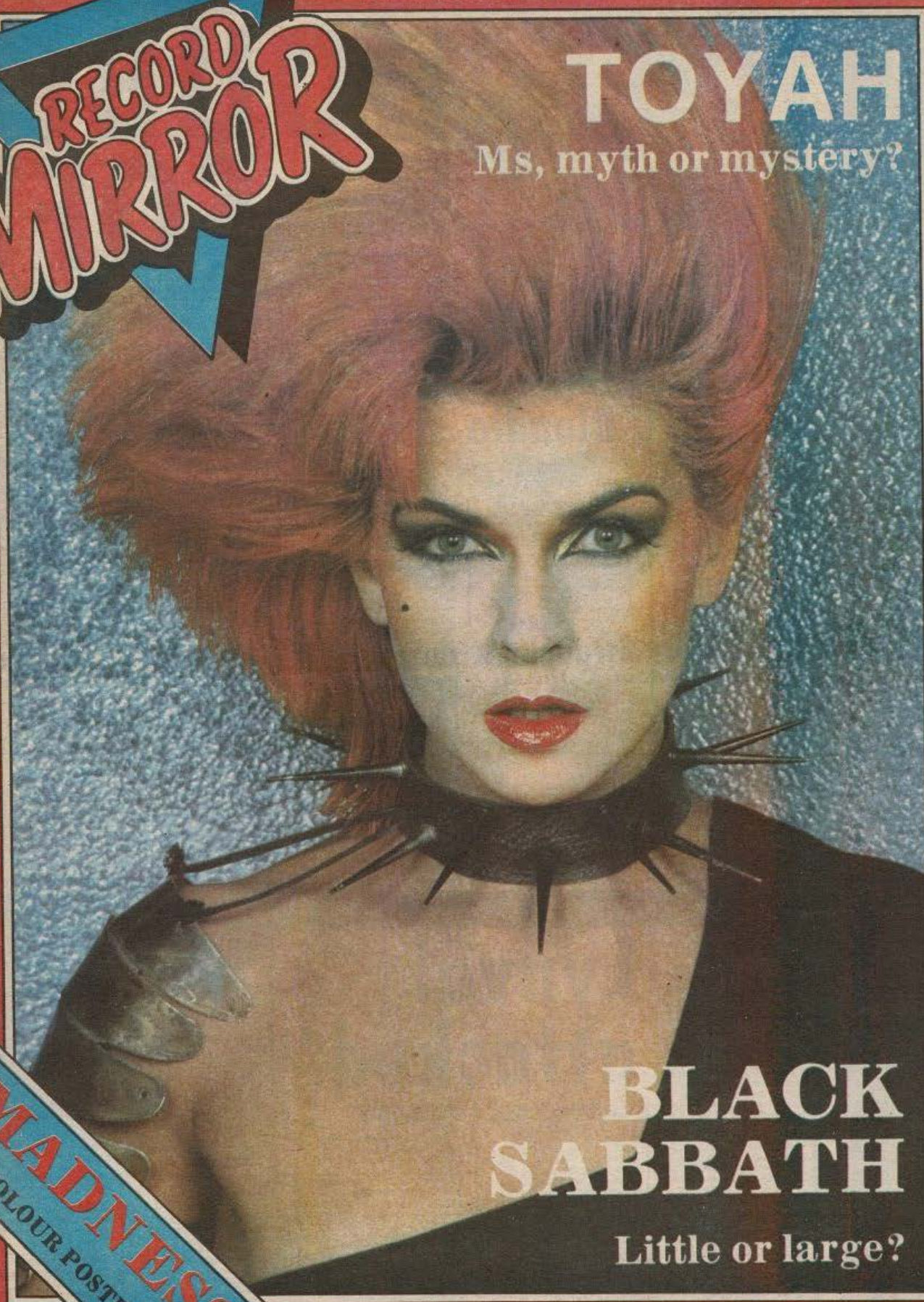


A CERTAIN RATIO • GILLAN

RECORD MIRROR

TOYAH

Ms, myth or mystery?



BLACK SABBATH

Little or large?

MADNESS'S
COLOUR POSTER

U2 • ASWAD • ELVIS COSTELLO

Pic of Toyah by Joe Bangay

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SOFT CELL: Soft spot for Retford?

Single and new look for Visage

A NEW-look Visage is back in for 1982. Steve Strange, Midge Ure and Rusty Egan have teamed up for a new single.

It is called 'The Damned Don't Cry' and should be out by the end of this week.

It is their first single under the name since 'Visage' was released last summer. But they are not planning to make the group a full-time operation.

Rusty Egan's ex-Paris model protege Ronny has a single out shortly, which will be a cover of an old song. And Midge Ure will be consolidating his work with Ultravox, while Egan continues with his record and club interests.

Blondie spring tour

BLONDIE LOOK set for a British tour in the spring, their first dates here for two years.

Although nothing has yet been confirmed, a Chrysalis spokesman has said that the band were thinking of doing some shows in April, May or June of this year and these would coincide with the release of a new album which they're currently working on and which they hope will squash the "Blondie to split" rumours.

Stranglers' dates

THE STRANGLERS begin a major tour this month — making up for the towns they weren't able to visit on their tour in November last year.

The band, who will be releasing their single 'Golden Brown' to coincide with the dates, will be playing: Sheffield Polytechnic January 21, Aberystwyth University 22, Leicester University 23, Brighton Top Rank 25, Guildford Civic Hall 26, St Austell Coliseum 27, Hemel Hempstead Pavilion 28, Hanley Victoria Halls 29, Swindon Oasis 30, Poole

DOUBLE SOFT

New single . . . but only two dates

SOFT CELL are playing some live dates . . . but only two, and in the same town.

The duo will play at the Retford Porterhouse Club on January 15 and 16, and that could be all fans will see of them on stage this year.

Because of their frantic schedule, they are going to simply slot in live concerts when and where they can at short notice, rather than take on planned tours.

"The obvious reason why we can't do a lot of dates is because, unlike a lot of bands, we have had huge success across Europe, and have to meet commitments over there," said their manager Steve.

"And we are not going to do normal concert dates, as they don't fit in with what the group's about." Their Retford tickets are all priced at £2.50 and are on

sale now.

The group have now decided to release their new single 'Say Hello Goodbye' on January 22. And their segued disco album is still on target for an early March release.



PAULINE BLACK: solo single soon

Pauline acts the slave

FORMER SELECTER singer Pauline Black, who will be recording her first solo single soon, makes her acting debut at the Hammersmith Riverside Studio later this month.

Pauline will be appearing in the in the Black Theatre Co-op production of 'Trojans' running from January 27 to February 1.

'Trojans' is a musical adaptation of the myth of the Trojan women in which Pauline plays the Cathy — the traditional mythological prophetess Cassandra brought up to date.

Trojans is directed by Trevor Laird and tickets priced £2.75 are available from the Riverside Box Office, phone 01-748 3334.



HUGH CORNWELL

Arts Centre 31, Bristol Locarno February 1, Derby Assembly Rooms 3, Coventry Warwick University 4, Ipswich Gaumont 5, Portsmouth Guildhall 6, Leeds Tiffanys 7, Hammersmith Odeon 8.

Fun Boy Three man slashed in brawl

LYNVAL GOLDING of the Fun Boy Three nearly died last week when he was caught up in a club brawl.

The 28-year-old guitarist had his jugular vein slashed open by a broken bottle when he was caught in the middle of a gang fight.

He had just returned to his home town Coventry and gone to the nightclub Shades when the fight started. And he was caught in the middle, although the rest of the band — who were also there — said he had nothing to do with the initial fracas.

"They were in the local radio station promoting the single and went on to do the same thing in Shades," said a spokesman for the band.

"He was caught in the middle of the fight, which appeared to be between blacks and whites. Lynval was rushed to hospital and spent all night in the intensive care unit while Neville (Staples) waited to find out the verdict."

It is not known how long he will remain in the hospital, but a spokesman there said his condition was "satisfactory".

Lynval attacked

Only hours earlier all of the Fun Boy Three — Neville Staples, Terry Hall and Golding — talked with Record Mirror assistant editor Mike Nicholls on the tube to Euston station in London. They said they were hoping to release their debut album in March.

But that looks as if it will be put back from its original deadline, after the incident. Lynval Golding will have to spend a long time recovering, and certainly won't be able to sing comfortably in the near future.

Their new single is finished, though . . . and they have teamed up with

acclaimed all-girl trio Bananamarama for the number.

It is a version of the 1920s song 'It Ain't What You Do, It's The Way That You Do It' and coupled with the 'Funrama Theme'. The girls sing backing vocals on the single, which also comes out as an extended version 12-inch.

Banamarama are also due to feature on the album, which was to come out on March 5. But it is unlikely that the deadline will be met now.

Lynval Golding also hit trouble when he was a member of the Specials last year. Three men beat him up



LYNVA: GOLDING: recuperating

in a racial attack as he was leaving a London club.

From his hospital bed Lynval told RECORD MIRROR this week, "I can't feel any anger towards my attackers. My music is about peace and I'm sure that the guys who did this to me will feel sorry for what they did."

"I only want to live in peace with people. I didn't attempt to fight back and I don't intend to start now. As a result of the attack, Lynval had to have 28

stitches around his neck and right eye. The sight in his right eye has been affected but as yet doctors don't know what the long term effects on his eye are likely to be.

This vicious attack, was not the only stroke of misfortune that Lynval has faced. While he's been recovering in hospital, his home in Coventry was broken into and stereo equipment worth over £1,000 stolen.



FREDDIE MERCURY: bigger venues

MAY QUEEN

THE QUEEN extravaganza is coming to Britain! The band will play two nights at the Birmingham National Exhibition Centre and three at London's Wembley Arena.

And there could be more dates to come. Queen have pencilled their gigs at London and Birmingham for the beginning of May — but they are still finalising the full date sheet.

Final dates and ticket details are being tied up, and will be available at the end of the month.

Their manager is currently away on holiday, while the Queen productions office — which co-ordinated their 'Greatest Hits', 'Greatest Flix' and 'Greatest Pix' projects — are waiting to prepare tickets and booking details.

A spokesman for the group said: "I can't confirm the dates, but I believe they should be ready shortly."

The dates mark the band's first live performances since they played several nights at small venues a year ago. Since then they have been selling out concerts all over the world including dates in South America.

This time, there will be thousands more fans wanting to see them, so they have to book in at the biggest possible venues. Their attempt to scale down gigs which they did for the last concerts will be impracticable this time round.

A new album is also due from the band. But despite the fact that much of it has been recorded, an EMI spokesman said that it will not be released until April at the earliest.

It will tie in with their live dates, so the band will return in a blaze of publicity.

Spandau in love

SPANDAU BALLET release their new single this week... and it's going to be a complete departure in style from their white funk hits.

'She Loved Like Diamond' which is available in both 7" and 12" is a classic love ballad, and the B side of the single is an instrumental version of the same song.

Spandau Ballet have just finished putting the final touches to their new album, which is due for release in March.

Wonder 'Girl' and Best Of LP



STEVIE WONDER

STEVIE Wonder has surprised fans by releasing yet another new single this week.

And the soul superstar has a best-of album featuring a compilation of songs he has recorded since 1972.

The single is called 'That Girl' and is written and arranged by Wonder. It is over five minutes long and could also be included among three new songs which will also be put on his forthcoming album.

The LP is called 'Stevie Wonder's Original Musicarium' and should feature tracks such as 'Superstition', 'You Are The Sunshine Of My Life', 'Sir Duke', 'Happy Birthday' and 'Master Blaster (Jammin')'.

And Wonder is rumoured to have written a tribute to the late Egyptian Premier President Sadat who was assassinated by his own soldiers last year. The track could also be included on the new album.

Three films for Toyah

TOYAH'S BID to take over the world will continue throughout 1982.

Already, she says that she is lining up starring roles in three films, including one based on herself, and she'll also be appearing in a weekly television series in the spring.

Toyah plans to appear in a horror musical, a spoof film partly about her own life and a detective story. The horror movie will be set in New York and Toyah says, "It's more of a psychological movie not a rock movie. It's about a singer who goes around murdering journalists and management people."

Toyah will play the part of an alien called Vulcan in the spoof movie and it's about an alien being planted on earth to rip off record companies. Toyah says that it's too early yet to reveal the details behind the detective film, but the television series is for BBC-2 and it will be called 'Dear Heart' and is a teenage version of 'Not The Nine O'Clock News'.

With all this film activity, it looks as though Toyah won't have too much time for live work, although she's planning a huge open air spectacular concert for the summer. She says planning is still in its early stages and as yet negotiations are still going on with various local councils to find a suitable location.

"I hope there'll be one or two surprises but I don't want to give anything more

away at the moment," she told RECORD MIRROR this week.

• Toyah interview on page four.

Alice returns

AFTER AN absence of nearly six years, the legendary Alice Cooper returns for a British concert tour next month.

And the man who pioneered outrageous shows, including hanging himself and bringing his pet snake on stage, will be releasing his greatest hits 'School's Out' and 'Eighteen' on a special commemorative EP to coincide with the dates.

Alice is remaining tight-lipped about the effects he'll be using this time around, but the dates are: Birmingham Odeon February 12, Hammersmith Odeon 14 and 15, Manchester Apollo 18, Glasgow Apollo 19. Tickets priced £8, £5 and £4 are available from all usual agents.

Real release

GODFATHER OF punk, Lou Reed, releases his first album for more than two years on January 29.

Reed has spent the last few months recording 'The Blue Mask' and key tracks include 'Woman', 'Underneath The Bottle' and 'The Day John Kennedy Died'.

Bolan's 'radio' album

MARC BOLAN and T Rex have yet another new album released this week... and it is due to be a high quality set.

The album takes songs recorded for John Peel's Radio One sessions between 1969 and 1971.

It is entitled 'Across The Airways' and comes out — on the re-introduced original Bolan label Cube Records — on January 22.

None of the BBC sessions has been released before, and all the tracks have been given credence by fan club chief John Bramley.

"These are the most sought after alternative versions of Marc's songs," he said. "The album is a must for any fan, especially with 'Sailors Of The Highway'."

'Across The Airways' will also come out as a limited edition picture disc. Inside the album is a full biography of the band.

The full track listing is, side one: 'Misty Coast Of Albany', 'Isacant', 'Once Upon The Seas Of Abyssinia', 'Misty Mist', 'Scenes Of Charlots Of Silk', 'Girl', 'Life's A Gas', 'Jeepster', 'Baltane Walk and Jewel', Side two: 'Sailors Of The Highway', 'Suneye', 'A Daye Laye', 'Wind Chetah', 'By The Light Of The Magical Moon', 'Hot Love', 'First Heart Mighty Dawn Dart', 'Summertime Blues', 'Pavilions Of Sun' and 'Ride A White Swan'.

Jam go to town

THE JAM have a new single out this week... and it will be their first British 12-inch ever released.

The song is a Paul Weller composition called 'A Town Called Malice'. And the B side marks another Jam first; it is a disco number.

Again it is a Paul Weller composition, called 'Pressure' — and was previewed, along with the A side at their live London concerts at the end of last year. The 12-inch has no extra tracks, but features an extended version of the flip.

But the group's long-awaited sixth album will not be released until March. The band are currently in the studio, where much of the album is being written.

Live dates are still a long way off, and the group will play no gigs until the album is finished. Even then, they could well opt to play abroad before this country, having toured last summer, and played their London gigs just before Christmas.

Contents



TOYAH, the universe and SIMON TEBBUTT — what a combination. Turn to page 4 and discover what she told him about her plans to become the best singer, best actress, best business woman... and to conquer her world.

PLUS!

IT'S WONDERFUL being small, says RONNIE JAMES DIO. Read what it's really like to follow in Ozzy Osbourne's footsteps on page 11.

PLUS!

IN COLOUR! Those seven masters of nuttiness, MADNESS! Page 16. And A Life In The Day Of Madness drummer WOODY, and his MO-DETTE wife, JANE on page 18.

PLUS!

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UB40 single

LEADING REGGAE band, UB40, release a new single 'I Won't Close My Eyes', in the first week of February.

The B-side is 'Follician' and both tracks were recorded at the Windmill Studios in Dublin and produced by the band themselves and Ray Falconer. The single will be available on their own label Dep International.

Restless Gillan

GILLAN, WHO are recovering from their massive 45 date British tour, release a special single package this week containing a full colour poster.

'Restless' is taken from the band's recent album 'Double Trouble', while the B side 'On The Rocks', is a previously unreleased live track, recorded at last year's Reading Festival, where the band headlined on Saturday night.

More Meatloaf

MEATLOAF HAS added an extra date to his full scale spring British tour, with an extra concert at the Birmingham National Exhibition Centre, April 24.

Tickets priced £7.50, £5.50 and £5.50 are available by post from Meatloaf Concerts, PO Box 4, Altrincham, Cheshire WA14 1JQ. Postal orders only should be made payable to Kennedy Street Enterprises and don't forget to enclose a SAE. Tickets will also be available over the counter from the NEC Box Office, and the following record shops; Birmingham Cyclops, Coventry Virgin, Manchester Piccadilly, Wolverhampton Sundown, Stafford Lotus and all Mike Lloyd record shops in the area.



PAUL WELLER: new single this week

WHO THE hell does Toyah Willcox think she is? The singer who's been slagged off and written off by all and sundry still topping the field and the 1981 Record Mirror readers' poll; the lispng actress playing everything from Shoestring to Shakespeare; the one time plug ugly fatso who could stop clocks and buses at forty paces and frighten horses, now selling her special look to thousands of avid teenagers with the Toyah make up range; the hard headed 23 year old businesswoman who's spreading her risks with a scheme of diversification that would do most captains of industry proud. Will the real Toyah Willcox please stand up.

"I'm not basically anything," she says with disarming casualness, "but to survive you've got to be business minded, I'm business minded only in the fact that I don't trust a soul, not even my manager and he knows it. Before I do anything I check it out myself and I won't sign for something unless I approve of it. But the reason I'm like that is to survive, having been ripped off early in my career. Rather than lean on anyone with my trust I just do everything myself." She pours herself a Bacardi and Coke.

The closest thing I've seen to an animated corpse, her skin almost translucent. Toyah is the original street urchin made good. A fiery vision in black and red sitting in a Chelsea basement. A black sheep and a loner who shuns personal relationships for the sudden embrace of success. "I've never had a personal life," she confesses. "I'm just discovering what the word 'boyfriend' means because I spent 20 years of my life totally alone, totally tomboyish, going to wild parties and being known for being totally aggressive. I've always been too weird for people to associate with. Then the success comes and everyone understands you. But I'm happiest when I'm alone because then I can be as extreme as I like without frightening anybody."

A ready talker but a tough nut to crack, she appears to spill the beans but never leaves a mess. Toyah is calmly and almost coldly confident about her career but she's realistic enough to know she's not totally in control of her destiny. Yet.

"You mean my future," she exclaims in that midland-cockney accent so reminiscent of rival Hazel O'Connor. "No, not at all. Music is so unpredictable, one minute they love you, the next they hate you. The only thing I'm in control of is my sanity. I could be here today and gone tomorrow."

All the same, the girl who first came to the public's eye in the movies 'Jubilee' and 'Quadrophenia' is making enough provisions to avoid that possibility with three films lined up — a horror rock musical, a spoof on her own life and a detective story — as well as a new LP in the offing and a weekly appearance in a TV series called 'Dear Heart'.

"The most definite ones are the horror musical and the spoof on my life," she readily explains, flicking her flame hair back in that familiar way, "according to the finances. My only worry with the horror movie is getting release from Safari to go to New York and do it. For me in the lead role, it'll probably involve me for two to three months. Originally we were going to do it in the East End of London, we thought that would add a nice character to it. But then we realised the main market for the movie would be Japan and America 'cause that's where movies are still doing well so we thought we'd better set it in America." As you can see, there are no flies on this girl.

"The story is something that could feasibly happen in America," she continues, "it's not a horror movie as much as a psychological movie. And it's not a rock movie even though it's about a singer. I find it hysterically funny, the heroine goes round murdering journalists and management who are really the type of people you want to murder in this career. At the same time she's a likeable character and you don't realise she's doing these murders till quite late on in the movie."

"We've got the finance for that," she enthuses. "we know who we want to make it and I'll be writing the movie myself with others. But I don't want to do a book or a film on my life. I really think I've got a lot of life left to live yet, that's why it's going to be a complete spoof. I won't even be called Toyah in it, I'll be called Vulcan. It's really about aliens planting something on this earth to rip record companies off of all their money. The horror movie is going to be X rated so this is for the younger Toyah fans. It's just total comedy and has lots of really obscure humour in it."

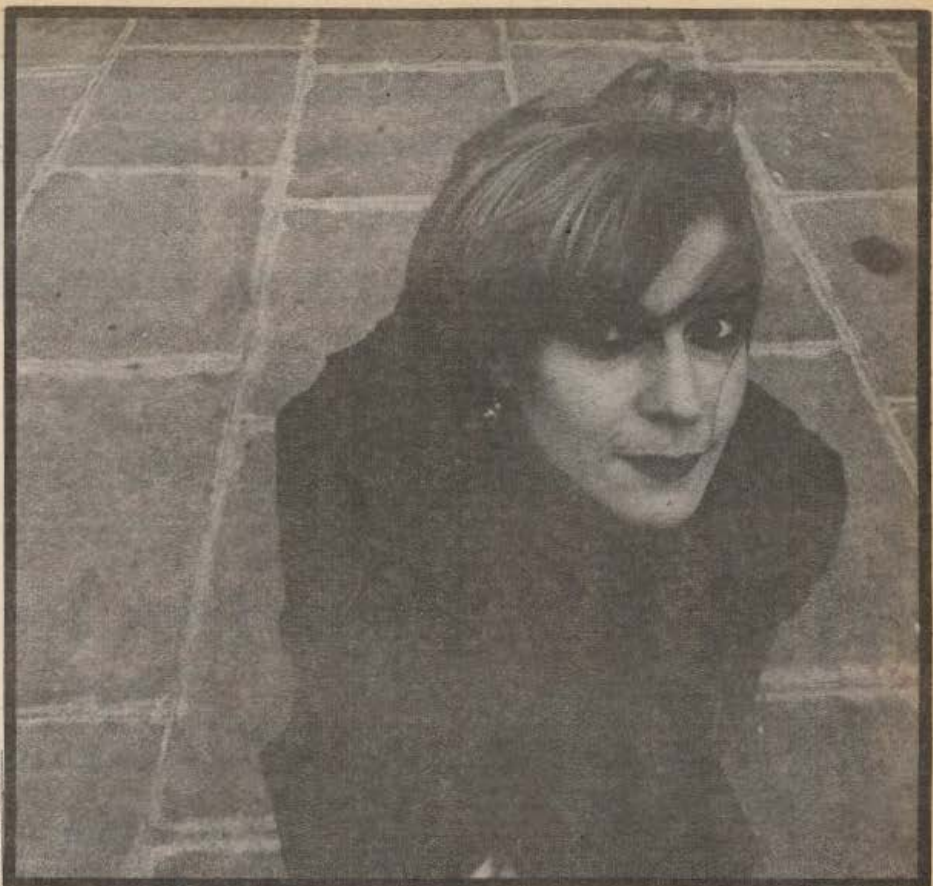
For some reason I can't really picture Toyah as a totally comic person, she seems too determined and even hard for that, but in the forthcoming BBC TV series 'Dear Heart', a teenage version of 'Hot The Nine O'Clock News', she is due to appear in Kenny Everett type sketches so I'll wait with bated breath. The detective movie is more pie-in-the-sky but the LP is due to start recording in mid February and should be out in the shops by May. Plus the band are planning an open air spectacular for the summer, as an alternative to touring, just as soon as they can get a local authority to agree.

On a more long term basis Toyah wants to get involved in a video and private TV company and buy a cinema to turn into a video station. "I plan to take the money I'm making from the make up side of my career and channel it into videos," she explains, "but I've really got to be well off financially to do it because I want to be independent when it comes to money. I really hate having to crawl up someone's backside just to get backing to get something. And I'm one of those people who have ideas and I've got to create those ideas on the spur of the moment otherwise it goes stale and usually by the time you get backing you've killed the enthusiasm."

BUSINESS considerations aside, Toyah is one of a very rare breed indeed, successfully crossing over from acting to singing and back again as often as she pleases, it seems. But it has become a cliché to say that she is a far better actress than she is a singer. How does she react to that?

"One side always suffers," she says, "at the moment to me the acting is suffering because I spend so little time on it. But I react to that and everything else that is written about me with my total sense of humour. I think it's hysterical because you are as good as you are inside whether it's acting or singing. I don't think I've achieved much anyway."

For someone of 23 you're not doing too badly. "Yeah, but I've still got another 50 years to live I hope and



Pic by Andy Rosen

Tireless Toyah

Perfect or perverse? Superstar actress, singer and entrepreneur TOYAH, the lady of mystery, talks to SIMON TEBBUTT about her one woman success campaign.

I'm not going to stop trying to achieve. What people don't realise is that I'm my best critic. I don't think I've achieved any form of perfection in acting or singing."

All the same, many people who go right over the top in their praise for Toyah's acting skills still consider the music to be cold and unfeeling. "Live we're not cold," she protests, "but on vinyl we're still learning. I don't think we'll mature our vinyl sound 'till we're about four years on. But I prefer the studio. On a month long tour I literally stop eating and sleeping and slowly grow old and run down within those four weeks. But live is very important to me, being female it's very important to go out and prove yourself but I still dread it because you cannot fail when you go on. You've got to be good."

In the past Toyah has said that when she performs she doesn't like to think there's a barrier between her and the audience, isn't that a rather trite and overworked statement? Surely it's because there is a barrier, because the audience considers you special, a star, that the performance succeeds.

"The barrier is what the media causes," she says, falling back on Scapegoat No. One, "and I don't think there's anything wrong in that at all because that's the attraction, the audience thinks there's a barrier. The audience thinks that the band that are about to come on are special. That's where the excitement is. But whether I act as if there's a barrier is a totally different thing."

But by virtue of your position, the fact even that you're on a stage, there is a barrier. I mean, don't do an Edna Everage

on me, we're all the same underneath possum, it's just that I'm rich and famous and you're not.

"Psychologically the audience think that but I don't think that at all," she persists. "I mean I'm on the stage because I'm the focus of attention but that doesn't mean there's a barrier there, I can point to any one person in that hall and that person thinks he's the special person."

Tenacious to the last, I point out that I'm not referring to glory by association but to the barrier caused by the fact that the people come to see Toyah and not vice versa.

"I think barrier is too negative a word," she argues. "There's a respect, I prefer to call it respect than a barrier. When I'm singing I could go into my audience and they'd leave me alone to sing which is great because it means that they've come to hear me sing and not to grope. I have to sing really close to the audience because of my eyesight."

she makes a myopic gesture. "otherwise I wouldn't get any contact. The only time I lose my cool on stage is when you get the occasional teenage boy who really doesn't know why he's there, whether he's there to watch a sex object or hear a singer, and tries to grope you in the rudest places. I just bash him over the head with the microphone stand, but that's just the feminist in me. The only barrier there is a professional barrier in that I'm there to do a job, I'm not there to be worshipped. I'm there to perform like a puppet even though I believe I'm in control of that performance."

CONTINUED PAGE 6


• REFORMATION •

SPANDAU BALLET

THE NEW SINGLE
AVAILABLE IN
12" & 7"
VERSIONS

S H E L O V E D L I K E D I A M O N D



 Chrysalis

FROM PAGE 4

So who does Toyah think she is? She wants to perform, to be the centre of attention and her obvious intelligence and determination mean that she wants to succeed. Does she see herself as something special?

"No," she answers bluntly. "because I'm imperfect. I'm still learning. I've made more mistakes and got more real problems than most kids in that audience. I don't think I'm special at all. When I'm performing I see myself more like the Roman gladiator who is very strong and very powerful but can't walk out of the arena. He's got to fight his way out. My energy comes from anger and before I go on stage I wind myself up so much that not even the band will come near me. I just really think about who I am, what I want, what I'll never have because I'm not capable of having those things. I just really make myself feel insignificant. I just see myself as a total, feeble old bag. But as soon as I go on stage, no one dares go near me. I'm like a tornado."

"Before I go on stage I feel so sick and frightened and anger at everything, anger at why those kids have bothered to see me. I feel angry with the audience for spending three pounds to come and see me. . . . I perform because I'm desperate just like those kids out there. A lot of kids come to see me because they think I can answer their teenage problems. Cause I show some of the desperation that we all go through in our teens. I try and get the kids to exhaust themselves so they'll go home and feel all the tension's gone."

A RELATIVELY new word in the Willcox vocabulary is 'feminism', touched on earlier. Toyah is quoted as saying that women are mentally stronger than men and better equipped to cope with the electronic world of the 80's. The Toyah organisation has now become something of a Toyah feminist mafia.

"I never used to be so feminist until 1981," she explains. "the success brought with it a lot of realisation because before that I used to look upon women as . . . well, trash really. All I ever saw of them was the groupie aspect and that changed drastically with the success, we've become protected from those elements. I've just seen a new light when it comes to women."

"I've seen the stronger side of women. You get these twits from other record companies when you're on tour in Europe and they think 'Oh, it's a woman, lets pull her.' But they soon learn otherwise. I stand there with my fists ready and say 'Come here, ya bastards.' Last year really taught me to take my aggressions and speak them out and if I feel someone's an arsehole I'll tell them."

"I can remember thinking a few years ago, oh I can't go and do that interview. I won't look sexy (she makes a suitably self deprecating voice) but now I don't give a f---, I just plough ahead. I'm wearing this because everything I've got is in the cleaners at the moment," she says pointing to her black leather thigh boots and mini skirt and jerkin. "I have this habit of going into a shop and saying, 'I'll have that, that and that,' and they'll stay in my wardrobe for four years. I've got a wardrobe the size of this room full of clothes. I haven't even taken the price tag off yet. I'm terribly irresponsible when it comes to finance, totally irresponsible."



Pic by Andy Rosen

Surprise, surprise.

"That's why I think so far ahead," she continues. "I know if I don't do that I'll go round spending it on other people before I know it I'll be un-famous and have no money. I know by the time my popularity dies I'll have enough finances to carry on and develop other bands."

"There are time limits, the unconfident Toyah says it's died already and the confident one says give it another five years. This image," she points to herself. "will die as soon as I've made the horror movie but Toyah the singer will keep going 'till she's nearly 40. Toyah Willcox, zing, red hair and all, will live another five years."

Unlike many pop stars Toyah shuns the social side of the business and embraces the business side to the point where her private life starts to appear as a closely guarded secret. What is the awful truth?

"I can't get involved socially because I'm too feminist," she explains. "I always thought it was because I drank too much. You go to parties and what have you got, a lot of drunk men who think, 'Oh, it's Toyah Willcox, I'll touch her tits.' And you're forever in a punch up. And the next day I can't even remember it. And I do drink a lot, give me a bottle and I can swig the whole lot and get up in the morning. Usually it's whisky but if there's no booze around I don't need a drink."

"But in my spare time I'm a video freak and I sit up all

night watching and writing lyrics. I'm just a total workaholic and when I'm not working you'll find me in some really deserted countryside watching the sunrise or something. Over Christmas I spent a lot of my time in a place just outside Birmingham called the Licky Hills where I'm positive people recognised me but weren't come near because I was permanently drunk and swearing over Christmas, and tobogganing at the same time I was writing, and getting inspiration from doing that. . . ."

The vision is almost too much to contemplate and I don't blame the locals for staying away from the five foot whirling dervish steaming down the hills. Although this kind of bizarre behaviour may freak most people out, it's all quite understandable when you consider the girl's family.

"It was with my parents over Christmas," she says. "I see them once a year and I like them a lot but I think that's because I only see them once a year. People on the outside wonder why we're fighting all the time but on the inside we're not fighting, we just express ourselves through a quick thump. My sister's got incredibly long hair and we just hold on to each other's hair the whole time we're together. But that's the way we express ourselves. We're not a normal family in any way. My dad can't join in any more because he's a bit too old, but there was a time when on a family outing we'd all go up on these certain Licky Hills and beat each other up. We're not the sort of family to hold each other and kiss each other. We've always been known in our street as a weird family. The neighbours would call the police thinking there's a punch up when we're just saying goodbye to somebody."

This strange antagonistic family relationship goes some way towards explaining Toyah's attitude to life and her career, her expression through aggression. Has fame put any further strains on the relationship?

"No, the success has helped my family a lot," she says. "I was the family black sheep but the success has made all the weirdness I went through worth it. I've never been one for close friends, I've always been a loner. I've got certain friends that I keep in touch with in Birmingham and a few in London. But they know never to see me more than once a year when I'll turn up on the doorstep and say 'Hi,' but that's how I like it. I'm weird."

Toyah is a mystery. Bright and decisive, she rolls her career along by her own foresight and determination, while appearing to be suffering the agonies of all tortured souls. She says she is desperate, yet she denies that her childhood and her life have been angst ridden and, beyond being enormously fat a couple of years ago and having to stick to a strict diet, suffered no damning traumas. And she's more confident than ever about the future.

"I find it much easier to speak my mind and my mind is a pretty lucid one, when I speak it really does throw people off their feet. I'm becoming more robust in everything I do. It's not confidence through success, it's learning to grow up. The success is something I haven't even thought about because this year could be a complete failure for me. All that I care about is that I carry on working, whatever happens. I carry on working and developing. You can't rely on success."

Who is Toyah? All other considerations put aside, and whether she relies on it or not, Toyah is a self tutored and self confessed success. Only she knows what else."

JACK T

ROBIN TROWER

NEW ALBUM

TRUCE

Chrysalis

TRUCE' CHR 1362 ALSO AVAILABLE ON CASSETTE

LATEST!
COSTELLO . . . 1
RPO 2
 (after extra time)



Elvis and "the band" (right) and Elvis and the hand (above)

ZING WENT the strings of my orchestra. Yes, well the elderly gents in dinner jackets and dickie-bows standing behind Our Elvis were his . . . if only for one night. For supplementing Mr Costello and the Attractions at the Royal Albert Hall last week was none other than that venerable building's resident Royal Philharmonic Orchestra.

From country shows in Aberdeen, America and England (see last week's RM for Rainbow review) to classical gas in Knightsbridge. From a whisper to a scream. From the sublime to the ridiculous? Almost, because of, rather than in spite of, the scale of this grand

challenge. I mean 60-odd string and horn players fleshing out 'Watching The Detectives'? In front of 5,000 punters afraid to enthuse lest they should impinge upon the dignity of the building?

Obviously the evening had its high points. The maudlin, reflective material from 'Almost Blue' benefited from the orchestral icing, particularly 'Too Far Gone', 'Brown To Blue' and 'Good Year For The Roses'. 'Alison' was similarly brilliant although the adventurously revamped 'I Can't Stand Up For Falling Down' and 'New Lace Sleeves' didn't work at all. 'Shot With His Own Gun' could have been a killer but it was Elvis' first song with

the orchestra and understandably phased by the whole affair, his voice just wasn't strong enough.

Inevitably, he soon gained confidence, just like he had during the first part of the evening when he played a warm-up set with the Attractions comprising post '78 material and several unrecorded compositions.

Overall the evening was too starched white and formal to be more than intermittently enjoyable, both band and orchestra too nervous to let rip and not enough up-tempo stuff included or experimented with. An exception was 'What's So Funny 'Bout Peace Love And Understanding' when the 20-odd strong horn section was audible for the first time.
MIKE NICHOLLS



PAUL YOUNG: "Jovial"

SMILING SINGLE

THE Q.TIPS' lead singer, Paul Young, is about to begin his solo career. But he insists that he will still continue to play with the band, because the Q.Tips are primarily a live band.

"We are all professional musicians," he says. "we know how we are supposed to sound, so unless new material is introduced into the act we don't need to rehearse." So Paul feels he has the time to pursue both careers and has signed a solo contract with CBS.

Q.Tips have been together for two years during which they released various singles including: 'S.Y.S.L.J.F.M.', 'Tracks Of My Tears', 'A Man Can't Lose', and 'Stay The Way You Are', although their main success has been on the live circuit.

Paul describes the Q.Tips as "good time music," which even as a solo artist he still intends to play, but he also wants to perform a more varied range of music and this is his main reason for going solo. "I still love soul music, but I want to keep changing to eventually achieve something original," he says. "I like the idea of taking songs from strange positions in music and twisting them to my way of thinking."

Paul has written a lot of new material which, as a solo performer, he intends to use, and he is also interested in Cajun music, which he describes as a peculiar blend of Louisiana American music and the French piano accordion.

Paul says: "The Q.Tips are a very jovial band, and with them I have had the best two years of my life. Now, realistically, I would like to do my own stuff, and when possible, use the Q.Tips to promote my music on tour."

Paul is certain that his new career will not interfere with the Q.Tips' plans, or their future success.

As a solo artist he intends to work with a nucleus of three to four musicians, one of whom will be the Q.Tips' keyboard player, Ian Kew, who in the past has written a lot of the material with Paul for the band.

But Paul says that the nucleus will never be exactly the same. "If a song needs a steel guitar, I will use a steel guitarist," says Paul, "or whatever else is necessary to make the right sound."

At the moment Paul is in the studio working with new material, but he won't actually be recording for another three months and a lot of his future plans are still very unsettled, but he has had a lot of interesting offers from people keen to produce him, including Elvis Costello. Whoever Paul finally decides to work with he says that he still intends to play good time music — perhaps 1982 will be a good time for Paul Young.

ROSALYN CHISSICK



ONE LINERS ...

YOU THOUGHT the days of dressing up to the nines and miming out to watch a new group in odd clothes playing a word-of-mouth publicised gig in a remote part of London were over, didn't you? Wrong! North London disco Lasers was crammed full last week for the debut performance of *Animal Nightlife* (we dropped the name months ago, and don't you forget it). Various attending (propping up the bar) holding court in the foyer were the assembled talent scouts of a herd of record companies; a number of *Spandau* and, inevitably, the lovely *George*... whose group, the *Culture Club*, are to record a single for a major label within weeks! — well, that's what he tells us, anyway. More certain is the fact that they'll be playing the Regency Suite, a futurist spot for teens in Chadwell Heath, on Jan 19... good news for *The Beat*, whose truck was swiped before Christmas — it's been recovered in Surbiton (a better class of thief operating in Brum these days, obviously) with its £15,000-worth of contents intact, and only three parking tickets the worse for wear... in view of the fact that the *Exploited* are less inclined to greet *Richard Jobson* with a friendly halloo than with a Jolly Good Kicking every time they see him, we think it's extremely magnanimous of him to name his new puppy *Wattie*... Hazel goes arty? Seems *Midge*'s girl has recorded a show for 'Oh! The Record', a new rock TV prog (another one? she must have a monopoly on the damn things) which features mime persons, dancers, and numbers by *Gershwin* and *Cole Porter*, the mind boggles... what a hoot to see *Thin Lizzy* on 'Jim! Fix It' with a "new", 70-year-old keyboard player! The old dear



CULTURE FOR teens? Would you dare join the club?

acquitted herself wonderfully, her solo being the most bearable part of a seemingly endless dirge about Hollywood, and the uncanny thing was that she didn't look out of place at all... expect *Soft Cell* at No. 1 again before long; their fab, sloppy 'Say Hello Wave Goodbye' is a gem... what's all this about *Malcolm McLaren* having plans for a country and western group?... perhaps he's despairing of *Bow Wow Wow* ever achieving the success they so patently deserve; it can't help that the piratical ones now have a single out that even they themselves can't stand... in case you were wondering (go on, you've been dying to ask, we know you have) the divinely-shaped young lady bearing her all for *Russell Webb*'s lens in our Xmas ish was, we can now reveal that it was *Virginia* of the modestly named *Ravishing Beauties*, who stole the odd show at Club Zoo in Liverpool in a few weeks ago.

JAPAN
NEW SINGLE

European Son

OUT NOW

REMIX BY STEVE NYE
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Bob Marley,
20th October 1981
Official First Day Cover

BOB MARLEY has had a stamp printed in his honour in Jamaica. The reggae superstar, who died of cancer last year, was acclaimed as a hero of his home country Jamaica. Marley was awarded the country's second highest honour after his death for services to Jamaican culture. And the stamps are now available in this country. First day covers from October 20, 1981 are for sale on a souvenir sheet at a price of £5. On each order, the company will donate 50p to the Musicians Benevolent Fund. The stamps are available from: Arlington Supplies Ltd, PO Box 143, 273 Green Lanes, London N13 4XN. Tel: 01-886 5821.

TUFF, WE TUFF

MARK COOPER unroots ASWAD

EDINBURGH ISN'T Jamaica or even Ladbroke Grove. The sky may be blue but that's only to show you how cold it is. Take a deep breath and your chest freezes. Not exactly Aswad's home territory you might be thinking, but you'd be proven wrong. Home is where you hang your heart and Aswad take theirs with them when they go.

A mini-tour to celebrate the release of the vital 'New Chapter' album shows Aswad on full throttle, a warrior charge in all departments, from the push and punctuation of the brass section to the lush harmonies in which most of the band are involved. Tonight Aswad are playing a roller disco. The floor is wood and well-sprung. Soon the joint is bouncing and it has trouble stopping, thanks to the band and the floor!

Aswad have survived a long time with few rewards. Curiously they suffer in the popularity stakes because they're British — particularly in the black community. As Drummie explains: "I took a long time for the black youth to like black English reggae. 'Warrior Charge' changed that because it became really popular before people realised it was us."

Aswad suffer from a kind of reverse snobbery. Because they don't work in Jamaica, they're regarded as somehow inauthentic, less roots.

"Musicianwise, there's nothing that the Jamaican



ASWAD: "If Police can do it, why can't we?"

groups do that we can't. But we don't want to sound like Jamaican reggae or to copy it. We live here and that's what our music's about. We have better studios here and we can do more things. We want to go on and progress, not stagnate by copying basic tracks over and over."

'New Chapter' is distinguished by its full sound, by its use of the studio and by its concern with education and ecology. Aswad address the black community while seeking the large audience of the pop charts.

"I think we were born in England to do a specific work. We've been educated through the music and now we wish to share what we've learned. Too many of the youth of this country have not been educated so they are always rebelling. They get sent to prison where all they learn about is crime. We're preaching universal love and self-respect. We want to break that vicious

circle and begin a new chapter."

As Drummie knows, real English reggae is held down while whitened and watered versions thereof decorate the charts: "If the Police can break through, why can't we? So many of the first English reggae groups have broken up because they get no support. Black Slate got one through with 'Amigo' but that's it. Every time a reggae artist gets a hit they never succeed with the follow up."

"Reggae hits are novelties and the artists seem like one hit wonders."

Aswad aren't complaining, just acknowledging the reality of their situation. Now signed with CBS, they are more positive than ever before: "I know that when we do find the right time, CBS will push it. It's the first time we've felt that behind us. We want to be a consistent chart group like Linx and I don't see why that shouldn't be possible." Do you?

MONDAY

AFTER A heavy weekend home taping all my favourite records for the local unemployed, the last thing I need is a visit from the ugliest man on earth, peroxide parrot and middle aged heart throb Barry Manilow, who arrives cross legged and with a new toilet seat hanging from his nose.

Has he gone mad I ask myself? Perhaps the shock of being mistaken for Concorde at the airport has turned him completely bonkers? Certainly those popping eyes look madder than usual. But no. It's all part of his British Concert contract which demands that he must have fresh, new toilet seats wherever he appears. In between occasional manic lunges for the bathroom he explains what a terrible effect this is having on his life, but I fear he must be so terrified of catching something — or perhaps passing something on — he persists. I'm sure many of you are deeply shocked to find out that the Big Bazza indulges in such base activities but, don't worry, the cleaners say the carpet should lose the disinfectant smell by next Tuesday.

Friends arrive to take me out to a show. Who is the star? It looks like Toyah, the straw hair, the pointed nose, the lines and warts, the black and yellow teeth. It starts singing. It sounds like Toyah. But no, it's just old Worzel Gummidge in pantomime. My, how we laughed.

TUESDAY

LAST WEEK I offered the world's silliest

Scotsman, Midge Ure, the chance to bury his past by paying me a liver to keep quiet about the ridiculous Silk Story book I uncovered recently. It is my duty to tell you that no fiver has been forthcoming, so I have no choice but to expose his folly to the full glare and ridicule of the public.

Naturally all his carefully cultivated 'style' and teen appeal fly straight out of the window when you realise the Total Taran Tedium is so old that he wanted to be Tommy Steele when he was 10 and lists his favourite clothes as jeans and T-shirts. His favourite singers are Phil Lynott (some people will say anything to get on) and Linda Lewis (who's she? — Ed) and he just loves Jeff Beck and the Small Faces. Pass a cheri, passe.

That fat, sweaty greaseball friend of Demis Roussos, Vangelis, tells me: "I do not consider music to be only entertainment but of greater importance." Like making money, of which he has more than his fair share. Pass the cash bag, Shyllock.

WEDNESDAY

HAVE always thought that students like Mark Cooper were a rather smelly bunch of overpaid, lazy scroungers, but now it seems some of them are making a few sensible decisions to pay us back the vast amounts of money we've poured into their spurious educations. The dear sweet things at the National Union of Students have just voted Adam and the Ants and Creakin' Stevens the Worst Band and Worst Male Singer of 1981. With sterling good taste the intellectual cream of the country gave the Adam band



by Greta Snipe

almost three times as many votes as any opponent for their award and then landed the catawauling creeps with the Worst Album title for 'Prince Charming'. And poor old baldlocks Adam was voted the Worst Music Personality and Second Worst Male Vocalist. But all is not sweetness and light, dear reader. Although the poor dupes voted Toyah the Worst Female Vocalist, in true dialectical fashion the stinking squatters gave her the Best Female prize too. But worse than this is the fact that they made Police the Best Band. Maybe a cut in the grants wouldn't be such a bad thing after all.

THURSDAY

WHAT FUN these past few weeks have been, whizzing round London disguised as fat tick (sic) Irish paddy Phil Lynott, faking a thick bogtrotter brogue and running up huge bills at all the best spots in the old fool's name. Ah, but now he's gone snivelling to the gutter press to complain so I'd better hang up my curly wig and think of another victim. Any suggestions?

Doesn't dear little Manny Cohen, better known as that tarted up pranny Steve Strange, look cute in his Nazi chic leather look? A party from Germany tells me he flew all the way to Berlin to have it made. Ah well, there's nothing like being the height of fascism, I mean fashion, is there?

FRIDAY

ON THE arrogance and vanity of yesterday's pop stars! Vanity for that highly overrated barrel of lard rolled in a public hair patch, Elton John, who pouts and stamps his little feet and refuses to appear on a TV programme about

baldness to discuss his spectacularly disastrous hair transplant. I shall send him a pot of Johnson's wax to shine his silly pate.

Arrogance for that harmless old buffoon Rick Wakeman who wakes me with a 2 am call to breathlessly bore me with his plans to turn his last album, the ridiculously overblown sub-CSE offering '1984', into a Broadway production. Someone put him out of his misery, please.

Where is my copy of the new Stevie Wonder album promised for this month? Angriily, I telephone America where I am told that the artefact is being held up until Stevie has personally approved the artwork. Can I wait that long? It's as ridiculous as Adam Ant actually listening to his own records.

SATURDAY

A QUIET day browsing through my extensive photographic archives looking for pictures of the person who will become The Most Ludicrous Prat In Rock. Naturally there are many contenders but I am working on a shortlist of the most outrageous prannies of all time featuring all our favourite names but especially that flamboyant Freddie 'Fists Up, Lads' Mercury. Any more suggestions and even accompanying pictures will be taken into final consideration and may be published. I need your Prats ... please!

SUNDAY

WHAT THREATENS to be the coldest day of the year at my countryside retreat is made considerably more cheerful by the arrival of what looks like a frozen scarecrow (minus the obligatory wooden poles). After a few warming snorts de luxe the "tattie bogie" reveals itself as none other than Hugh Cornwell of the Stranglers. "I've just been voted the world's third best dressed man by an American magazine," he blubbers through chattering teeth. I'm sure he takes the award very seriously indeed, my dears. And how divine he looks sitting by my rustic fireplace — trousers held up by string and rabbit snares dangling from the pockets of his filthy overcoat! Here indeed is a lesson for all the fashion conscious among the nation's youth.



MMMM, SEEMS like a nice girl. Yes, you've guessed it (or not) it's Ultravox star Midge Ure in a former sartorially elegant incarnation as a member of a Slik. What a bozo! (See ????)

1981 CHART QUIZ ANSWERS

Bet you thought we'd forgotten to give you the answers for the 1981 Christmas Chart Quiz, didn't you? Well, here are the answers to see if you rank among Britain's chart buffs.

1981 CHART QUIZ ANSWERS PART 1: 1 'In The Air Tonight', 2 The Jacksons, 3 Shakin' Stevens, 4 REO Speedwagon, 5 Sugar Minott, 'Good Thing Going', 6 'Rapture', 7 'Pretenders II', 8 'You Better You Bet', 9 'For Your Eyes Only', 10 No. 11 Motocade, 12 Neil Diamond, 13 Motown, 14 Capitol, 15 True, 16 Two, 17 'Yours Truly 2095' is the only non-single, 18 '(Somebody) Help Me Out', 19 'Love Songs', 20 No.

PART 2: 21 'Careless Memories', 22 Keith Marshall, 23 No. 24 'Glow', 25 Bill Withers, 26 In America, 27 'The Fox', 28 Susan Fassbender, 29 'Gangsters of the Groove', 30 False, 21 One, 32 'Jealous Guy', Roxy Music, 33 Yes, 34 'The McCartney Interview', 35 'That's Entertainment', 36 'Chequered Love', 37 The Freshies, 38 'Dedication', 39 Yes, 40 'Let's Jump The Broomstick'.

PART 3: 41 'Dreaming Of Me', 42 'Boys And Girls', 'The Sound Of The Crowd', 'Love Action (I Believe In Love)', 'Open Your Heart', 'Don't You Want Me', 43 Stvx, 44 'Dad Loves My Work', 45 'Guitar Man', Elvis Presley, 46 'Primarily', 47 'Season Of Glass', 48 'We Don't Need This) Fascist Groove Thing', 49 'In The Bush Of Ghosts', 50 'Perfect Timing'.

JUDGE FOR YOURSELF

SINGLES OF THE WEEK

RHODA WITH THE SPECIAL AKA: 'The Boiler' (Two Tone). I don't know how to begin to describe this record — 'Shattering' perhaps, and work from there. The ex-Bodysnatchers singer and the remains of the Specials combine to create a work of stunning force; it's the tale of a plain girl, transformed by gifts and a modicum of male attention into the all-time prime victim for the gamut of male abuse tactics up to and including rape. From its deceptively low-key opening to the painfully intense crescendo, Jerry Dammers' superb arrangement does full justice to Rhoda's narration. Her performance is riveting, and, most importantly, utterly convincing. Even after several plays, it's harrowing to listen to; it ends, I breathe out, shudder — the effect is quite extraordinary, and certainly like no other pop record I've ever heard in my life. Absolutely crucial listening, but don't bother tuning in to Radio One to hear it. John "It's been a terrible ordeal for me, too!" Allen ought to be made to listen to this record every day for the rest of his life. Him and the judge.

HAIRCUT 100: 'Love Plus One' (Arista). Pure teeny pop follow-up to the much more vigorous 'Favourite Shirts'. It's a bit of a shock at first, being a long way from what one would have expected, but it doesn't take much to see that it's going to be another large hit. Not much to my taste — rather too (umm) laid back, you see — but at least they've dared to do something different, and full credit to them for that.

ORANGE JUICE: Felicity / 'In A Nutshell' (Postcard / Polydor). I love listening to this record — so much so that I hate having to write about it (this happens). Still, here we go: 'Felicity' may, to all intents and purposes, be regarded as the "real" 'A' side; the one, if either, which will be played on the radio. Please God! It's lovely, unfashionably honest pop, with an irresistibly catchy chorus and all the other bits that a pop song should have, plus a couple of cheeky touches in the shape of a disco whistle and the immortal words "take me to the bridge". What more can you reasonably ask for? Airplay is what; all the attention that "L.O.V.E.



Reviewed by SUNIE

Love' was so criminally denied. Your prayers are asked ... 'In A Nutshell' is the Sunday Morning' side of the Velvet Orangejuice; very pretty, but the arrangement doesn't make of the song all it might.

OMD: 'Maid Of Orleans' (Dindisc). Second instalment of OMD's love affair with Joan of Arc, this one being in waitz time and, to these ears at least, a better listen than the last. Top three with no bother, of course. Also available as a 12-inch in one of two gorgeously over the top packages.

SPANDAU BALLET: 'She Loved Like Diamond' (Chrysalis). I rather wanted to like this, if only to refute serious allegations that I've got it in for the leather-clad darlings (not entirely true), but I failed in the attempt. A pleasant song, though it's not helped much by some naively pompous lyrics, 'She Loved Like Diamond' is at the very least a welcome break away from the funk rut that 'Paint Me Down' got stuck in. Indeed, the more I hear it, the more I like the song, but the whole enterprise is remorselessly slaughtered by Tony Hadley's execrable singing. His "technique" is well suited to tackling the mock-heroines of 'Musclebound' and its ilk, but his hammy attempts at romantic balladeering are painful to hear. E for effort.

JAPAN: 'European Son' (Hansa). Compounding the irony of 'Quiet Life's' success in the face of their new material's relative chart failure, Hansa's second Japan re-release sounds like

another hit. It's more commercial, in a dancefloor-futurist way, and considerably less interesting in just about every way, than their current output, but that doesn't alter its prospects. It's actually pretty good, but I'd rather listen to 'Ghosts'.

THE STRANGLERS: 'Golden Brown' (Liberty). Climbing as I write, but I had to slip in a plug for the best Stranglers single in ages (remember, they were a hit singles band once). What's more, the office approves it almost unanimously. At last, a sighting of that near-mythical beast, a hack-approved Stranglers record! I think it sounds like Pentangle, but I won't hold that against it; it swings beautifully, and Hugh Cornwell transcends his aggressively mannered singing style once and for all to deliver a suitably relaxed vocal. Addictive.

BOW WOW WOW: 'Go Wild In The Country' (RCA). Christ, I wonder what idiot had this bright idea? What Bow Wow Wow desperately need, to make them into what their image declares them to be, is A Hit. And I do mean desperately. Bow Wow Wow without a hit doesn't make sense. What they do need is a record company who ignore the chart potential of 'TV Savage' and instead slap out an horrendous re-mix of 'Go Wild In The Country', thus perpetuating what is fast becoming a standing joke, ie said lack of hits. If it's any consolation to the group, I can only say that they deserve better.

ORBIDOIG: 'Nocturnal Operation' (Situation Two). Oooh, yes. This is delicious. Nicely paced and produced, it's gently dominated by the high, clear tones of Christine Beveridge, the girl who sang on the Associates' pseudonymously-recorded 'Kites'. Bearing in mind the daft name that she and partner Steve Reid have chosen to trade under, and the fact that the Celestial Voice effect sounds highly seasonal, it's a mystery to me why they didn't release 'Nocturnal Operation' before Christmas, get a good radio pluggie onto it and beat their mates the Associates to the first hit.

THEATRE OF HATE: 'Do You Believe In The West World' (Burning Rome). This



RHODA: harrowing but convincing

one gallops and has brass on it, but as ever, it's chiefly distinguished by the remarkably muzzin voice of Kirk Brandon. More palatable than 'Nero', but in consequence less compelling, it confirms Theatre Of Hate's place as one of the ultimate love-or-hate groups. I confess, having been dragged into unwilling admiration of 'Nero', to enjoying their barely-reined cacophony, but it has been known to send grown men screaming from the vicinity of the RM gramophone. Great for upsetting your parents / neighbours / unwanted friends with.

GILLAN: 'Restless' (Virgin). Stone the crows, what a load of hackneyed old claptrap, in the immortal words of Robin "Lunchbox" Smith: "Well, it's not the Fire Engines, is it?" No, Robin, it sure isn't.

FAD GADGET: 'Saturday Night Special' (Mute). Witty, sinister and a shade too clever for its own good. Pretty concise, eh? Good record, but note the reservation.

STEVIE WONDER: 'That Girl' (Motown). Steely Dan with synthesizers! Mouth organ, too, or harp if that's your sort of argot, for the first time since 'Isn't She Lovely'. None of this, however, can redeem the record from being terminally unexciting and over-produced.

BUGGLES: 'Adventures In Modern Recording' (Carrere). Considering that they've only one hit to their mind - bogglying stupid name, the Buggles have become a byword for a certain yukky strain of studiously bouncy, vacuous pop (the acceptable face of the latter being Kim Wilde, of course). Quite an impressive achievement, that. The less said about the coy, cancelled rubbish that constitutes their Product, the better.

YUKIHIRO TAKAHASHI: 'Drip Dry Eyes' (Aifa). YMO solo effort, Pretty, vapid, bland.

SHAKIN' STEVENS: 'Oh Julie' (Epic). Whatever comment I may have to make on the latest waxing to slide off Shaky's production line will make no difference to him, it or anyone (she exclaimed in a rare moment of perception). So, opining merely that this is better than some past efforts but not as good as 'You Drive Me Crazy' or even 'Green Door', I shall move on to a more salient point: WHERE DOES HE FIND THOSE JACKETS? With every new release, he appears in yet another abhorrent of a vector — he must buy naff jackets in job lots.

OLIVIA NEWTON JOHN: 'Landslide' (EMI). Nonsense. Only worth investigating for the back cover, which shows Livvy apparently in joyful communion with a dolphin.

Face it darling, you're in for a better time with him than you'll ever have with Cliff.

DARYL HALL AND JOHN OATES: 'I Can't Go For That (No Can Do) (RCA) **ROBERT PALMER: 'Some Guys Have All The Luck'** (Island). Palmer goes pop — straighter pop, leaving his blue-eyed soul days behind, but finding nothing as substantial as the 'Clues' - period singles to replace them. Bette Bright did this song a little while back, and rather surprisingly, Palmer's version is no more distinguished than hers. Hall and Oates, having dabbled in rockier areas too, are back with a totally sweet soul sound, and the office consensus is that 'No Can Do' will be a hit. Oh well, that's the kiss of death to them.

TYGERS OF PAN TANG: 'Do It Good' (MCA). **UFO: 'Let It Rain'** (Chrysalis). **SAMMY HAGAR: 'Piece Of My Heart'** (Geffen). The Tygers' thoughtfully-titled opus is shrill and unlovely as you might expect. UFO are pedestrian as ever, but Sammy Hagar's limb-from-limb, bloody murder of 'Piece Of My Heart' is a small masterpiece of Kitsch. A dream of bad taste, only outdone by the anguished-guitar-hero pose the great nelly adopts on the cover.

JIMI HENDRIX: 'All Along The Watchtower' / 'Foxy Lady' / 'Purple Haze' / 'Haze' / 'Manic Depression' (Polydor 12in EP). **SLADE: 'Cum On Feel The Noize'** / 'Coz I Luv You' / 'Take Me Bak 'Ome' / 'Gudbuy T'Jane' (Polydor 12in EP). Cash - ins on past glory — if one may stretch a point and apply that term to Slade. A propos of not very much, does anyone else remember the Cure's version of 'Foxy Lady'? Now there was a cover ...

DEVO 'Beautiful World' (Virgin). See how the mighty are fallen. Drive!

OK JIVE: 'On Route' (CBS). I remember when everyone and his cat were making a big fuss about this lot and their live performances. Now they're making records, and the 64 million dollar (advance) question is What Went Wrong? Lacklustre, tedious and what else can I think of before I'm lulled into slumber ...

XTC: 'Senses Working Overtime' (Virgin). The ultimate example of the Prof Cooper dictum that those who talk about Pop are unable to create it; you know, magical, pure, crucial and disposable POP — XTC should listen to Depeche Mode and know, then give up.

THE DANCING DIDI: 'The Lost Platton' (Stiff). Tenpole Tudor's afterbirth, I believe. And on that delightful note ...





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Presenting Sabbath - in concept

RONNIE JAMES DIO, the thinking man's short answer to headbanging and the Universe, conceptualises with ROBIN SMITH on a recent Arctic expedition.

THE MOB drools. There's more anticipation in a Sabbath crowd than in a vampire about to go to work on a juicy white neck. Some of the kids have really suffered for the band's show at Newcastle City Hall tonight. Take Ron, Steve and friends, all the way from York. Not even the floods could deter them. They got a lift from a passing boat after dropping out of Steve's bedroom window and paddled all the way to the station. The only problem is how they're going to get back home in the early hours of the morning.

The band themselves have also had their share of difficulties in getting from gig to gig, with the freezing conditions and tall snowdrifts. In Newcastle tonight it's dropping 10 degrees below zero, five degrees lower than in Iceland — or so a local radio station claims. But the gloom of shovelling snow away from around the trucks and trying to get a spark of life out of freezing engines hasn't dispelled the hospitality and warmth of Sabbath or their crew.

They've even managed to convince Bill the drum roadie that he needs a visa to get into Scotland and Wales. The poor sod is an American on his first tour with Sabbath over here and he's just a bit confused.

But that's not quite as bad as the trick they played on another member of the crew a while back. They said there was no time to get him a visa, so they'd just have to smuggle him into the north. The guy was so gullible that he spent two days being driven around Scotland hidden in some equipment boxes in the back of a truck in case the police caught up with him. He even offered one dumfounded copper a £30 bribe to let him stay in that wonderful part of the world.

BUT cue dry ice, cue lights and cue Ronnie James Dio's new stage gear — all those baggy frills and sleeves are out my dears, replaced by a more functional look and a huge feather earring.

For a Newcastle show, this is the most attentive audience I've ever seen. Once your archetypal headbangers band that inadvertently pioneered the myth of thousands of morons pounding themselves into the ground, Sabbath are surrounded by an audience who reserve most of their screams and shouts for the end of each song. The last time I saw this type of thing was with Rush.

Perhaps the sound quality has something to do with it. Sabbath's concerts have often been a little bit patchy before with wave after wave of uncontrolled noise, but now it's pretty close to perfect and works particularly well on selections from that most mature of Sabbath albums, 'Mob Rules'.

The stage flickers in blood red, crosses peep through the swirling mist, but the show is a lot slicker than ever before. There aren't too many of those old Gothic ponderings and even Iommi is able to constrain himself.

Part of this tour is being recorded for a live album out in the summer. The band have already recorded their concerts at Hammersmith over Christmas and they were due to dust down the tape deck again at Stafford Bingley Hall the night after this Newcastle show. Sabbath hope that the album will be an improvement on their other live album 'Live At Last'.

"That was released without the authority of the band and it was terrible," says Ronnie James Dio after the show. "It was a straight cash in and a lot of people were ripped off. Since that time we've always wanted to do a live album with quality and dignity."

Ronnie's particularly happy that part of the forthcoming live epic is being recorded at their Stafford gig, which is a near port of call to their cancelled show at Port Vale back in the summer.

HE WAS very sad about having to cancel, but even more upset about the allegations that were made about the reasons why Sabbath blew it out. Remember those stories saying that Sabbath really cancelled because they were afraid that Motorhead would blow them off stage? Ronnie certainly does.

"All of that was total crap," he says. "We weren't worried about Motorhead at all. Listen, if we'd have played that gig we'd have had to break off from recording our new album, flown all our gear over and somehow found time to rehearse the set fully. Sure we could have played for the money, but it wouldn't have been a very good show and that's why we cancelled.

"We didn't pull out at the last minute either. We told the promoters weeks before that we couldn't play it, but they didn't announce it. They probably thought 'Oh yeah Sabbath won't pull out we'll get their backs to the wall', but we don't work like that. Nobody, but nobody, tells us what to do.

"I think the time and the care we spent on the new album justifies us for having to unfortunately cancel that particular show."

Ronnie reckons that 'Mob Rules' is full of interesting concepts. The striking cover by Greg Hildebrandt shows a bunch of cloak clad zombies and Ronnie reckons that that's the way the world could quite easily go.

"I suppose it's a political bum in some respects and I guess it's come out at the right time what with the Polish crisis going on. Simply, the things I think are going to happen are reflected in the title. We're being governed by crazy people and there's so many warring factions. "I guess I'm quite a political writer, but I'm not making statements in a too obvious way. I'm writing my lyrics with a fantasy base. Take Children Of The Sea' which is a cry against pollution. A cry to stop us from killing the world

we're living in. It's also about kids before they become adults and they're swamped with prejudice.

"I guess I sometimes prefer the old world to the new. Medieval times fascinate me and that's reflected in the clothes I wear on stage. It was a time of chivalry and respect, especially for women.

"I don't like lyrics with lines like 'come on baby do me all night long'. I wrote 'Neon Knights' because although we live in a Neon age we should still try and be chivalrous. As I say, I wouldn't mind taking a time trip back to those bygone days, the only thing that puts me off is the fact that they didn't have flush toilets then."

And all this from a New York kid who had quite a tough upbringing. The son of a steelworker who saved to put his boy through college.

"I guess that's why I clicked with Sabbath so well," says Ronnie. "I was working class made good just like them. You see, I believe in people doing well I don't believe in everybody dragging everybody else down to the lowest common denominator.

"I'm pretty determined to go my own way. One of the reasons why I left Rainbow was because I thought they were just becoming a platform for Russ Ballard songs."

RONNIE says that he's still owed a lot of royalties from Rainbow, but by the time he's spent time and money suing them it wouldn't be worth his while. He also claims that when he left them, his wife Wendy more or less had to support him by selling her house in Los Angeles. Incidentally if you go and see 'Death Race 2000' which is currently doing the cinema rounds you'll see Wendy who had a part in it.

"She's beautiful. If she didn't follow me round the world, then I'd go crazy," continues Ronnie. "We've been in love for 10 years."

Ronnie says that he didn't feel too much apprehension about joining Sabbath even though Ozzy Osbourne was so much a part of the line up. He's also pretty spiteful in his comments about the man.

"Ozzy is a moron. He couldn't carry a tune around in a suitcase and he's been very unfair when he's been talking about his old band recently. The guy's pretty washed up. He has to cancel a tour and then puts a wimpy ad in a music paper apologising. Ozzy, you'll never be welcome here again and nobody needs you."

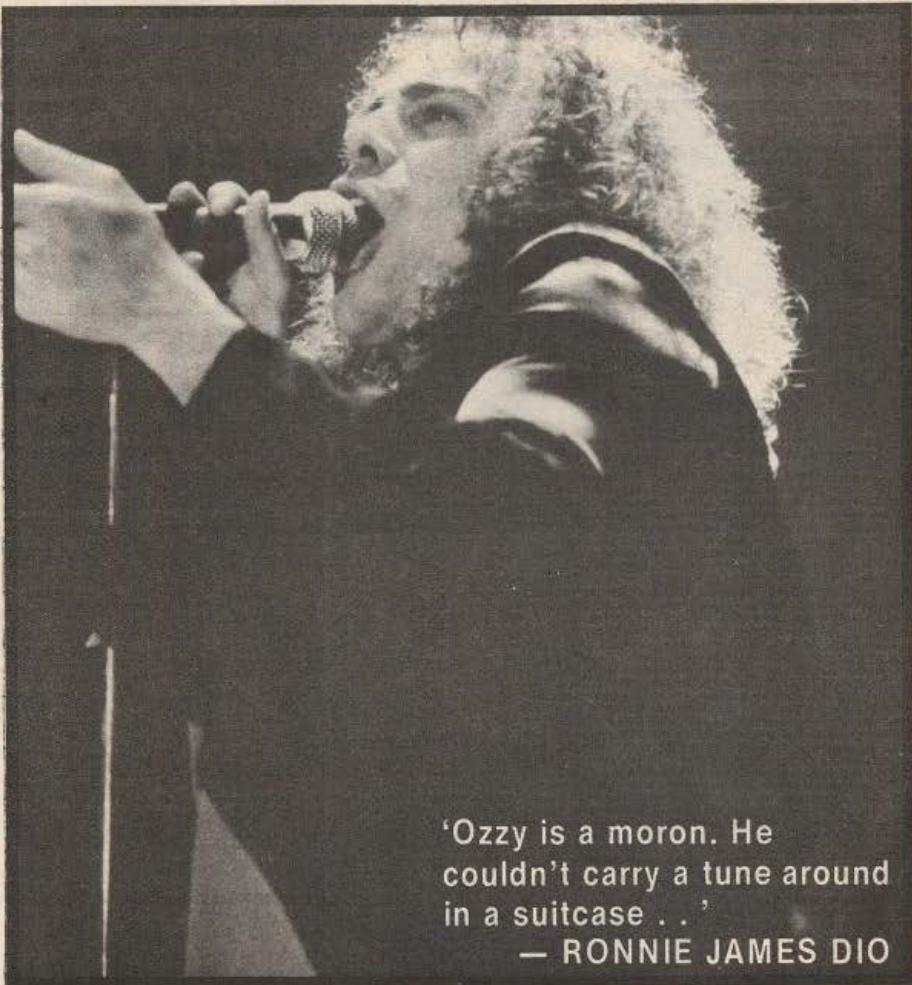
Ronnie's already thinking about the next Sabbath album and he wants to do a solo project sometime next year.

"I want the next Sabbath album to be more fundamental with Hammers of Thor pounding away," says Ronnie, "but with us you can never predict what's going to happen."

Part of 'Mob Rules' was used in the film 'Heavy Metal' and Ronnie says that he wouldn't mind getting involved in film production at some time.

"The concept of good and evil fascinates me," says Ronnie. "After all they are the two things that control our lives, so maybe it would be an interesting concept. I believe that basically I'm good but sometimes I make mistakes."

And there you have the small but perfectly formed Ronnie James Dio.



'Ozzy is a moron. He couldn't carry a tune around in a suitcase . . .'

— RONNIE JAMES DIO

I CAN'T GO OUT

'M a fella, aged 19, with the worst ever problem - I don't have any friends. I know this sounds wet. While I've contacted youth clubs in the area I never go to them as something is holding me back. All I do is stay in every night and watch television. I have lots of hobbies and interests and a full time job but somehow I can't bring myself to join in activities although I'd love to have fun with other people.

Also I'd like a girlfriend, yet I'm really frightened to talk to girls. I wouldn't know where to take a girl. Pubs, clubs, discos or what? I'm shy and I've never even kissed a girl.
Kevin, Beds.

● Better take this opportunity to make a firm New Year resolution and do yourself a favour by getting out and about. Sitting alone watching television every night must be the fastest way ever not to make friends. Anything - a game of pool at a youth club, joining a local hobby society to play chess, make movies, listen to music, discuss books or make pottery; signing on at an evening class, would be a vast improvement. You have nothing to lose and everything to gain.

Making a determined effort to meet new people, especially if you tend to be the shy retiring type, isn't easy, but it isn't impossible either. You've handled the legwork by checking - out youth clubs in your immediate locality, now follow - up by going along one night. Better still, if you're worried about encountering new people alone, contact some of those societies where people share your interests.

For parties, discos, discussions, a once a week meeting in a pub and more, write for details of membership and your nearest group to the National Federation Of 18 Plus Groups, Nicholson House, Old Court Road, Newent, Glos. (Tel: Newent 821210). Most members felt just as isolated before joining.

Meanwhile, anyone in the Luton area who wants to contact Kevin or knows a friendly club who'd welcome him along get in touch. Must be other lonely people out there too.

Job slot

'M 17 and have been unemployed for a year now. I go to the careers



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.

office nearly every week and they just give me one or two interviews, and that's it. Is it true that you should have the chance to go on a work experience scheme when you leave school? I'd like to try it as I don't seem to be getting anywhere.
Don, Worcestershire.

● Any unemployed school leaver aged 16 or 17 can try out work experience under the current Youth Opportunities Programme. Explain that you'd like more details of work experience when you next visit the careers office or job centre. Just ask. There should be a few possibilities open in your area and you'll have a certain choice as to what kind of work to do. You could find yourself working in a factory; learning the

basics of a practical trade if you're lucky; helping - out in an old people's home or working in an office. Everyone who lands a place is paid a training allowance of £25 a week and you're likely to be taken on for an average of six months, sometimes less, sometimes more.

While your chance of finding a permanent job with the organisation or firm that takes you on are slim, having tried your hand at any kind of job will show potential employers that you're keen and know what work is about, giving you slightly more power to your elbow in the next job interview.

People aged 18 and over don't qualify for the YOP scheme as places are limited, but can enquire about one of the few places on the existing Community Enterprises Programme.

Injury aid

M Y grandmother was punched in the face and had her handbag stolen a few months ago. Since then she's found eating painful and is frightened to go out alone. My father has heard that victims of attacks can claim damages from the Government. Is this true? Where can I find out more?
Trevor, Stevenage

● To try for cash compensation from the Government - financed Criminal Injuries Compensation Board, established to help - out the victims of violence wherever possible, your family can send for a claim form. Write to Criminal Injuries Compensation Board, Russell Square House, 10 -

12 Russell Square, London WC1. (Tel: 01 636 2812). A doctor can assist with filling - in the form if necessary. Every claim takes six months to process and if successful the victim qualifies for at least £250. Both the short and long - term physical and psychological effects of injury are taken into consideration when a claim is assessed.

Think thin

'VE been on a diet for over a month now as I need to lose a lot of weight in time for a ski holiday in February. So far I haven't had any results. Could you possibly give me some advice on the kind of exercises I could do to help shift the weight. I need to lose it mainly on my legs, backside and stomach.

Everyone in our family, except my mother, is overweight as we take after our dad in build. I've tried to lose weight many times before but with no success. I'm 14 and female.
Al, Middlesbrough

● Bet the Christmas goodies didn't help either! Before you start starving yourself, eyes down. There's no speedy way to lose weight without damaging your health, so stick with three meals a day, but steel yourself to cut down on and then cut out sweets, cakes, biscuits, crisps, fizzy drinks, chips

and all those tempting fatty foods. Replace the stodge with fresh fruit and green vegetables, and try a healthy activity like swimming to firm - up the flab. Exercise itself won't necessarily help you lose weight but you'll feel a whole lot fitter and will look better too.

Your GP will be able to suggest a diet programme to help you in the battle against the calories, but you should bear in mind that switching to a more sensible diet won't necessarily change your basic body shape. The combination of diet and exercise together will firm and tone - up your natural build, though.

For free fax on useful exercises and sensible eating drop a large stamped addressed envelope to the Health Education Council, 78 New Oxford Street, London WC1A 1AH, asking for a copy of their 'Looking After Yourself' booklet.

Joining a nearby keep fit class could help too, or, if you want to try supportive slimming at a cost of approximately £1.10 a session, write for info on your nearest group to Weight Watchers, 635 Ajax Avenue, Slough, Berks. (Tel: Slough 70711).

You may not be much thinner by the time the ski trip comes around, but intensive exercise on skis will help a lot. The ultimate way to lose weight? Sheer willpower.

KONTACT KORNER: If you want to kick - off the New Year with new friends in your area, drop us a line with a few details about yourself and your musical interests. We'll try to match you up. People still waiting, stay cool, we're hoping your link - up will arrive faster than the speed of light. Write to Kontakt Korner, c/o Help, Record Mirror, 40 Long Acre, London WC2.



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- 20 _____ Sheffield City Hall
- 21 _____ Liverpool Empire
- 22 _____ Bristol Colston Hall
- 24 _____ Preston Guild Hall
- 25 _____ Glasgow Apollo
- 26 _____ Aberdeen Capitol
- 28 _____ Edinburgh Playhouse

March

- 1 _____ Newcastle City Hall
- 2 _____ Manchester Apollo
- 5 _____ St Austell Cornwall Coliseum
- 6 _____ Southampton Lawnnet
- 7 _____ Croydon Fairfield Hall
- 8 _____ Brighton Centre
- 10 _____ Hammersmith Odens
- 11 _____ Hammersmith Odens
- 13 _____ Oxford Apollo
- 14 _____ Leicester De Montfort Hall
- 15 _____ Ipswich Lawnnet

LUTHER VANDROSS:
'Never Too Much'
(Epic EPC 85275).

By Mike Gardner

THE VOICE of Luther Vandross should be well-known to all having decorated Bowie's pioneering foray into the realms of funk with 'Young Americans'. He's been more recently working with the likes of Chic and Change as well as carving out a substantial reputation as the leading session voice in New York.

Now he has stepped from behind the shadows of the backroom to produce a sparkling debut with 'Never Too Much'. The set not only enhances his reputation as a vocalist but shows him to be a songwriter with a deft ear for melody and a craftsman's skill for song construction.

The sound is lush, oozing the quality of Chic at their 'Risque' period, particularly the title track and the sensuous 'Don't You Know That?'. Even the Isley's styled raunch of 'She's A Super Lady' has the touch of velvet.

But the tour de force is his emotive version of Burt Bacharach's 'A House is Not A Home' where his powers of interpretation are displayed in all their glory.

The album has nestled itself very comfortably at the top of the American soul charts and it'll probably rest just as easy in your record collection. + + + + 1/2

THE TUBES:
'T.R.A.S.H. (Tubes Rarities And Smash Hits)' (A&M AMLH 64870).

By Paul Sexton

RARITIES, I can believe. Smash hits, no one can, because the Tubes never ascended to the Top 20 and only brushed the Top 40 on a couple of occasions. Technically speaking, their greatest hits package wouldn't fill an EP, but memories don't always make the charts and this load of old T.R.A.S.H. is still an interesting oddity.

I speak of these Tubes in the past tense because their move from A&M to Capitol seems to have heralded a greater maturity, for better or worse depending on whether you favoured their erstwhile strangeness. Now they've acquired a more sophisticated wackiness and certainly 'Don't Want To Wait Anymore' seems a long way from this package.

Whatcha got is more straight studio cuts, such as 'Prime Time' and 'What Do You Want From Life?', plus a really oddball collection of bits and pieces. Oddest of all is a composite version of 'White Punks On Dope', half of it live, half of it a "chopped and channelled" adaptation of the original. Aimed, no doubt, at making the real Tubes collector buy the LP to get the set. It may be T.R.A.S.H., it isn't trash, but it is all as uneven and unpredictable as the band itself. + + + + 1/2

GIRL: 'Wasted Youth'
(Jet JETLP 238).

By Robin Smith

WHY is Phil Lewis holding his arm in such a strange manner on the cover? Is it an attempt to look tough, or the result of a nasty flu jab? Perhaps we'll never know and I don't care. 10 tracks from one of Uncle Don Arden's less successful acts and there's no Britt Ekland anymore to give them a bit of free publicity. Times are very hard. +



PETE SHELLEY: shall I drown myself now?

WHO'S SHELLEY NOW?

PETE SHELLEY: 'Homosapien'
(Genetic ILPS 9676).

By Mike Nichols

PETE SHELLEY has come a long way since closing ranks with the Pistols and Clash and representing the original punk power-surge. Or has he? As soon as Howard Devoto left the Buzzcocks, Shelley steered the band in a trad pop direction, although his lyrics tended to be weighed down with more than their fair share of emotional blackmail.

Still with an eye on commercial success, he's entered the not-so-weird but occasionally wonderful world of electro-pop, synthesisers and tape loops bustin' out at every given moment. And who should he team up with but former producer Martin Rushent, owner of Genetic and arguably the brains behind the sudden success of the Human League and Altered Images.

All things considered, a recipe, if not a formula for hefty sales. Except Shelley's never liked life that easy and in any case this album is a failure, albeit a noble one. It opens optimistically enough, Pete desperately trying to be positive and encouraging, but half way through the first side he runs out of steam and ends up reminiscent of nothing so much as a saluting

captain on the deck of a sinking ship. Behind the tuxedo and hi-tech facade stands the same lonely individual, as questioning and confused as he was on 'A Different Kind Of Tension'. In fact much of 'Homosapien' is reminiscent of that and it is these cuts which are amongst the most sincere.

'Keat's Song' and 'Que' Est-ce Que C'est Que Ca' dispense with the popcorn synth popping in favour of a more soporific swathe of orchestral sound and don't actually suffer as a result, bringing side one to a useful conclusion.

Overleaf it's no coincidence that the most soul-baring and introspective song, 'Guess I Must Have Been In Love With Myself', is the most pared down instrumentally, a sympathetic wailing guitar the main accompaniment whilst the R&B simplicity of 'Just One Of Those Affairs' is practically a reaction to the rest of the LP.

The inherent contradictions are hardly resolved by the final track which might personally many different aspects of the album but whose acute self-indulgence is something of a comedown after the assertive attitude of the first couple of songs.

Not unnaturally, it's entitled 'It's Hard Enough Knowing'. You said it, Pete. + + +

PLAIN CHARACTERS:
'Invisible Yearnings'
(Abstract Records ABT 001).

By Tim Graham

APPARENTLY THE two main Characters (John Hyde and Colin Tucker) met on a bus between Harrow and Acton. Well, everything has to start somewhere, it's where you go from there that's important. This one is a 'standing room only' option: The Plain Characters are desperate to get on the bus (ie to say something) but they've chosen to be uncomfortable on their journey. Result: an eminently unlistenable debut LP.

A conventional four-piece line-up, musically and lyrically they inhabit territory somewhere between PIL and Fischer Z. Tricky eh? Trouble is, they can't manage to produce anything like the level of listener stimulation of these two: not the raw nerve-jarring of the former or the thinking-man's pop of the latter. A theme of frustration, desperation and insecurity dominates the lyrics, coupled with a music that is discordant, unstructured and cold. Tucker's singing is bitter and disturbed — it irritates rather than moves you.

The key to why this record is a failure is that moments grab your attention, but seconds later you're repulsed by its efforts to be 'disturbing'. The potentially worthwhile 'Affair: 19/10/80' and the single 'Mental Tasks' are both wasted in this way. Plain Characters probably regard themselves as innovators. To reach the left-field audience they're aiming for, they've got to stimulate. It doesn't matter whether it's pure joy or mass depression they provoke. This LP does neither. Don't bother standing, catch the next bus. +

MOLLY HATCHET:
'Take No Prisoners'
(Epic 85296).

By Robin Smith

HAH, THE six fatmen roll again. Totally ridiculous cover, showing them trussed up in sword and sorcery leather underwear, and your usual selection of regurgitated nonsense inside. Absolutely no stars.

WASTED YOUTH:
'Wild And Wandering'
(Bridge House BHLP 006).

By Simon Hills

ON STAGE Wasted Youth have pumped out a raw, rough-edged cacophony of sounds, drawing on the likes of The Doors and Lou Reed, that is exciting, uncompromising and at last a music that does not rely on slick production and playing.

On album that pure unabashed rock and rolling doesn't cut as well. The group have hit a quandary of whether to try and encapsulate that spirit or join hands with other protagonists of the psychedelic revival. Unfortunately, the latter comes over strongest, although that is not the band's real strength.

The stunning 'Survivors Part Two' is the only song which really captures that spirit on stage. Full-blooded guitars pump out one or two chords while singer Ken Scott shouts the story of Harry and Johnny.

'Housewife' nearly cuts through in the same way, but production man John

Holliday has insisted on bringing out the synthesisers as the leading spirit of the album on most numbers, making the droning heavy number just too embellished for comfort. Wasted Youth's basic musical ability has been a strong point both live and on their superb 'Jealousy' single, allowing them to concentrate much more on the spirit of the songs.

Despite those criticisms, Wasted Youth have interesting ideas, which Scott's out of tune vocals can deliver at times.

'I Wish I Was A Girl' — another strong live number — suffers from an overdose ending with the title shouted out relentlessly at the end. But 'Pinned And Grinning' with its marvellous rolling bass riff manages to combine both elements that the group are trying to draw together. The monotonous 'Wasted' fails also but the album as a whole is still a good buy for those who have watched the group from the beginning.

What they do deserve, though, is production that concentrates more on their rawness, rather than trying to dress the numbers up. + + +

RAS MICHAEL + THE SONS OF NEGUS:
'Disarmament' (Trojan TRLS 203).

By Mark Cooper

'DISARMAMENT' IS a surprise — perhaps the first reggae album to openly confront the threat of nuclear warfare with the power of Jah Love while simultaneously demonstrating Ras Michael, that old campaigner, at his very best. Ras Michael has always worked from a strong percussion base and been content to wander the world with band in tow — the last time I heard of him, he was working out of Santa Cruz in California!

'Disarmament' finds Ras Michael at his warmest and most relaxed. The music is delightfully loose without being sloppy, relying on chants that rise from the percussion as if from the earth, rising and falling with true gospel solidarity. The power of the politics of this record comes not from the lyrics, simple and to the point though they are, but from the obvious spirituality inherent in the performance. What better politics than the chant that rises in praise and celebration while reasoning with evil ways?

Far from reggae's usual use of the bass and drums as its roots, Ras Michael uses a lazy percussion and then allows voices and instruments (particularly Earl 'Chinna' Smith's intuitive lead guitar) to wander in and out of the mix, casually sure, but always with that special 'rightness' that comes with feel and playing together.

Opening with the languid chant of 'Jah Jah Power Endure', Ras Michael follows up with 'International Year Of The Child' whose title suggests it will be dreadful but in fact begins gently enough before suddenly picking up on a glorious guitar-based skank that is as joyful as the 'Everything's gonna be alright' section of 'No Woman, No Cry'.

Mixing muted tones and sudden bursts of exuberance, 'Disarmament' is one of those records on which the tracks are inseparable because so is the feeling. This doesn't mean a lack of variety, just a concentrated direction, a single vibe. And all in a righteous cause! Indispensable. + + + +.



MADNESS

BEHIND THE MIRROR

SECRET AFFAIR The Marquee, London By Gill Pringle

THE VENUE was low-key, the audience thin, yet the music burst forth with an unheralded energy and imagination. Yes, those much-maligned darlings of the mod revival managed to pull off a thoroughly convincing return to the stage.

After fully expecting a hammed-up version of their old set, it was a great surprise to see just how fruitful their year's retirement has proved, producing a string of chart-worthy numbers. The audience was successfully guided through the old and the new and if anything, the new material went down better than the old hits. Sure, 'My World' and 'Time For Action' were greeted with initial recognition and it was good to hear those old chords ring again, but it was those newly-recorded numbers which clinched it. The harmonies on 'One Day In Your Life' and 'She's On Fire' were sheer joy to listen to. Out of tune in parts, but always clever and melodic.

Secret Affair never had a message for the world apart from wanting everyone to have fun. From what was heard from their new album, due for February release, they appear to have the same goal. Without doubt it will be something of a come-back album, with all the accompanying mistrust and suspicions.

Fortunately Ian Page has too much self-respect to indulge in trifling mod ditties, and has steered his band almost into a Kinks mould. Perhaps it is more than coincidence that both bands should share the same label.

The sound is steeped in the sixties, and as the band brought their show to a close with a magnificent jamming stint their control was absolute. Sax, trumpet, guitar... every solo executed with spell-binding style in real R & B tradition. Wherever the band's destination lies, the omens bode well. What time is it, quizzed the crowd. Time for action, came the reply.

NO FIXED ABODE Dundee University By Bob Flynn

NO FIXED ABODE are a very unusual thing, these days, they are a rock band. Not heavy metal, not rock 'n' roll boogie, not punk but rock. This makes the sound a sight old-fashioned but is raised by the performance to a better edge of intent. 'Crazy Green Eyes' is repetitive but could mesh into a good single. 'Love Song' is cool and polished. 'Wolf Time' is an outstanding, shaking tale of werewolves.

These lads do not play on fashion or being outrageous, they are musicians taking things from a slightly different angle which should be increased if they are to progress. They are sitting on a fence made of many styles and one nudge could send them the right or wrong way. A rousing encore from a now

full hall gives them a chance to play a fine, slow version of Lizzy's 'Don't Believe A Word'.

If they cut the guitar breaks and concentrate on their obvious song-writing talents, then No Fixed Abode could soon find themselves with proper accommodation.

ACADEMY ONE The Embassy Club, London.

By Chas de Whalley
EVERY DETAIL of Academy One's performance was meticulous and measured, honed down to the sharpest edge. Their sound was firmly in the rousing modern pop vein of the Skids. Original Mirrors or TV 21, and they had it just right with Sli's sweeping synthesizer building the well-crafted songs into huge cathedrals of chords.

Their image was great too, from guitarist Mark Schofield's James Dean swagger to singer Michael French who looked like a West Indian (or is that African?) version of Indiana Jones. And the material was far from the mindless bash variety. 'Heaven', 'The Pleasure's All Mine' and 'Forever And Ever' were pieces of pure atmosphere.

But it was all so passionless and soulless. Working everything out to the last detail Academy One only succeeded in feeling out every ounce of working and ended up peddling ersatz emotion masquerading as the real thing. Not for me.

THE NEWSBEAT Marquee, London By Nick Kemp

BILLED AS 'Japan's answer to The Clash', the Orient's top new wave band owe more to Johnny Thunders Heartbreakers and The Boys than our very own ambassadors of Left Wing rock 'n' roll politics.

A sparsely populated Marquee — the Gerrard St contingent was of course out in force — was certainly surprised at the competence of this totally unknown band, though communication proved to be a major barrier as none of the band actually spoke English, and many of the song titles are in Japanese.

Thunder's classic chemical ditty 'Chinese Rocks' was given a fine workout, and the self-penned 'Urusa!' and 'Gamsurunda' ensured that the bar was strictly reserved for the purchase of a swift pint and not, as is usually the case, a place to see and be seen.

If this is a good example of the kind of scene going on in the Far East, then it's high time the British market was made aware of it. The music might pre-date the current tastes over here, but Japan's equivalent of the 1977 breakthrough displays a far higher standard of musicianship. God knows how good this lot are gonna be in five years time.



Gillan: intense emotion, it says here.

NO SMOKE WITHOUT FIRE

GILLAN Hammersmith Odeon By Robin Smith

NEW BOY Janick Gers sure knew how to enjoy himself. 10 minute guitar solos that sometimes went beyond an acceptable level of pain while his limbs flayed like a puppet with severed strings.

But he's the man who put the G force back in Gillan, and he's shaken the band out of any comfortable niches that they might have been heading for, without a line up reshuffle.

This was quite the most intense Gillan show I've seen for a long time, and it became the showcase for a considerable amount of new material as well as the London party for Gillan's homecoming from Aussie and other wonderful countries.

'Unchain Your Brain' was a frisky blitzkrieg delivered between a series of shock explosions and it landed just the right side of being too sloppy.

'Hedely Be Bop' meanwhile, has grown a few more claws and 'Bite The Bullet' featured Gers on some particularly light-fingered work. This kid (looking not unlike a thinner and more youthful Gillan actually) makes much more of a lasting impression than Torne ever could.

'No Laughing In Heaven' and 'I'll Rip Your Spine Out' brought the show to its first peak before the near quiet of 'Born To Kill' where Towns got the chance to fulfil some more of his classical aspirations with flowery keyboards and Ian sounded wounded on another tale of death and destruction which he seems to be specialising in.

It was followed by a spirited version of 'Mutually Assured Destruction' and an encore of 'Smoke On The Water'. Somehow, the long trail home through frozen wasteland suddenly didn't seem so bad after all.

BABYLON REBELS Golden Eagle, Birmingham By Kevin Wilson

BABYLON REBELS are six white guys who play no holds barred roots reggae. No jazz tinges, no blue moments, no punk platitudes. Just raw rough 'n' ready reggae. 'Babylon Wall' has become very much their anthem, their shield and their (burning) spear.

It takes the base rhythms of bassist Steve Atkinson and skin man Tony Robinson and whips them up in torrid frenzy of dub dub dub. Nick O'Connor's keyboards chop and change supercharged cuts, and Kevin Gwynn has a voice of colloquial passion. A new song 'Sufferation of the Nation' picks up where the Rebels left off and drags the movement on and up.

Roots Reggae is, in this part of the world, going to be the next big thing. Babylon Rebels are in the vanguard. Catch them now for tomorrow.

RIP RIG AND PANIC Barracuda Club, London.

By Jim Reid

RIP RIG AND PANIC, tread a dangerous path; just one step away from chaos, they play with spirit and exuberance that can produce music that is simply thrilling; or disoriented, messy and irritating.

Drawing on influences as diverse as Afro rhythm and 1950's be-bop; and placing the whole within a loose free-form structure, Rip Rig and Panic are an exercise in spontaneity and feel.

In sharp contrast to the host of tame, undernourished white funk groups, Rip Rig And Panic possess a knowing musicianship and a desire to move free from the boundaries and constraints of tradition. Their music is a feverish out-pouring of stretched saxes, persuasive rhythm and the most sublime piano player outside of Ronnie Scott's.

Led by Gareth Sager, a crazy Dean Moriarty figure, Rip Rig and Panic move through a set that is both exhaustive and exhausting. The musician's scramble about the stage, trade instruments and glisten with the pride of those, for whom music is a job more than job.

Tonight the feel and playing are just right, close your eyes and you could be in one of the crazier Harlem jazz joints of the late 40's. Yet on occasion, when improvisation gives way to self-indulgence, Rip Rig and Panic simply fall apart. Reliance on spontaneity and feel makes for the greatest music, yet such criteria can also lead to a music that is both flabby and wasteful.

Rip Rig And Panic will irritate many people, but in the process they will go onto forge and strengthen, what is fast becoming one of the most exciting live acts in Britain right now.

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TOM COMES HOME AT LAST

TOM ROBINSON / COSMETICS

Marquee, London

By Oliver Gray

"CHRIST, this song's out of date already," pants Tom Robinson in the middle of 'Up Against The Wall'. And it's not that the sentiments are no longer relevant or necessary, rather that the lines about "Fascists marching in the High Street, rioting in Liverpool 8" have been overtaken by events.

It's fitting, therefore, that Tom should have chosen the end of a year in which music has displayed more complacency and less tendency to subversion than any before, to quit Sector 27 and get back where he belongs.

This festive Marquee gig marked the culmination of a couple of months of globe-trotting for Tom and Cosmetics, who weighed in first with some pretty substantial South Coast (England) funk which owed nothing to any bandwagon-hopping (they've been at it a while) and which added meat to the musical bones of the familiar Robinson material when he joined them. A lot of ideas were bouncing off each other on that stage, and this certainly wasn't just a "new backing band". The partnership makes sense for all concerned.

Tom's German single 'Tango An Der Wand' was sung to a home-made backing track, and while the accents left a little to be desired, the spirit (dance, sing and think) came across. As, indeed, it did in 'Too Good To Be True', in which Cosmetics main man Richard Mazda surprised himself with a hot guitar solo, and 'Power In The Darkness' (Japanese style). Certainly, it's become standard to regard these Robinson classics with cynicism and dismiss them as simplistic, yet their sentiments seemed, sadly, more pertinent than ever before.

As guest Danny Kustow arrived for a climax of '2-4-6-8 Motorway', which had the entire audience buried in bonhomie and tickertape, the confident expectation was that this new teaming, plus the kind of stimulating new material it seems bound to inspire, will give 1982 the kick-start it needs.

BLACK SABBATH
Hammersmith Odeon,
London

By Karen Harvey

MAYBE IT was being the first night of the Hammersmith dates, maybe it was me, or was it the fact that the sound was so chronically bad that it left what would have been a spectacular performance empty and bland. Needless to say, this (regrettably) could have been Sabs seemingly at their worst — but I hope this was just a one off 'bad night'. In fact, the whole show was a dire disappointment as the support act More limped through their paces with near embarrassment at the totally unimpressed reactions of the crowd.

'Neon Knights' opened Sabbath's noticeably short set, but Ronnie James Dio's usually outstanding vocals barely existed above the rambling chaos fumbling from the PA system. Was that really Geezer Butler's incomprehensible bass lines and the shambolic sounding fretwork of Tony Iommi? But at least Vinny Appice kept the rhythm section loud and proud, and is surely one of the finest drummers on the circuit at the moment.

Noticeably missing was the usually obvious emphasis on sorcery (only one cross this year!), with Ronnie looking more like an 'elfish' Cossack than the devilish, 'demented' (in the nicest possible way) character he presented last year. The set comprised mainly numbers from 'Heaven And Hell' and the recent 'Mob Rules' albums, including 'Children Of The Sea', 'Country Girl' (a surprising live choice), 'Slipping Away' and the film and title track 'The Mob Rules'. But even the traditional rendition of 'Black Sabbath', with all the stunning effects of yet another backdrop, dry ice and a dazzling barrage of lights just couldn't make up for — the pitiful sound.

After finishing with 'Paranoid', we were only allowed one short encore, leaving you wondering if things weren't quite right in the Sabbath camp. But the disappointment in the aisles wasn't exactly prominent — in general loyalty seemed to override any thoughts that they didn't quite get their money's worth.

With ticket prices high, and a large band status, with usually excellent technical sound — what happened?

Now who's going to pay for my hospital bills?

AFRAID OF MICE,
The Warehouse,
Liverpool

By Gary Davey

AS SOON as the opening bars of 'Popstar' tear open the atmosphere, singer Phil Jones grabs the audience by the jugular and drags them through all the emotions his varied collection of songs contain. Don't get me wrong, 'Afraid Of Mice' play songs which possess as much romance and passion as half a dozen Mills and Boon epics, as 'Video Queen', 'Bad News', and 'Intercontinental' all exhibit, but it is Jones' captivating delivery which gives the songs an extra edge and feeling, which in turn suggests that each offering is an all time classic.

As much energy and apparent sincerity was also purveyed in the band's more political statements like 'Politicians' and, I presume, the anti-nuclear, 'Radiation Ray' which though a smidgin self-indulgent provided a certain degree of seriousness to the performance.

I suppose, at first, you could be forgiven for thinking that Phil Jones is a bit of a prat. Physically, he's not the most overbearing of individuals, but that is just what he isn't, and if you think he is then it's because he's giving you the 1977 style kick up the arse you deserve, and need.



Bono of U2: whispering and coaxing.

They'll lead, will you follow?

U2
The Lyceum, London

By Gill Pringle

U2 PLAYED the gig of 1981 and words fail me. Everyone is hugging each other as they stumble outside and the night air is ringing with snatches of song.

As the opening chords of 'Gloria' went up, arms were raised in dream-like unison, resting only when the persistent blare of the disco spelled out the end.

Without pulling any tricks or twists, the band had the audience with them all the way — surely a magnificent achievement considering their inauspicious beginnings. The Lyceum was heaving with a capacity crowd, every one of them clapping in time, regardless that the group had abandoned the stage to drummer Larry whose beat competed and lost against the cries and cheers.

The set boasted not a single new number, but sheer inspiration had transformed many favourite songs almost beyond recognition. 'I Threw A Brick' had received such treatment and benefited enormously, along with the wonderful 'A Day Without Me'.

Bono whispered and yodelled and coaxed the audience into hypnotic submission as they watched his form dart and flicker about

the stage. Fans who managed to crawl on to the stage were not thrown off, instead he clasped their hands and danced.

U2 have progressed in leaps and bounds, not only in the popularity stakes, but in musicianship — The Edge should rate in anybody's top five guitarist list, while confidence has entrusted Adam Clayton's driving bass lines with an individualism and style.

The best of everything the band has so far released on vinyl was included in tonight's performance — 'Rejoice', 'I Fall Down', 'Electric Co.', 'With A Shout'... The band may well have felt no small sting of pleasure to find that numbers such as these were welcomed with the same enthusiasm as their better known tracks, like 'Fire' and '11 O'Clock Tick Tock' which brought the show to a jubilant close.

It's impossible to label U2, either by the period they emerged from or by their style. This places them in the enviable position of forever being able to develop without their past clawing them back. Lines from other people's songs were stolen here and there.

'Give Peace A Chance' may have seemed cheeky from anyone else, but here its sincerity couldn't be doubted. Anyone who saw their show must realise that this is to be the beginning of many peaks, for such a deserving band.

DOLLAR
Wimbledon Theatre,
Wimbledon

By Simon Tebbutt

PURE ENTERTAINMENT! Distill the essence of 20 years of commercial pop and you don't get Adam Ant — you get Dollar. The lights and the dry ice, the explosions and the costume changes, the razzle and the image of romance. You get a show.

Playing a mixture of old chestnuts like 'Hollywood Nights', 'Let's Spend The Night Together', 'Dancing In The Streets' — even a tell-tale medley of sixties and seventies hits — plus their own songs, Dollar act the perfect couple, a connected blend of innocence and sexual innuendo. They hold hands, she sits on his knee, they gaze deeply into one another's eyes, playing out the illusion of the love they're singing about. The perfect dream. Such showmanship.

There's enough sugar-coated sex appeal to titillate but never make a mess. I'd love to be able to report that there wasn't a dry seat in the house, but half the audience looked too young to be troubled by these things and the other half looked well past it.

Confidence in a T-shirt and tight white satin treads, David is the more dynamic of the two, and his voice is much more powerful than Thereza's — which often comes across as a mere whisper bolstered up by the band when she's singing on her own because the lad has nipped offstage for a quick drink. But occasionally this power seems to be masking for real musical quality, particularly on numbers like the monumental 'Young Girl' which lacked the lyrical quality of the Gary Puckett original.

Still, it's a well drilled, well choreographed performance with a tight five-piece band and backing singer, and the vision of Thereza as the sexy little girl lost in the gold lame who changes into the chic naughty chambermaid in frilly pink and black stockings will probably be remembered in Wimbledon for many a year.

Naturally the best numbers are their own; 'Shooting Star', 'Who Were You With In The Moonlight?', the brilliant 'Hand Held In Black And White' and the deliberately forgotten for the encore 'Mirror Mirror'. Although they didn't quite hit their intention of reproducing the perfection of the recorded item, as far as the audience were concerned they were as near as damn it.

A classy show in a lovely old theatre. It was nothing new, nothing I haven't seen before. In fact and it certainly won't change my life. But I really enjoyed it. Ah well... that's entertainment!



DOLLAR: such showmanship

TOURS

THE SCORPIONS — who postponed their forthcoming Spring tour — have added five more dates to their new schedule. The new dates are at Manchester Apollo April 4, Wolverhampton Civic Hall 11, Ipswich Gaumont 12, Liverpool Empire 20 and London Hammersmith Odeon 24. Tickets for the gigs go on sale from box offices on January 15. Meanwhile, the group's 'Blackout' album is released on March 12 and a single is due out later this month. Drummer Herman Rarebell releases his second solo single entitled 'Rock Your All' on January 29. The track is taken from his 'Nip In The Bud' album.



Scorpions

ELKIE BROOKS — who is high in the album charts with 'Pearls' — is going on the road in March. She plays: Hull New Theatre March 27 (two shows) and 28, Scarborough Futurist Theatre 28, Newcastle City Hall 30 and 31, Edinburgh Playhouse April 1, Dundee Caird Hall 2, Aberdeen Capitol 3, Glasgow Apollo 4, Preston Guildhall 5, Stoke-on-Trent Victoria Hall 6, Reading Hexagon Hall (two shows) 8, Leicester De Montfort Hall 13, Birmingham Odeon 14 and 15, Coventry Apollo 16, Oxford Apollo (two shows) 17, Bristol Colston Hall 19, Bournemouth Winter Gardens 20, Southampton Gaumont 21, Portsmouth Guildhall 22, Brighton Centre 26, Ipswich Gaumont 29 and 30, Derby Assembly Halls (two shows) May 1, Bradford Alhambra Theatre (two shows) 2, Liverpool Empire 4, Blackpool Opera House 5, Manchester Apollo 6 and Sheffield City Hall 7. Where there are two shows, the first begins at 6pm and the second at 9pm.

SAD CAFE are playing yet another tour to start off 1982. The group — who hit the charts with 'Every Day Hurts' — play: Folkestone Leas Cliff Hall January 14, Birmingham Polytechnic 15, Cardiff University 16,

Exeter University 18, Plymouth Polytechnic 19, Worthing Assembly Hall 20, West Runton Pavilion 21, Hull University 22, Bradford University 23, Lancaster University 24, Cleethorpes Winter Gardens 25, York University 26, Liverpool University 27, Salford University 28, Nottingham Rock City 29, Manchester Palace Theatre 31, Dunstable Queensway Hall February 1, Reading University 2, Leicester Polytechnic 3, Huddersfield 6, Aberystwyth University 8 and Swansea University 9.

ORANGE JUICE play three dates next week, following the release of their single 'Felicity' last week. The group play: London Venue January 20, Manchester Raffles 21 and Norwich East Anglia University 22. Their new album 'You Can't Hide Your Love Forever' comes out in mid February, when they will do a full tour.

SAMSON PLAY a headbanging special at the London Marquee on January 15. Everyone going to the gig will get a free badge, with free albums given away to the first 30 ticket buyers.

R&B BAND The Cheaters, who have just released a reworking of 'Spirit In The Sky' play dates at: Wokingham Angles January 14, London University College 15, Barrow Scorpio 16, Egremont Rugby Club 21, Manchester Polytechnic 22, Reading Bulmershe College 23, and Stoke on Trent Vines 24.

MARI WILSON is to go on tour with her 12-piece band the Imaginations this week. She will take on 60 dates around the country under the title 'An Evening With Mari Wilson'. Dates are: Hatfield Polytechnic January 14, Exeter University 15, Plymouth College of Further Education 16, Milton Keynes Poshes 17, Bath University 22, Cardiff Nero's 23, Uxbridge Brunel Rooms 26, London Dingwalls 28, Sheffield University 29, Bradford University 30, Oxford Scamps February 1, Cambridge Sound Cellar 5, Keele University 6, Leeds Warehouse 9, Liverpool Warehouse 10, Manchester Polytechnic 11, East Retford Porterhouse 13, Reading University 16, London University 19, London Bedford College 26 and Coventry Warwick University 27. The group release a new single this week called 'Beat The Beat'.

RIP RIG & Panic play four dates this month at: London University January 15, Liverpool Warehouse 16, Derby Bluenote Club 28 and Norwich Gala Ballroom 29.

OK JIVE — who have just released their new 'On Route' single — play a series of dates at: Reading University January 19, London Dingwalls 20, Birmingham University 22, Stoke North Staffs Poly 27, Leeds Warehouse 28, Glasgow Night Moves 29, Edinburgh Nite Club 30, Swindon Brunel Rooms 2, Retford Porterhouse 5, London La Rox 6, Aberystwyth University 10 and Coventry General Wolfe 11.

RELEASES

DEVO RELEASE a new single this week. It is called 'Beautiful World' — a track taken from their current LP 'New Traditionalists'. The B side is another number from the album entitled 'The Super Thing'.

FORMER EVITA star Elaine Page has a new single out this week. It is called 'The Second Time' and comes from her 'Elaine Page' album. The single is currently starring in the London West End production of 'Cats'.

AMERICAN MOTOWN superstar Rick James has released the single 'Ghetto Life' from his 'Street Songs' album. The track is backed with a number entitled 'Below The Funk (Pass The J)'.

A PSYCHEDELIC revival album is being released this month featuring some of the country's best-known bands of the genre. It is entitled 'A Splash Of Colour' and includes bands such as Mood Six and High Tide. High Tide have a single out this week entitled 'Baby Dancing', and appeared at the psychedelic evening at London's Heaven earlier this week.

HEAVY METAL band Grand Prix release their second album in February. It is entitled 'There For Nuts To See'. The band are supporting Sammy Hagar on his forthcoming tour.

THE FIXX release a new single entitled 'Some People' this week. It comes from their debut album which is due out in the new year, but the B side 'I Found You' will not be included.

TEARDROP EXPLODES guitarist releases his solo single on January 22. It is called 'Lifetime' and comes out on 10-inch. It is part of a series which also includes 'Gail The Uh-Oh Squad' by Robert Ellis O'Connell and 'A Bo A Qu' by Virginia Astley.

RANDY CRAWFORD, who hit the charts with her version of 'Rainy Nights In Georgia'.



Rick James

JOE COCKER has a previously unreleased single out this week. It is a re-working of the Beatles number one hit 'Let It Be', and is backed by his famous 'Marjorie'.

DIRECT DRIVER, who are on DJ Charlie Gillett's Oval label release their debut single this week. It is a 12-inch called 'Don't Depend On Me', and has been played on Robb's Vincent's Radio London Saturday show.

REGGAE ARTIST Prince Jammy has a new album out this week entitled 'Prince Jammy Destroys The Invaders'.

NEWS EXTRA

JOEY Ramone has formed an unusual partnership with Holly Vincent of Holly 'The Italians'. The couple are releasing a version of the sixties 'cult duo' Sonny & Cher's 'I Got You Babe' on January 22. They recorded the song at the Manor Studios in Oxfordshire with Steve Brown — who worked with ABC — producing.



Joey Ramone and Holly Vincent

SHAKATAK, who are currently in the charts with their 'Easier Said Than Done' single play a series of dates this month. Gigs confirmed are: Haywards Heath Taverners 22, Leicester Polytechnic 23, Margate Winter Gardens 28, Middlesex & Herts Country Club 27 and Sunderland Close Encounters 29. The group release their new album in late February and will be playing more dates.

EX-RAINBOW keyboardist man Don Airey has joined the Ozzy Osbourne Band as a full-time member. He is going straight off to join Ozzy in America, which will mark the first time he has worked with the Birmingham singer on stage. But he did play on the group's first album 'Blizzard Of Ozz'.

MOVIES

SO CHRISTMAS is over and you've had your fill of 2001: A SPACE IDIOTY (one of the most overrated films ever made — I've seen it five times so I should know) and SPARTACUS and most of the festive spirit has GONE WITH THE WIND leaving the prospect of the real world looming ahead of you for the next 360-odd days with but the memories of sensurround turkey and a technicolour yawn to see you through.

For the moment, we'll have to consider the old year films that will be with us into the New Year — the ones released 'on the cusp' so to speak — and they don't come much 'on the cusp' than ARTHUR. Arthur, of course, if you listen to the radio's 'Races cars, plays tennis, fondles women but has weekends off and is his own man', and is played by the most unlikely sex symbol since Lassie, Dudley Moore.

The premise of ARTHUR is that if a man has more money than he can safely spend during the course of a lifetime (or perhaps two) he will remain as pissed as a newt for the duration of his (brief) existence. It only works, natch, if you have a straight man in your life, say John Gielgud, to spout obscenities in a manner ill-befitting a British knight, as a continuous drunk act tends to wear thin after a while. The whole thing is nearly blown by the inclusion of Liza Minelli in a walk-on role as one of the Women in Arthur's life.

Some of it is very funny, most of it is quite funny and bits of it are downright excruciating but them's the breaks, I guess. If you have never been drunk in your life by all means go, but do bear in mind that you'll be viewing this film from a socio-moralistic angle and will probably become suicidal during the course of the movie.



DUDLEY MOORE as 'Arthur': sexier than Lassie!

LADY CHATTERLEY'S LOVER is great if you've always thought D H Lawrence a sexually hysterical writer whose depiction of 'natural emotion' was rightly lampooned by Stella Gibbons in her novel 'Cold Comfort Farm'. Played by the emotionless Sylvia Kristel, who, like Debbie Harry, looks great in repose but falls to pieces when required to actually do anything like move from A to B without tripping over the furniture, Constance Chatterley (or 'Our Con' to her intimates) liberates herself from the shackles of marriage to a crippled Shane Briant (who always used to play someone's no-good son in vampire movies) only to fall beneath the muscled thighs of Sir Lancelot, or Melior's Gamekeeper as Nicholas Clay now likes to be known. If I were in his socks I'd have stuck with Guinevere who looked a much better bet even in the relative discomfit of Camelot forests.

From the ridiculous to the sublime, Sidney Lumet's PRINCE OF CITY is worth anybody's attention even for the three hours it spends unfolding its story about police corruption in the narcotics bureau of New York City Police Dept. Subtitled 'Narc Nark: Who's There?' it stars a round police sergeant played by the tip and coming Treat Williams, who's really put through the wringer as he begins to grass on his best buddies in the bureau only to find that his legal supporters all go off mid-case leaving him alone, vulnerable and scared. One of his former colleagues commits suicide (rather than face jail), his Mafia cousin winds up in a dustbin after trying to help him and he and his family are put under a 24-hour guard. Guilt, corruption, loyalty and disillusionment are just a few of the themes Lumet lays on us and together with a gallery of well-drawn characters, comes up with a truly great, if heavy film.

CALIFORNIA DOLLS, however, is a great, crèpe-heavy film from Robert Aldrich who last brought THE CHOIRBOYS to our screens. I've never found the prospect of women wrestlers that appealing but CALIFORNIA DOLLS takes me back to the wet Saturday afternoons I spent in front of the box watching Jackie Pallo and Mick Macmusus fling themselves around the ring for the cameras. There ain't much plot to speak of but the *menage a trois* of Peter Falk, Vicki Frederick and Laurene Landon as the manager and his Dolls carry off the honours which in other hands might have been a piece of spurious machismo merchandise. Even I have to admit that male wrestlers just would not have had the same effect. Poor sodden boys will love it but don't let that put you off: it's good fun. JO DIWRECH

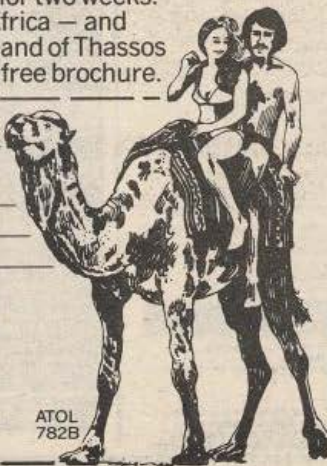
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UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART
1	2	(7)
2	1	(9)
3	7	(4)
4	8	(9)
5	3	(5)
6	5	(5)
7	10	(5)
8	9	(5)
9	4	(6)
10	21	(3)
11	12	(5)
12	8	(6)
13	—	(1)
14	14	(5)
15	13	(7)
16	15	(7)
17	11	(7)
18	15	(5)
19	15	(5)
20	53	(2)
21	31	(5)
22	17	(18)
23	25	(3)
24	26	(3)
25	27	(3)
26	67	(2)
27	30	(7)
28	30	(2)
29	34	(3)
30	23	(5)
31	28	(7)
32	48	(2)
33	18	(9)
34	22	(2)
35	62	(3)
36	30	(10)
37	34	(12)
38	42	(3)
39	32	(19)
40	39	(7)
41	19	(9)
42	24	(7)
43	38	(9)
44	44	(5)
45	—	(3)
46	30	(2)
47	35	(5)
48	48	(3)
49	39	(10)
50	45	(8)
51	57	(3)
52	29	(19)
53	41	(12)
54	46	(8)
55	52	(5)
56	51	(11)
57	—	(1)
58	—	(1)
59	—	(1)
60	56	(12)
61	61	(9)
62	47	(12)
63	—	(1)
64	—	(1)
65	—	(1)
66	74	(19)
67	—	(1)
68	58	(16)
69	83	(7)
70	—	(1)
71	—	(1)
72	85	(4)
73	72	(6)
74	36	(4)
75	—	(1)

- BUBBLING UNDER**
CLOSER TO THE HEART, Rush, Mercury RUSH 1
COMIN' IN & OUT OF YOUR LIFE, Barbara Streisand, CBS CBSA 1798
DO YOU BELIEVE IN THE WEST WORLD, Theatre Of Hate, Burning Rome BRR 2
DREAM LOVER, Dana, Creole CR 28
HEADBUTTS, John O'Leary/Wild Willy Barrett, Stiff/Indies STIN 1
I CAN'T GO FOR THAT (NO CAN DO), Darryl Hall/John Oates RCA 172
THE GLAD THAT YOU'RE HERE, Alphonse Mouzon, London NL 10581
JUST ONE, Quincey Jones, A&M AMS 8178
LITTLE MISS PRISSY, Stray Cats, Arista SCAT 3
LOVE ACTION (I BELIEVE IN LOVE), Human League, Virgin VS 435
LOVE FEVER, Jayle Adams, Epic EPCA 1881
MEMORY, Elaine Paige, Polydor POPP 279
NEVER TOO MUCH, Luther Vandross, Epic EPCA 1887
OPEN YOUR HEART, Human League, Virgin VS 432
PUB CRAWL, Brendan Shine, Play 143
RESTLESS, Gillan, Virgin VS 486
RUN WITH THE FOX, Chris Squire/Alex White, Atlantic K 11687
SHINE ON, Collins Dussan, RCA 158
SONNY BOY, Tom Jones, Recorded Delivery RDR 087
STREETS OF LONDON, Anti-Nowhere League, WYF ABCD 1
TENDERNESS, Diana Ross, Motown TMG 1248
THERE'S A PARTY GOING ON, Racy, RAK 338
THE SOUND OF THE CROWD, Human League, Virgin VS 416
WRACK MY BRAIN, Ringo Starr, RCA 156

RECORD MIRROR



BARBARA STREISAND: 'Love Songs' at No 16 in album chart.



SHAKIN' STEVENS: 'straight in at No 13 with 'Oh Julie'.

25 FAST MOVERS

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

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

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

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Star Choice



ALTON EDWARDS

FULFILLINGNESS FIRST FINALE - Stevie Wonder. It has everything I envisage a singer / songwriter to have.
 YESTERDAY - Beatles. A great ballad.
 I JUST WANNA (SPEND SOME TIME WITH YOU) - Alton Edwards. It's got the best bass line to date.
 I AM - Earth, Wind And Fire. The best production ever.
 BEGIN THE BEGUINE - Julio Iglesias. I love continental music.
 FAUSTO PAPETTI - Fausto Papetti. A great saxophonist.
 OFF THE WALL - Michael Jackson. The best disco album.
 HAPPY BIRTHDAY - Stevie Wonder. A song I always wished to write.
 IN THE THICK OF IT - Brenda Russell. Like the production.
 BEETHOVEN'S FIFTH - Beethoven. The epitome of classical.

UK ALBUMS

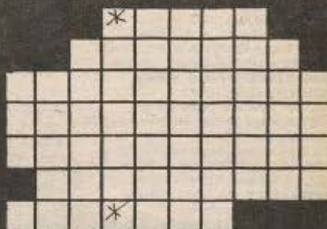
THIS WEEK	LAST WEEK	WEEKS IN CHART
1	1	(12)
2	3	(10)
3	2	(4)
4	6	(3)
5	5	(3)
6	7	(14)
7	4	(8)
8	9	(9)
9	10	(9)
10	16	(28)
11	15	(6)
12	13	(9)
13	9	(16)
14	11	(8)
15	33	(7)
16	—	(1)
17	24	(29)
18	17	(17)
19	19	(14)
20	67	(2)
21	12	(11)
22	20	(7)
23	21	(5)
24	25	(7)
25	31	(33)
26	18	(6)
27	34	(11)
28	22	(8)
29	28	(148)
30	26	(9)
31	20	(7)
32	37	(9)
33	55	(2)
34	27	(12)
35	63	(18)
36	75	(2)
37	32	(17)
38	47	(3)
39	29	(5)
40	39	(2)
41	39	(12)
42	38	(17)
43	14	(9)
44	38	(5)
45	49	(4)
46	48	(15)
47	40	(12)
48	42	(7)
49	60	(19)
50	23	(3)
51	59	(8)
52	25	(7)
53	61	(58)
54	45	(2)
55	45	(39)
56	74	(23)
57	64	(66)
58	50	(8)
59	73	(2)
60	84	(22)
61	36	(9)
62	70	(22)
63	83	(5)
64	78	(4)
65	44	(6)
66	54	(19)
67	86	(8)
68	53	(5)
69	78	(2)
70	43	(8)
71	62	(18)
72	86	(9)
73	95	(3)
74	46	(18)
75	51	(3)
76	71	(7)
77	—	(1)
78	77	(10)
79	65	(3)
80	78	(14)
81	83	(10)
82	86	(3)
83	85	(12)
84	81	(6)
85	41	(8)
86	84	(14)
87	89	(8)
88	88	(2)
89	—	(1)
90	—	(1)
91	37	(2)
92	38	(2)
93	88	(2)
94	87	(1)
95	81	(2)
96	—	(1)
97	—	(1)
98	—	(1)
99	—	(1)
100	68	(10)

- DARE, Human League, Virgin
 QUEENS' GREATEST HITS, Queen, EMI
 THE VISITORS, Abba, Epic
 HITS HITS HITS, Various, Ronco
 PRINCE CHARMING, Adam And The Ants, CBS
 GHOST IN THE MACHINE, Police, A&M
 CHART HITS '81, Various, K Tel
 PEARLS, Elkie Brooks, A&M
 ARCHITECTURE AND MORALITY, Orchestral Manoeuvres In The Dark, Dindisc
 LOVE SONGS, Cliff Richard, EMI
 NON STOP EROTIC CABARET, Soft Cell, Some Bizarre
 TONIGHT I'M YOURS, Rod Stewart, Riva
 WIRED FOR SOUND, Cliff Richard, EMI
 SIMON AND GARFUNKEL COLLECTION, Simon and Garfunkel, CBS
 FOUR, Foreigner, Atlantic
 LOVE SONGS, Barbara Streisand, CBS
 DURAN DURAN, Duran Duran, EMI
 SHAKY, Shakin' Stevens, Epic
 MADNESS T, Madness, Stiff
 MODERN DANCE, Various, K Tel
 THE BEST OF BLONDIE, Blondie, Chrysalis
 TIN DRUM, Japan, Virgin
 ONCE UPON A TIME, Glosauce And The Bananash, Polydor
 CHANGES TWO BOWIE, David Bowie, RCA
 ANTHEM, Toyah, Safari
 FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
 ALMOST BLUE, Erika Costello, F Beat
 ALL THE GREATEST HITS, Diana Ross, Motown
 BAT OUT OF HELL, Meatloaf, Epic/Cleveland
 GEORGE BENSON COLLECTION, George Benson, Warner Bros
 BEGIN THE BEGUINE, Julio Iglesias, CBS
 SPEAK AND SPELL, Depeche Mode, Mute
 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
 HEDGEHOG SANDWICH, Not The Nine O'Clock News, BBC
 WALK UNDER LADDERS, Joan Armstrong, A&M
 SOMETHING SPECIAL, Kool And The Gang, De-Lite
 WHY DO FOOLS FALL IN LOVE?, Diana Ross, Capitol
 MAKIN' MOVIES, Dire Straits, Vertigo
 IF IS HOULD LOVE AGAIN, Barry Manilow, Warner Bros
 HAPPY BIRTHDAY, Altered Images, Epic
 HOOKED ON CLASSICS, Louis Clark/RPO, K Tel
 DEADRINGER, Meatloaf, Epic/Cleveland
 RAISE, Earth, Wind And Fire, CBS
 THE LEGEND OF MARIO LANZA, Mario Lanza, K Tel
 WE ARE MOST AMUSED, Various, Ronco/Charisma
 SECRET COMBINATION, Randy Crawford, Warner Bros
 BODY TALK, Imagination, R&B
 PERHAPS LOVE, Placido Domingo/John Denver, CBS
 TIME, Electric Light Orchestra, J&J
 BEST OF RAINBOW, Rainbow, Polydor
 TRAVELOGUE, Human League, Virgin
 RAGE IN EDEN, Ultravox, Chrysalis
 KINGS OF THE WILD FRONTIER, Adam And The Ants, CBS
 PENTHOUSE AND PAVEMENT, Heaven 17, Virgin
 JAZZ SINGER, Neil Diamond, Capitol
 RUMOURS, Fleetwood Mac, Warner Bros
 GUILTY, Barbara Streisand, CBS
 BRIDESHEAD REVISITED, OST, Chrysalis
 BUCKS FIZZ, Bucks Fizz, RCA
 PRETENDERS II, Pretenders, Real
 A COLLECTION OF GREAT DANCE SONGS, Flak Floyd, Harvest
 PRESENT ARMS, U&B, DEP International
 WAR OF THE WORLDS, Jeff Wayne, Epic
 ISMISM, Godley And Creme, Polydor
 THE PICK OF BILLY CONNELLY, Billy Connolly, Polydor
 ARACAB, Genesis, Charisma
 THE WAY TO THE SKY, Neil Diamond, CBS
 JACKSONS, Jacksons, Epic
 REPRODUCTION, Human League, Virgin
 HANSIMANIA, James Last, Polydor
 TATTOO YOU, Rolling Stones, Rolling Stones
 RENEGADE, Thin Lizzy, Vertigo
 FACE VALUE, Phil Collins, Virgin
 EXIT STAGE LEFT, Rush, Mercury
 MOB RULES, Black Sabbath, Mercury
 VIENNA, Ultravox, Chrysalis
 MOVEMENT, New Order, Factory
 DIARY OF A MADMAN, Ozzy Osbourne, Jet
 SUPERTRON, Abba, Epic
 LOVE IS, Various, EMI
 THE VERY BEST OF, Showaddywaddy, Arista
 A STAR IS BORN, Barbara Streisand, CBS
 WILDER, Teardrop Explodes, Mercury
 MANILOW MAGIC, Barry Manilow, Arista
 CHAS AND DAVE'S CHRISTMAS JAMBOREE, Chas and Dave, Warner
 CATS, OST, Polydor
 COUNTRY GIRL, Billie Jo Spears, Warwick
 THE BEATLES 62-68, Beatles, Parlophone
 STILL, Joy Division, Factory
 OCTOBER, U2, Island
 CHARIOTS OF FIRE, Vangelis, Polydor
 SIGNING OFF, U&B, Graduate
 DARK SIDE OF THE MOON, Pink Floyd, Harvest
 BEST OF THE DAMNED, News
 HEAVEN UP HERE, Echo And The Bunnymen, Korova
 ONE STEP BEYOND, Madness, Stiff
 ORGANISATION, OMD, Dindisc
 ASSEMBLAGE, Joan, Hens/Arista
 LE FOLIE, Stranglers, Liberty
 DOUBLE TROUBLE, Gillan, Virgin

PUZZLES

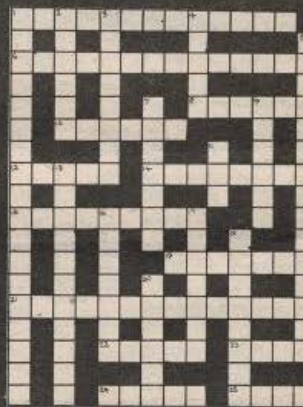
POPOGRAM . . . and your chance to win an album

POP-A-GRAM



THIS WEEK'S POPAGRAM's a disco special. A dancer's delight. All the artists or songs featured this week have been prominent in the discos over the festive season and though some have not been chart hits or artists they have all kept the dancers happy. When you have solved the seven cryptic clues and written the answers across the puzzle the starred down column should reveal a disco band who lived in the fast lane. Remember, the clues aren't in the correct order. You have to decide what the right order is.

That slow Ian Reno became a disco star who stayed awake (6,4)
With EWF you'll see your toes grove! (6,6)
The very place where the sky might help us celebrate (3,4)
In one-hit boy George's hit person will appear (5,3)
Annoyants who discovered a mysterious lady in the discos (5)
In a crazy church the sky revs might reform this family disco band (7)
At Longbridge, big BL daddy Ren became a sax star whose love came around (6,4)



CLUES

ACROSS

- 1 What Decapode made them? (10,3,5)
- 2 Recent Nils Lofgren LP (5,3,4)
- 3 Frailly Stranglers hit (7)
- 4 Madness hit from last year (4,2)
- 5 Showed by The Cars (5)
- 14 What Chic were having in 1979 (4,5)
- 15 A command from Mick (5,2,2)
- 19 Every little one explodes (8)
- 21 Mary Brothers' film inspires Queen LP (1,3,2,3,5)
- 22 Elvis's forces (5)
- 23 Madness or Butterfly (4)
- 24 Sent from The Sticks (5)
- 25 See 18 down

DOWN

- 1 Simple Minds LP (4,3,11)
- 2 Motown group who had #1971 hit with Heaven Must Have Sent You (6)
- 3 December was magic for her (4,4)
- 4 Toyah's farming (5)
- 5 Fergal's relation is too good to be true (7,7,8)
- 7 In 1980 they were living in The Plastic Age (7)
- 8 1980 Don McLean No 1 (5)
- 11 Writers to Billy Joe by Bobby Gentry (3)
- 13 Group falling in and Out of Love (11)
- 16 1980 Sky hit (7)
- 17 What Alex has had to do (7)
- 18 & 25 across. Described as a shattering experience (8,5)
- 20 Blondie No 1 (6)

LAST WEEK'S SOLUTION TO X-WORD

ACROSS: 1 South Point; 2 Favourite Shirts; 3 David Bowie; 4 Lambretta; 5 John Fox; 6 Tears; 7 I'm The Man; 8 Apple; 9 Dee; 10 Brown; 11 One; 12 Dr; 13 Small Faces; 14 Edwyn Sharp; 15 Epic.

DOWN: 1 Soft Cell; 2 Raven; 3 Thunder in the Mountains; 4 One; 5 Turning Japanese; 7 Hook; 8 Cross; 9 My Old Piano; 10 Too Nice To Talk To; 11 Street Life; 16 Graham Bonnet; 18 Travolta; 20 Sugar; 24 Denis; 26 Cars; 27 Sep.

SOLUTION TO LAST WEEK'S POPAGRAM (in order of puzzle)

Roger Glover, Don Arrey, Ian Gillan, Ted Nugent, Eric Bloom, Jon Lord, Pete Way.

DOWN COLUMN: RAINBOW

This week's winner: Barry Young, Abbey Wood, London, SE2.

NAME

ADDRESS

Remember, you have to complete both the Popagram and X-word to qualify to win an album. Send your complete entry to Popagram, Record Mirror, 46 Long Acree, London, WC2 9JT.

US SINGLES

- 1 PHYSICAL, Olivia Newton-John, MCA
- 2 WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
- 3 LET'S GROOVE, Earth, Wind & Fire, Columbia
- 4 I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
- 5 CENTERFOLD, The J. Geils Band, EMI-America
- 6 HARDEN MY HEART, Quarterflash, Geffen
- 7 LEATHER AND LACE, Stevie Nicks with Don Henley, Modern
- 8 TURN YOUR LOVE AROUND, George Benson, Warner
- 9 TROUBLE, Lindsay Buckingham, Asylum
- 10 THE SWEETEST THING, Juice Newton, Capitol
- 11 YESTERDAY'S SONGS, Neil Diamond, Columbia
- 12 COMIN' IN AND OUT OF YOUR LIFE, Barbra Streisand, Columbia
- 13 HOOKED ON CLASSICS, The Royal Philharmonic Orchestra, RCA
- 14 COOL NIGHT, Paul Davis, Arista
- 15 YOUNG TURKS, Rod Stewart, Warner Bros.
- 16 SOMEONE COULD LOSE A HEART TONIGHT, Eddie Rebbitt, Elektra
- 17 WAITING ON A FRIEND, The Rolling Stones, Rolling Stones Records
- 18 SHAKE IT UP, The Cars, Elektra
- 19 LEADER OF THE BAND, Dan Fogelberg, Full Moon/Epic
- 20 I WOULD'N'T HAVE MISSED IT FOR THE WORLD, Ronnie Milsap, RCA
- 21 COME GO WITH ME, The Beach Boys, Caribou
- 22 TAKE IT EASY ON ME, Little River Band, Capitol
- 23 YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI-America
- 24 SHE'S GOT A WAY, Billy Joel, Columbia
- 25 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 26 SWEET DREAMS, Ai Suppy, Arista
- 27 DON'T STOP BELIEVIN', Journey, Columbia
- 28 TAKE MY HEART, Kool & The Gang, De-Lite
- 29 UNDER PRESSURE, Queen & David Bowie
- 30 LOVE IS ALRIGHT TONITE, Rick Springfield, RCA
- 31 OUR LIPS ARE SEALED, The Go-Go's, IRS
- 32 STEAL THE NIGHT, Stevie Woods, Cotillion
- 33 OH NO, Commodores, Motown
- 34 EVERY LITTLE THING SHE DOES IS MAGIC, The Police, A&M
- 35 THROUGH THE YEARS, Kenny Rogers, Liberty
- 36 MORE THAN JUST THE TWO OF US, Speaker, Handshake
- 37 LOVE IN THE FIRST DEGREE, Alabama, RCA
- 38 WORKING FOR THE WEEKEND, Loverboy, Columbia
- 39 KEY LARGO, Bertie Higgins, Kat Family
- 40 ALL OUR TOMORROWS, Eddie Schwartz, Atco
- 41 SEA OF LOVE, Del Shannon, Network
- 42 CASTLES IN THE AIR, Don McLean, Millennium
- 43 SOMEWHERE DOWN THE ROAD, Barry Manilow, Arista
- 44 AS IF I WERE YOU, Lulu, A&A
- 45 MY KINDA LOVER, Billy Squier, Capitol
- 46 BREAKIN' AWAY, Al Jarreau, Warner Bros.
- 47 ABACAB, Genesis, Atlantic
- 48 COULD IT BE LOVE, Jennifer Warner, Arista
- 49 FEEL LIKE A NUMBER, Bob Seger & The Silver Bullet Band, Capitol
- 50 LITTLE DARLIN', Shella, Carere
- 51 MIRROR, MIRROR, Diana Ross, RCA
- 52 HERE I AM, Ai Suppy, Arista
- 53 KEEPING OUR LOVE ALIVE, Henry Paul Band, Atlantic
- 54 MY GIRL, Chilliwack, Millennium
- 55 PRIVATE EYES, Daryl Hall & John Oates, RCA
- 56 START ME UP, The Rolling Stones, Rolling Stones Records
- 57 OPEN ARMS, Journey, Columbia
- 58 FALLING IN LOVE, Balance, Portrait
- 59 LOVE IS LIKE A ROCK, Donnie Iris, MCA
- 60 HEART LIKE A WHEEL, The Steve Miller Band, Capitol
- 61 LET ME LOVE YOU ONCE, Greg Lake, Chrysalis
- 62 EVERY HOME SHOULD HAVE ONE, Patti Austin
- 63 THOSE GOOD OLD DREAMS, Carpenters, A&M
- 64 PAC-MAN FEVER, Buckner And Garcia, Columbia
- 65 WKRP IN CINCINNATI, Steve Carlisle, MCA/Sweet
- 66 A WORLD WITHOUT HEROES, Klee, Casablanca
- 67 CRAZY, The John Hall Band, EMI-America
- 68 TONIGHT TONIGHT, Quincy Jones, Elektra
- 69 ONE HUNDRED WAYS, Billy James Featuring James Ingram, A&M
- 70 SOUTHERN PACIFIC, Neil Young & Crazy Horse, Reprise
- 71 LET THE FEELING FLOW, Peabo Bryson, Capitol
- 72 THAT GIRL, Stevie Wonder, Tamla
- 73 YOUR'E MY LATEST, MY GREATEST INSPIRATION, Teddy Pendergrass, PIR
- 74 THE OLD SONGS, Barry Manilow, Arista
- 75 ARTHUR'S THEME, Christopher Cross, Warner Bros.

US ALBUMS

- 1 4, Foreigner, Atlantic
- 2 ESCAPE, Journey, Columbia
- 3 FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
- 4 THE ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK, Hooked On Classics, RCA
- 5 RAISE, Earth, Wind & Fire, ARC/Columbia
- 6 TATTOO YOU, The Rolling Stones, Rolling Stones Records
- 7 BELLA DONNA, Stevie Nicks, Modern Records
- 8 FREEZE-FRAME, The J. Geils Band, EMI-America
- 9 GHOST IN THE MACHINE, Police, A&M
- 10 MEMORIES, Barbra Streisand, Columbia
- 11 PHYSICAL, Olivia Newton-John, MCA
- 12 SHAKE IT UP, The Cars, Elektra
- 13 TONIGHT 'TIL YOURS, Rod Stewart, Warner Bros
- 14 PRIVATE EYES, Daryl Hall and John Oates, RCA
- 15 GREATEST HITS, Queen, Elektra
- 16 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 17 ON THE WAY TO THE SKY, Neil Diamond, Columbia
- 18 QUARTERFLASH, Quarterflash, Geffen
- 19 ABACAS, Genesis, Atlantic
- 20 THE GEORGE BENSON COLLECTION, George Benson, Warner Bros
- 21 SOMETHING SPECIAL, Kool & The Gang, De-Lite
- 22 PERHAPS LOVE, Placido Domingo, Columbia
- 23 NINE TONIGHT, Bob Seger and The Silver Bullet Band, Capitol
- 24 BEAUTY AND THE BEAT, The Go Go's, I.R.S.
- 25 THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic
- 26 DIARY OF A MADMAN, Ozzy Osbourne, Jet
- 27 GET LUCKY, Loverboy, Columbia
- 28 DON'T SAY NO, Billy Squier, Capitol
- 29 EXIT STAGE LEFT, Rush, Mercury
- 30 FEELS SO RIGHT, Alabama, RCA
- 31 A COLLECTION OF GREAT DANCE SONGS, Pink Floyd, Columbia
- 32 THE JACKSONS LIVE, The Jacksons, Epic
- 33 JUICE, Juice Newton, Capitol
- 34 CHRISTMAS, Kenny Rogers, Liberty
- 35 PRECIOUS TIME, Pat Benatar, Chrysalis
- 36 TAKE NO PRISONERS, Molly Hatchet, Epic
- 37 RE-AC-TOR, Neil Young & Crazy Horse, Reprise
- 38 THE BEST OF BLONDIE, Blondie, Chrysalis
- 39 WORKING CLASS DOG, Rick Springfield, RCA
- 40 MOB RULES, Black Sabbath, Warner Bros
- 41 IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
- 42 GIVE THE PEOPLE WHAT THEY WANT, The Kinks, Arista
- 43 COME MORNING, Grover Washington Jr., Elektra
- 44 LINDSEY BUCKINGHAM, Lew And Order, Asylum
- 45 THE VISITORS, Abba, Atlantic
- 46 BREAKIN' AWAY, Al Jarreau, Warner Bros
- 47 CINDERELLA, Emmylou Harris, Warner Bros
- 48 SONGS IN THE ATTIC, Billy Joel, Columbia
- 49 IN THE POCKET, The Commodores, Motown
- 50 THE ONE THAT YOU LOVE, Ai Suppy, Arista
- 51 CIRCLE OF LOVE, The Steve Miller Band, Capitol
- 52 SHE SHOT ME DOWN, Frank Sinatra, Reprise
- 53 GREATEST HITS, Kenny Rogers, Liberty
- 54 CHRISTMAS WISHES, Anne Murray, Capitol
- 55 NIGHT CRUSIN', Bar-Kays, Mercury
- 56 WILLIE NELSON'S GREATEST HITS AND SOME THAT WILL BE, Willie Nelson, Columbia
- 57 NEVER TOO MUCH, Luther Vandross, Epic
- 58 CONTROVERSY, Prince, Warner Bros
- 59 YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI-America
- 60 LONG DISTANCE VOYAGER, Moody Blues, Threshold
- 61 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 62 TIME EXPOSURE, Little River Band, Capitol
- 63 SKYLINE, Skyy, Salsoul
- 64 BEST OF THE DOOBIE, VOL II, The Doobie Brothers, Warner Bros
- 65 SOMETHING ABOUT YOU, Angela Bofill, Arista
- 66 FANCY FREE, Oak Ridge Boys, MCA
- 67 GREG LAKE, Greg Lake, Chrysalis
- 68 CHANGES TWO BOWIE, David Bowie, RCA
- 69 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- 70 CHARLOTS OF FIRE, Vangelis, Polydor
- 71 STREET SONGS, Rick James, Gordy
- 72 A CHIPMUNK CHRISTMAS, The Chipmunks, RCA
- 73 I AM LOVE, Peabo Bryson, Capitol
- 74 THE DUDE, Quincy Jones, A&M
- 75 HI INFIDELITY, REO Speedwagon

US DISCO

- 1 GENIUS OF LOVE/WORDY RAPPINHOOD, Tom Tom Club, Sire/Warner Bros.
- 2 YOU CAN/FIRE IN MY HEART, Madleen Kane, Chalel
- 3 CALL ME/LET'S CELEBRATE, Skyy, Salsoul
- 4 I CAN'T GO FOR THAT (No Can Do), Daryl Hall & John Oates, RCA
- 5 LET'S GROOVE/WE HAD ENOUGH, Earth, Wind & Fire, Columbia
- 6 LOVE FEVER, Gayle Adams, Prelude
- 7 TAINTED LOVE/WHERE DID OUR LOVE GO, Soft Cell, Sire/Warner Bros.
- 8 YOU'RE THE ONE FOR ME, D. Train, Prelude
- 9 SURE SHOT, Tracy Weber, RFC/Quality
- 10 ROCK YOUR WORD, D. Weeks & Co, Chaz Ro/Brasilia Dist.
- 11 CAN YOU MOVE, Modern Romance, Atlantic
- 12 CONTROVERSY/LET'S WORK, Prince, Warner Bros.
- 13 COME LET ME LOVE YOU, Jannette "Lady" Day, Prelude
- 14 LET'S STAND TOGETHER/TAKE MY LOVE, Melba Moore
- 15 R. R. EXPRESS, Raisa Royce, Whitfield
- 16 ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME, Debra DeJean, Handshake
- 17 SIXTY-NINE, Brooklyn Express, One Way Records
- 18 HAPPY DAYS/TEE'S HAPPY, North End featuring Michelle Wallace Emergency
- 19 MIRROR MIRROR/WORK THAT BODY, Diana Ross, RCA
- 20 CAN'T HOLD BACK/BABY NOT TONIGHT, Kano, Mirage/Atlantic

US SOUL

- 1 LET'S GROOVE, Earth, Wind & Fire, ARC/Columbia
- 2 TURN YOUR LOVE AROUND, George Benson, Warner Bros
- 3 TAKE MY HEART, Kool & The Gang, De-Lite
- 4 YOU'RE MY LATEST, MY GREATEST INSPIRATION, Teddy Pendergrass, P.I.R.
- 5 HIT AND RUN, Bar-Kays, Mercury
- 6 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 7 CALL ME, Skyy, Salsoul
- 8 LET THE FEELING FLOW, Peabo Bryson, Capitol
- 9 I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
- 10 KICKIN' BACK, LTD, A&M
- 11 CONTROVERSY, Prince, Warner Bros
- 12 SHARING THE LOVE, Rufus With Chaka Khan, MCA
- 13 COOL, The Time, Warner Bros
- 14 WALKING INTO SUNSHINE, Central Line, Mercury
- 15 BLUE JEANS, Chocolate Milk, RCA
- 16 IF YOU THINK YOU'RE LONELY, Bobby Womack, Beverley Glen
- 17 OH, NO, The Commodores, Motown
- 18 SNAP SHOT, Slave, Cotillion
- 19 I HEARD IT THROUGH THE GRAPEVINE, Roger, Warner Bros
- 20 BE MINE, Grover Washington Jr., Elektra

Too kind

YOUR journalists are far too kind. Why don't they come to the point? For instance, reading between the lines in your last issue:

Mike Nicholls on Julian Cope: "Technically, still not a great vocalist."

Fact: Julian Cope sings FLAT as anyone with a teeny bit of musical sense knows.

Also: "The idea is not to interrogate the lad about his drug abuse, bust up with his wife... as much as I'd like to."

Admit it Mike, you were too scared to ask him.

Jim Reid on Adam and the Ants: "The Ants are not very inspiring."

Jim, boy you've gotta be cruel to be kind — the Ants were complete crap.

Simon Tebbutt on Dollar: "David... the poor boy's looking a little bleary and red eyed... Thereza has a few tell tale circles around her eyes."

Come to the point man — they were probably rolling drunk or something.

David Willey, Boreham Wood, Herts.

Ah, we can't help being softies at heart, can we? Try telling that one to Steve Strange.

Steve's fab

JUST by way of a change I thought I'd write a few words in defence of Steve Strange.

(Why not if the money's good).

He held a special party at the Embassy Club for Visage Club set members. I went along mainly out of curiosity expecting him to be rude, arrogant, conceited and unsociable (due to things printed in publications like yours) but he wasn't at all.

He really went out of his way to talk to everyone, was friendly and interested in what people had to say to him, polite and considerate. It was really a pleasure to meet him.

Yeah, but he's a bit of a puffed up old bozo, isn't he?

Bull

AFTER filling in your poll to see who was the biggest ass in the pop world in 1981, I decided that you ought to have a poll to see who wrote the biggest load of shit in 1982.

(You're high on the list for 1982, pal).

Robin Smith would win for his review of ELO's Wembley concert. Judging from the letters on your page I think the only reason people buy RM is to read and moan about the bullshit your so-called columnists write. And the only reason you don't give your real name on the Mailman page is because if you did your life wouldn't be worth living.

Peter Beer, Bristol.

When I have to read letters like yours, it isn't.

Wait a minute

UPON looking at the BMRB's Top 100 singles chart, I noticed at No 49 was Dollar with 'Hand Held in Black and White'. Please answer me this: how the hell can a record that only reached No 19 and was only in the Top 40 for a total of eight weeks sell more than the Jacksons (No 50 in the

Top 100 singles chart) who reached No 6 and were in the top 40 for a total of 13 weeks?

This totally baffles me, could it mean that chart hyping occurs not only in the weekly chart but also in the setting up of the Top 100 singles chart of the year? Lee Brady, Chelmsford, Essex.

If you'd worked harder at your CSE Maths you might be able to fathom out these mysteries. Actually, I've no idea why this should be the case but suspect it might have something to do with the fact that some weeks you don't have to sell as many records to reach a high chart position as others. I think it has got something to do with the international exchange rate and the phases of the moon.

Wrong

AFTER many months of studying the "witty" comments at the end of other people's (and I use the term loosely) letters, I am now 300 per cent sure that mailman is Stunnie Peter Wilson, Cottingham, Hull.

Well, that shows just what a snivelling little moron you are. Because we can assure you 43 billion per cent that she isn't. Keep guessing, schmuck.

Bog standard

I READ with great interest the dates of Barry Manilow's tour of the UK in Record Mirror recently. Having been a Manilow fan since '74, I eagerly awaited his concert in Dublin. But, despite turning up at the box office the first day of sale, I was unable to get a ticket on account of the fact that the kindhearted promoters sent most of the tickets to England. Granted, Ireland has often taken advantage of Britain for concerts, but it's hardly fair that a country with 15 dates should be the recipients of tickets for the measly one date Manilow has condescended to do in Ireland.

Marie Harrison, Dublin, Ireland.

Think yourself lucky, dear. We've organised a fortnight trip across to Ireland just to avoid the old bore. See you there.

Small Macs

WE ARE going to take the advice of your reviewer Jim Reid and present, live at the Lyceum in the New Year, our children, my girl Maria, aged 3 months and our bass player's boy, Keith, aged 9 months.

Jock McDonald, Bollock Brothers.

Sounds better than listening to you.

Stink

WHY IS it that because I have longish hair and wear an Afghan coat and like Springsteen, Hagar, Meatloaf and Girlschool, to name a few, I am classed as a 'heavy rocker' and frowned upon if I like a Cliff Richard single or attempt to dance to a disco record?

WHERE THE HELL IS IRELAND ANYHOW?



Barry Manilow: housewife and superstar. See 'Bog Standard'

(Ever watched yourself dance, darling?)

Why can't I go to a disco without being threatened by skinheads or punks? Why am I classed as a dirty, lazy layabout even though I work in an office? Why am I supposed to hate soulies and mods? Why?

Darren Ogden, Maidstone, Kent.

Try having a bath sometime, Sonny. It works wonders.

Band

IF Chrissie Hynde and Dave Edmunds formed a band together, would they call it Pockle?

Ray Crouch, Bognor Regis.

Yes.

Immortal

IF, like they say the good die young, are we to assume that Record Mirror is to keep its current staff for the next 25 years?

The Wit of New Barnet.

Some of them haven't got that long left, dear.

No sex

I PROTEST strongly at Simon Ludgate's review of Shakin' Stevens' performance on stage. I saw Shaky in Liverpool and he was dynamite. I loved every minute of his show (especially the end, I bet).

Mr Ludgate stated that

Shaky's movements on stage were outrageous and that all the little girls knew exactly what the suggestive moves suggested. Sure enough, Shaky's movements on stage are very sexy but not in a way which could prevent the very young and innocent seeing him perform on stage. (No, I can't see anything dangerous about an old man creaking around the stage either).

I took my 10-year-old daughter and her friend to see the show and neither of them commented about Shaky's movements (they were probably too busy laughing). In fact they were both highly amused (see, I told you) while the older girls were screaming at Shaky, who was tearing the place apart with his fantastic rockin' and rollin'.

Please note Mr Ludgate, he's giving us what we, the fans, scream and shout for, if he moves or twitches in any way we scream for more and it's more he gives us, delivered with a cheeky grin or with that irresistible smile he has. (Have you ever thought of scriptwriting for Crossroads?)

Shaky is the wildest and most exciting guy around on the music scene today and makes Elvis Presley look tame, believe me.

Barbara Grade, Gollbourne, Warrington.

Well, that's no competition is it? I mean poor old Elvis hasn't got much choice but to look tame these days. Poor old Beefburger, you should have more compassion.

Cliffhanger

I WAS amazed to read that Cliff Richard hasn't slept with a woman for more than 16 years because of his religious commitments. I wonder if Cliff realises that if everyone in the world had the same commitment as him, the human race would

become extinct in about 100 years. Is this really what religion is all about? Ken Waters, Port Talbot, West Glamorgan.

If it means not producing perverts like you — yes.

Shaky faith

LAST Wednesday I was very excited because I was going to see Shakin' Stevens (oops, I mean Shaky) in concert at Southampton. To be blunt I was disappointed and I've gone right off him.

So after an hour of sitting through the show in the lust-filled theatre among middle aged women, their hair dyed black and their fat arses squeezed into tight jeans (sure you weren't in Liverpool?), I suddenly decided that I'd had enough of Shakin' Shitbag Stevens doing his obscene and perverted act and committed the ultimate sin. I walked out.

Sidney Goosecreature, Southampton.

A very wise move in the circumstances.

Wrist control

SEEING as good old Roger Waters hasn't offered us anything this year, I thought I'd better.

We don't need no masturbation, We don't need no wrist control, No dark orgasms beneath the bedclothes. Teacher, leave yourself alone. Hey, teacher leave yourself alone, All in all it's just another tool.

Ozzie Trier, West Horsley, Sussex.

Pen pals

I AM writing to you in the hope that you will please print this letter for me requesting penpals. I would like penpals from the age of 16 to 18. My name is Sonia, I am a 17-year-old student photographer and journalist. I love going to concerts, interviewing bands and fashion.

My favourite bands are Duran Duran, Spandau Ballet, Human League, Roxey Music, The Cure, Simple Minds, Madness, UB40, Pretenders, Visage, Classix Nouveaux, Depeche Mode, Ultravox, Ian Dury, The Birthday Party, Heaven 17, The Beat, PIL and Japan. I like tons of other bands too. Sonia Tasev, 6, Ivema Close, Mulgrave, 3170, Melbourne, Victoria, Australia.

Yes, all very interesting dear. But what are your measurements?

And more...

I WOULD really like to have penpals from all over the world. I live in Canada (the great white north), perhaps you've heard of it? I like a lot of groups, everything from Rush (my personal favourite) to Girlschool (gee, what scope), to Black Sabbath to

Waiting to hear from you. Gotta go now, have to help Paw fix the canoe and our igloo is melting. Steve Corrigan, 3989 9th Street, Chomedey, Laval, PQ, Canada H7W 1A7.

And I suppose you're into blue tits.



Altogether now: "Aaahhhghh." See 'Too Kind' and 'Wait A Minute'.

T.O.P.V.F.M.S.L.F.R.E.P.T.O.P.V.F.M.S.L.F.R.E.P.T.O.P.V.F.M.S.L.F.R.E.P.T.O.P.V.F.M.S.L.F.R.E.P.T.O.P.V.F.M.S.L.F.



OUR E.P. Record



OUR E.P. Record TOP 10

GIG	DATE	VENUE	SHOWS JAN '82
1	20 TH	HULL THE TOWER	£3.50 OR LESS
2	21 ST	SHEFFIELD LYCEUM	£3.50 OR LESS
3	22 ND	EDINBURGH PLAYHOUSE	£3.50 OR LESS
4	23 RD	NEWCASTLE CITY HALL	£3.50 OR LESS
5	24 TH	BRADFORD ST GEORGES HALL	£3.50 OR LESS
6	25 TH	MANCHESTER APOLLO	£3.50 OR LESS
7	26 TH	BRISTOL COLSTON HALL	£3.50 OR LESS
8	27 TH	BIRMINGHAM ODEON	£3.50 OR LESS
9	28 TH	HAMMERSMITH PALAIS	£3.50 OR LESS
10	29 TH	POOLE ARTS CENTRE	£3.50 OR LESS
10	30 TH	AYLESBURY FRIARS	£3.50 OR LESS

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