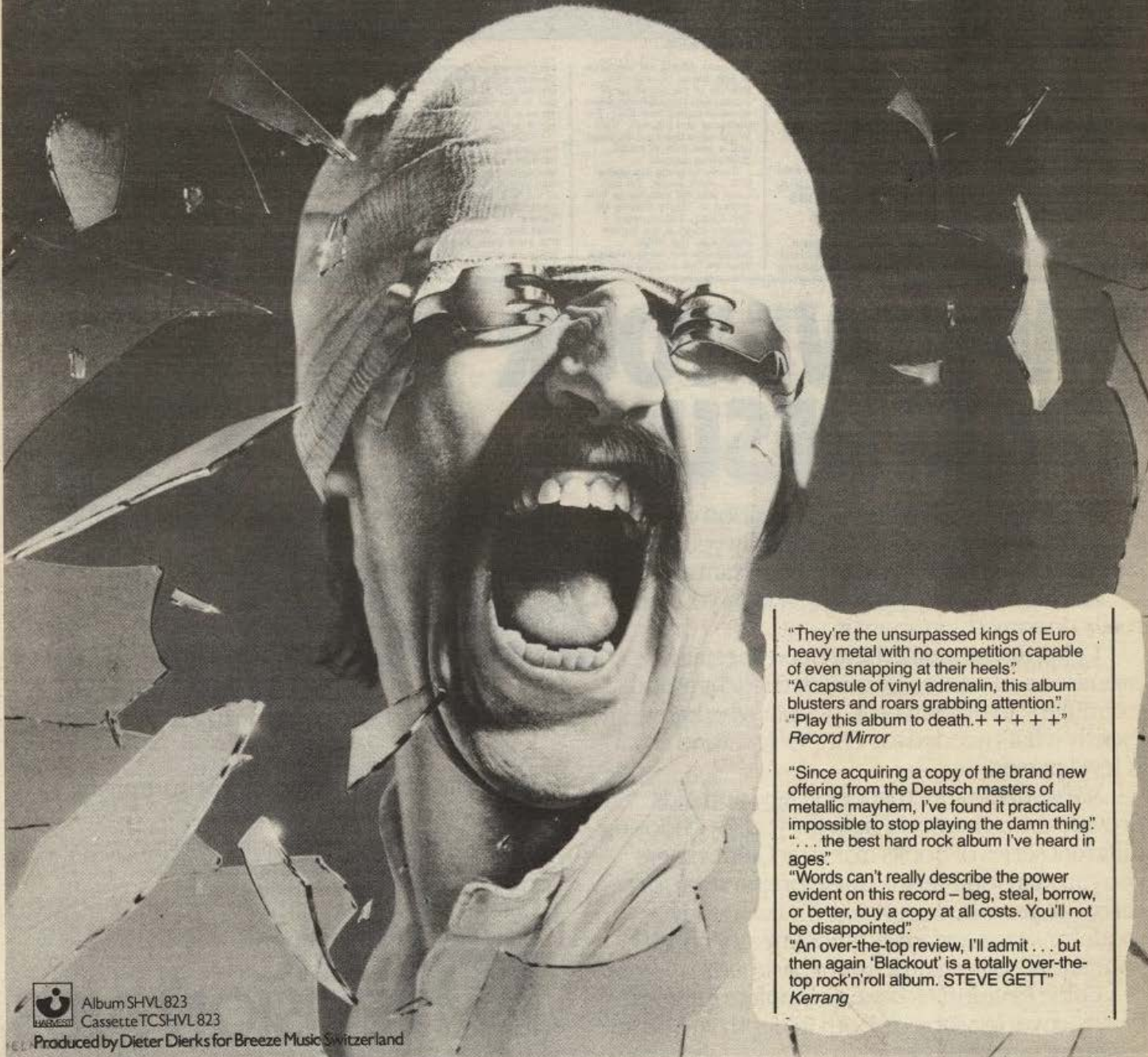


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JOAN JETT AND THE BLACKHEARTS: 'I Love Rock And Roll' (Epic EPC 85686)

By Mark Cooper

JOAN JETT is 23 years old. She's been in rock and roll for the last 10 years. It shows.

Joan Jett is the spirit of rock and roll past, a thin line between a ghost and a corpse. She used to be in the Runaways. For the last few years that's all people could think when her name cropped up. The Runaways split at the tail-end of the seventies and Joan was a has-been before she'd got the keys to the door.

In the process, Joan turned herself into a dummy. A dummy, not a legend. This dummy wears black leathers, black make-up and heavy silver jewellery. Her teenage puppy fat has never left her. Now she resembles one of those stars whose finest hour has come and gone, a Diana Dors without the camp.

Joan the has-been is Number One in America. This might seem to suggest that Joan is no longer a has-been. This is not the case. The truth is, she's been rewarded for being a has-been. America can no longer tell the difference between a dummy and a legend. Look at Ronnie Reagan.

'I Love Rock And Roll' consists of ten tracks, ten riffs, a single vision. Loud guitar, big bass drum, a nod to Gary Glitter, to platform heels and glam and lotsa chants. Songs from the vaults like the title track and Dave Clark's 'Bits And Pieces', songs written by Joan Jett with her manager Kenny Laguna like '(I'm Gonna) Run Away'.

Joan and Kenny are what's left over when an era dies. Rock turning camp, rock giving



RM POSING GUIDE: (a) the Madness smile ...

society the finger, rock with nothing else to say other than clap your hands, act tough, shake your ass. Gary Glitter was funny, Joan Jett is sad. Soon she'll be covering 'Are You Lonesome Tonight?' (The Laughing Version). ++

THIRD WORLD: 'You've Got The Power' (CBS 85563)

By Mark Cooper

THIRD WORLD sound as if they've confused the teachings of Jah with Californian self-help

therapies. Mixing the teachings of one Stevie Wonder (the intimate of the secret life of plants) with the positivism we've come to expect from EWF, The Jacksons and the rest, Third World come bearing a message and a new form of music, Californian reggae.

Stevie co-wrote the opener and current single, 'Try Jah Love' and the mild conga funk protest of 'You're Playing Us Too Close'. Unfortunately Steve's touch is not always wondrous. The single establishes the album's tempo from the first, a loping beat that

merges reggae rhythms with disco patterns. What's lacking is any tension in the singing, any bite in the rhythm section, any sense of the power of which the songs speak.

Instead Third World concentrate on understatement, mildness and mellowpeak. The soul overtones of Rugs Clarke's lead singing continue to come to the fore, notably here on such mild-mannered ballads as 'Before You Make Your Move (Melt With Everyone)' and the title track itself. Promising a fusion of various strands of black music, Third World end

Loony tunes...

MADNESS: 'Complete Madness' (Stiff HH-TV 1)

By Mike Nicholls

BLOWING THE PRETENDERS offstage at The Lyceum; bawling into the RII office one frantic Monday morning to scribble down their first pub dates; the 2-Tone tour of autumn '78; postcards from LA ...

Memories flood back like late afternoon sunshine long before this greatest hits collection spins itself out. Madness are all things to all fans: the original cartoon pop personalities, an amusing and talented dance band and, lest we forget, gifted musicians and songwriters.

Forget the self-conscious, improvisational pretensions of the current wave of beat-pop bands. If it's an effortless blend of jazz and pop you're after, look no further than the Nutty Boys.

True, with their film, video, merchandising and membership operations they've assumed something of a corporate dimension but there's no getting away from the streetwise spirit and the unflagging enthusiasm which permeates their every deed.

Nature's to a man, the hits have just kept on coming and show no sign of drying up. So what's it all about? They call it Madness. ++++

up taking the edge off each.

'You've Got The Power' doesn't jolt, it jogs. The musicianship is competent (if you like mellow guitar solos on reggae), the harmonies tight and caressing to the point of suffocation, the lyrics tell us over and over to unite (but not how) and ... quite simply, this is the unacceptable face of MCR. Enough. +

THE DARK: 'Chemical Warfare' (Fresh LP9)

By Winston Smith

THE DARK's first album, I'm

sorry to say, is dragging, grey, and completely unexciting.

The ingredients are inviting enough — chunky guitar, strong drum sound, punk pacing and the inclusion of the promising recent single, 'The Masque'. But this is an extremely drab record ... Drab, and also at times, difficult to listen to.

Almost hard rock but not quite. The Dark sound like Chelsea with a bad hangover, or perhaps The Professionals with chronic botulism. The rocky riffs are pale, stale, and going nowhere. They neither exhilarate nor menace, but

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... weedy buffoons

VAN HALEN: 'Diver Down' (Warners K57003)

By Robin Smith

REWORKING THREE old standards and messing around on the flip side doesn't make a great album — and Van Halen should have produced an earthquake.

From a solid grass roots base Halen have developed into a startling American FM outfit, but to British ears there's something lacking.

Sure, the album has its share of dirt, such as 'Hang 'Em High' and 'Cathedral' where David Lee Roth's vocals come pretty close to magnificent, but the band have shot their wads after a couple of tracks.

Ray Davies' 'Where Have All The Good Times Gone' gets some creditable treatment but Roy Orbison's 'Oh Pretty Woman' is a tragic waste of time even with a long instrumental intro. I also regard 'Dancin' In The Streets' as sacred and won't consider any version but the original.

Side two features the irritation of 'Big Bad Bill' (ie Sweet William Now) and 'The Bull Bug' — it's always pretty awful when bands cough up the blues now and again. Finally there's 'Happy Trails', a totally unfunny embarrassment for anybody who has to suffer listening to it. Are Van Halen hoping for a guest spot on the Muppet Show? + + +



... (b) the Van Halen moody grimace

members, drummer Gerry Conway and keyboardist Peter John Vettese, hasn't altered their sound considerably.

'The Broadsword And The Beast' does seem to have a lighter touch and neo-hymns like 'Slow Maching Band' are prevented from falling in the plodding mould of previous Tull outings.

But Tull are a band who have inspired sharply drawn lines between disciples and detractors and the far more accessible 'Broadsword' can only shift the divides in their favour. + + +

RICHARD 'DIMPLES' FIELDS: 'Mr Look So Good' (Epic EPC 85693)
By Paul Sexton

NOT SO much a lady-killer as a mass murderer, if the songs and the stories are anything to go by. The new album perpetuates that myth — I mean belief — and amplifies it to the point where it's beyond a joke.

This time it's eight stomach-thumpers in the real macho mould — yes, there is a song called 'Mr Look So Good' and he is singing about himself. He also tells us he's got 'A Woman At Home And A Freak On The Side' and continues the obsession with extra-marital hanky-panky on 'If It Ain't One Thing ... It's Another', a theme we first heard on 'She's Got Papers On Me'.

Musically, Fields doesn't say anything here he hadn't already expressed amply on his first album and while that did establish a likeable smooth soulfulness, this standstill is hard to excuse.

A case of 'no change', which is all very well until the novelty wears off. D'you suppose his friends call him 'Dimp'? + + +

instead just occur and then fizzle out. Phut!

Since the recording of 'Chemical Warfare', The Dark's line up has seen a couple of changes. Whether this means we can look forward to something better from them remains to be seen. I certainly hope it does. + + +

JUDIE TZUKE: 'Shoot The Moon' (Chrysalis CDL 1382)
By Paul Sexton
IF YOU were to put each of

Judie Tzuke's four albums on the decibel counter you'd be able to plot a steady swing upwards in loudness and a deliberate dwindling of the sexy-little-girl-sound of 'Stay With Me Till Dawn'.

'Shoot The Moon' announces the change of label after the rocket from Rocket (only kidding, I hope) and a new level of power and aggression. Iron Maiden needn't worry yet, but certainly Judie's taken trouble to establish that the out-and-out balladry with which she introduced herself isn't all there is in her mind. Here you'll hear

an energetic sound based not in loud guitars but in unusual harmonies, jerky percussion and imaginative arrangements.

'Love On The Border' is an admirable risk as a single and even though it probably won't pay her back it's perhaps her most exciting 45 so far. But the real adventure is 'Now There Is No Love At All', which has a metaphorical axe to grind if not a real one to play, it leaves you feeling glad she's not as billing as this all the time but gladder that she's willing to spread her style this wide.

Midway there are numbers

like 'Information' and 'Water In Motion' and then as the sun goes down, two tunes in the old style, the gentle, harmony-layered love song, this time 'Don't Let Me Sleep' and 'Late Again'. As a bonus, the short title track recalls the superb vocal intricacy of the acappella 'For You'.

Certainly if the aim of the game was to persuade people not to call Judie Tzuke a balladeer, she's won. She's succeeded, too, at widening her style — but it's still her love songs that beckon. + + + ½

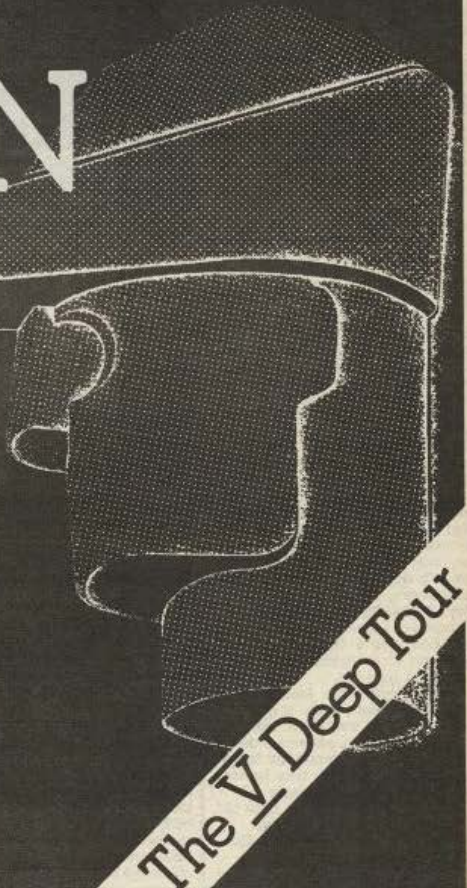
JETHRO TULL: 'The Broadsword And The Beast' (Chrysalis CDL 1380)
By Mike Gardner
CRITICISM OF Jethro Tull is almost a redundant exercise. They have managed to carve out one of rock's most distinctive niches since their days at the forefront of the early seventies 'progressive' era.

The addition of a producer, ex-Cat Stevens man Paul Samwell-Smith, for the first time in their history and two new

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AMONGST THE rock fraternity, there are those who thrive on establishing themselves on the music biz social circuit. A swift glance at the gossip columns reveals who's been in town, where they've been and what they've been up to. London, New York, Los Angeles . . . it's always the same. Indeed, some musicians attain greater notoriety for their social appearances than for their vinyl or stage efforts.

Crazy? Well, Meatloaf seems to think so. Sitting in a plush Manhattan office, high above street level, his wife explains. "He hates all that. He never goes to nightclubs — he'll go to the movies around the corner to where we live, but that's it."

Meat nods in agreement. "People just ask you too many damn questions," he says. "They never let you alone. They won't let you just be a person and that's all I want to be. I would love to go to the Garden (Madison Square, to you squire) and watch the shows. Before anyone knew me I used to go out but I can't go and sit with the audience anymore. I hate it backstage because you're always in the way and you can't watch the show. Besides which I always think the people who hang backstage look like jerks."

"I've gone to clubs in town like the Bottom Line where people'll scream out 'Get Meatloaf up!' and I get real embarrassed. It's hard. I've always been a sort of loner, but I did used to go to places. Nowadays we can't even go to the theatre or anything. But then rock 'n' roll has never been a thing for having respect for others . . ."

He should care, I hear you mutter. The man has sold millions of records — such is the price of fame. That one can't dispute, but it is tough that Meatloaf is denied the pleasure of going to gigs. Some might suggest the idea of going incognito, but that would prove rather difficult when one considers that Meat is quite a chunky chap.

Be that as it may, British fans at least have the chance to witness him in the flesh when he returns for his first live dates in this country for four years. Why the long absence? Well, basically Meat could not tour until he produced a follow-up to 'Bat Out Of Hell' — and that took one helluva long time. The reason was that Meat lost his voice when he went into the studios to start recording way back at the end of 1978.

"At the time I didn't suspect anything — I thought I had the flu," he recalls. "I'd been hoarse before but it had gone away in three days."

HOWEVER, there was a long wait before he regained use of his vocal chords. Countless visits to doctors, specialists, hypnotists and the like practically resulted in a nervous breakdown. What was actually wrong with the old throat?

"I had a paralysed vocal chord, which was swollen at the base at the connecting points. I'd sung every day for about nine years and then I stopped for about a month. It had gone completely by the time I tried to sing again. They thought that when I'd stopped it had decided to take a rest — that's the only thing anybody could really figure. They said I'd worked it so hard that if I'd kept singing and gradually cut down then it possibly wouldn't have happened. I guess it's like when you don't use a muscle for a long time and suddenly start up again — it doesn't hold out."

Eventually though, Meatloaf was told his problems were only temporary and that he would be able to sing again. He was ordered to rest his voice completely for six months, during which time he was involved in the film 'Roadie'. Gradually, his voice came back but it lacked control and so Meat headed West to see a specialist called Warren Berrigan.

Mrs Loaf: "He was recommended

On the eve of his first British dates for four years, Meat Loaf talks exclusively to STEVE GETT



WE'LL MEAT AGAIN

to us by Maria Muldaur. She's godmother to our eldest daughter and we've known her for about 15 years. I called her and told her how much trouble we'd had and she told us about this guy she'd been to in California . . . (pausing momentarily before passing comment) He's a wonderfully kind man — like Santa Claus!"

Upon hearing the style of Berrigan's treatment I must confess to being very loathe to compare him with Santa! Stories of how he used a Black and Decker style power tool, wrapped in rubber, over Meat's body or having the heavyweight rocker twirl round in circles until dizzy, make climbing down chimneys seem like a facet of daily

life. None the less, the singer is adamant that this unorthodox treatment actually worked.

MEAT: "My voice really came back. He said that between four and six weeks it would really jump and that's exactly what happened. After six weeks I could tell — I was so excited. We were only supposed to stay for that amount of time but in the end we stayed for over two months. What happened then was that I could feel my voice getting stronger all the time and so on 'Deadringer' I'd do a vocal, which everyone else thought was great but that I felt I could do better. But if I'd kept on we'd still be doing the album now . . . it all becomes relative after a while. How

much better can you do something? And, is it really going to make a difference? These sort of questions kept going through my head and I realised that we had to stop somewhere."

And so the 'Deadringer' LP finally surfaced last autumn. In Britain it has since scored well but in the States, Meatloaf has fared less well. In fact to be quite frank — it bombed. He reckons the state of the economy had a lot to do with its failure — the fact that youngsters might not have had the money. But then again, bands like Styx, AC/DC and the Stones did well in '81 and one would doubt that the people who buy records from these acts are likely to differ much from Meat's

audience. I feel the reason 'Deadringer' failed in the States was a combination of various things. The fact that there were a lot of top selling albums around together with the fact that people had waited far too long for a follow-up to 'Bat Out Of Hell' and had probably expected too much. Whatever the case though, Meat himself doesn't appear unduly worried and is thinking ahead to the next record. "I wish I could start now," he enthuses, "because I'm ready to go. I was thinking of trying to produce it myself but I'm not sure whether I will or not . . . I'm real wary of managers, producers and record companies."

"Artistry is a very personal kind of thing. When you're on stage or you make a record it's very personal, but that aspect is taken away by the corporation. So it's very difficult to like the people who want to take away the artistry and shove the product out like a can of soup! The Styx people brag about the way they sell — cans of soup — and for them that's OK, but for me it's definitely not on."

I'VE been in this business for 16 years, so I'm not going to quit tomorrow. I'm gonna do more records. Everyone goes through it — Sinatra, the Stones . . . in '78 they were killing the Stones and all of a sudden they're back, bigger than ever. It's a matter of time and space. Next time the record may be huge here and die in the UK. I talked with the drummer from Queen and he said: 'We've put out records that nobody even knew existed — and then suddenly we get a big hit'. It goes up and down. With 'Deadringer' we'll do three or three and a half million copies. If I can do that for the next 10 years — that's a lot of records."

"And I think the records I make have that timeless element to them. That's what I look for. 'Deadringer' is as good now as it will be in a few years time. It may fault on the sound, only because the technology may grow on us. But other than that it'll last. I look for songs and when you do that you win in the end. I didn't pay any attention to what was and wasn't hip with 'Bat Out Of Hell' and that's been on the British charts for over 150 weeks and it was 129 on the States chart before it went off."

LOOKING forward to Meat's forthcoming British concerts, after the terrible performance on the Old Grey Whistle Test, many have questioned the man's vocals and whether he can still cut it live. The question was raised continually during Meatloaf's Stateside trek last year and he basically reckons people are making a mountain out of a molehill.

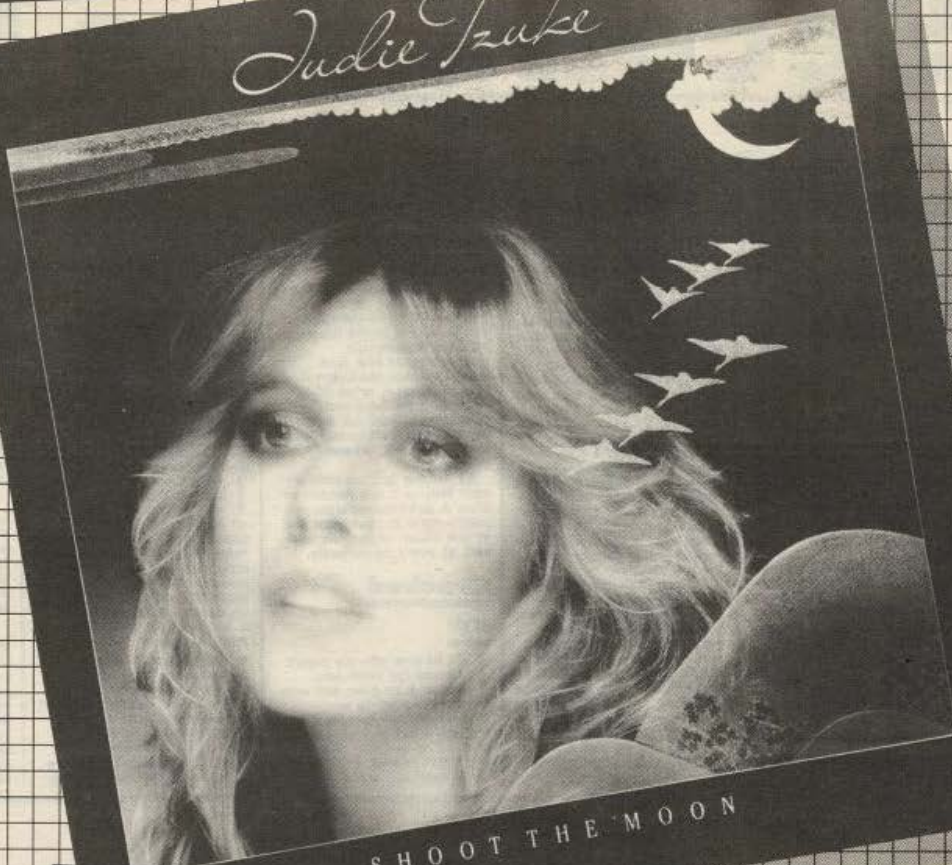
"People told me my show wasn't as good but that's not true. In fact I think I'm doing better now than ever before. Everybody's focusing in on the wrong thing. In the past they took a look at the whole package, but now they're spending so much time concentrating on my voice that they're missing the show. I became very conscious of it and I'd listen to tapes of the shows as well as tapes from the old concerts. In those days nobody said there was anything wrong with my voice but I was hoarse and flat a lot of the time. This time the pitch was pretty much on. Now I did that German TV show and the reports float back that it's visually great but that I was flat. I just say 'It's rock and roll!'"

The proof of the pudding will be Meat's British dates. Decide for yourself. Before leaving Meat though I couldn't resist asking how well he actually fared financially from 'Bat Out Of Hell'. After all, it has sold millions.

"I didn't really make that much," he answered. "Todd Rundgren made over a million, which was more than all of us. All the royalties were split with Steinman and I paid for the tour, so I didn't make much at all. Since I fired my managers they're telling me I owe them half a million dollars and I don't have that. Everybody made more money than I did."

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TWO YEARS ago, when I was 18, I left home and moved in with a much older single lady. At the time I used her for cheap lodgings and sex although I knew she was in love with me as she often told me and my parents so.

It didn't last long. Three months later I moved back home and now, after several unhappy romances, I find I did love her and realise how much I hurt her when I left.

I know where to get in touch with her again but don't want to hurt her any more. What should I do?

Trevor, Norfolk

It's a little late for second thoughts about a short-lived affair-cum-accommodation arrangement. You have no reason to suppose this woman wants to see you again — she's known where you've been all this time, and could have made contact if she'd felt the need.

Now, after having a rough time with other girls, perhaps coupled with the sudden urge to break away from home again, you're looking back with nostalgia and feeling guilty too.

Wouldn't it be great if you could take advantage of all that cut-price care and attention again? Stop

Second time around...

fantasising and get yourself together. Talk to her again if she'll see you, but don't be big-headed enough to assume the lady will have any interest in you now. Once used — twice shy.

Running tips

I'M GOING to be running in the Manchester marathon in two months time and would be grateful for any tips you can give about diet, footwear and so on.

One thing I've already noticed in training is that there's a tendency for the skin on my toes to crack after a while. Is

there any way I can harden them up?
P. Liverpool

The secret of successful marathon training is to start by running short distances and gradually build your mileage from there. See if you can manage a mile first, then move on to two. Train regularly. Two or three runs a week will give you more experience than a half-hearted jog on a Sunday afternoon. If at first you don't succeed, keep at it.

But never run above your personal capacity. If you feel tired, stop. Over exertion can be extremely dangerous.

Take it slowly.

To stay fit and ready, go for a normal balanced diet — including plenty of fresh fruit, vegetables, a high protein content and a fair intake of lean meat, eggs and fish. Avoid stodge — sweet sticky puddings and synthetic bread are less than ideal. Change to wholemeal bread instead.

As for footwear, go for light running shoes. Ask for advice at any good sports shop. Spiked shoes,

generally used in track athletics, are out. They're no use for running on a road.

A wealth more information can be found in the Amateur Athletic Association publication 'Middle And Long-Distance Marathon And Steeple Chase', price £2.40 (including postage and packaging), from AA Sales Centre, 5 Church Road, Great Bookham, Leatherhead, Surrey.

As for the broken skin on your feet — it will harden in time. A speedier spartan treatment is to soak your feet in salt water, preferably sea salt, at every opportunity.

Cracked

up

I'M IN love with my mate's 12-year-old sister who seems a lot older and acts far more like an 18 or 19-year-old. I've told my friend the way I feel and have also cracked up and told her, but she didn't believe me. I've never been out with a girl or

loved anyone before as I do her. I'm 17.
Garoth, Cardiff

Sounds like you're wasting your time. The girl on your mind clearly doesn't feel the same way. You're her brother's friend, that's all.

OK, you may be feeling pretty crushed now, but it could be worse. If she didn't even believe you, she may have thought you were joking — that's a slight face saver, at least.

Believe it or not, you'll get over her soon and there'll be plenty more girls in your life.

Music at a price?

WRITE lyrics and have sent them to several companies who advertise in the small ad columns of the music papers. Are they just in it for the money? I received a favourable reply from one such company, Beachcomber Music of Bloxwich, who offered to set my work to music for £9 a song. Is it worth it?
Paul, Scotland

Regardless of how good or bad your lyrics happen to be, the sharks who pay for space in the music paper ad columns will offer to set them to music, at a price. That's how they make their living. Our advice? Don't be tempted to part with money



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

to the songwriting "vanity press", the professional leeches who make money by preying on the talent, hopes, ambitions and dreams of amateur lyricists anywhere and everywhere.

Find yourself a co-composer, someone who'll write music to your lyrics or who'll be willing to work vice-versa, on a non-profit making basis. If you have any contacts with local musicians or bands, ask around.

Use the noticeboard in your local music shop, if there is one, or advertise in the local press or national music papers. Elton John, who hasn't done too badly over the years, met his lyricist Bernie Taupin through a fateful small ad in the classified columns of the music press.

KONTACT KORNER

ISOLATED? Or simply want to meet other people in your area for gig going or getting it together socially? If you don't have any friends who share your musical tastes or want to meet new people, why not write to us. We'll try to fit you up. The more names we have on file, the more likely we are to match you up. And it's free! Write to Kontakt Korner, c/o Help, Record Mirror, 40 Long Acre, London WC2.

MIDNIGHT FLYER

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FEATURING MAGGIE BELL

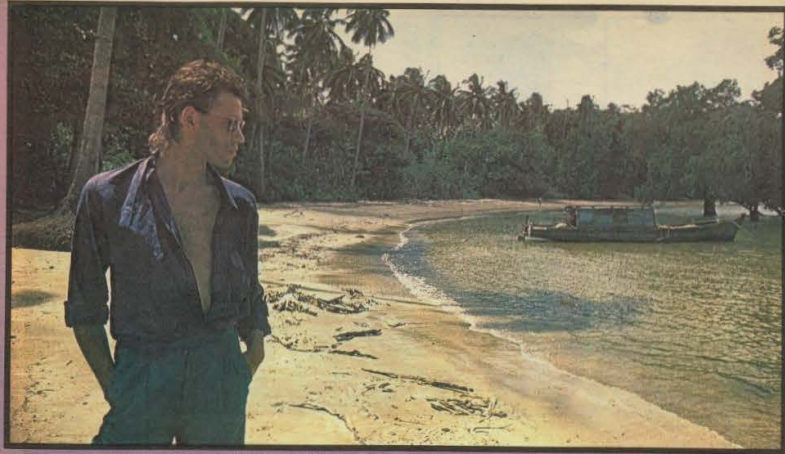
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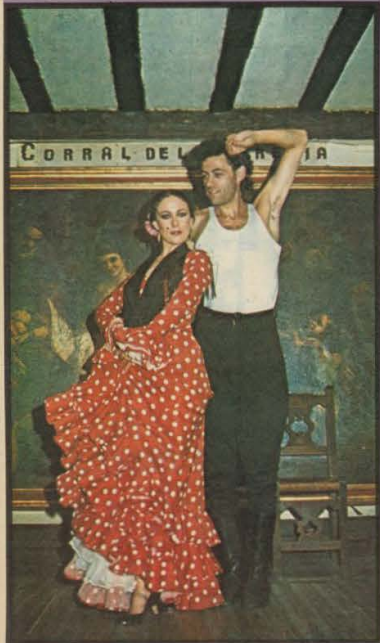
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Bob looking apprehensive about his interview for the job with the Bangkok Bus Company.



"Funny sense of humour someone's got round here if they think that ting'll sail us back to Dublin."



"One of us isn't using the right decolourant."

The Foreign Legion

DANIELA SORVE steps onto the trail of the Rats in a bid to find the laurel behind their epic novels. BOB GELDOF, expedition leader, explains their course of action.



"Okay, you gobs, lets start the meat." Geldof lives out his Godfather fantasies in some Orienta barber's shop.

THE BOOMTOWN Rats must be the sickest group around. The first time I met them, in Edinburgh, sneezes, guttural choking and libery eyes were the order of the day. Flung carelessly open in the middle of the room lay a suitcase full of aspirin, flu powders and cough mixture bottles. It could have belonged to a medical rep.

Now, five years later in Madrid, things are no different. Sunny it may be, but Geldof is having treatment twice daily to alleviate the bone threat. Gary Roberts has quit down on cigarettes because he is suffering from bronchitis. Pete Struquer's shoulder muscles have seized up and he's wandering around like the Hunchback of Notre Dame, and Fingers has broken out in a mess of cold sores. Only Simon Crowe has escaped unscathed. So far.

The Rats are drawing to the close of the first leg of their European tour and, as you read this, are a few dates into their longest and most scandalous British tour yet. I haven't seen them for three years, during which time they have travelled far and wide, changed their tunes and had some of their hard earned popularity. This should be an interesting reunion.

One of the main changes is the refreshing and healthy way they cope with what so often turns into on-the-road blues. For every town the Rats visit, they stay long enough to explore, relax and build up energy for the concert they are there to play. It seems obviously logical, if perhaps expensive.

This new attitude is reflected in their live performances. The Rats now travel light, with only Pete, Gerry and bassman Dave McAuliffe taking their instruments. The others rely on what's available, as happens with the PA system. Some groups would crack up at the mere thought of leaving so much to fate, but for the Rats, it works — as well as saving them enough money to spend more time at each destination.

Their set, although looser, less structured, and slower here and there, hasn't suffered. It's taken on the air of a travelling show, with Fingers the manager on backing vocals and harmonica.

The whole experience seems to be aimed at letting them enjoy the treadmill of touring, allowing them to stretch as many new 'volts' as they can, so they get as much out of it as they have to put in. Certainly, to see a lot more of Madrid than I bargained for was one of the tour's oldest restaurant dating back several hundred years, saw a rare performance by Spain's



"Now that's what of call meracas!" Geldof cops an eyeful of the local scenery whilst Paula's away.



All five Rats in still life — for once. Must be the lack of Guinness. From left to right Simon Crowe, Gary Roberts, Bob Geldof, Fingers and Pete Struquer.

Continued Page 22

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

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

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COUPON



BOB GELDOF: "what's Malay for Sweeney Todd?"

From Page 21

beat Flamenco dancer, tasted the best paella and had a whole day to wander about the old quarter.

This is what the Boomtown Rats have been doing all over the world, and you can see why it's preferable to stogging around Britain three times a year, as they did in the beginning. But perhaps their quest for adventure and new experiences has cost them some of their popularity in Britain... out of sight, out of mind, so to speak. On the last night of my stay, over dinner and before the gig, I finally ask Geldof how much of a gamble it was to desert our shores.

"We haven't been away that long, you know," he corrects me. "The Mondo Bongo tour was in February '81, then we I—ked off around the rest of the place ending up in Bangkok in May. Then we had our hols before going off to Ibiza to record 'V Deep'. After that I did 'The Wall', and after Christmas we did the Far East. We have been working consistently, but I suppose by not releasing singles we've been seen to be doing nothing.

"It wasn't much of a gamble being away for so long..." he muses, breaking off into thought. "To tell the truth, I was a bit fed up with doing the same old thing and filming and touring abroad broke it up. As a direct result by changing the way we produce our records and by touring interesting places, it's reactivated my interest.

"It would have been a cheat if we'd toured Britain before now because our hearts wouldn't have been in it. Yet, after having been to the Far East, for some reason — maybe the corniest one there is but it's true — we've got back to why we started in the first place. Now I feel it will be nice to be back home and tour again."

It seems as if they have been away in another time, another place, from the different things each of them has told me about the Far East. Geldof has his tales, of course.

"Maybe it was like living out my dreams of Somerset

BOOMTOWN RATS

Maugham but the places we saw and the things we experienced were those you'd never imagine would happen in real life.

"There was one occasion when we were in Singapore and we'd been drinking in Raffles Hotel (a very well known colonial hotel, recently seen in the TV series, 'Tenko'). We eventually rolled out of there, completely pissed, to find two rickshaws waiting, wanting to take us to Boogie Street, the red light district. So what else do you say but yes?"

"The place was unreal," he says. "Apart from the regular prostitutes you had

seen it he said, well do the highly emotive scene when he breaks down in court. So I took the script back home and read it to myself out loud, and then I rang my friend Chris Hill who'd done a few years in rep. He came over and read it with me, and just someone else reading it put it into a different perspective.

"For the screen test, I got there and they said, right, we'll do the 'Midnight Express' scene and an improvisation. I was really embarrassed," he grins. "We went to stage D which is a big warehouse with a concrete floor and a corrugated roof, nothing else. In the middle was an armchair, a TV, a

"So here I was, roaring my mouth off and Jesus, I picked up a glass and jammed it into the mouthpiece and shouted 'you f—king bitch' and they said great, now let's do 'Midnight Express' and they wheeled on this portable dock. No, I'm not going to boast and tell you who else was up for it, let's just say there were some well known names. All I'm going to say was there were 30 screen tests."

Was acting more difficult than he had imagined? "It was easier," he replies. "The worst thing is your embarrassment. You come in first thing in the morning, you get made up, you walk onto

'I don't think rock and roll is a miracle being brought to people who haven't seen it, I think it's one of the most unimportant things around.'
—BOB GELDOF

transsexuals, and we got talking to a couple. There was one, she was really beautiful, you just couldn't believe she was once a man."

You don't meet people like that in Edinburgh, do you, chums? I change the subject and ask Bob how he made the transition to films.

"We got a phone call from Alan Parker's office and I went down and saw him," Bob explains. "He was talking about it and asked if I'd be interested, so I saw the script and argued lots of points. I decided to do the screen test out of interest. I wasn't gunning for it, but I did want to do a film and there was less chance of making a prat of myself if Parker was directing.

"The screen test was the most embarrassing moment of my life. I was picked up in a flash car and taken out to Pinewood. I didn't know what to do. The casting director asked if I knew 'Midnight Express' and when I said I'd

lampstand, a side-table and a phone.

"There were 30 or 40 technicians hanging around and lots of light pointing on this little set. I thought to myself, well, the worst I can be is abysmal, so I must overcome my embarrassment. They explained that for the improvised scene, I was in Los Angeles. I phoned my wife back home and a man answers whom I deduce is her lover. She comes to the telephone and I have to react.

"God! I was the worst ever!" he exclaims. "When you hear them say 'camera, action! Roll 'em!' you cringe, I sat down and picked up the phone and did the whole thing. I put through a request for the call, switched on the TV, then picked up the phone. The first time I did it I was really angry, an internal rage. But they wanted something more over the top so this time I banged the table and knocked it over. Fine, they said, do it again but really express it.

the set and you're told to scream. Just like that, cold. It's embarrassing, the worst. Once you know the people you're working with, it's OK. The similarity is like a band on the road and the relationship between it and the crew, a sense of camaraderie. I don't want to sound corny but I really liked the people I worked with. A lot of them I'll go out with now or talk to on the phone."

There is, of course, the threat that Geldof might find the allure of the old greasepaint tugging him away from the band...

"It's a question of interest," he says. "If someone offered me a movie then I'd weigh it up against what the band was doing. For instance, if the choice was between the Far East and a movie, I'd choose the Far East. If it was Scunthorpe, I'd choose the movie. It depends what's best."

But would he weigh up both sides so equally if the Rats were on the way out, I

wonder to myself. Just now they are happy to travel and break even, which seems sensible enough, but it does rankle Geldof that 'Never In A Million Years' stifled. Earlier, I'd heard him joke that once 'House On Fire' had been a hit, they'd rerelease 'Million Years' and it would be a hit too, that'd show them all. Was it more than a joke? I got the impression he meant it. "Yes, it will be rereleased," he affirms. "Not as the next single but definitely at some point in time. I think it failed because less people are inclined to give us chances but I think there was a lot of antipathy towards us. I think it's our third best single ever. What are the other two? I don't know; but that one is definitely number three. I think it sounds great and I like the words a lot. It sounds emotional.

"Then again, the reason it failed could be down to the fact people didn't like it! I'd love to do it four times every night just to say 'I—k you.'"

Next on the agenda is another tour of exotic climes.

"We're trying to get Africa happening, and we're doing South America," Geldof says. "I'd like to do Bogota and maybe Cuba. I see the group as a vehicle for experience and certainly most people in bands have seen and done more than other people and I think that's important.

"I don't think rock and roll is a miracle being brought to people who haven't seen it, I think it's one of the most unimportant things around. But you get an incredible sense of adventure and revitalisation because of the places you've played in.

"My attitude is, there's a line in the film 'Papillon' where Steve McQueen is in the solitary cell and he's saying, 'I'm not guilty' and a voice comes over, 'you are guilty of a wasted life'. I think it's the worst human crime of all. I'd hate to look back at the end of my life and think, I—k me, I blew it.

"The object is really to push your capabilities and yourself to the very limit of your potential through the medium of different experiences. My potential is less than some people and greater than others. But I intend to keep pushing."



LEFT: Dolly Parton, big wig and big hit ...
RIGHT: Bonnie Tyler, did well with 'Lost in France'. One of several British based girls to make it this year.
BELOW: Iggy Pop, rescued from obscurity by David Bowie

Country music also enjoyed a renewed interest, with C. W. McCall's truck driving epic 'Convoy' making CB Radio a household phrase, and redneck rockers Willie Nelson, Waylon Jennings and Jerry Jeff Walker crossing over into the pop charts after some years as strictly country stars. But again it was the ladies who really made the running.

Dolly Parton (of blonde wig and large chest fame) had started as featured singer in Porter Wagoner's show in the '60s, but broke through on her own with several crossover hits to become a substantial LP seller. Emmylou Harris, after recovering from the death of her former partner Gram Parsons, embarked on a career which saw her backed by the well named Hot Band, a group of the finest musicians in country/rock. Although she first found mass acceptance in Britain, by the early 1980s Emmylou was an established chart name in America too.

Also briefly notable were Canadian sisters Kate & Anna McGarrigle, who released a splendid folk based debut LP, and the Wilson sisters Nancy and Ann, whose group Heart achieved an unlikely breakthrough by selling two million copies of 'Dreamboat Annie', their first album. Neither pair of sisters has achieved equal commercial success since.

Heavy rock from America provided the rest of the year's major debutants, headed by a pair of Massachusetts bands Aerosmith and Boston. Aerosmith formed in 1970 and built steadily until their third LP, 'Toys In The Attic', went platinum. Led by Mick Jagger clone Steven Tyler, the group were highly successful in the late '70s but the departure of guitarist Joe Perry for a solo career saw their recording career enter a hiatus. Boston's claim to fame was the biggest selling solo LP ever at over six million copies in two years. Formed by electronics genius Tom Scholz, who had completed the LP entirely by himself, the rest of the band were recruited to re-record the album to comply with union regulations. The hit single 'More Than A Feeling' also came from the LP, but it was some time before a follow up album, which also went platinum. Recent silence from the band suggests that they may have fallen apart.

Most of the new American heavy rock acts were all but ignored in Britain, which

was particularly true of Kansas, who were signed after years of hard road work by Monkees inventor Don Kirshner and became a huge act in their native land, breaking through with their 'Leftovers' LP in 1976.

Somewhat more deserving of his breakthrough after 10 years of local fame, Detroit rocker Bob Seger's umpteenth LP, the double live 'Live Bullet', finally made the top 40, and he has subsequently remained in strong contention through LPs like 'Night Moves' and 'Stranger In Town' and hit singles like 'Hollywood Nights'.

Another comparative veteran, erstwhile jazz guitarist George Benson, took to singing as well as playing his chosen instrument and became an 'overnight' sensation after a career spanning 20 years when his 'Breezin'' LP topped the US charts and became the biggest selling jazz album ever.

The biggest selling rock LP of the year belonged to expatriate Briton Peter Frampton, whose early adventures with the Herd in 1967 and Humble Pie a few years later had given him brief tastes of fame. After forming his own band and releasing four LPs which failed to establish him, Frampton used the double live album format (which was popular at the time) and made 'Frampton Comes Alive', which topped the US chart for many months. A follow up LP, 'I'm In You', also sold very well, but his popularity began to fade, especially in the wake of his connection with the poor 'Sargeant Pepper' film. Additionally, of course, Frampton represented everything that was alien to punk rock, which would soon come of age.



'75

FROM a British point of view 1975 initially looked promising — a number of potentially interesting new acts including Sailor, Pete Wingfield, Fox and Andy Fairweather-Low, hit the charts (briefly) and the only new pop act with any strength in death was Smokie, the latest Chinnachap discovery, while Bill Nelson's Be Bop De Luxe promised considerably more than they delivered.

Pub rock might have been British rock's salvation, but early high flyers like Kokomo, Chilli Willi & the Red Hot Peppers, Ducks De Luxe and Bees Make Honey, along with pioneers Brinsley Schwarz, collapsed when their records failed to sell. Only three pub acts survived most of the '70s — Ace scored a big hit with 'How Long' and lived in America off the proceeds for several years, while a bunch of veteran pub rockers from the Brinsleys and the Ducks formed The Rumour, the backing band for a talented new writer/performer, Graham Parker. They proved strong enough to keep going for some time, although Parker's 1962 LP saw him backed by session players.

Dr Feelgood, from Southend, played raunchy R&B fronted by singer Lee Brilleaux and manic guitarist Wilko Johnson, but their forte was in playing live, and until the release of 'Stupidly', a 1976 live LP which topped the charts, their records were not representative. After Johnson left to form his own band the group's demise was widely predicted, but a new impetus came with his replacement, John Mayo, and the group continued, charting occasionally. Mayo eventually left in 1981 to be replaced by ex-Court Baptists man Johnny Guitar.

At the more arty end of rock, Camel impressed with their musical adaptation of Paul Gallico's novel 'The Snow Goose', but the strongest newcomers were Supertramp, a late '80s group who had been unsuccessfully launched by an eccentric millionaire. After remodelling the group extensively, founders Rick Davies and Roger Hodgson evolved a style which was particularly successful in America, releasing four best selling LPs during the decade and finally settling in California.

Other UK acts who finally broke through were the Sensational Alex Harvey Band,

BELOW: Bee Gees, the fever began one Saturday night ...
RIGHT: Bob Marley, reigned unchallenged as the only superstar of reggae



whose violent stage act put their 40-year-old leader in the spotlight until his death in 1982, and fellow Scots the Average White Band, a soul based act who topped the US charts with 'Pick Up The Pieces' before settling into a comfortable and respectable mid-table slot.

AWB's breakthrough came partly due to their music's dance floor potential, heralding the emergence of 'disco' music. While early examples of the genre were inane, the arrival of talented black artists on the scene gave it a new respectability. Ex-girl soul trio Labelle failed to capitalise on early success, but Earth, Wind & Fire, led by ex-jazz drummer Maurice White, became a worldwide attraction, combining solid musicianship with eye-catching stage effects and releasing a continuing series of hit 45s and platinum LPs.

Another whose career was rescued by disco was Gloria Gaynor, who topped both US and UK charts with 'I Will Survive', but like numerous lesser talents spawned by the movement, she fell away as the music lost direction.

The biggest disco act of all was the Bee Gees, whose successes since their 1967 genesis had been sporadic, but their score for 'Saturday Night Fever', starring John Travolta, began a series of huge hit singles and albums which kept them in strong contention through the '70s.

An equally strong revival, especially in America, came from Jefferson Starship. They rose from the ashes of Jefferson Airplane to score with a huge 45, 'Miracles', and a chart topping LP 'Red Octopus'. They enjoyed renewed success until 1978, when internal disputes threatened to echo their previous fall from

Earth Wind & Fire: became a worldwide attraction

grace.

Other new pop merchants included husband and wife team The Captain & Tennille, whose 'Love Will Keep Us Together' was the biggest single of the year. Barry Manilow surfaced in '75 and went on to become the biggest middle-of-the-road attraction of the early 1980s.

Country music was also big during the year with the Ozark Mountain Daredevils (whose name sometimes seemed more inspired than their music) charting with 'Jackie Blue' and veteran Tex-Mex singer Freddy Fender releasing two smash hits. The most successful arrival was ex-beautician Tammy Wynette, the ultimate model for the traditional American female. Her biggest hits included 'Stand By Your Man' and 'D.I.V.O.R.C.E.', both of which made a strong British impact after charting in America several years before.

Countries other than Britain and America also provided new chartmakers — German synthesiser trio Kraftwerk scored with 'Autobahn', although their biggest success would come in 1982 when 'The Model' topped the British charts, and reggae superstar Bob Marley first made an impact with his immaculate 'Natty Dread' LP. Marley became the most famous Jamaican star. A half-caste (his father was a British seafarer), Marley achieved local fame as leader of the Wailers during the '60s, along with fellow group members Peter Toish and Bunny Livingston, and gained wider exposure when American singer Johnny Nash began to record his songs. But it was



when he began to espouse the Rastafarian faith (Rastas believe that Emperor Haile Selassie of Ethiopia was the reincarnation of Christ) and to write songs bemoaning the fate of black people in a white dominated world that he began to attract international attention. After signing with Island Records (whose founder Chris Blackwell is a white Jamaican) Marley reigned unchallenged as the only superstar of reggae until his untimely death from cancer in May 1981.

From Canada came heavy metal trio Rush, who struggled for some years before finally financing their own first LP. Soon afterwards original drummer John Rutsey was replaced by Neil Peart, whose lyrical bent towards myths, monsters, swords and sorcery plus an almost obsessive passion for Tolkien strongly appealed to a public who seemed to require subtlety with their impressively loud music. In 1982 Rush are guaranteed platinum albums and sold out concerts wherever they play...

American quintet Blue Oyster Cult have also achieved some success, although rather less than Rush. After signing with CBS in 1972, they struggled for three years to turn a strong live reputation into record sales, finally achieving it with a live double LP 'On Your Feet Or On Your Knees' in 1975. Their next album 'Agents of Fortune' also charted, as did a single taken from it, the classic 'Don't Fear The Reaper'. Blue Oyster Cult keyboard player



ABOVE: Patti Smith, poet to housewife

RIGHT: Bruce Springsteen, the real find of the year

Allen Lanier was also an early patron of punk Godmother Patti Smith, who moved from Chicago to New York in the '60s and attracted attention as a rock journalist and poet, and in 1973 teamed up with fellow writer Lenny Kaye with a view to making records. Her first LP 'Horses' charted, but its musical limitations alienated many, although later LPs, particularly her third, 'Easter', which contained a hit single in 'Because the Night', displayed a marked improvement. After 'Wave' was issued in 1979 Patti vanished from the music scene, apparently to become a housewife having married ex-MC5 guitarist Fred 'Sonic' Smith.

The real find of the year was New Jersey rocker Bruce Springsteen. After two years of cult status which saw him unfairly tagged as a new Bob Dylan, Springsteen and his very efficient E Street Band emerged with 'Born To Run', both the album and its title track as a single charting strongly. Legal problems with his ex-manager hindered his progress, and three years elapsed before a follow up LP, 'Darkness On The Edge Of Town' was released. A 1981 double album, 'The River', and more strenuous tours consolidated his already huge reputation, and Springsteen is undoubtedly one of the major stars of the 1980s. He was one of the comparatively few able to survive the musical onslaught of the next two years spearheaded by an unlikely quartet who played their first ever gig during the year — the Sex Pistols.

'76

IT WAS Bicentennial year in America, and the British charts were dominated by old-timers like Bert Weedon, the Beach Boys, Slim Whitman and Glen Campbell, followed by Abba, Queen and the vast bulk of Demis Roussos — everything seemed normal. Meanwhile in London, punk rock was germinating, guided by rag trade entrepreneur Malcolm McLaren, who had tried without success to revive the flagging fortunes of the New York Dolls. Returning to London, McLaren opened a shop known as 'Sex', where he sold outrageous garb including deliberately torn and safety pinned items and T-shirts featuring infamous criminals.

Further influenced by the untutored New York music inspired by the Dolls and Patti Smith, McLaren organised a group from among customers of the shop. Guitarist Steve Jones and drummer Paul Cook, along with part time shop employee Glen Matlock, were promising. But the key position of singer/frontman was finally filled by Johnny Rotten (ne Lydon), whose obnoxious behaviour and lunatic screams passing for vocals made him perfect.

A complacent music industry tried to ignore the group, but a strong grass roots movement began to grow, attracted by the group's disregard of convention and authority. At the end of the year EMI Records signed the group and released 'Anarchy In The UK' to coincide with a national tour. Everything began to go wrong when the group appeared on a TV show and behaved with an almost calculated unpleasantness, provoking multiple complaints from viewers. EMI found themselves obliged to cancel the group's contract after pressure from both shareholders and employees, and the single was withdrawn. Matlock then left the band to form several promising but ultimately unsuccessful groups, and was replaced by Sid Vicious, a friend of Rotten's. At this point the group signed a new record deal with A&M outside the gates of Buckingham Palace. This deal lasted but a few days, as the reality of the mistake they had made finally struck A&M. From the band's two short contracts, the Sex Pistols were said to have made £75,000.

Finally Virgin Records were intrepid enough to sign them and hits like 'God Save The Queen', 'Pretty Vacant' and 'Holidays In The Sun' were big single hits, while the first Pistols LP, 'Never Mind The Bollocks', topped the UK charts.

However, after an ill-received American tour Johnny Rotten left the group to form the rather obscure Public Image Ltd, and it wasn't long before the Sex Pistols vanished as quickly as they arrived, although their huge influence will never be forgotten.

Next to the Pistols other punk rock acts seemed harmless, although The Damned actually were the first punks to release a single, and despite severely fluctuating fortunes ever since, have remained more or less together to date. Other British punk groups came and went, the best of whom will be discussed later, but most other notable 'New Wavers', as the genre came to be known, rose in America.

Jonathan Richman & the Modern Lovers were a most unlikely act, quite unlike their peers in terms of subtlety and volume, and 'Road Runner' became the first of three hits before Richman's own whimsy got the better of his commercial aspirations. The Ramones, on the other hand, were archetypal punks on whom many others modelled their act. Their non-stop high speed live sets of 20



TOP: Sex Pistol Rotten (ne Lydon), ignored by most of the industry — but they'll never be forgotten

ABOVE: The Damned, still together

supersimple songs performed in 35 minutes endeared them to the public, and by the end of the decade, they had registered in the charts after being produced by Phil Spector.

The Runaways were an all-girl group, apparently chosen for their photogenic qualities rather than musical talent, and after minor success split up into individual camps by 1980.

Displaying much more longevity was ex-Stooge Iggy Pop, again rescued from obscurity by his fairy Godfather David Bowie, who had worked on the final Stooges' LP 'Raw Power'. Bowie also applied his seal of approval to Iggy's 'The Idiot', and toured with the charismatic Mr. Pop. Punk rock failed to take over the world because the music industry largely

ignored the new phenomenon. Instead the airways were filled with soft pop, as provided by the likes of Brotherhood Of Man, or novelty records.

Several British based girls did well, notably Welsh cabaret singer Bonnie Tyler who scored with 'Lost In France', and West Indian born Joan Armatrading, whose early years of recording were hardly indicative of the success she would later achieve in the company of producer Glyn Johns.

A LIFE IN THE DAY OF Doug d'Arcy

FF I GET UP either at about nine, if I've been out the night before, or 7.30, in which case I can take my son to school. I don't have breakfast, just have a cup of coffee.

My driver collects me and gets me to the office for about 10.15. He drives a Ford Fiesta and doubles as a delivery man for us during the day. Given the difficulty of parking in London and the state of the country, I don't care to arrive at Dingwalls in a Rolls Royce — a Fiesta is fine. My wife has a BMW.

It takes me a while to get going in the morning. Susie, my secretary, brings me tea and the mail and I look at that while listening to a few tapes — other people's stuff, OK? Maybe or Kool And The Gang. The mail includes piles of accounts and sales figures, plus a different chart nearly every day. Monday you get the international charts, Tuesday the UK charts, Thursday I get the American charts . . .

By 10.45, I'm functioning. What happens next varies according to which day it is. On Monday, for instance, there's a scheduling meeting, at which we organise release dates for new records and so on. There may be a board meeting, which means I have to think about companies other than Chrysalis Records — the publishing, video and studios. The record company takes up 90 per cent of my time, though.

There's a meeting of some sort every morning. It's a funny job, mine, which is why I don't get bored with it. You can develop a strong interest in one aspect of it, then concentrate on another part. Also, there's a sort of structure geared to keeping the people at the top, at the top. If you work on International or A&R, that's what you know. But in my job I get a perspective from everybody and that keeps you ahead of everybody else.

I try not to go out for big expense account lunches too often, because they're fattening and seldom productive. I probably lunch out three times a week — one of those will be an expense account lunch, the others just popping out for an hour to Coconut Grove or a Japanese restaurant with people from the company, managers, producers or artists. I tend to lunch with people with whom I want to have a more relaxed conversation, rather than a formal meeting in the office. The other two days, I'll go out and get a sandwich, then eat it in the office while listening to tapes or doing a bit of paperwork, in relative peace and quiet.

After lunch, it's phone calls, letters, dictation, more meetings. On Thursdays, for example, there's an A&R meeting. Every week, there will be four or five things on offer.

So the A&R guys and I go in, listen to those groups — though really, we'll each have listened to them already — and try to reach a consensus on which we ought to pursue and maybe sign to the label. Yes, I have the casting vote, though it's not quite as cut and dried as that. Then we go through all the artists currently in the studio, and discuss what they're doing, listen to rough mixes of what they've done, or demo tapes of songs they're going to record. Lastly, we go through any of our other artists whose affairs we need to discuss.

Another day we'll have a marketing meeting. That means bringing together the UK promotion, press, marketing and sales people. They've got Tuesday's chart, and they go through their advertising and promotional plans, what radio airplay they're getting, what sales figures they're getting and what they're going to try to achieve by next week. Say Leo Sayer is at 52 — they'll look over what advertising they've got for him, what TV shows they can get him on, what can be done with video — all the things that go into a thorough marketing job.

The day's business is through at about six and then I get on the phone to America. At that time of day you can talk sensibly to New York and LA. We talk about when British records are to be released in America, when American records are to be released in Britain, or world-wide, which British artists are going to tour America and which Americans are coming to Europe. I spend about an hour and a half on the phone to America.

Once or twice a week I go out to see groups, our own or other labels', or just scouting around newer ones, in order to keep in touch. I like chatting to people at the bar. Otherwise I go out with my wife or we have friends round. I play tennis a lot in my spare time — I was one of those kids who got banned from doing games at school because they thought I would break — I was a fragile, skinnny, undemourished little person. I only discovered sport at about 25 and tennis was the only game I was still young enough to play! I might have to take up golf now.

I'm an avid consumer of books. I buy every new paperback I can get my hands on. I stook up at airports — like yesterday I went to Paris for the day and bought lots. We go to the ballet — I love ballet, which is odd for me as I'm not a very cultured sort of person. I discovered it about six months ago and found that I really enjoyed it.

We go to the cinema, again to catch general new releases. We went to see 'Mad Max 2' the other night, and left. We got squeamish! We feel very embarrassed about it, so we're going to try to go and see it again.

I do try to keep weekends off and not take work home with



Doug d'Arcy, 36, is the man who runs Chrysalis Records, home of Blondie, Spandau Ballet, The Specials, Fun Boy Three, Linx, Ultravox and others. Educated at a grammar school in Hull, he began his career in music as student Ents Officer at Manchester University and went on to become an agent and manager. In at the start of Chrysalis, he has been their Managing Director for nine years. He lives near Regents Park with his wife, Kate, and their five-year-old son.

me. I take Matthew, my son, out — parks and museums, that sort of thing — and that's my principal form of relaxation. I also watch TV and see friends. We have a Swiss au pair and at weekends she has two of her friends round. The cooking we enjoy at weekends is fantastic!

The interesting thing about the music business is that, as far as young people in this country are concerned, it's one of the few real areas of opportunity. That's what's so exciting about it. You don't need any specific skills like you would to be, say, a footballer.

If in doubt, form a group! You just might have what it takes to make a success of it. If not, you may have the ability to manage a group. This is what should interest readers of Record Mirror — you can do it. Not only that, but even at 36, you're not past it.



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Gigs

THE HIGSONS / KING TRIGGER / RESCUE

The Venue
By Mike Nicholls

ALL THE right names making all the right noises. Or maybe not. Either way, it seems like ages since last drowning in Venue wine and this desperately contemporary package begs a timely return.

Rescue are good, young, off-key, passionate, urgent, tuneful and boast a couple of good hooks, not to mention at least two useful haircuts. Their set climaxes with an annihilation of The Monkees' 'I'm A Believer' and something called 'Everything's Gonna Get Better'. I'm sure it will.

King Trigger are the latest signings for Chrysalis Records, having cut their eager teeth on the London club circuit and the recent Thompson Twins tour.

Nouveau Tribalists to a fault, their set opens with the haunting sound of an African flute as Ms Trudi Baptiste whirrs onstage for a bit of enigmatic shape-throwing prior to settling herself down behind a rather large drum-kit.

Whilst contentedly bashing away she is joined by her four group-mates, including another drummer. At first they seem quite impressive, playing hot, hip, scratchy, hyperactive music, well at the Bow Wow Wow end of the spectrum but hardly as innovative.

After quarter-of-an-hour they run out of ideas, relying too much on Skids-style chants and a profusion of 'whoos!' and squawks. If more of their 'songs' could accurately be described as such, they'd have a lot of potential. As it is, they would appear to have a long way to go. Still, there's time. The Higsons are possibly the noisiest band all night. Then again, with about 47 of them



HIGSONS MAN switch: man of many poses

Noise annoys!

onstage, they have every excuse. All good college boys from East Anglia, they've obviously been researching hard: Charlie Parker, Ornette Coleman, John Coltrane and other characters from a bygone age.

The guest brass section is as deft and unpredictable as the

rest of the players but this stuff leaves me cold. Alternating between too much technique and an even more calculating pretend lack of it, they're too far out for these ears, overstepping the line between spontaneity and over-indulgent improvisation.

Still, if it was a selection of

the latest hip noises you were after, you couldn't have picked a better night.

SLADE De Montfort Hall, Leicester By Karen Harvey

WILL SLADE ever leave their fans disappointed? Will news editor Simon Hills ever appreciate heavy rock? The answer will probably remain no. But the crowd gathered in this glorious piece of architecture certainly do love Slade, and eagerly awaited sightings of the four.

Imagine the scene: the church organ droning amid thunder and lightning through chapel arched windows. "Dearly beloved, brothers and sisters. We are gathered here tonight to join this Rrrock and this Rrroll in Holy catastrophe," preached dog-collared Noddy. "I've seen the light," chorused brothers Hill and Lea before bursting full steam into 'Rock and Roll Preacher'.

The congregation were a hive of activity — one female member in the balcony even attempted an Erika Roe. Slade crashed on, missing the side show.

'Lock Up Your Daughters', 'Rutty Red', 'A Night To Remember' and 'Everyday' were just a handful of the musical commotion and the energy and spirit on offer from Jimmy Lea and Dave Hill was invaluable. Noddy was his chatty enthusiastic self — being both suggestive and witty.

Slade are one of the few bands that have a genuine performer / audience relationship. The bolsterous few that clamber on stage are welcomed by the band and only when the swarm of denim overflows are the fans gently removed by the road crew.

BLANCMANGE The Barracuda, London By Gill Pringle

BLANCMANGE. The word has many connotations and mainly bad. Not so the group.

This Lancashire duo are nowhere up to scratch but it's their imprecision and imperfection which makes them so charming — the way Neil Arthur grins while he's singing and the way they have to repeat half the set to fulfil the demand for an encore.

They are an electronic experimental band and people

are bound to compare them with OMD or Depeche Mode; I would say that Blancmange show more warmth and emotion than their established counterparts.

Their electric ditties do bear traces of soul. To read the lyrics without the music, is to imagine a rather battling poem. The band's current single 'God's Kitchen' is a fine example, but I shudder to think what inspired it.

'Feel Me Now' and 'I've Seen The Word' are two other outstanding numbers included in their set. Easy to dance to but not shallow. Watch out for this band — they haven't quite developed their own personality yet, but just wait.

RONNY The Old Vic, London By Gary Hurr

WHEN IT could all so easily have fallen around her, Ronny snatched triumph from the jaws of victory.

The 'Blue Cabaret' was a collage of carefully co-ordinated surprises and guest appearances, strategically placed to ensure the high level impact of the show never faltered.

Ronny — what can I tell you? Parisian model, dancer and, more recently, singer of sterling melodies. Her team included Ultravox's drummer Warren Cann and friends Hans Zimmer and Zaine Griff on an array of synthesised hardware.

And guess what? Halfway through her exhilarating stab at Sly Stone's 'If You Want Me To Stay' who else but Steve Strange jumps up to duet with the clearly-surprised Ronny!

If that wasn't enough, some comedian calling himself Peter Godwin joined in with a near-perfect Ferry routine, much to the delight of the numerous Bryans in the house.

Ronny's many costume changes meant she spent far too much time offstage, instead of under the spotlight where she so clearly belonged. But every time she reappeared clad in some exotic Antony Price creation the response from the Vic was warm and encouraging.

An enjoyable show was crisply concluded with a stunning rendition of Bowie's 'Rebel Rebel'. Ronny must not keep her public waiting so long next time!

SKY Birmingham Odeon By Kevin Wilson

IF SALLY James flanned John Williams, Tristan Fry et al on Tiswas would it be Pie in the Sky? In all honesty, any favour Sky had with me has disappeared now they peddle coffee-table techno-flash to the masses. From 'Toccata' to 'Katchaturian's Masquerade', the Sky-lites listen in awe, look in awe and titter in awe.

If you're over 30, tired of living and ready to put your feet up after a hard day's slog at the bank, then Sky are for you. What's this pop nonsense anyway?

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Don McLean May 9	Gladys Knight May 4
Foreigner May 9	Shirley Bassey September 27-30
Jethro Tull May 13	Toyah June 25-26
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RAT TRAP

BOOMTOWN RATS
Apollo, Glasgow

By Billy Sloan

BOB GELDOF strides up to the microphone and declares: "We got a problem — we got this new LP and no bugger has bought it."

Unfortunate, but true — and sadly the Boomtown Rats' current predicament stretches further than the musical indifference of 'V Deep'.

The Rats in 1982 are a tired, worn out band playing tired worn out songs — a criminal disintegration from their classic pop period of 1978.

The hall is barely half full and the gap between band and audience has never been greater.

Nowadays the Rats lack communication, they lack style and even Geldof himself lacks the magnetic presence which insured his personal stardom.

The set consists of material from 'V Deep' and past Rats hits and the differences are easily apparent. They reel off hits more as a means of survival than communication — and fall to find the target.

Even on the classic 'I Don't Like Mondays', Geldof's melodramatic anguish seems carefully worked out — it used to come straight from the heart. Now it just seems false and laboured — and if that's through over familiarity why the hell are they still doing it?

'Having My Picture Taken' is a chore, 'House On Fire' is a song kept aloft by a mildly interesting brassline and nothing more, 'Rat Trap' lacks the drive and drama it once had.

The Boomtown Rats come on like a tired, broken band, looking frantically for a creative life-line to keep their heads above water. They lack wit, humour, excitement, spontaneity and enthusiasm.

Geldof should be realistic, reassess his position in the corner he's allowed them to be worked into and end an era of the Boomtown Rats.

On stage in Glasgow it seemed the only humane option open.

TINA TURNER
Hammersmith Odeon,
London

By Mike Gardner

SEX SIREN Tina Turner showed that despite reaching her middle forties she still

possesses a voice like a whiplash; too hot to handle and so cool it burns.

But she decided to wallow in the glorious red, white and blue gaudiness of a blustery American 'rock' band and the ham-fisted setting didn't do

justice to a voice and stage persona that could coax a fire from a block of ice. She screamed and danced her way through a set that consisted of rock standards like Rod Stewart's 'Tonight's The Night', The Beatles 'Help' and 'Get Back' and her own hits like 'Nutbush City Limits' and 'River Deep Mountain High'.

While she entertained with her all-action revue the overall impression was of an immensely talented woman who has corralled her undoubted enthusiasm into a rock cabaret cull-de-sac when the sky's the limit.

CAROLE KING
Dominion Theatre,
London

By Mike Gardner

CAROLE KING gave a musical history lesson striding across nearly three decades at her first London concert for seven years but also showed how complacent she has become.

The singer-songwriter displayed her finest wares from sledge classics like 'Will You Love Me Tomorrow' and 'The Locomotion' to her impeccable 'Tapestry' album, the second biggest selling rock album of all-time. On these tunes she showed that she is a master of the art of popular songwriting. But now she has lost the urban grittiness of her early work and her new songs, from the album 'One To One', lacked the melodic and lyrical incisiveness of masterpieces like 'Up On The Roof' and 'It's Too Late'.

Carole King, dressed like an Earth Mother, performed without the hunger that could have injected fire into the relaxed proceedings.



CHAS AND DAVE: In more humble days

GAWD 'ELP US

CHAS AND DAVE
Dominion, London

By Robin Smith

GAWD, THEY didn't 'alf go on. Chas thumped hell out of the old Joanna for song after song while Dave pretended to be stupid.

There's something horribly contrived about these professional cockneys who make a fortune out of Courage beer ads and hit singles, while claiming to be everyday idiots from next door.

Carrying this cosy matinee to an extreme, they even had flower sellers in period costume in the foyer and a jellied eels stall. Why the London Tourist Board wasn't running coachloads of Americans to this show was beyond me. It was definitely something to tell

the folks back home, a real taste of Mary Poppins.

In a dank pub on a Saturday night Chas and Dave would probably be a bundle of laughs, but put them on a large stage and they're just boring. After two songs I was squirming over relentless similar songs and jangly chords.

Apart from the old standards like 'Gertcha' and 'Rabbit' there was even a sentimental tribute to Edmonton Green. "Anyone here from that part of London," cried Chas, who now probably lives in Hertfordshire. There wasn't a dry eye in the house.

Chas also lowered his trousers and slapped his belly for the sound effects on 'Massage Parlour' and Dave cried 'Gawd Bless Ya' after most of the songs, and I couldn't wait to get home and listen to some AC/DC.

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UK Singles

- 1 MY CAMERA NEVER LIES, Bucks Fizz
- 2 AIN'T NO PLEASING YOU, Chas & Dave
- 3 EBONY AND IVORY, Paul McCartney with Stevie Wonder
- 4 SEVEN TEARS, Goombay Dance Band
- 5 GIVE ME BACK MY HEART, Dollar
- 6 MORE THAN THIS, Roxy Music
- 7 GHOSTS, Japan
- 8 JUST AN ILLUSION, Imagination
- 9 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag
- 10 DEAR JOHN, Status Quo
- 11 SEE THOSE EYES, Altered Images
- 12 IS IT A DREAM, Classix Nouveaux
- 13 HAVE YOU EVER BEEN IN LOVE, Leo Sayer
- 14 DON'T LOVE ME TOO HARD, The Nolans
- 15 NIGHT BIRDS, Shakatak
- 16 ONE STEP FURTHER, Bardo
- 17 BLUE EYES, Eton John
- 18 LAVLA, Derek and The Dominoes
- 19 FANTASTIC DAY, Haircut 100
- 20 I CAN MAKE YOU FEEL GOOD, Shalamar
- 21 A BUNCH OF THYME, Foster & Allen
- 22 DAMNED DON'T CRY, Visage
- 23 QUEREME MUCHO (YOURS), Julio Iglesias
- 24 REALLY SAYING SOMETHING, Bananarama & The Fun Boy Three
- 25 THIS TIME (WE'LL GET IT RIGHT) ENGLAND, WE'LL FLY THE FLAG, The England World Cup Squad
- 26 HOUSE ON FIRE, Boomtown Rats
- 27 POISON ARROW, ABC
- 28 EVER SO LONELY, Monsoon
- 29 ARE YOU LONESOME TONIGHT, Elvis Presley
- 30 IRON FIST, Motorhead
- 31 THE LION SLEEPS TONIGHT, Tight Fit
- 32 CAT PEOPLE (PUTTING OUT FIRE), David Bowie
- 33 PARTY FEARS TWO, The Associates
- 34 FREEZE-FRAME, J Gells Band
- 35 MICKY, Toni Basil
- 36 YOUR HONOUR, Pluto
- 37 STONE COLD, Rainbow
- 38 GO WILD IN THE COUNTRY, Bow Wow Wow
- 39 MEMORY, Barbra Streisand
- 40 PROMISED YOU A MIRACLE, Simple Minds
- 41 CLASSIC, Adrian Gurvitz
- 42 INSTINCTION, Spandau Ballet
- 43 I RAN, A Flock Of Seagulls
- 44 VIEW FROM A BRIDGE, Kline Wilde, RAK 342 (E)
- 45 LOVE POTION No 9, Tygers Of Pan Teng
- 46 STREETPLAYER-MECHANIK, Fashion
- 47 PRIVATE EYES, Daryl Hall & John Oates
- 48 I WON'T LET YOU DOWN, PHD
- 49 FIVE MILES OUT, Mike Oldfield
- 50 RUN TO THE HILLS, Iron Maiden
- 51 FM YOUR TOY, Elvis Costello & The Attractions/RPO
- 52 48 CARDIAC ARREST, Madness
- 53 47 A CELEBRATION, U2

Easter holidays meant last week's charts arrived too late to publish. So for all you figure fans, here's the run down on the week ending April 17.

- 54 — SAVE IT FOR LATER, The Beat, Go-Feet Feet 333 (F)
- 55 46 'TAINT WHAT YOU DO (IT'S THE WAY THAT YOU DO IT), Fun Boy Three with Bananarama
- 56 50 AMOUR AMOUR, Mobiles
- 57 81 THIS BEAT IS MINE, Vicky D'
- 58 40 LOVE PLUS ONE, Haircut 100
- 59 42 SEE YOU, Depeche Mode
- 60 — I SPECIALISE IN LOVE, Sharon Brown, Virgin VS 484 (C)
- 61 — MAKE A MOVE ON ME, Olivia Newton-John, EMI 5291 (E)
- 62 50 BALL AND CHAIN, XTC
- 63 — SHOUT! SHOUT! (KNOCK YOURSELF OUT), Rocky Sharpe & The Replays, Chiswick DICE 3 (A)
- 64 74 YOU GOT THE POWER, War
- 65 — GOD'S KITCHEN/Y'VE BEEN THE WORK, Blancmange London BLANC 1 (F)
- 66 31 MUSIC FOR CHAMELEONS, Gary Numan
- 67 70 NOWHERE GIRL, B Movie
- 68 60 NO ONE LIKE YOU, The Scorpions
- 69 55 TAKE MY HEART (YOU CAN HAVE IT IF YOU WANT IT), Kool & The Gang
- 70 — STAY (LIVE), Barry Manilow
- 71 54 I WILL LOVE YOU EVERY TIME (WHEN WE ARE GONE), The Furys
- 72 — ONLY YOU, Vasco, Mute MUTE 030 (RT)
- 73 GIRL CRAZY, Hot Chocolate, RAL 341 (E)
- 74 — CASTLES IN THE AIR, Don McLean, EMI 8258 (E)
- 75 — TRY JAH LOVE, Third World, CBS A2063 (C)
- 81 SEVEN TEARS, Goombay Dance Band
- 17 CHARLOTS OF FIRE, Vangelis
- 15 PEARLE, Eikie Brooks
- 19 DARE, Human League
- 20 ACTION TRAX, Various
- 21 THE FUN BOY THREE, Fun Boy Three
- 22 — SHOOT THE MOON, Judie Tzuke
- 20 BODY TALK, Imagination
- 24 THE CONCERT IN CENTRAL PARK, Simon & Garfunkel
- 25 SAT OUT OF HEAD, Meatloaf
- 26 MUSIC OF QUALITY AND DISTINCTION VOLUME ONE
- 27 NON STOP EROTIC CABARET, Soft Cell
- 28 SEE JUNGLE... , Bow Wow Wow
- 29 13 KEEP IT AND DANCE, Peter Powell
- 30 33 100% COTTON, Jels
- 31 JUMP UP, Eton John Rocket
- 32 — SHAPE UP AND DANCE VOLUME 2 FEATURING ANGELA RIPPON
- 33 31 PRIVATE EYES, Daryl Hall & John Oates
- 34 — ADOBINOLO, Uriah Heep
- 35 18 DIAMOND, Spandau Ballet
- 36 22 THE NAME OF THIS BAND IS TALKING HEADS, Talking Heads
- 37 — A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive JIVE 201
- 38 45 DR HECKLE & MR JIVE, Pigbag
- 39 28 ONE NIGHT AT BUDDOKAN, Michael Schenker Group
- 40 30 ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark
- 41 21 TWENTY WITH A BULLET, Various
- 42 36 FREEZE FRAME, J Gells Band
- 43 — BROADSWORD AND THE BEAST, Jethro Tull
- 44 29 CHRISTOPHER CROSS, Christopher Cross
- 45 65 SOUND OF YOUR CITY, Elvis Presley
- 46 78 WHITE SAILS, Tangerine Dream
- 46 64 THE EARLY TAPES — JULY/AUGUST 1980, Level 42
- 48 42 DRIVIN' HARD, Shakatak
- 49 74 ANOTHER GREY AREA, Graham Parker
- 50 39 DEAD RINGER, Meatloaf
- 51 38 WORD OF MOUTH, Toni Basil
- 52 71 MADNESS 7, Madness
- 53 43 QUEEN GREATEST HITS, Queen
- 54 32 MAYBE IT'S LIVE, Robert Palmer
- 55 BILL WYMAN, Bill Wyman
- 56 MARAUDER, Blackfoot, Atco K90799
- 57 51 FRIENDS, Shalamar
- 58 40 SOMETHING SPECIAL, Kool & The Gang
- 59 35 SPEAK & SPELL, Depeche Mode
- 60 75 WHITE SAILS, Tangerine Dream
- 61 34 THE BEST OF THE FOUR TOPS, The Four Tops
- 62 — MUST'N GRUMBLE, Chas & Dave, Rockney ROCKNEY 909
- 63 53 CHRIS REA, Chris Rea
- 64 77 THE VISITORS, Abba
- 65 53 CHRONIC GENERATION, Chron Gen
- 66 49 PENTHOUSE & PAVEMENT, Heaven 17
- 67 37 4, Foreigner
- 68 90 PS I LOVE YOU, Various
- 69 45 FACE VALUE, Pink Collins
- 70 66 V DEEP, Boomtown Rats
- 71 54 GRASSHOPPER, J J Cale
- 72 72 DURAN DURAN, Duran Duran
- 73 64 CHASE THE DRAGON, Magnum
- 74 62 THE SECRET POLICEMAN'S OTHER BALL — THE MUSIC, Various
- 75 50 PHYSICAL, Olivia Newton-John
- 76 81 THE SIMON AND GARFUNKEL COLLECTION, Simon & Garfunkel
- 77 47 LIFE ON THE WINE, Morrissey Mullin
- 78 93 BUCKS FIZZ, Bucks Fizz
- 79 58 ASSEMBLAGE, Japan
- 80 57 SECRET COMBINATION, Randy Crawford
- 81 56 ENGLISH SETTLEMENT, XTC
- 82 43 THIRD DEGREE, Nine Below Zero
- 83 — LISTEN TO THE RADIO, Don Williams, MCA MCF 3135
- 84 80 DE 7, Dave Edmunds
- 85 41 DREAMING, Various Artists
- 86 46 GEORGE BENSON COLLECTION, George Benson
- 87 51 GUILTY, Barbra Streisand
- 88 WESTWORLD, Theatre Of Hate
- 89 67 FRIENDS OF MR CAIRO, Jon and Vangelis
- 90 58 RUMOURS, Fleetwood Mac
- 91 99 TRAVELOQUE, Human League
- 92 5 MAKE A MOVIE ON ME, Olivia Newton-John
- 93 75 ONCE UPON A TIME — THE SINGLES, Siouxsie & The Banshees
- 94 78 WAR OF THE WORLDS, Jeff Wayne's Musical Version
- 95 89 HUNKY DORY, David Bowie
- 96 55 MAKIN' MOVIES, Die Stra3en
- 97 82 FOR THOSE ABOUT TO ROCK, AC/DC
- 98 87 LOVE SONGS, Cliff Richard
- 99 — THE GOOD, THE BAD AND THE 4-SKINS, 4-Skins, Secret SEC 4
- 100 98 ALL THE GREAT HITS, Diana Ross



BUCKS FIZZ: number one

UK Albums

- 1 THE NUMBER OF THE BEAST, Iron Maiden
- 2 LOVE SONGS, Barbra Streisand
- 3 PELICAN WEST, Haircut 100
- 4 JAMES BOND GREATEST HITS, Various
- 5 ALL FOR A SONG, Barbara Dickson
- 6 IRON FIST, Motorhead, Bronze BRNA 539 (E)
- 7 SKYFORTHCOMING, Sky
- 8 THE GIFT, Jam
- 9 FIVE MILES OUT, Mike Oldfield
- 10 PORTRAIT, Nolans
- 11 9 THE ANVIL, Visage
- 12 6 BEGIN THE DISCOURSE, Julio Iglesias
- 13 14 TIN DRUM, Friends
- 14 24 ASIA, Asia
- 15 11 BLACKOUT, Scorpions

- 23 34 THE BEATLES MOVIE MEDLEY, The Beatles
- 23 28 I'VE NEVER BEEN TO ME, Charlene
- 24 11 PAC-MAN FEVER, Buckner And Garcia
- 25 37 BABY MAKES HER BLUE JEANS TALK, Dr Hook
- 26 30 ALWAYS ON MY MIND, Willie Nelson
- 27 13 SHOULD I DO IT, The Pointer Sisters
- 28 40 THE OTHER WOMAN, Ray Parker Jr
- 29 17 SWEET DREAMS, Air Supply
- 30 28 SHANGHAI BRIZZES, John Denver
- 31 33 MAMA USED TO SAY, Junior
- 32 39 DON'T YOU WANT ME, The Human League
- 33 37 GENIUS OF LOVE, Tom Tom Club
- 34 38 'THEME FROM MACRUM P.I., Mike Post
- 35 35 POP GOES THE MOVIES PART 1, Mecco
- 36 42 EMPTY GARDEN, Eton John
- 37 19 TAKS OFF, Bob & Doug McKenzie
- 38 45 STARS ON 43 (A TRIBUTE TO CHARLIE DANIELS STARS ON)
- 39 46 STILL IN SAIGON, The Charlie Daniels Band
- 40 44 MAKING LOVE, Roberta Flack
- 41 43 I'LL TRY SOMETHING NEW, A Taste Of Honey
- 42 47 LET'S HANG ON, Barry Manilow
- 43 23 MY GUY, Sister Sledge
- 44 48 SHANGHAI BRIZZES, John Denver
- 45 40 IF I HAD MY WISH TONIGHT, David Lasley
- 46 56 RUN FOR THE ROSES, Dan Fogelberg
- 47 57 MAN ON YOUR MIND, Little River Band
- 48 54 SIRCUS, Atlantic Starr
- 49 50 TAINTED LOVE, Soft Cell
- 50 51 ON A CAROUSEL, Glass Moon
- 51 55 MAN ON THE CORNER, Genesis
- 52 58 IT'S GONNA TAKE A MIRACLE, Deniece Williams
- 53 53 APACHE, Sugar Hill Gang
- 54 59 WAKE UP LITTLE SUSIE, Simon And Garfunkel
- 55 60 MY GIRL, Donnie Iris
- 56 61 FANTASY, Aldo Nova
- 57 67 I'M IN LOVE AGAIN, Pia Zadora
- 58 63 CIRCLES, Atlantic Starr
- 59 64 WHEN HE SHINES, Shena Easton
- 60 65 ONE TO ONE, Carole King

US Albums

- 1 CHARLOTS OF FIRE, Vangelis
- 2 I LOVE ROCK 'N ROLL, Joan Jett & The Blackhearts
- 3 BEAUTY AND THE BEAST, The Go-Go's
- 4 SUCCESS HASN'T SPOILED ME YET, Rick Springfield
- 5 FREEZE-FRAME, The J Gells Band
- 6 THE CONCERT IN CENTRAL PARK, Simon And Garfunkel
- 7 ASIA, Asia
- 8 GET LUCKY, Loverboy
- 9 PHYSICAL, Olivia Newton-John
- 10 ESCAPE, Journey
- 11 THE DUDE, Quincy Jones
- 12 GHOST IN THE MACHINE, Police
- 13 GREAT WHITE NORTH, Bob & Doug McKenzie
- 14 HOOKED ON CLASSICS, The Royal Philharmonic Orchestra Conducted by Louis Clark
- 15 16 A, Foreigner
- 16 SHAKE IT UP, The Cars
- 17 MOUNTAIN MUSIC, Alabama
- 18 22 ALDO NOVA, Aldo Nova
- 19 SOMETHING SPECIAL, Kool & The Gang
- 20 BOBBIE BLUE, Oak Ridge Boys
- 21 ALWAYS ON MY MIND, Willie Nelson
- 22 PRIVATE EYES, Daryl Hall & John Oates
- 23 BLACKOUT, Scorpions
- 24 ASACAB, Genesis
- 25 QUARTERFLASH, Quarterflash
- 26 DIARY OF A MADMAN, Ozzy Osbourne
- 27 BELLA DONNA, Stevie Nicks
- 28 PICTURE THIS, Huzy Lewis & The News
- 29 DARE, The Human League
- 30 THE INNOCENT AGE, Dan Fogelberg
- 31 NON-STOP EROTIC CABARET, Soft Cell
- 32 SKYLINE, Skyy
- 33 REEL MUSIC, The Beatles
- 34 BRILLIANCE, Atlantic Starr
- 35 LOVE IS WHERE YOU FIND IT, The Whispers
- 36 TUTURE II, Tommy Tutone
- 37 BREAKIN' AWAY, Al Jarreau
- 38 GREEN LIGHT, Bonnie Raitt
- 39 41 THE SECRET POLICEMAN'S OTHER BALL, Various Artists
- 40 43 A LITTLE LOVE, Aura
- 41 36 WORKING CLASS DOG, Rick Springfield
- 42 46 BLACK ON BLACK, Waylon Jennings
- 43 WINDOWS, The Charlie Daniels Band
- 44 MYSTICAL ADVENTURES, Jean Luc-Ponty
- 45 THE BLASTERS, The Blasters
- 46 WASN'T TOMORROW WONDERFUL, The Waitresses
- 47 37 TONIGHT FM YOURS, Rod Stewart
- 48 DREAM ON, George Duke
- 49 FRIENDS, Shalamar
- 50 51 TATTOO YOU, The Rolling Stones
- 51 30 STANDING HAMPTON, Sammy Hagar
- 52 29 TOM TOM CLUB, Tom Tom Club
- 53 59 SOUNDTRACK, Death Wish II
- 54 — LIVE ON THE SUNSET STRIP, Richard Pryor
- 55 52 FEELS SO RIGHT, Alabama
- 56 97 ALLIGATOR WOMAN, Cameo
- 57 57 THE ONE THAT YOU LOVE, Air Supply
- 58 PAC-MAN FEVER, Buckner & Garcia
- 59 87 SEASONS OF THE HEART, John Denver
- 60 60 YOU COULD HAVE BEEN WITH ME, Shena Easton

BRITAIN'S LOUDEST ROCK MAG!

KERRANG!

OUT EVERY FORTNIGHT

In this issue an exclusive Ritchie Blackmore interview on The Rainbow Story!

Colour pics of:
ASIA
COZY POWELL
JOAN JETT
SILVERWING
DOC HOLIDAY
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FOREIGNER
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OUT NOW!

ANOTHER GREAT KERRANG COMPETITION,
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No. 16 April 23-May 5 1983 50p

KERRANG!



Discos

By JAMES HAMILTON

ODDS 'N' BODS

STEVE JEROME has been snapped up by RCA who rush his sensational 'I'm Into Your Love' in a fortnight — busted wide open for us at Gullivers on exclusive acetate, it's already hotter than Patrick Boothe and sounds like a summer smash! ... Virgin's Mick Clark is circulating a white label promo, not due for a month, of Loose End 'In The Sky'; a Chris & Eddie (Real Thing) Amoo-produced pleasant chick-cooed burbling 57-114-113bpm 12in jazzy shuffler featuring Jam trumpeter Steve Nichol amongst others, all very well made with a nagging grow-on-you title line hook and instrumental version on 2-track flip but unlikely to break overground into the Shekatak audience ... I.C.O. the Ivan Chandler Quintet (all six of 'em!) — hit the bottom of the chart with a jazz white label that's been boosted by Chris Brown and Holborn's City Sounds shop ... Stevie Wonder, sleeve artwork resolved, now at the last minute has changed the running order to delay his hits album even further ... Motown, it's whispered, didn't know the Temptations' LP was out until they heard it on Robbie Vincent's show ... Roni Griffith 'Breaking' Up' has been scheduled by PRT ... Patrick Boothe's actual pressing — on master tape at 112½bpm and acetate at 113bpm — turns out to be 112bpm, with the instrumental flip 111bpm ... East Midlands DJ Assen's Disco & Lighting Exhibition 1982 is this Sunday (25) from noon to 7pm at Nottingham's Sherwood Rooms in Greyfriar Street (£1 admission) with lots of participants ... Capital Radio's

John Sachs provisionally opens a club at 3 Green Street in Mayfair this Friday, aimed at music biz and other "sensible" people, but still hasn't come up with a name for it — your successful suggestion will win two free memberships and a champagne evening on the official big opening night in three weeks, so send ideas to John at Capital, PO Box 194, London NW1 3DR ... Tom Holland starts a new residency next Wednesday (28) at Whites in Chatham — Tom was with a fully clothed Del Rae when he looked in at Gullivers last Saturday, when we also greeted Tom Wilson (Edinburgh Oscars), Alton Edwards, Steve Jerome and a Finesse PA ... Tony Monson jocks weekly from next Wednesday (28) when the Brighton Soul Society re-emerges at the Savannah in Brighton's Queens Hotel, free admission for the first fortnight, an older crowd of jazz-funk/soul fans being aimed for ... Ashford & Simpson make their London debut at the Dominion on May 7th/8th ... Bev Sage of the Techno Twins is belatedly revealed as Modern Romance's rapping "Queen" (maybe you knew already?) ... Tricky Dicky (London's Dicks inn venues) reckons a weekly gay chart wouldn't change enough as the gay "clones" still require a steady diet of Imortals, Ferrara, Phyllis Nelson, Patrick Cowley, although a new younger camp are emerging who like up to date electronic pop; Dicky also criticizes record companies for releasing the big gay hits far too late here for the gay buyers, even though the likes of Lime and Imortals will sell steadily for longer than most disco soul hits ... Edgaston's Faces French purposefully mis-spelt Club Jardine to counteract local pronunciation, "Jar-deen" sounding more mellifluous than



NORMAN DISCOMBE Jr. now better known as just Junior, has to be the most successful black British singer ever to hit in America, with his self-penned *Mama Used To Say* not only poised at the peak of the US soul chart but fast climbing the pop chart there too. The South Londoner's record had disco action here last year but had faded by the time this current *Too Scott* remix came out in the States in November, since when it has been the USA's top selling 12in. Junior's overdue UK success finally looks assured now too, with radio rapidly picking up on his record as well as disco DJ's realizing its potential.

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 38) with increased support are the Dramatics 'Live It Up' (US Capitol 12in), Tom Brown 'Eye Gones' (Arista 12in), Prince Lee's Work (Warner Bros 12in), Direct Drive 'Time's Running Out' (Oval 12in), Morrissey Muller 'Brazil Nut'/'Making Waves' (Beggars Banquet LP), Merilo Montarroyos 'Patanar' Pedro Bonita (US Columbia LP), Jesse Green 'Nice And Slow' (Canadian Unidisc 12in), Phil Upchurch 'Free & Easy' (US Jam LP), Ferrara 'Love Attack' Medley (Canadian Siemese 12in), Hot Quilaine 'Ride On A Rhythm' (Kaleidoscope 12in), Mike Anthony 'Why Can't We Live Together' (German Ariola 12in), Peach Boys 'Don't Make Me Wait' (US West End 12in), Blue Feathers 'Let's Funk Tonight' (Canadian Siemese 12in), T-Connection 'Do What You Wanna Do' (TK 12in), Duke's 'Nite Music' (WEA 12in promo).

the linguistically correct "Jardan" of Jardin without an "e" ... Phil Lang, formerly head of promotion at Chrysalis, has bought Derby's Blue Note club, where DJ Phil Howell handles funk/raggae Fridays, electro/funk Saturdays, with live groups tending to be on Thursdays ... Gary Allan (Liverpool McMillians) will probably be surprised to hear his PSLP 307 promo is by Spoonooch ... Gary Williamson (Eiland 0422 76063) is after a good condition copy of the LP *Moulin Rouge* 'Moulin Rouge' (ABC AA 1120) ... Kev James, whose various London residencies like Golders Green Great Expectations are much frequented by foreigners, tips off that vital Eurodisco hits for the summer invasion include Massarra 'Mama Oh Mama' (in Italian), Candido 'Jingo', Soft Cell 'Tainted Love', anything by German superstar Peter Maffay, Ottowan 'Hands Up'/'D.I.S.C.O.' (in French), Lime 'Your Love', Carol Jiahi 'Hit 'N Run Lover', Giorgio Moroder 'Chase', Kim Larsen 'Up E Det Blu' (and any other dance tracks on Danish CBS), Umberto Tozzi 'Gloria' (in Italian) ... Bananarama, despite a looser structure, surprisingly at 135bpm is only

1bpm slower than the Veivelettes' original 'He Was Really Sayin' 'Somethin' ... Derek Pierce (Bath Moles) plays Billy Fields' 'Bad Habits' LP (CBS) — the guy's got taste! ... David 'Weary' Yeats (anything for a weekly namecheck?) advises would-be mailing list applicants that they'll do better if they can spell when they write in — not that a high degree of literacy makes a good DJ, but it does help when it comes to reaction reports ... Larry Foster (01-519 7280 after 2pm) needs a DJ to double for him at various East London residencies when he's elsewhere at mobile gigs ... Nick Ratcliffe, busy as previously detailed around Berks/Surrey venues, now needs a new Thursday night residency — offers on 03447 2535 (days) ... Martin Platts (where is it you do work n Burnley?) raised £1500 on his charity run uphill, but collapsed and ended up in hospital with exhaustion after yet another marathon ... King Enri (Cattford Saxon Tavern) says Savanna do a great PA with acappella

MORE DISCOS OVER PAGE

LEVEL 42

Are you hearing (what I hear)?
 THE NEW SINGLE BACKED WITH
 The return of the handsome rugged man
 AVAILABLE NEXT WEEK ON BOTH
 7" (POSP 396) AND 12" (POSPX 396)



TOP UK SINGLES

Week ending April 24, 1982

THIS WEEK	LAST WEEK	WEEKS IN CHART	SINGLES
1	3	3	EBONY AND IVORY, Paul McCartney with Stevie Wonder, Parlophone®
2	1	5	MY CAMERA NEVER LIES, Bucks Fizz, RCA
3	9	4	PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y Records®
4	5	5	GIVE ME BACK MY HEART, Dollar, WEA
5	2	7	AIN'T NO PLEASING YOU, Chas and Dave, Rockney®
6	16	3	ONE STEP FURTHER, Bardo, Epic
7	6	4	MORE THAN THIS, Roxy Music, EG/Polydor
8	17	5	BLUE EYES, Elton John, Rocket/Phonogram
9	15	4	NIGHT BIRDS, Shakatak, Polydor
10	20	5	I CAN MAKE YOU FEEL GOOD, Shalamar, Solar
11	25	3	THIS TIME (WE'LL GET IT RIGHT) ENGLAND WE'LL FLY THE FLAG, England World Cup Squad, England
12	19	3	FANTASTIC DAY, Haircut One Hundred, Arista
13	4	9	SEVEN TEARS, Goombay Dance Band, Epic
14	7	6	GHOSTS, Japan, Virgin
15	8	8	JUST AN ILLUSION, Imagination, R+B
16	10	5	DEAR JOHN, Status Quo, Vertigo
17	24	3	REALLY SAYING SOMETHING, Bananarama Fun Boy Three, Deram
18	28	4	EVER SO LONELY, Monsoon, Mobile Suit Corp/Phonogram
19	11	5	SEE THOSE EYES, Altered Images, Epic
20	14	10	DON'T LOVE ME TOO HARD, The Nolans, Epic
21	12	7	IS IT A DREAM, Classix Nouveaux, Liberty
22	—	—	SHIRLEY, Shakin' Stevens, Epic EPC A2087
23	13	7	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis
24	18	8	LAYLA, Derek and the Dominoes, RSO
25	22	7	DAMNED DON'T CRY, Visage, Polydor
26	32	3	CAT PEOPLE (PUTTING OUT FIRE), David Bowie, MCA
27	34	3	FREEZE-FRAME, J. Gells Band, EMI America
28	40	3	PROMISED YOU A MIRACLE, Simple Minds, Virgin
29	26	6	HOUSE ON FIRE, Boomtown Rats, Mercury/Phonogram
30	44	2	VIEW FROM A BRIDGE, Kim Wilde, Rak
31	42	3	INSTINCTION, Spandau Ballet, Chrysalis
32	21	9	A BUNCH OF THYME, Foster and Allen, Ritz
33	23	8	QUIEREME MUCHO (YOURS), Julio Iglesias, CBS
34	48	4	I WON'T LET YOU DOWN, PHD, WEA
35	73	2	GIRL CRAZY, Hot Chocolate, Rak
36	47	3	PRIVATE EYES, Daryl Hall and John Oates, RCA
37	29	7	ARE YOU LONESOME TONIGHT, Elvis Presley, RCA
38	30	4	IRON FIST, Motorhead, Bronze
39	—	—	I LOVE ROCK 'N ROLL, Joan Jett and the Blackhearts, Epic EPC A2152
40	27	10	POISON ARROW, ABC, Neutron/Phonogram®
41	63	2	SHOUT! SHOUT! (KNOCK YOURSELF OUT), Rocky Sharpe and the Ripjays, Chiswick
42	70	2	STAY, Sany Newlow, Arista
43	61	2	MAKE A MOVE ON ME, Olivia Newton-John, EMI
44	37	4	STONE COLD, Rainbow, Polydor
45	60	2	SPECIALISE IN LOVE, Sharon Brown, Virgin
46	35	12	MICKY, Toni Basil, Raddialchoice/Virgin
47	54	2	SAVE IT FOR LATER, The Beat, Go-Foot
48	72	2	ONLY YOU, Fabio, Muir
49	46	4	STREETPLAYER-MECHANIK, Fashion, Arista
50	31	14	THE LION SLEEPS TONIGHT, Tighi Fit, Jive
51	43	5	IRAN, A Flock of Seagulls, Jive
52	33	10	PARTY FEARS TWO, The Associates, Associates
53	39	8	MEMORY, Barbra Streisand, CBS
54	75	2	TRY JAH LOVE, Third World, CBS
55	—	—	THE SONG THAT I SING, Sturtevant Cats/Doris King Orchestra, Multi-Media Tapes MMT
56	38	13	GO WILD IN THE COUNTRY, Bow Wow Wow, RCA®
57	—	—	LA POLLE, The Stranglers, Liberty BP 410
58	64	3	YOU GOT THE POWER, War, RCA
59	36	8	YOUR HONOUR, Photo, KR
60	45	5	LOVE POTTON No. 9, Tygers of Pan Tang, MCA
61	—	—	TALK TALK, Talk Talk, EMI, 5284
62	—	—	BLACK COFFEE IN BED, Squeeze, AM AMS 8219
63	74	2	CASTLES IN THE AIR, Don McLean, EMI
64	50	10	RUN TO THE HILLS, Iron Maiden, EMI
65	85	2	GOD'S KITCHEN I'VE SEEN THE WORD, Blancmange, London
66	41	13	CLASSIC, Adrian Gurvitz, Rak®
67	—	—	MAMA USED TO SAY, Junior, Mercury/Phonogram MER 98
68	—	—	THE HONEYDRIPPER, Jels, EMI 5289
69	—	—	CHARIOTS OF FIRE, Vangelis, Polydor, POSP 246
70	53	4	A CELEBRATION, U2, Island
71	51	3	I'M YOUR TOY, Elvis Costello and the Attractions/RPO, F-Best
72	—	—	FORGET ME NOTS, Patrice Rushen, Elektra K13173
73	—	—	STAND OR FALL, The Flux, MCA Flux 2
74	52	10	CARDIAC ARREST, Madness, Stiff
75	—	—	SUSPICIOUS MINDS, Candy Staton, Sugarhill SH 112

BUBBLING UNDER

ABOMINOX JUNIOR (EP), Uriah Heep (EP), Bronze
 BRO 143
 GOT NO BRAINS, Bad Manners, Magnet MAG 218
 GLAD TO KNOW YOU, UFO, Chrysalis CHS 2607
 CAN YOU SEE THE LIGHT, Brass Construction, United Artists UP 852
 ELECTRO PEOPLE, Fox, BBC RESL 115
 EVERY WAY BUT LOOSE, Oneness Of Juju, Buddha BDBL 487
 FOUR CUTS (EP), Diamond Head, MCA DHM 101
 GLAD TO KNOW YOU, Ches Jenkel, A&M
 AMS 8213
 LOVE CASCADE, Leisure Process, Epic
 EPC A1877
 NEVER LET YOU GO, Savanna, R&B RBS 209
 NOBODY, Toni Basil, Raddialchoice/Virgin TIC 2
 OOH SHOOPY DOO DO LANG, Anika, Hansa
 HANSA 13

OUR LIPS ARE SEALED, Go-Go's, IRS GOM 102
 OUR LOVE, Elkie Brooks, A&M AMS 8214
 PERFUMED GARDEN, Rah Band, KR KR5
 PUERTO RICO, Decapage, R&B RBS 207
 REMEMBER, Shambekol! Say Wah! Elma ZAKU 1
 SEE JUNGLE (JUNGLE BOY), Bow Wow Wow, RCA 220
 STRANGE WOMAN, Alton Edwards, CBS A2275
 SWITCHED ON SWING, The Kings Of Swing Orchestra, Philips SWING 1
 TALK BACK, Stiff Little Fingers, Chrysalis CHS 2901
 THE WAY LIFE'S MEANT TO BE, ELO, Jet
 JET 7021
 TIME, Stone, Carrera CAR 236
 WEEKEND, Alvin Stardust, Stiff Buy 142
 WALK ON BY, D Train, Epic EPC A2298



AS USED BY THE BBC

Charts supplied by BMRB Music and Video Week

All American charts c 1982 Billboard Publication Inc reprinted by permission



ROXY MUSIC: down one place to seven

SYMBOL KEY

◆ FAST MOVERS

SINGLES

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

ALBUMS

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

STAR CHOICE

B P HURDING of CLASSIX NOUVEAUX

REACH OUT AND TOUCH — Diana Ross. What hasn't been said about this talented woman?
 WHO'S THAT LADY — Isley Brothers. This has got a great hook and one of the best guitar sounds.
 MOONAGE DAYDREAM — David Bowie. It's hard to choose a single track from so many great ones.
 ARABIAN KNIGHTS — Siouxsie And The Banshees. I've liked all the singles but this one is best, the chorus and drum break makes it.
 DARKNESS — Human League. Really haunting melody and good vocals. At last they've got the recognition they deserve.
 VISIONS OF CHINA — Japan. Great overall sound with one of the best rhythm sections around.
 CHIHUAHUA — Bow Wow Wow. Love Anabella's voice on this one, also an exciting band to watch.
 RICKY'S HAND — Fad Gadget. One of the best electronic dance records. I like everything about it.
 SHAME (72) — Evelyn King. A classic disco track with my favourite horn arrangement.
 PERFECT DAY — Lou Reed. Perfect record.

YESTERYEAR

1

April 29, 1981

- 1 MAKING YOUR MIND UP, Bucks Fizz
- 2 CHI MAL, Ennio Morricone
- 3 THIS OLE HOUSE, Shakin' Stevens
- 4 GOOD THING GOING, Sugar Minott
- 5 LATELY, Stevie Wonder
- 6 EINSTEIN A GO GO, Landscape
- 7 CAN YOU FEEL IT, Jacksons
- 8 NIGHT GAMES, Graham Bonnet
- 9 IT'S A LOVE THING, Whispers
- 10 ATTENTION TO ME, Nolans

5

April 30, 1977

- 1 KNOWING ME KNOWING YOU, Abba
- 2 RED LIGHT SPELLS DANGER, Billy Ocean
- 3 FREE, Deniece Williams
- 4 SIR DUKE, Stevie Wonder
- 5 I DON'T WANT TO PUT A HOLD ON YOU, Bernie Flint
- 6 HAVE I THE RIGHT, Dean End Kids
- 7 YOU DON'T HAVE TO BE A STAR, Marilyn McCoo and Billy Davis
- 8 GOING IN WITH MY EYES OPEN, David Soul
- 9 PEARL'S A SINGER, Elkie Brooks
- 10 SUNNY, Boney M

10

April 22, 1972

- 1 AMAZING GRACE, Royal Scots Dragoon Guards Band
- 2 WITHOUT YOU, Nilsson
- 3 BACK OFF BOOGALOO, Ringo Starr
- 4 SWEET TALKING GUY, The Chiffons
- 5 UNTIL IT'S TIME FOR YOU TO GO, Elvis Presley
- 6 BEG, STEAL OR BORROW, The New Seekers
- 7 THE YOUNG NEW MEXICAN PUPPETEER, Tom Jones
- 8 HOLD YOUR HEAD UP, Argent
- 9 RUN RUN RUN, Jo Jo Gunne
- 10 ALONE AGAIN (NATURALLY), Gilbert O'Sullivan

15

April 22, 1967

- 1 SOMETHIN' STUPID, Frank and Nancy Sinatra
- 2 PUPPET ON A STRING, Sandie Shaw
- 3 A LITTLE BIT ME, A LITTLE BIT YOU, The Monkees
- 4 HA! HA! SAID THE CLOWN, Manfred Mann
- 5 RELEASE ME, Engelbert Humperdinck
- 6 PURPLE HAZE, Jimi Hendrix
- 7 THIS IS MY SONG, Harry Secombe
- 8 BERNADETTE, The Four Tops
- 9 IT'S ALL OVER, Cliff Richard
- 10 I'M GONNA GET ME A GUN, Cat Stevens

20

April 21, 1962

- 1 WONDERFUL LAND, The Shadows
- 2 DREAM BABY, Roy Orbison
- 3 HEY LITTLE GIRL, Dal Shannon
- 4 HOLE IN THE GROUND, Bernard Cribbins
- 5 TELL ME WHAT HE SAID, Helen Shapiro
- 6 CAN'T HELP FALLING IN LOVE/ROCK-A-HULA BABY, Elvis Presley
- 7 TWISTE THE NIGHT AWAY, Sam Cooke
- 8 THEME FROM Z CARZ, Johnny Keating
- 9 NEVER GOODBYE, Karl Denver
- 10 WHEN MY LITTLE GIRL IS SMILING, Craig Douglas

25

April 20, 1957

- 1 CUMBERLAND GAP, Lonnie Donegan
- 2 YOUNG LOVE, Tab Hunter
- 3 BANANA BOAT SONG, Harry Belafonte
- 4 LONG TALL SALLY, Little Richard
- 5 DON'T FORBID ME, Pat Boone
- 6 BABY BABY, Frankie Lymon and The Teenagers
- 7 I'M NOT A TEENAGE DELINQUENT, Frankie Lymon and The Teenagers
- 8 FREIGHT TRAIN, Chas McDevitt and Nancy Whiskey
- 9 KNEE DEEP IN THE BLUES, Guy Mitchell
- 10 LOOK HOMEWARD ANGEL, Johnny Ray



CHARTFILE

THE BELATED release of an extended 12-inch version of 'My Camera Never Lies' yielded just the extra impetus required to hoist Bucks Fizz to the apex of the singles chart last week.

It's the group's third chart topper in five releases and appropriately snatched the summit exactly one year after their first number one, the justifiably lampooned 'Making Your Mind Up'. Since then they've improved beyond recognition. Their recent output has comprised some of the most superbly crafted songs to grace the chart this decade.

They're the first act to top the singles chart twice this year, and the fifth act to score a hat-trick of number ones in the eighties — Blondie, Jam, John Lennon and Shakira. Stevens are the other members of this elite group. In their current form, Bucks Fizz could well overhaul their rivals with their next release.

Andy Hill's role in the success of the peroxide puppets can not be overestimated. He has produced the group's entire output and wrote the melodies to all but one of their hits, namely 'One Of Those Nights', using a different lyricist for each.

Pete Sinfield supplied the words for 'The Land Of Make Believe', John Denton for 'Making Your Mind Up', Hill himself for 'Face Of The Action' and Nicholas Martin for 'My Camera Never Lies'. Nichola thus becomes the first woman to receive a songwriting credit on a number one single since Christie Hyde did so with 'Breeze In Pocket' in January 1980. Not since Kate Bush's self-penned 'Wuthering Heights' powered to number one in March 1978 has a British lady songwriter seen her labours thus rewarded.

Nichola's involvement with Andy Hill started quite accidentally a few years ago after she was booked to sing on a jingle he was producing. It was she who later put Bucks Fizz together and brought them to Hill's attention. With Andy she now forms the core of the group Paris, whose superior version of 'I'ves You Ever Been In Love' was deprived of a chart place by Leo Sayer's cover. Undeterred by this setback Paris has a new single 'Not Getting Over You' released shortly. Like 'My Camera Never Lies' it was written by Andy and Nichola.

Nichola, a vivacious 28-year-old from Catterd, also wrote the lyrics to several tracks on the economic Bucks Fizz album, including both songs shortlisted for release as the next single, 'Easy Love' and 'Now Those Days Are Gone'...

Before moving on from Bucks Fizz, it's interesting to note that the drummer used by Andy Hill on the group's records is Graham Bond who has also worked with Fizz's main rivals Dollar...

And Dollar's last three hits bear the catalogue prefix BUCK. But it's not a reference to the Fizzy ones, it's merely the oft-used American slang for Dollar...

Chartfile readers reached en masse for their stopwatches last week in response to my plea for nominations for the shortest hit single of all time. The briefest anyone's come up with so far is 1 minute 36 seconds 'She's Not There', the prime cut on a UK Subs EP which charted in 1979. Thanks to Martin Wilkinson who suggested it, and to all who've joined our search.

I suspect there are several shorter chartmakers, probably from the fifties, and would welcome further suggestions...

Vangelis' 'Charlote Of Fire' is the first soundtrack album to top the US charts since 'Grease' did so in 1978. And, as the States have never fallen under the spell of a Demis Rousoas or a Nana Mouskouri, Vangelis can rightly claim to be the first Greek ever to crack the American top twenty, singles and albums...

Another unique achievement for Paul McCartney to add to his already impressive catalogue of records — Paulie had already equaled the achievements of Barry Gibb and Lionel Richie in placing different songs simultaneously on the US country and soul charts. But last week he went one better, upping his total to two songs on each chart, a feat without precedent.



NICHOLA MARTIN: woman behind Bucks Fizz



MACCA: another unique achievement

For the record, his country successes are 'I've Just Seen A Face' and 'All My Loving', performed by Calamity Jane and Mando Earwood respectively, whilst his soul amashes are 'I Want To Hold Your Hand' by Lakeside and 'Ebony And Ivory' his own duet with Stevie Wonder which made an impressive debut at No. 62...

Virgin are now claiming that Mike Oldfield's 'Tubular Bells' has sold more than 10 million worldwide... Conway Twitty is top of the US country charts for the 28th time. His latest hit is 'The Clown' which once again pulls him clear of Merle Haggard who has 27 number ones and is Twitty's only real rival in the race to become the first act to secure 30 country chart toppers. Twitty first reached the country peak in 1968, a full ten years after he hit the top of the pop charts for the first and only time with 'It's Only Make Believe'. Once regarded as a rock 'n' roller he last made the pop chart in 1976 with 'Don't Cry Jon', a duet with his daughter of the same name...



VANGELIS: first Greek in the US top twenty

Songwords

HAIRCUT 100
Fantastic Day

Well there's a great amount of strain,
About getting on that train,
Everyday and every night
The only thing that makes it good
Is seeing my favourite sight,
Prance and flutter and stride
Down that green escalator.

When I am getting off the train,
And my love is on my brain
Every day and every night,
The only thing that makes it right is
seeing my favourite sight,
Crying in the night
With the summer in her eyes tonight.

Fantastic day today
Fantastic day

Well I can find a funny feeling,
Funny as a smile,
When your mouth is all dry, why

Fantastic day today

I know I've lost myself again,
True love has passed me by,
I tried to shove today
Be a happier guy night and day.

I can see it in your eyes,
Now the summer never smiles,
On a happy honey day,
Am I being in the way,
When I am so in love with you,
I can't sit down



and I cry in pain
with love, night and day.

Fantastic day

Written by Nick Heyward
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Profile

BUSTER BLOODVESSEL of BAD MANNERS

FULL NAME: Douglas Stephen Trendle
NICKNAME: Buster Bloodvessel
DATE OF BIRTH: September 6, 1958
PLACE OF BIRTH: Stoke Newington
EDUCATED: Woodberry Down Comprehensive
HEIGHT: Five foot, 10 inches
WEIGHT: 18 stone
COLOUR OF EYES: Blue
FIRST LOVE: Little girl with blonde hair when I was nine — never knew her name!
FIRST DISAPPOINTMENT: Not being the goose in 'Mother Goose' at school
FIRST PERFORMANCE: In 'Mother Goose'
FIRST LIVE SHOW SEEN: Deep Purple in 1970
FIRST RECORD BOUGHT: 'Big Five' by Prince Buster
MUSICAL INFLUENCES: Perez Prado and Prince Buster
INSTRUMENTS PLAYED: None
HERO: Geronimo
HEROINES: Joan Of Arc, Dame Edna and Amy Turtle
FAVOURITE BOOKS: Alternative Three
FAVOURITE MAGAZINE: Record Mirror
FAVOURITE FILMS: Clockwork Orange
FAVOURITE TV SHOWS: Fawley Towers, Little Blue cartoon
BEST LIVE SHOW SEEN: The Who at Charlton 1973 — I won a competition on Capital Radio and got tickets. I sold them and climbed over the wall!
FAVOURITE CLUBS: Hope And Anchor and Dingwalls in London
FAVOURITE FOOD: Afghan food, squid, hamburgers, pickled onions, and pork pies
FAVOURITE CLOTHES: Donkey jacket and jeans
HAIRCUT: No hair!
FAVOURITE DRINK: Tequila and Fuller's ESB
IDEAL HOME: Castle



IDEAL HOLIDAY: Anywhere, anytime, anyplace
IDEAL CAR: Scrub the lot... a horse is the only way!
MOST FRIGHTENING EXPERIENCE: Seeing an elephant charging at me outside a Canary Islands embassy
WORST EXPERIENCE: Finding out how corrupt British governments can be
FUNNIEST EXPERIENCE: Seeing our keyboard player steal the 'No Photographs Beyond This Point' sign at the Russian border in Finland
SUPERSTITIONS: Walking under ladders
FANTASY: Winning the Grand National
MOST HATED CHORE: Filling in questionnaires
AMBITION: Steal a rocket, fly to the moon and play to the whole world

TOP UK ALBUMS

Week ending April 24, 1982

LAST WEEK	THIS WEEK	WEEKS IN CHART	ALBUM
1	1	1	1982, Status Quo, Vertigo/Phonogram 6302 189
2	3	8	2 PELICAN WEST, Haircut 100, Arista □
3	2	14	3 LOVE SONGS, Barbra Streisand, CBS □
4	1	3	4 THE NUMBER OF THE BEAST, Iron Maiden, EMI
5	—	—	5 STRAIGHT BETWEEN THE EYES, Rainbow, Polydor POLD 5056
6	4	5	6 JAMES BOND GREATEST HITS, Various, Liberty □
7	10	5	7 PORTRAIT, Nolans, Epic
8	5	12	8 ALL FOR A SONG, Barbara Dickson, Epic ◊
9	6	2	9 IRON FIST, Motorhead, Bronze
10	7	11	10 SKY 4 — FORTHCOMING, Sky, Arista
11	14	3	11 ASIA, Asia, Geffen
12	17	5	12 CHARLOTS OF FIRE, Vangelis, Polydor
13	8	6	13 THE GFT, Jam, Polydor □
14	32	2	14 SHAPE UP & DANCE — ANGELA RIPPON VOL. 2, Angela Rippon, Lifestyle
15	13	21	15 TIN DRUM, Japan, Virgin □
16	31	2	16 JUMP J.P., Elton John, Rocket
17	9	5	17 FIVE MILES OUT, Mike Oldfield, Virgin □
18	25	172	18 BAT OUT OF HELL, Meatloaf, Epic/Cleveland ◊
19	22	2	19 SHOOT THE MOON, Judie Tzuke, Chrysalis
20	—	—	20 THE SLIDE AREA, Ry Cooder, Warner Bros K58976
21	11	4	21 THE ANVIL, Visage, Polydor
22	15	3	22 BLACKOUT, The Scorpions, Harvest
23	12	21	23 BEGIN THE BEGUINE, Julio Iglesias, CBS
24	18	23	24 PEARLS, Elkie Brooks, A&M ◊
25	26	2	25 MUSIC OF QUALITY AND DISTINCTION (VOL. 1), Various, Virgin
26	19	26	26 HOASE, Human League, Virgin
27	43	2	27 BROADSWORD AND THE BEAST, Jethro Tull, Chrysalis
28	16	3	28 SEVEN TEARS, Goombay Dance Band, Epic
29	27	20	29 NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre/Phonogram □
30	21	6	30 THE FUN BOY THREE, Fun Boy Three, Chrysalis □
31	20	8	31 ACTION TRIAX, Various, K-Tel □
32	38	7	32 DR HECKLE AND MR JIVE, Pigbag, Y Records
33	36	6	33 DIAMOND, Spandau Ballet, Reformation
34	34	8	34 THE CONCERT IN CENTRAL PARK, Simon And Garfunkel, Geffen □
35	34	2	35 ABOENNOG, Uriah Heep, Bronze
36	23	26	36 BODY TALK, Imagination, R&B
37	33	22	37 PRIVATE EYES, Daryl Hall And John Oates, RCA
38	29	6	38 KEEP FIT AND DANCE, Peter Powell, K-Tel □
39	27	2	39 A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive
40	40	33	40 ARCHITECTURE AND MORALITY, OMD, Virgin □
41	53	24	41 QUEEN GREATEST HITS, Queen, EMI □
42	50	31	42 DEAD RINGER, Meatloaf, Epic/Cleveland ◊
43	57	5	43 FRIENDS, Shalamar, Solar
44	—	—	44 LA VERITE, Clesas Nouveaux, Liberty LBG 30346
45	30	3	45 100% COTTON, Jets, EMI
46	39	7	46 ONE-NIGHT AT BUCKRAH, Michael Schenker Group, Chrysalis
47	—	—	47 TIME — THE BEST OF ERIC CLAPTON, Eric Clapton, RSO RSD 5010
48	56	3	48 MAFAUDER, Blackfoot, ATCO
49	78	38	49 BUCKS FIZZ, Bucks Fizz, RCA □
50	48	13	50 DRIVEN HARD, Shokatak, Polydor
51	36	3	51 THE NAME OF THIS BAND IS TALKING HEADS, Talking Heads, Sire
52	42	9	52 FREEZE-FRAME, J. Gels Band, EMI-America
53	46	9	53 BEAUTIFUL VISION, Van Morrison, Mercury/Phonogram □
54	44	18	54 CHRISTOPHER CROSS, Christopher Cross, Warner Bros □
55	67	21	55 4, Foreigner, Atlantic □
56	51	11	56 THE BEST OF THE FOUR TOPS, The Four Tops, K-Tel □
57	80	3	57 WHITE EAGLE, Tangerine Dream, Virgin
58	51	12	58 WORD OF MOUTH, Toni Basil, Reddfoxcia/Virgin
59	59	23	59 SPEAK AND SPELL, Depeche Mode, Mute □
60	28	18	60 SEE JUNGLE . . . Bow Wow Wow, RCA
61	—	—	61 THE VERY BEST OF GOLLAN, Dollar, Carver CAL 3001
62	66	16	62 PENTHOUSE AND PAVEMENT, Heaven 17, Virgin □
63	70	4	63 V DEEP, Basement Jaxx, Mercury/Phonogram
64	55	3	64 BILL WYMAN, Bill Wyman, A&M
65	86	14	65 GEORGE BENSON COLLECTION, George Benson, Warner Bros □
66	72	47	66 DURAN DURAN, Duran Duran, EMI ◊
67	69	15	67 FACE VALUE, Phil Collins, Virgin □
68	—	—	68 DISCO UK AND DISCO USA, Various, Renco RTL 2073
69	66	3	69 THE EARLY YEARS — JULY/AUGUST 1980, Level 42, Polydor
70	52	38	70 MADNESS 7, Madness, Sire
71	96	77	71 MAKIN' MOVIES, Dave Strain, Vertigo/Phonogram ◊
72	63	4	72 CHRIS REA, Chris Rea, Magnet
73	79	15	73 ASSEMBLAGE, Japan, Hansa/Arista ◊
74	82	8	74 PUNK AND DISORDERLY, Various, Abstract
75	41	7	75 TWENTY WITH A BULLET, Various, EMI □
76	54	4	76 MAYBE IT'S LOVE, Robert Palmer, Island
77	99	3	77 PSI LOVE YOU, Various, Warwick
78	77	4	78 LIVE ON THE WIRE, Morrissey Muller, Beggars Banquet
79	99	2	79 THE GOOD, THE BAD AND THE 4-SKINS, 4-Skins, Secret
80	75	11	80 PHYSICAL, Olivia Newton-John, EMI □
81	—	—	81 PERHAPS LOVE, Placido Domingo with John Denver, CBS 73992 □
82	58	16	82 SOMETHING SPECIAL, Kool & The Gang, De-Lite/Phonogram □
83	83	3	83 LISTEN TO THE RADIO, Don Williams, MCA
84	99	14	84 FRIENDS OF MR CAIRO, Vangelis, Polydor ◊
85	95	42	85 LOVE SONGS, Cliff Richard, EMI ◊
86	54	18	86 THE VISITORS, Abba, Epic ◊
87	93	19	87 ONCE UPON A TIME — THE SINGLES, Salsola & The Bashells, Polydor □
88	—	—	88 GENTLEMEN TAKE POLAROID, Japan, Virgin V2180
89	30	37	89 RUMOURS, Fleetwood Mac, Warner Bros
90	97	20	90 FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic □
91	81	10	91 ENGLISH SETTLEMENT, XTC, Virgin □
92	45	8	92 ANOTHER GREY AREA, Graham Parker, RCA
93	54	18	93 HUNNY DORY, David Bowie, RCA
94	94	86	94 WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS ◊
95	76	22	95 THE SIMON & GARFUNKEL COLLECTION, Simon 7 Garfunkel, CBS ◊
96	80	12	96 DREAMING, Various, K-Tel □
97	82	6	97 THIRD DEGREE, Nina Below Zero, A&M
98	87	80	98 GUILTY, Barbra Streisand, CBS ◊
99	80	29	99 SECRET COMBINATION, Randy Crawford, Warner Bros
100	—	—	100 ARSYTHM OF ROMANCE, Nile Lotjeun, A&M AMLH 68543

US SINGLES

1	1	1	1 LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts, Boardwalk
2	2	2	2 WE GOT THE BEAT, Go-Go's, IRS
3	3	3	3 SHARLOTS OF FIRE, Vangelis, Polydor
4	4	4	4 FREEZE-FRAME, The J. Gels Band, EMI-America
5	5	5	5 DONT TALK TO STRANGERS, Rick Springfield, RCA
6	31	5	6 EBONY & IVORY, Paul McCnirney & Stevie Wonder, Columbia
7	7	7	7 DO YOU BELIEVE IN LOVE, Huey Lewis And The News, Chrysalis
8	8	8	8 KEY LARGO, Bertie Higgins, Kat Family
9	13	11	9 '81 LOVE AFFAIR, Paul Davis, Arista
10	15	10	10 867-5309-JENNY, Tommy Tutone, Columbia
11	11	11	11 EDGE OF SEVENTEEN, Stevie Nicks, Modern
12	12	12	12 (OH) PRETTY WOMAN, Van Halen, Warner Bros
13	5	13	13 MAKE A MOVE ON ME, Olivia Newton-John, MCA
14	17	17	14 DID IT IN A WIMMY'S, Daryl Hall & John Oates, RCA
15	20	20	15 GET DOWN ON IT, Kool & The Gang, De-Lite
16	18	18	16 FIND ANOTHER FOOL, Quarterflash, Geffen
17	22	22	17 THE BEATLES MOVIE MEDLEY, The Beatles, Capitol
18	18	18	18 NOBODY SAID IT WAS EASY, Li Roux, RCA
19	19	19	19 GOIN' DOWN, Greg Gaddy, Columbia
20	23	23	20 I'VE NEVER BEEN TO ME, Charlene, Motown
21	26	26	21 ALWAYS ON MY MIND, Willie Nelson, Columbia
22	28	28	22 THE OTHER WOMAN, Ray Parker Jr, Arista
23	9	23	23 OPEN ARMS, Journey, Columbia
24	26	24	24 HANG FIRE, The Rolling Stones, Rolling Stones Records
25	25	25	25 BABY MAKE ME BLUE, Jeanie Taylor, Dr Hook, Casablanca
26	18	26	26 THAT GIRL, Stevie Wonder, Tamla
27	32	27	27 DONT YOU WANT ME, The Human League, A&M Virgin
28	36	28	28 EMPTY GARDEN, Elton John, Geffen
29	34	29	29 THEME FROM MADRID Pt. 1, Miss Post, Elektra
30	33	30	30 MAMA USED TO SAY, Junior, Mercury
31	33	31	31 GENIUS OF LOVE, The Four Tops, Sire
32	38	32	32 STARS ON 45 (A TRIBUTE TO Stevie Wonder), Stars On, Radio Records
33	39	33	33 STILL IN SAIGON, The Charlie Daniels Band, Epic
34	14	34	34 ONE HUNDRED WAYS, Quinoy Jones Featuring James Ingram, A&M
35	24	35	35 PAC-MAN FEVER, Buckner And Garcia, Columbia
36	36	36	36 MAKING LOVE, Roberto Fack, Atlantic
37	42	37	37 LET'S HANG ON, Barry Manilow, Arista
38	46	38	38 RUN FOR THE ROSES, Dan Fogelberg, Full Moon/Epic
39	44	39	39 SHANGHAI BREEZES, John Denver, RCA
40	40	40	40 IF I HAD MY WISH TONIGHT, David Lasley, EMI-America
41	41	41	41 I TRY SOMETHING NEW, A Taste Of Honey, Capitol
42	42	42	42 MAN ON YOUR MIND, Little River Band, Capitol
43	52	43	43 IT'S GONNA TAKE A MIRACLE, Deniece Williams, ARC/Columbia
44	48	44	44 SINCE YOU'RE GONE, The Cars, Elektra
45	51	45	45 MAN ON THE CORNER, Genesis, Atlantic
46	54	46	46 WAKE UP LITTLE SUSIE, Simon And Garfunkel, Warner Bros
47	55	47	47 MY GIRL, Donnie Iris, MCA
48	49	48	48 TAINTED LOVE, Soft Cell, Sire
49	56	49	49 FANTASY, Aldo Nova, Portrait
50	59	50	50 CIRCLES, Atlantic Starr, A&M
51	57	51	51 '81 IN LOVE AGAIN, The Zellers, Elektra/Curb
52	56	52	52 WHEN HE SINGS, Sheena Easton, EMI-America
53	67	53	53 WITHOUT YOU, Frankie And The Knockouts, Millennium
54	60	54	54 ONE TO ONE, Carole King, Atlantic
55	68	55	55 HEAT OF THE MOMENT, Asia, Geffen
56	64	56	56 WORK THAT BODY, Diana Ross, RCA
57	64	57	57 BABY STEP BACK, Gordon Lightfoot, Warner Bros
58	71	58	58 WHEN IT'S OVER, Loverboy, Columbia
59	65	59	59 I'LL DRINK TO YOU, Duke Jupiter, Coast To Coast
60	70	60	60 IF IT AINT ONE THING IT'S ANOTHER, Richard Dimples Fields, Boardwalk

US ALBUMS

1	1	1	1 CHARLOTS OF FIRE, Vangelis, Polydor
2	2	2	2 I LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts, Boardwalk
3	3	3	3 BEAUTY AND THE BEAT, The Go-Go's, IRS
4	4	4	4 SUCCESS HASN'T SPOILED ME YET, Rick Springfield, RCA
5	7	5	5 ASIA, Asia, Geffen
6	8	6	6 THE CONCERT IN CENTRAL PARK, Simon And Garfunkel, Warner Bros
7	5	7	7 FREEZE-FRAME, The J. Gels Band, EMI-America
8	8	8	8 GET LUCKY, Loverboy, Columbia
9	10	9	9 ESCAPE, Journey, Columbia
10	11	10	10 THE DUDE, Quinoy Jones, A&M
11	12	11	11 GHOST IN THE MACHINE, Police, A&M
12	9	12	12 PHYSICAL, Olivia Newton-John, MCA
13	14	13	13 HOOKED ON CLASSICS, The Royal Philharmonic Orchestra, Conducted by Louis Clark, RCA
14	18	14	14 ALDO NOVA, Aldo Nova, Portrait
15	17	15	15 MOUNTAIN MUSIC, Alabama, RCA
16	21	16	16 ALWAYS ON MY MIND, Willie Nelson, Columbia
17	19	17	17 SOMETHING SPECIAL, Kool & The Gang, De-Lite
18	15	18	18 4, Foreigner, Atlantic
19	23	19	19 BLACKOUT, Scorpions, Mercury
20	18	20	20 SHAKE IT UP, The Cars, Elektra
21	32	21	21 PRIVATE EYES, Daryl Hall & John Oates, RCA
22	28	22	22 PICTURE THIS, Huey Lewis And The News, Chrysalis
23	27	23	23 BELLA DONNA, Stevie Nicks, Modern Records
24	25	24	24 QUARTERFLASH, Quarterflash, Geffen
25	29	25	25 DARE, The Human League, A&M Virgin
26	13	26	26 GREAT WHITE NORTH, Bob & Doug McKenzie, Mercury
27	33	27	27 REEL MUSIC, The Beatles, Capitol
28	34	28	28 BRILLIANCE, Atlantic Starr, A&M
29	31	29	29 NON-STOP EROTIC CABARET, Soft Cell, Sire
30	36	30	30 TUNING 8, Tommy Tutone, Columbia
31	20	31	31 BOBBIE SUS, Oak Ridge Boys, MCA
32	34	32	32 ABACAS, Genesis, Atlantic
33	26	33	33 DIARY OF A MADMAN, Ozzy Osbourne, Jet
34	58	34	34 ALLIGATOR WOMAN, Cameo, Chocolate City
35	35	35	35 LOVE IS WHERE YOU FIND IT, The Whispers, Solar
36	43	36	36 WINDOWS, The Charlie Daniels Band, Epic
37	39	37	37 THE SECRET POLICEMAN'S OTHER BALL, Various Artists, Island
38	40	38	38 A LITTLE LOVE, Aura, Salsoul
39	42	39	39 BLACK ON BLACK, Waylon Jennings, RCA
40	37	40	40 BREAKER AWAY, AJ Jerrasa, Warner Bros
41	41	41	41 WORKING CLASS DOG, Rick Springfield, RCA
42	54	42	42 LIVE ON THE SUNSET STRIP, Richard Pryor, Warner Bros
43	30	43	43 THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic
44	45	44	44 THE BLASTERS, The Blasters, Stash
45	46	45	45 WASN'T TOMORROW WONDERFUL, The Waitresses, Polydor
46	49	46	46 FRIENDS, Shalamar, Solar
47	47	47	47 TONIGHT I'M YOURS, Rod Stewart, Warner Bros
48	32	48	48 SKYYLINE, Skyy, Salsoul
49	52	49	49 TOM TOM CLUB, Tom Tom Club, Sire
50	53	50	50 SOUNDTRACK, Death Wish 4, Swan Song
51	61	51	51 STANDING HAMPY, Sammy Hagar, Geffen
52	58	52	52 PAC-MAN FEVER, Buckner & Garcia, Columbia
53	59	53	53 SEASONS OF THE HEART, John Denver, RCA
54	84	54	54 THE NAME OF THIS BAND IS THE TALKING HEADS, Talking Heads, Sire
55	55	55	55 FEELS SO RIGHT, Alabama, RCA
56	63	56	56 INDUSTRY STANDARD, The Dregs, Arista
57	38	57	57 GREEN LIGHT, Bonnie Raitt, Warner Bros
58	70	58	58 OUTLAW, War, RCA
59	81	59	59 SOUNDTRACK, Fame, RSO
60	62	60	60 SMALL CHANGE, Prism, Capitol

UK DISCO

- 1 SPECIALIZE IN LOVE, Sharon Brown, Virgin 12in
- 2 FORGET ME NOTS, Patrice Rushen, Elektra 12in
- 3 YOU GOT THE POWER/CINCO DE MAYO, War, RCA 12in
- 4 JUST AN ILLUSION, Imagination, R&B 12in
- 5 LOVE IS ON THE ONE/WORK THAT SUCKER TO DEATH, Xavier, Liberty 12in
- 6 ACT LIKE YOU KNOW, Fat Larry's Band, WMOT 12in
- 7 NEVER LET YOU GO, Savanna, R&B 12in
- 8 CAN YOU SEE THE LIGHT, Brass Construction, Liberty 12in
- 9 THIS BEAT IS MINE, Vicky "D", SAM 12in
- 10 NIGHTBIRDS/RIO NIGHTS, Shakatak, Polydor 12in

- 11 SHOW YOU MY LOVE/GO BACK, Goldie Alexander, Project 12in
- 12 TIME/INSTRUMENTAL, Stone, Carere 12in
- 13 20 ON A JOURNEY (INSTRUMENTAL), Electric Funk, US Prelude 12in
- 14 EVERY WAY BUT LOOSE, Oneness Of Juju, Buddha 12in
- 15 LIKE THE WAY (YOU FUNK WITH ME), Search, Philly World 12in
- 16 GRACE, The Band AKA, US PPL LP
- 17 YOU'RE THE ONE FOR ME (INSTRUMENTAL), "D" Train, Epic 12in
- 18 NUMBER ONE/REMEMBER ME, Patrice Rushen, Elektra LP
- 19 INNER CITY/MAYBE MAYBE, Mass Production, Cotillion LP
- 20 I CAN MAKE YOU FEEL GOOD, Shalamar, Solar 12in

- 21 TELL ME THAT I'M DREAMING, Was (Not Was), Ze 12in
- 22 SHINE ON, George Duke, Epic 12in
- 23 IT SHOULD HAVE BEEN YOU, Owen Garthrie, Island 12in
- 24 I STILL GOT THE MAGIC, Michael Wycoff, RCA 12in
- 25 CIRCLES/LOVE ME DOWN/PERFECT LOVE, Atlantic Starr, US A&M LP
- 26 EASE YOUR MIND — REMIX U.S./RITMO SJAVE, Touchdown, US Streetwise 12in
- 27 DONT YOU LOVE IT, Maxine Singleton, US Peter Pan 12in
- 28 MAMA USED TO SAY, Junior, Mercury 12in
- 29 DO THAT THANG/ATTITUDE/FUNTIMES, Brass Construction, US Liberty LP
- 30 31 U TURN ME ON, Tomorrow's Edition, CBS 12in

- 31 16 JOY AND PAIN (LIVE)/GOLDEN TIME OF DAY, Maze, Capitol 12in
- 32 42 COME AND GET ME/LIFE ON THE WIRE (VERSION), Mortyze Mullen, Beggars Banquet 12in
- 33 36 ROCK SHOCK, BBCC & A, US SAM 12in
- 34 33 (I WANT TO GET) CLOSER TO YOU, Gonzalez, Toof! Froot! 12in
- 35 46 STILL WATER (LOVE) O'Bryan, Capitol 12in
- 36 53 DO WHAT YA WANNA DO/DOUB, The Cage/Nona Hendryx, Metropolis 12in
- 37 37 THE RHYTHM OF THE JUNGLE, The Quik, Epic 12in
- 38 13 TELL ME TOMORROW, Smokey Robinson, Motown 12in
- 39 44 LOVE ON A SUMMER NIGHT, McCrarys, US Capitol LP
- 40 30 CALL ME (REMIX), New York Sky, Epic/Streetwave 12in

- 41 29 TURN ME LOOSE, Roy Ayers, Polydor 12in
- 42 57 BABY I NEED YOUR LOVE, Gayle Adams, Epic 12in
- 43 58 PALCO/MARACATU ATOMIC, Gilberto Gil, WEA 12in
- 44 27 TAKE MY HEART, Kool & The Gang, De-Lite 12in
- 45 34 TASTE THE MUSIC/WALL TO WALL/SWANWIDE TING CONTINUES, Kleeer, Atlantic LP
- 46 72 KEEP ON/YOU'RE THE ONE FOR ME (REPRISE), "D" Train, Epic LP
- 47 60 BE MY LADY, Fat Larry's Band, US WMOT LP
- 48 38 LET'S START IT DANCE AGAIN, Bohannon, London 12in
- 49 35 CHEKERE SON, Ikrans, US Milestone LP
- 50 — STANDING ON THE TOP, Temptations/Rick James, US Gordy LP

- 51 49 DANCE ALL NIGHT/INSTRUMENTAL, Patrick Booth, Streetwave 12in
- 52 90 SAUL'S AFARIA CLEAR VIEW, Cornelius Bumpus, US Broadbeach LP
- 53 56 TRY JAH LOVE, Third World, CBS 12in
- 54 32 LET'S WORK IT OUT (INST/VOCAL), Next Movement, US Prelude 12in
- 55 61 HELP IS ON THE WAY, Whatnuts, US Harlem International 12in
- 56 56 IT TAKES HEART, Greg Perry, US Alfa 12in
- 57 39 BARELY BREAKING EVEN, Universal Robot Band, US Moonglow 12in
- 58 — YOU BRNG THE SUN OUT, Janet Kay, Black Roots 12in
- 59 — JUST BE YOURSELF/SOUL ARMY/FLIRT, Cameo, US Chocolate City LP/12in promo
- 60 — FEEL IT/INSIDE YOUR HEAD, Finesse, CBS 12in

- 61 64 LOVE BEGINS WITH YOU/INSTRUMENTAL, Forest People, US Tropique 12in
- 62 67 STRANGE WOMAN, Alton Edwards, CBS 12in
- 63 — YOU AND ME JUST STARTED/CLUB MIX, Linda Taylor, Groove Prod 12in
- 64 40 ALWAYS THERE/THE MAGICIAN, Jeff Lorber, US Artists LP
- 65 71 OLE! CAN'T HELP IT, Judy Roberts, US Inner City LP
- 66 78 XTRA SPECIAL, Atmosfer, Elite 12in
- 67 76 (THE BEST PART OF) BREAKIN' UP, Roni Griffith, US Vanguard 12in
- 68 72 WALK ON BY, "D" Train, Epic 12in
- 69 52 PLAY THE GAMBARIAN DREAM, Cool Runners, MCA 12in
- 70 — I'M INTO YOUR LOVE, Norma Lewis, TMT Red Label 12in

- 71 66 WHAT GOES AROUND COMES AROUND (REMIX), Brandi Wells, WMOT 12in
- 72 77 SHO-NUFF GROOVE, Sho-Nuff, US Malaco LP
- 73 47 I NEED YOUR LOVE — PART 3, Joy, US Eastern 12in
- 74 58 STAY WITH ME TONIGHT, Richard Jon Smith, Jive 12in
- 75 70 LET'S STAND TOGETHER, Melba Moore, Capitol 12in
- 76 — YOU'RE MY EVERYTHING, Miles Watson, US Profile 12in
- 77 74 YOU NEVER KNOW/SASSY STEW/LYNN, Ramsey Lewis, CBS LP
- 78 — WONDERFUL THING, Kid Creole, Island LP promo
- 79 63 DONT STOP THE TRAIN, Phyllis Belco, US Tropique 12in
- 80 50 MY BABY JUST CARES FOR ME, Nina Simone, Charly 10in EP

- 81 — THE DUDE/ONE HUNDRED WAYS, Quincy Jones, A&M 12in
- 82 LET'S GO ALL THE WAY/BLUE JEANS, Chocolate Milk, RCA 12in
- 83 43 IF IT AIN'T ONE THING... IT'S ANOTHER/SINCERELY MR. LOOK SO GOOD, Richard 'Dimples' Fields, Epic LP
- 84 28 OUR TIME IS COMING/FIRE UP THE FUNK, Roy Ayers, Polydor LP
- 85 — BREAKIN' POINT/YOU KNOW YOU CAN DO IT/THAT'S NO WAY TO TREAT MY LOVE/DOGBYE, Central Line, Mercury LP
- 86 — FINAL APPROACH, I.G.O., Unsquare 12in white label
- 87 84 PERFUMED GARDEN/FUNK ME DOWN TO RIO '82, Rah Band, KR 12in
- 88 73 ROLL WITH THE PUNCHES/SO GOOD/GIVE IT UP, ADC Band, US Cotillion LP
- 89 — MISS ATTRACTIVE, Victor Romero-Evans, Epic 12in
- 90 — TONIGHT I'M GONNA LOVE YOU ALL OVER, Four Tops, Casablanca 12in

ROCK 'N' ROLL

- 1 HOOK, LINE AND SINKER, Smiley Lewis, KC
- 2 BEST OF HELEN SHAPIRO, EMI
- 3 YOU DON'T KNOW WHAT YOU'RE GOT, Hal Donna, Pye
- 4 TWENTY ROCK 'N' ROLL HITS, Jan and Dean, UA
- 5 THE NEW JOHNNY OTIS SHOW, Johnny Otis, Sonet
- 6 REMEMBER ME, Eddie Cochran, Liberty
- 7 COLLECTION, Shakir Stevens, EMI
- 8 RICHY VALEN'S BOX SET, Del-Fi
- 9 RENEGADE PICKER, Steve Young, RCA
- 10 HURT, Timi Yore, MFP

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

HEAVY METAL

- 1 GOING WILD TONIGHT, Flat, from 'Back With A Vengeance', Neat
- 2 LOVE POTION NO 9, The Tigers of Pan Tang, 45, MCA
- 3 BACK INTO MY LIFE, UFO, 45, CHS
- 4 RUM LIKE HELL, Tank, from 'Fifth Hounds Of Hades', Kamouflage
- 5 PLAY IT LOUD, Saxon, from 'Danim 'n' Leather', Carere
- 6 ALL THE LESSONS, Rose Tattoo, from 'Assault 'n' Battery', Carere
- 7 THAT'S WHAT DREAMS ARE MADE OF, Tank, from 'Fifth Hounds', Kamouflage
- 8 OVER & OVER, Riggs, 12", Demco
- 9 POWER LOVER, Riggs, from 'Riggs', Ariola Import
- 10 DENIM 'N' LEATHER, Saxon, Carere

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

NIGHTCLUBBING

- 1 ANVIL (NIGHT CLUB SCHOOL), Visage, from 'The Anvil' LP
- 2 I RAN/MESSAGES/PICK ME UP, Flock of Seagulls
- 3 NEVER SO LONELY, Moonson
- 4 CELEBRATE! TRAVEL/CHANGELING, Simple Minds
- 5 MUSIC FOR CHAMELEONS, Gary Numan
- 6 MORE THAN THIS, Roxy Music
- 7 LET'S ALL MAKE A BOOM/WE'RE GONNA LIVE, Heaven 17
- 8 THE DAMNED DON'T CRY, Visage
- 9 PALE SHELTER, Tears For Fears
- 10 TELL ME I'M DREAMING/OUT COME THE FREAKS, Was Not Was

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

VIDEO



BLONDIE: still the video number five

- 1 1 SIOUXIE & THE BANISHES, Spectrum
- 2 6 OLIVIA NEWTON-JOHN, Physical, A&M
- 3 2 ABBA MUSIC SHOW VOL 8, Intervention
- 4 4 ADAM & THE ANTS, Home Video Productions
- 5 5 THE BEST OF BLONDIE, Chrysalis
- 6 3 ROCK FLASHBACK, Deep Purple
- 7 9 PINK FLOYD LIVE AT POMPEII, Spectrum
- 8 7 BOB MARLEY & THE WALLERS, EMI
- 9 6 QUEEN — Greatest Hits, EMI
- 10 11 ABBA MUSIC SHOW VOL 1, Intervention

Compiled by: HMV, Oxford Street, London W1.

IMPORTS

- 1 2 SHUT UP AND PLAY YOUR GUITAR, Frank Zappa, CBS (France)
- 2 4 AKA BAND, PPL Records (America)
- 1 1 JAPAN, Epic (America)
- 3 6 A LITTLE LOVE, Aura, Saloual (America)
- 5 5 YOU'RE THE ONE FOR ME, D Train, Prelude (America)
- 6 7 THE POET, Bobby Womack, Beverly Glen (America)
- 7 3 MEGATRON MAN, Patrick Cowley, Megatone Records (America)
- 8 — BRILLIANCE, Atlantic Star, A&M (America)
- 9 10 TOTO FOUR, Toto, Columbia (America)
- 10 — REUNION, Temptations, Gordy (America)

Compiled by: HMV, Oxford Street, London W1.

REGGAE

- 1 1 PRETTY WOMAN, Mighty Diamonds, Reggae
- 2 3 DAUGHTER OF Zion, Winston Reid, S & G Records
- 3 2 A PROMISE IS A COMFORT TO A FOOL, Barry Bliggs, Afrk
- 4 5 PELLOW TALK, Tex Johnson, Discotex Records
- 5 10 I COULD HAVE LOVED YOU, Teddy Lincoln, Reggae
- 6 — KEY TO THE WORLD, Rudy Thomas, Hawk-eyes
- 7 — COOL DOWN AMINA, Keith Douglas, Fashion
- 8 4. TOP OF THE POPS, Sammy Dread, Jsh-Lite
- 9 — MISS ATTRACTIVE, Victor Romero-Evans, Epic
- 10 7 WHY DO YOU LET ME WAIT, Riot Squad, Extinguish

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

INDEPENDENT



VINCE CLARKE of Yazoo: up to number four

SINGLES

- 1 1 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y Y10
- 2 2 LET'S BREAK THE LAW/HATE PEOPLE, Anti-Nowhere League,
- 3 4 SMASH THE DISCOS (EP), Business, Secret SHH 132
- 4 8 ONLY YOU, Yazoo, Mute MUTE 020
- 5 3 SEE YOU, Depeche Mode, Mute (12) MUTE 018
- 6 7 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 7 29 THIS TIME WE'LL GET IT RIGHTLY FLY THE FLAG, England World Cup Squad, England
- 8 6 SMASH IT UP, Damned, Big Beat NS 76
- 9 11 AMOUR AMOUR, Mobles, Rialto RIA 5
- 10 21 PURE PUNK FOR ROW PEOPLE, Gomads, Secret SHH 131
- 11 5 THE MISSIONARY, Josef K, Les Disques Du Crapescule TWI 005
- 12 9 NEVER SURRENDER, Blitz, No Future OI 6
- 13 — NO DOVES FLY HERE, Mob, Crass 321984/7
- 14 14 WAR ACROSS THE NATION, Chelsea, Step Forward SF 21
- 15 12 A BURCH OF THYME, Foster & Allen, Ritz RITZ 005
- 16 15 TODAY'S GENERATION, Attack, No Future 917
- 17 10 CONSPIRACY, Higsone, Wasp, WAAP 2
- 18 25 NO LIFE, NO FUTURE EP, Expelled, Riot City RIOT 8
- 19 — LEST WE FORGET EP, Blitzkrieg, No Future OI 8
- 20 24 TAINTED LOVE, Gloria Jones, Inferno (12) HEAT 6
- 21 17 JET BOY, JET GIRL (EP), Citron-Gren, Secret SHH 129
- 22 16 DESTROY THE YOUTH (EP), Charge, Kamera ERA 003
- 23 22 OBJECT REFUSE REJECT ABUSE, Dirt, Crass 321984/6
- 24 — LONG LIVE THE PAST EP, Pack, Cyclops CYCLOPS 1
- 25 38 GANGLAND, Violators, No Future OI 9
- 26 18 LOVE SONGS, Damned, Big Beat NS 76
- 27 28 GET IT RIGHT, Animal Magic, Recreational SPORT 5
- 28 19 WORK, Spitzenergi 2, Rough Trade, RT S06
- 29 20 IT HAS BEEN HOURS NOW, Dead Or Alive, Black Eyes BE 1
- 30 13 REVOLUTIONARY SPIRIT, Wild Swans, Zoo CAGE 009
- 31 23 ITS CORRUPTION, Unleash, Riot City RIOT 7
- 32 39 ARMY SONG EP, Abrevoe Wheels, Riot City RIOT 9
- 33 30 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 34 31 FRED VOM JUPTOR, Die Dorcas & Die Marines, Mute MUTE 019
- 35 40 A VIEW FROM HER ROOM, Weekend, Rough Trade RT 007
- 36 34 HAZU PUNKS F--- OFF, Dead Kanewsky, Subterranean SUB 24
- 37 33 ALL-OUT ATTACK, Blitz, No Future OI 1
- 38 42 I WILL LOVE YOU, Fureys, Ritz RITZ 012
- 39 26 DANCING, Zounds, Rough Trade RT 094
- 40 27 WHITE AND GREEN PLACE, Maximum Joy, Y (12) Y15
- 41 32 NO HOPE FOR ANYONE (EP), Dead Wristcut, Inferno HELL 2
- 42 44 THE BLACK DEATH EP, Sympy, Reality Attack EUSP 0615
- 43 — KING OF THE FLIES, Fed Gadget, Mute MUTE 021
- 44 45 I THINK WE NEED HELP, Farmer's Boys, Wasp WAAP 3
- 45 43 EVERYTHING'S GONE WRONG, New Order, Factory Benelux FACBN 08
- 46 40 ROUGH AND RANGING (EP), Arilla, The Stockbroker, Radical Wallpaper RAD WALL 005
- 47 37 DEATH'S A CAREER, Dronops For Europe, Inferno HELL 3
- 48 47 CRIMSON, Rudl, Jamming! CREATE 3
- 49 46 THE SWEETEST GIRL, Scotti Pollitt, Rough Trade RT 091
- 50 41 THE VIOLENCE CIRCLE (EP), Abrevoe Wheels, Riot City RIOT 4

ALBUMS

- 1 1 DR HECKLE AND MR JIVE, Pig Bag, Y Y17
- 2 2 CHRONIC GENERATION, Chron-Gen, Secret SEC 3
- 3 4 PUNK AND DISORDERLY, Various, Abstract AJBT 100
- 4 — THE GOOD THE BAD AND THE 4-SKINS, 4-Skins, Secret SEC 4
- 5 3 HEX INDUCTION HOUR, Fed, Kamera A&M 005
- 6 5 LIVE AT THE 100 CLUB, GBH, Chess Tapes LIVE 007
- 7 6 SHOOT OUT THE LIGHTS, Richard And Linda Thompson, Hanibal HMDC 1303
- 8 9 NOTHING CAN STOP US, Robert Wyatt, Rough Trade ROUGH 35
- 9 7 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 10 11 HISTORY, Spitz, Rough Trade ROUGH 80 1
- 12 22 HAWKWIND FRIENDS AND RELATIONS, Hawkwind, Plicknife SHARP 101
- 13 10 TO THE SHORES OF LAKE PLACID, Various, Zoo ZOO 4
- 14 12 THE BEST OF THE DAMNED, Damned, Big Beat DAM 1
- 15 18 ENDANGERED SPECIES, UK Subs, Nems MEL 6021
- 16 13 LIVE IN LONDON, Fall, Chess Tapes LIVE 006
- 17 6 SEVEN SONGS, 23 Skidoo, Fetish FM 2008
- 18 20 REPERCUSSIONS, 095, Albion ALB 109
- 19 14 THE BEST OF THE DAMNED, Damned, Big Beat DAM 1
- 20 15 SPEAK AND TELL, Depeche Mode, Mute STUMM 8
- 21 — LOVE HOW ME SEXY, Linnal Thompson, Greenleaves GREL 33
- 22 17 MACHINE GUN ETIQUETTE, Various, Big Beat DAM 2
- 23 25 DJ CLASH — TOYAN VERSUS NICODEMUS, Toyon & Nicodemus, Greenleaves GREL 32
- 24 16 DRUNK ON THE POPS/BLOOD/THE AGONY IS THE ECSTASY, Birthday Party/Lydia Lunch, 4AD JAD 202
- 25 23 THE PLATEAU PHASE, Crispy Ambulance, Factory Benelux FBN 12
- 26 28 SIGNING OFF, UB40, Gradusie GRADLP 2
- 27 — MOVEMENT, New Order, Factory FACT 80
- 28 26 PEDIGREE CHARM, Laura Logie, Rough Trade ROUGH 23
- 29 9 WE MUST URBTE, Viceroy, Trojan THLS 208
- 30 21 TWO BAD DJ, Clint Eastwood & General Saint, Greenleaves GREL 24

IN THE CLUB

LAST WEEK'S RECORD MIRROR printed a letter about 'dubious' fan clubs, or something to that effect. I thought your readers would be interested in noting that the Bee Gees fan club is just as bad, if not worse.

I paid my subscription, plus money for merchandise, two months ago and I have received nothing but a 'newsletter' since. Although I have written to the club several times since the first six weeks delivery period and I haven't even had as much as a reply saying that merchandise is out of stock or in the post.

I would be very interested to see if any other reader has had to wait any longer than this. Colin, Paisley.

● I would be very interested to see if any other reader is stupid enough to join a Bee Gees fan club.

Clare's quotes

IN A recent issue of RECORD MIRROR there was an interview with Clare Grogan which my friend and I started to read with great joy until we came upon those awful quotes of Clare's. I've been trying very hard to get married but without achieving very much so far... there can't be anything nicer than having a home, getting married and having babies.

If Clare can find nothing nicer to do than having babies, then why is she in the music business? Don't get us wrong, we have absolutely nothing against getting married and having children, but she is a person in the public eye and can make her views more easily known than we.

Jackie Prune, Bournemouth
● Clare is a very bright girl who realises that her talent and career span are both limited, so she might as well start advertising for a rich husband right away.

In for a shock

BEING A great fan of Altered Images, I was very glad when a recent issue had them in it. But what does Mr Silly Billy Mark Cooper mean when he says, "She may not last but luck's the happiest child when she does."

Doesn't he realise that Altered Images lovely sound is what people want to hear and will want to hear for a lot longer. And if he thinks they are a five minute wonder, he's going to be shocked when they're still climbing the charts in 10 years time.

Terry Lawson, Basingstoke, Hants.
● In 10 years time Altered Images will be climbing up the dote queue and Mark Cooper will be pulling his pension.

Rated Robin

ABOUT SIX months ago I rated Robin Smith as a pretty decent sort of chap in respect of his album reviews and also his musical taste. (Yeah, you've got a mental age of three as well, have you.)

However, a few months ago, when naming his top 10 singles and album of '81, he placed some very decent bands in the top positions. Queen/Bowie, The Police, Genesis, Rush... (cut because typist falls asleep). Unfortunately the rest of the places were occupied by very second rate heavy metal bands.

I think it's about time he widened his tastes. Martin Earl, Peterborough.
● I wouldn't say Robin Smith was conservative in outlook but the bearded old buffoon's idea of a wild time is going to a Tupperware party and not buying anything.



DEAR MR Strange: Egypt has a culture totally different from this country. For one thing hugging a friend of the same sex isn't considered weird or queer, because hugging a friend is a friendly gesture. We don't have girlfriends and boyfriends. Both sexes can still be friends. And if you think that's gay then you don't understand our culture. Anyway the taxi drivers who were 'selling themselves' probably thought you were a lady. Men don't wear make up in Egypt. Mona Eltahawy, Egypt.

● Yes, and when we've been to Steve's clubs there's always lots of boys hugging each other so we don't know what he's complaining about.

In deep water

I HAVE just read Mark Cooper's review of the Boomtown Rats' latest offering, 'V Deep', and frankly it was disappointing. I thought Mr Cooper was one of the better journalists on your rag until I read the review. Did he really listen to the album?

He talks about the past glories — 'Tonic For The Troops' — but doesn't he realise that the group have matured now. The album still contains Geldof's tongue in cheek witticisms, linked hand in hand with musical progression. The catchy songs are still there and the 'growers' too.

The Rats have lost some of their popularity but the wide appeal of 'V Deep' should restore them to the top of the charts where they belong. Dave Allen, Sapcote, Leics.
● There's as much chance of 'V Deep' restoring the Rats to the top of the charts as there is of restoring hair to the top of John Shearlaw's bonce.

Clare's contact

IF CLARE Grogan wants any help 'having babies', she only has to contact me. Dave Pervet, Leicestershire
● No dear, she said she wanted a baby not a mutant.

Nosey cow

WHAT RIGHT has Sunie to pry into David Sylvan's personal life? (Because the size and colour of his underwear is the

only remotely interesting thing about the facile old poser). If he prefers not to disclose his past then his wish should be respected. It is unimportant what he was before, or even where he came from. What matters is the band's fascinating music, their present projects and future intentions.

The whole interview was drivelling nonsense from a nosey old cow trying to satisfy her own curiosity, instead of being an informative interview with the best singer and songwriter in the universe. Lynn Plucker, Newcastle-upon-Tyne

● Were you born in the crawling position or has it only occurred since listening to dreary old Japan.

Spanking club

LET'S START 'The Official Spanking Club' and have spanking meetings and other great things (it will be so exciting) and you can be spanked by anybody you wish. I want to be spanked by Stewart Copeland. I can just imagine it now, sigh, sigh, sigh (smack sigh) and me enjoying every single second of it. Argghhh, harder... please!

And of course, it's all done in the best possible taste. Smack, smack, sigh, sigh. Dante Phillips, Enfield

● What do you people think this is? Perverts Corner! That's my place on a Thursday night.

Spanking again

I NOTICE that Miss E. Rowley wishes to be spanked by Mr Hugh Cornwell. Well I can confirm that she has already had a spanking from Bob Geldof, Elton John... (cut for legal reasons) so does she really need a spanking from Cornwell?
Joe Flyblow, Aldershot, Hants.

Scottish boys

WE ARE a young Scottish band who are about to release our first single produced by Trevor Horne on ZE Records. We play a brand of electronic music deriving its inspiration from both Gaelic and Oriental sources. We are handsome and have exquisite taste in clothes. Our record cover is a refined work of art. Do you think Sunie will give us single of the week?
Michael Roskopy and Paul Baum of Lima Verbena, Glasgow.

● Darling, if you come down to London we can promise you more than that.

Wet

I THINK the lead singer in Classix Nouveaux should stick to swimming. Fredrick Hines, Averly.
● Of course, swimming must be difficult for you with that bolt through your neck.

Single girl

HAVING BEEN a regular reader of your paper for some time two things baffle me.

1. Why do you never review any new single releases?
 2. And why do you keep running Sunie's article about herself by printing record names and artists at varying intervals in the pieces?
- Paul Harrison, Manchester.
● Yes, we've been wondering about that one too.

Faddy duddies

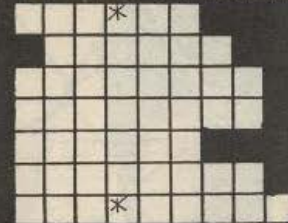
I DESPISE idiots like Steven Ant who get so much enjoyment from putting other people down. Does he really think that EVERYONE who supports their favourite kinds of music or group is supporting the latest fad. What a load of crap. If that was the case all time favourite groups like Rush (who?), Status Quo and the Beatles wouldn't have survived so long, would they?
Suzie Thirkettle, Nottingham.
● Yes.

A plaice for us

I THINK all RECORD MIRROR staff are like fish and this probably explains why the paper smells so much. Mark Cooper is a barnacle, Robin Smith is a catfish, Mike Nicholls is a spratt, Daniela Soave is a crab, Alf Martin is a salmon, Simon Hills is a goldfish, Mike Gardner a tadpole, Sunie is a guppy, Mike Pilgrim is an eel, Simon Tebbutt is cod pieces in baiter and John Shearlaw is a piece of polluted floatsam.
Archie Scuds, Wolverhampton.

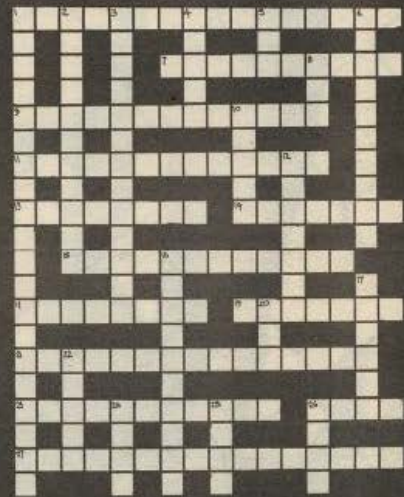
POP-A-GRAM... and your chance to win an album

POP-A-GRAM



SO VE THE seven cryptic clues and write the answers across the puzzle so the starred down column reveals what Adrian's favourite book is. Remember, the clues aren't in the correct order. You have to decide what the right order is. Cher's air when stirred could be loving you (5,3)
Yes, a racey MM is not a revamped music paper, but something that doesn't lie (2,4)
A cheap change provided tribe for Sugarhill mob (6)
Don't love my son? Well too hard (6)
The sole year asks a question about love (3,5)
Japanese spectra (8)
D cated Dan because he provided Goombay type entertainment (5,4)

X-WORD



CLUES

ACROSS

- 1 It can't be found on the map (4,5,8)
- 7 He was a poor little mummy's boy (5,5)
- 9 Clare's despatching of better times (1,5,2,5)
- 11 1977 Abba number one (6,2,3,4)
- 13 You'll find him wearing a Blue Mask (3,4)
- 14 Guitarist in long ret (7)
- 15 1981 RAO Speedwagon LP (2,10)
- 16 Motor Biking guitarist (8)
- 19 New for Bill Wyman (7)
- 21 The chances for Talking Heads (4,2,1,8)
- 23 The Anti-Nowhere League will never be part of the love generation (1,4,5)
- 26 What Mr Oldfield speaks into (4)
- 27 A hit for Manfred Mann, also covered by The Yardbirds (2,2,4,3,5)

DOWN

- 1 Tight Fit's jungle rock (3,4,5,7)
- 2 How to find out about Toni Basil (4,2,5)
- 3 1979 hit for Nick Lowe (5,2,2,4)
- 4 A roadway that used to be in Wings (5)
- 5 Queen guitarist (3)
- 6 Group fronted by Lionel Richie (10)
- 8 Poison Crammings guitarist (3)
- 10 She came down from heaven for Rod (5)
- 12 You'll find them behind Martha (7)
- 16 They had Osa Nelson Under A Groove (10)
- 17 Former establishments of Orange Juice on Postcard records (5,1)
- 20 How Long before they'll be forgotten (3)
- 22 Joe's city rocker's (5)
- 24 A hit for 8 down (4)
- 25 One quarter of The Who (4)
- 26 Description of Kintyre (4)

LAST WEEK'S POP-A-GRAM SOLUTION

Slack, Pelican, Pygmy, Five Miles, One House, Dominoes, David Soul

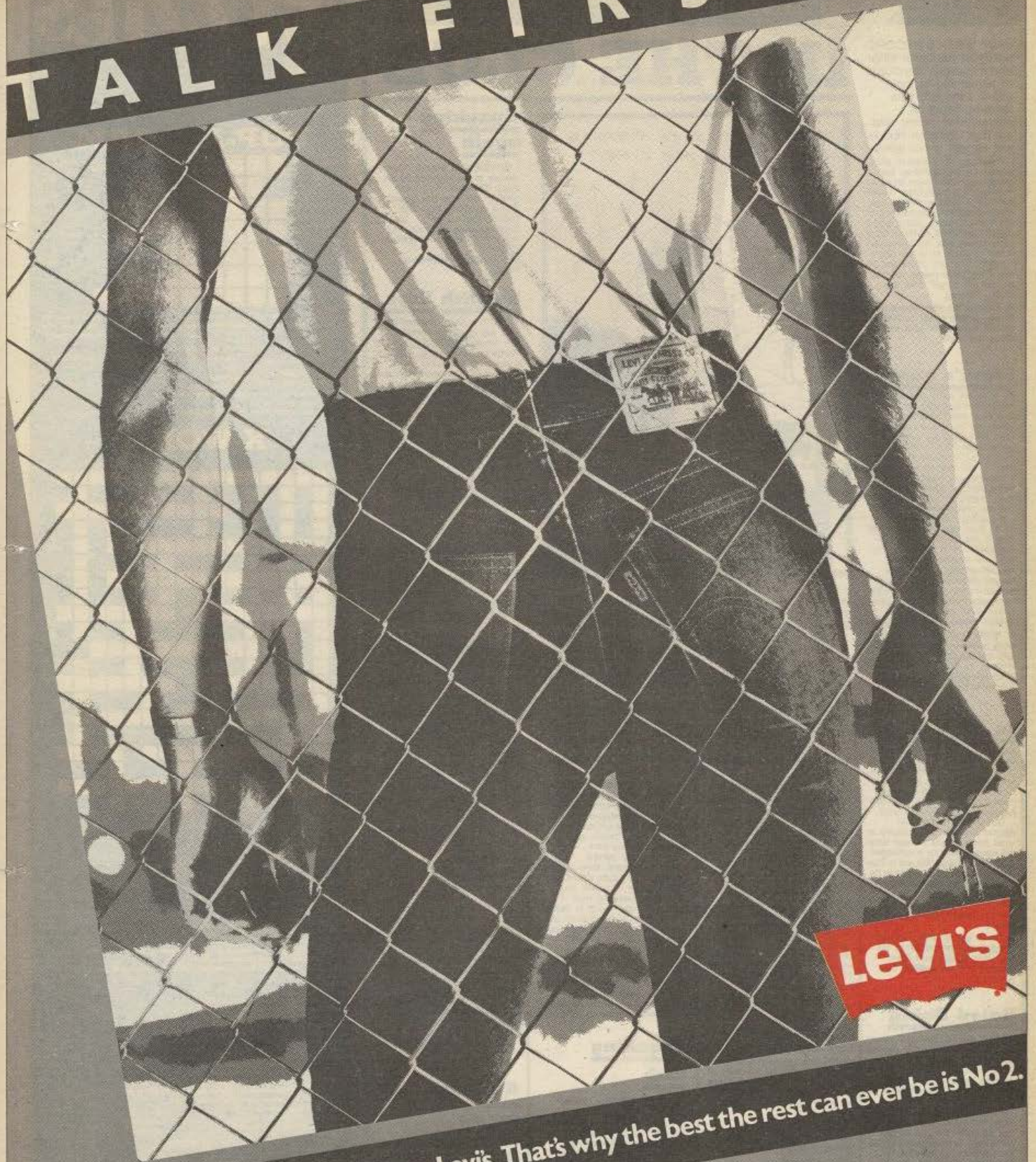
DOWN: Diamond

NAME _____

ADDRESS _____

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

TALK FIRST



Levi's

The first pair of jeans ever made were Levi's. That's why the best the rest can ever be is No 2.

TALK AS YOU WALK.

