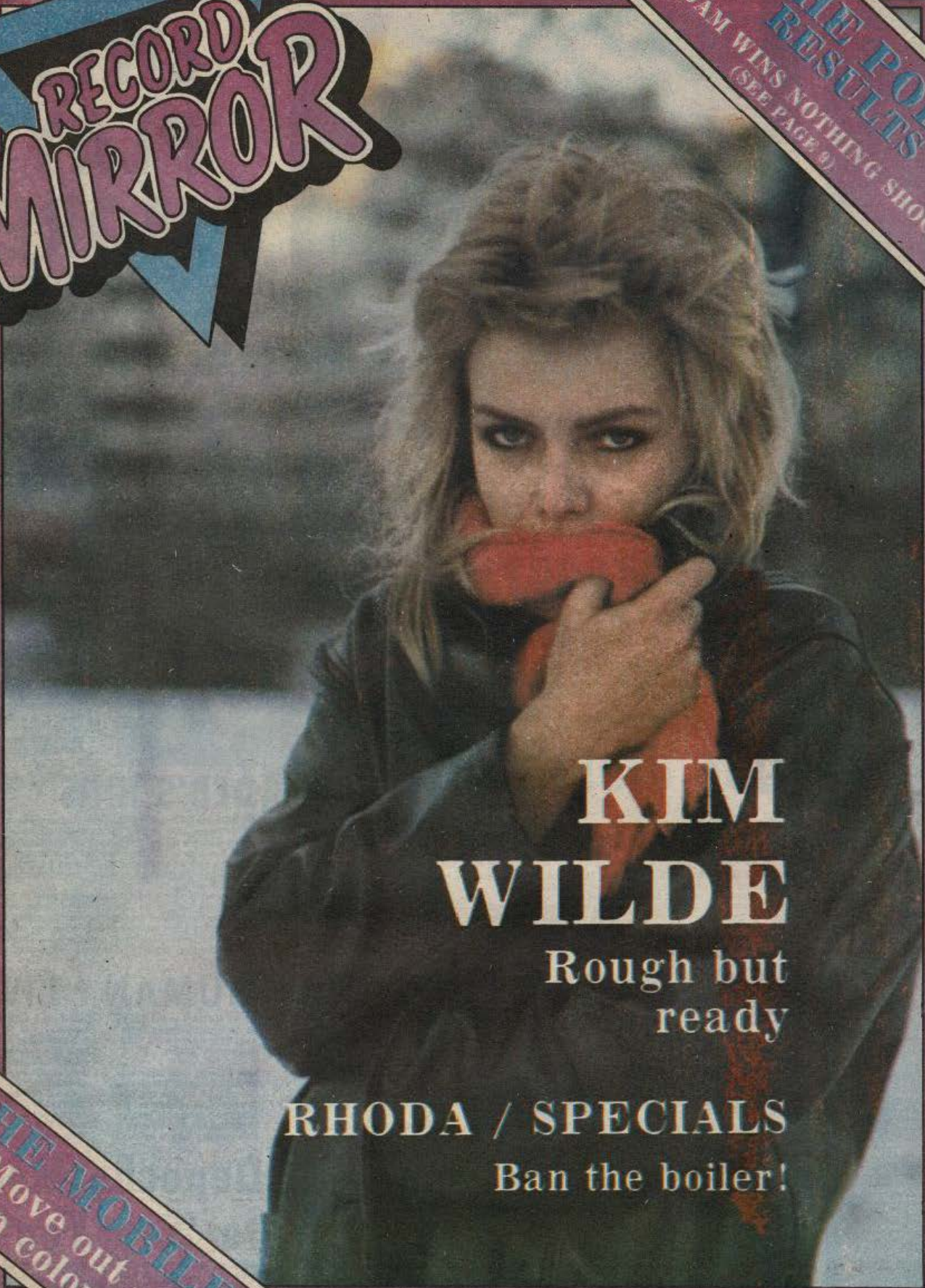


UFO LIVE

RECORD MIRROR

THE POLL RESULTS
ADAM WINS NOTHING SHOCK!
(SEE PAGE 9)



KIM WILDE

Rough but ready

RHODA / SPECIALS

Ban the boiler!

THE MOBILES
Move out
In colour

ALTON EDWARDS SHAKY . GO-GO's

Pic of Kim Wilde by Paul Cox

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EWf: Ticket demand overwhelms

Fun Boy Three album ready

THE FUN Boy Three's debut album is on schedule... despite Lynval Golding being in hospital after an attack in a club. The remaining two members put the finishing touches to the, as yet untitled, LP last week, and it should be out in February.

But live dates are still a long way off. Golding was released from hospital over the weekend, and still has stitches in his neck which was slashed open by a broken bottle. And a doctor has ordered him to rest completely for another two weeks.

Meanwhile, three men are currently being held in custody having been arrested after the fight.

Quo drum up support

STATUS QUO have been inundated with applications from drummers wanting to replace recently departed John Coghlan.

And their message is "no more". Their management company Quarry have had

over 400 phone calls and the switchboard has been jammed.

But the band have already drawn up a shortlist of five names, and a new stickman is expected to be announced shortly.

AC/DC single



AC/DC: Get it out

HEAVY METAL giants AC/DC have another crack at the singles charts this week with a new 45.

The band release the single 'Let's Get It Up' on Friday with a previously unreleased live version of 'Black in Black' on the flip. And a 12-inch version will also include a live recording of 'TNT'.

But there is still no sign of an AC/DC tour. They have just started the second leg of their massive American tour (where the single's B side was recorded) and it could be that English fans will have to settle for just a festival gate again in 1982. AC/DC are caught up in America until the end of March, and will have to think about recording a follow-up to their 'For Those About To Rock' album.

EWf: PLAY MORE

TICKET BACKLOG CLEARED

EARTH WIND & Fire fans still waiting for tickets should get them this week... and the band have added two more dates to satisfy unlucky fans.

Thousands of people have been waiting to hear news of their tickets because of the massive backlog of applications needing to be cleared. And the Christmas post has delayed tickets coming through even more.

"All the applications have been cleared, and they have all gone out this week," said concert promoter Alec Lesley. "The initial applications far exceeded the number of tickets we had, but refunds are going out as well."

"Those who have not been able to get tickets will get a slip with their refunds which gives them the option of applying for the new dates."

The soul superstars' extra concerts are at the London Wembley Arena on March 9 and 10.

It means the full itinerary for the gigs runs: London Wembley March 9 and 10, Birmingham 12 and 13 and London 15, 16, 17 and 18. All the previous shows have sold out, but it is likely that some limited view standing tickets will be available on the nights concerned at Wembley.

HOW TO BOOK: The new concert tickets are priced at £7.80 and £8.80. They are available by post only from Earth Wind & Fire Box Office, PO Box 77, London SW4 9LH. Postal orders only should be made payable to E,W&F Box Office and sent along with a SAE. On the back of the envelope the venue and dates required should be included.



DEB'S BINS

DEBBIE HARRY has moved even further away from the sex kitten image that helped her to become a household name.

The Blondie singer, who last year shunned the peroxide look, has now totally rejected her sexy image. She was pictured last week as she was leaving a play on New York's Broadway with glasses to match the intellectual pastime of theatre-going.

Meanwhile, the group are plugging away at their new album with long-time producer Mik Chapman.

Debbie Harry is to star in a horror film called 'The Drome', and she has been inundated with offers for other work. She has also written an autobiographical book about Blondie called 'Making Tracks: The History Of Blondie' which will be out in May.

NUMAN "LIVE"

GARY NUMAN looks set to be on British stages again next year despite his "live retirement" claim.

In a Radio One interview he said he could be playing live again if he can top his previous performances. He said the problem is that there are too few venues in this country where he could

put on the kind of show he wants.

Numan also releases a new album later in the year called 'I Assassin' and he says it will be more "dance-orientated."

And a new single called 'Music For Chameleons' comes out shortly. It will follow the disco feel of his 'She's Got Claws' single hit.

Depeche Mode to 'See You'

DEPECHE MODE release a new single next week... their first without Vince Clarke.

It is called 'See You' and is backed with 'Now, This Is Fun'. The single comes out on January 29.

Meanwhile the group have added two extra dates to their forthcoming tour. They play an extra date at the London Hammersmith Odeon on February 26 and Bath University 15.



PHIL OAKEY: "We can afford lawyers now"

LEAGUE FIGHT 'RIP OFF MEN'

THE HUMAN League have been caught up in a row over the selling of their T shirts, badges and posters.

They have complete control over these products — which provide extra revenue for rock bands — and have been angered by other firms making "paraphernalia" of the group.

"It appears that every cowboy company in the country is obtaining out of date photos and inaccurate ancient information, slicking it in cheap nasty packages and using the name Human League to sell it," said Phil Oakey.

Now the band are threatening to take firms to court if they don't have the blessing of the group to sell it. Such a case could make legal history and answer the question of the band's right to retain control over the very profitable spin-off merchandising industry.

"We are going to stop it," Oakey added. "If that means we have to take legal action, then we'll take it. We can afford lawyers now."

"It's always been an important factor with The Human League that we control everything we are involved with. We've usually managed to do this and the result has usually been that the fans don't get ripped off."

"The T-shirts and other merchandising sold on our tour was an example of that, we designed and approved everything on sale and the fans seemed to like them. And they didn't have to pay a fortune for them."

Four Tops tour

THE FOUR Tops come over for a tour next month following the success of their two singles 'When She Was My Girl' and 'Don't Walk Away'.

They will be playing a combination of concert and cabaret dates to celebrate the success of their early Tamla Motown days.

Dates kick off at Purfleet Circus Tavern on February 25 to 27. Then: Croydon Fairfield Hall 28, St Austell Cornish Coliseum March 1, Chippenham Goldiggers 2, Edinburgh Usher Hall 4, Aberdeen Capitol 5, Newcastle City Hall 6,

Nottingham Commodor International 7, Bristol Colston Hall 8, Oxford New Theatre 10, London Hammersmith Odeon 12, Manchester Apollo 13, Southport Theatre 14, Batley New Frontier 15, Birmingham Odeon 16, Bournemouth Winter Gardens 17, Camberley Lakeside Country Club 18 to 20, Eastbourne Congress 21 and Watford Bailey's 21.

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KIM WILDE, every young man's dream, tells MIKE NICHOLLS about every young girl's dream... On page 4.

PLUS!

The results YOU voted for and YOU have been waiting for — winners of our RECORD MIRROR'S READERS' POLL and the runners-up. See how your favourites did on page 9.

PLUS!

In the month that a man was only fined £2,000 for committing rape, how does RHODA DAKAR feel about her single 'The Boiler' being banned, because it is distasteful? She and MARK COOPER discuss the subject on page 10.

PLUS! IN COLOUR!

MIKE NICHOLLS meets THE MOBILES who are determined to live up to their name by constantly changing. If only they wouldn't be so tight lipped about it all... page 16.

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ADAMSON: Ex-Skid

Adamson re-groups

SKIDS FOUNDER member Stuart Adamson has formed his own group.

The guitarist — who left The Skids last summer — has called his band Stuart Adamson's Big Country. They play their debut gig at Dunfermline The Glen on January 26 and are looking to release a single shortly.



RHODA: simmering?

Shops black boiler

RHODA Dakar's controversial record depicting a rape scene has suffered another set — back this week.

The record, entitled 'The Boiler' is now not being ordered by some major record shops. It follows moves by Radio One and Capital not to play the single.

A spokesman for Boots said: "Some shops have the record in stock and they will be selling it. But in view of the publicity the record has got I don't think that we'll be ordering any more."

And it looks as if other major chains will be following suit, which could completely outlaw the disc in some towns.

The moves by the radio stations, and now the shops, confirms the criticisms of Rhoda herself that rape is something that should not be talked about.

"In Britain, rape is something that you don't talk about, even if it happens to you," she said. "The attitude of a lot of people is

that girls on their own are just asking for it by the way they dress or the fact that they walk around at night."

Rhoda used to be with the all-girl group The Bodysnatchers, and they used to include the number in the stage set. She is backed by Specials mentor Jerry Dammers who arranged the song.

The record also marks the return of the Two-Tone label which spurred both Madness and The Specials. And yet again it has received a blaze of publicity — but for different reasons this time.

It has brought back the question of censorship by the radio stations and major record chains which can stop a single getting in the charts. The argument is that if a record does not get radio play then it will not get into the major chart return stores and will keep it out of the public's eye.

But despite that the record is still selling well, according to a spokesman for Two-Tone.

TONI BASIL

WORD OF MOUTH

THE ALBUM AND VIDEO THAT INSPIRED THE BBC TV SHOW

FEATURING THE NEW SINGLE 'MICKEY'

(TIC 4)



DISTRIBUTED BY VIRGIN THROUGH CBS



THE WILDE AND...

THOUGH FEELING fit after a skiing holiday in the Pyrenees, Kim Wilde looks far from well. Not exactly at death's door but certainly not the sturdy, sensual subject of her celebrated videos.

Dressed in black jeans and polo neck jumper her fair complexion looks all the more pale and she complains that she's still not shaken off the flu which blew out our proposed pre-Christmas interview.

This is borne out by a death rattle of a cough which intermittently punctuates our conversation like the beat of a broken kettle drum. At times her vaguely cockney whine is quiet to the point of inaudibility.

Kim reckons it's partly to do with having given up smoking and if the logic of that escapes you, most of what she has to say makes more sense.

The tall 21-year-old has obviously learned a lot during her year in the music business and compared with some of her contemporaries seems refreshingly unaffected by success. Aware without being too self-conscious she proves to be friendly and cheerful. For those who've always reckoned Ms Wilde to be somewhat sultry and aloof, bear in mind that she is not averse to the occasional belly laugh whilst she talks long enough for me to run out of tape.

We're sharing a leather sofa in the office of Mickie Most, owner of RAK Records, whose premises consist of a distinctive period building in high-rent St John's Wood. Downstairs is the studio where Kim went to do some back-up vocals for brother Ricky and ended up becoming the singer herself.

"Ricky had a production deal with RAK and the company also had first option on his material. He brought Mickie some tracks and asked: 'Is it OK if my sister helps out?' I ended up recording 'Kids In America'." Despite this spectacular family coup, Kim remains very protective towards her brother, who along with father Marly has co-written and co-produced all of her material. "I still regard it as a bit of a fluke, actually. When we made those original demos I think he made a far better job of the vocals than me and now he's under an awful lot of pressure to write hit songs."

What, more pressure than yourself even?
 "Sometimes. It's all relative depending on how busy I am. Right now I've just got back from a holiday so I feel fine. I realise the importance of a total break. I was beginning to get stale and start wondering why I'm doing it all, so it was great to get away and not have to worry about chart positions and things. I didn't have anything to do with music apart from listening to some, of course."

Yet listening alone was never enough for Kim. She had always had ambitions to be a singer, preferably with her own band. "I'd tried to get a local band together when I was 18. I even taught one friend to play bass but even at that time I wanted a good sound. I had high standards and wasn't prepared to settle for second best, so eventually I got into the studio side and started helping Ricky out."

Hadn't he already had a crack at solo stardom — at the ripe old age of 17?

"Yes, he was a good singer... his voice hadn't broken. The idea was for him to be a teen rebel after the style of Alice Cooper's 'Schools Out'. But he got a lot of stick at

school and decided to concentrate on work. Not that he liked studying much... for me it was different. I wasn't bright or anything but stayed on to do A-levels and then tried art college."

DO RICKY and your father write the songs together?

"Ricky comes up with the ideas and then Dad helps him with the music. I've pretty well kept out of the way because I've felt they're OK together and don't need me — and I'm very pleased with what they're coming out with."

Do you have any say over the way in which a song is sung?

"If Ricky or Dad write something that I don't like they're not the sort to say 'we're not changing it'."

Luckily there are very few disagreements because I don't think we would stay together otherwise. We've all got quite strong ideas about what a song should sound like.

"I have actually sometimes got on the piano and written poetry and all that shit like everyone does, but I've never thought of writing anything to keep. I don't want to force any rubbish on to the public. It's like when Debbie Harry spit

anyone would try anything like that. I still find it very strange that someone could walk into a record company, be taken to the hairdressers and then down to the fashion places.

"I still find that a very strange thing. I can't believe it actually happens. When I first came on to the scene, I had no fear of being controlled, I just got hold of it and no one stopped me."

What about things like make-up though? Did you leave that to the experts?

"No, I don't like leaving something as personal as that to the experts although I did when I started and didn't know very much. I was being made-up and my hair done and everything and most of the time I was thinking I don't like that at all."

"Pretty soon I had very strong ideas about the way I look and started to put my foot down, realising that others don't necessarily know what they're talking about... it's like doctors, you know what I mean? One might say you're going to die in six weeks so you have to go to another in case he's wrong. Now it's a ridiculous thing to think that a doctor could be wrong but if he can

and it isn't helped by having a three-year-old sister who immediately wants my attention. Also I'm accumulating lots of personal possessions and my bedroom's crammed full of junk even if the house itself is fairly large.

"But most of the time I'm happy with the situation. Personally, I never felt that running away was a good idea because I never like running away from anything. I like to work things out for myself and face up to them."

Do you find you can keep in touch with all your old friends?

"Sure, it's not hard to do. I mean I was surprised to read in a certain interview that a certain star said: 'All my friends have changed, I can't talk to them any more.'"

"I mean what kind of relationships did he have? You have to make an extra effort with friends but then I always have because I've always valued them a lot."

Have you made any friends with other people involved with the pop scene? Who have you come across either by coincidence or otherwise?

"Well, Kirsty MacColl I've got to know really well and I think she's great. Steve Strange, too, he's actually a lovely person. There are

massive star. I can sympathise with what he's up to, because I'm in the same game, though doing it slightly differently."

You mean having to present yourself in your most marketable way without losing sight of your identity?

"Mmmmm, that's something of which I am painfully aware and the reason why you probably won't see me change very much."

But surely you want to develop and move on?

"Yeah, yeah but it will have to be development rather than drastic change. I mean I hope it progresses. I've changed quite a lot since last year. I suppose it depends upon what kind of trousers I buy, it seems to have a lot to do with it!"

Sure. How do you feel about being a sex symbol? Some commentators have described you as another Bardot or Deborah Harry whilst our readers have voted you No 1 sex symbol in the annual poll.

"Have they?" she enquires blankly. "I don't think about it. I read it and laugh."

Isn't there any conscious effort on your part to be an object of sex and glamour?

"Glamour, I love glamour," she replies with a mixture of sneakiness and relief. "But I wish I could be a bit more glamorous. I wish I could be... one of those girls that wear one of those beautiful off-the-shoulder dresses." Kim fantasises, illustrating her desire with a flourish, "but I dunno, I'm not sure about that in public. I might wear an elaborate gown to go out in private, but I'm not sure about in front of the camera."

What, you mean for like a ball or a party?

"A ball? Oh yes!" she mocks, laughing out loud. "Oh yes it is occasionally that I go to the odd ball, get the old frock out."

Well, wasn't your 21st birthday party at the end of last year cracked up to be some kind of posh event in a stately home?

"Yes," she concedes, in an uppity tone. "It was a very good party."

It transpires that the reason for this sudden change in manner is because of the way in which RECORD MIRROR reported the event and the particular column in which it was recorded. Need I add that Kim and Greta Snipe have recently fallen foul of one another? I catalogued the series of disasters the fanciful Greta has caused us; threatened law suits, advertisements pulled out, cancelled interviews... and she laughs hysterically.

"No," she continues regaining her good humour, "I don't feel right in full evening dress except when it's for a specific occasion. I couldn't do it in the public eye cos that's just not my natural dress sense."

SO WHAT IS? Jeans and a leather jacket?

"Not even leather, actually this thing is plastic!"

How would you describe your look, Rough 'n Ready?

"Rough 'n Ready? I dunno. Yes, I suppose I am, really. Well sometimes I am. These are," she says, pointing to a pair of sensible, no doubt fleecy-lined monkey boots, "because they're for a purpose and I like buying things for a purpose. I bought these for the snow and going skiing but at the same time I can wear something terribly purposeless like this belt! Or go out in a T-shirt and sandals on a freezing cold day. No, not to be different but because they are the only things I can be bothered to find."

'I wish I could be a bit more glamorous. One of those girls who wear beautiful off-the-shoulder dresses'



'This will be the year of doing what I want to do. I've done enough bloody gallivanting around the world'

from Blondie the result wasn't very good. I thought: 'I want you to stay with the band, I want you to be Blondie like you have always been, because that's how I like you.'

"In the same way I'm not going to limit myself quality wise just so I can fulfill some selfish ambition. You can't just be a songwriter, you've got to write 20 shit songs before you come up with anything that's any good."

"It's taken me a lot of time to actually accept that fact. For instance, when I cook a meal I want it to be like the very highest cuisine. Y'know, it's ridiculous. It's horrible to impose high standards on yourself because it's so soul destroying when you've got a lot to live up to. But I don't know. Eventually it might be worth it."

What about the next song you'll be singing? Is there another hit in the pipeline?

"We've got a few tracks to choose from but I have a feeling we haven't got it. I'm not sure, I can never tell. I find it very hard to pick my own hits."

Did you think 'Kids In America' would be a hit?

"I think I did, yeah. Everyone was so positive about it, it was hard not to be. Like I was told by this guy here (gesturing towards Mickie Most's empty chair), the most successful hit picker around, that it was going to be a massive hit, so it was hard for me to think otherwise."

Don't you feel you're being constantly manipulated. Like that TV programme implied Sheena Easton is, for example?

"Well, I might have been naive, but when I first started I didn't think

be, why not a hairdresser or a make-up artist?

"It's taken me a long time to question people in authority to any great extent because I've always just assumed in my blind fashion that people who are in a good job should know what they are doing."

DOES this explain why she enjoyed school more than her brother, who apparently did question authority?

"He's very meticulous about people, but I think that's partly due to the fact that between the ages of 16 and 19 he was surrounded only by adults, whilst on the road with Dad."

Why, did he used to be a roadie with your father's band?

"Yeah, he used to do the humping and get Dad the coke after the gig... Coco Cola that is!"

Another member of the Wilde family who plays a key part in Kim's career, is her mum who co-manages her with Mickie.

"She's a very astute business lady, having managed my father for six years as well."

Doesn't working with your family get rather stifling?

"Yes. But when it's good, it's very good and it's not worth throwing away just because it's occasionally stifling. When it gets too much I just go out with some friends, for dinner perhaps, and soon feel OK again."

And how about living at home with your family as well? Wouldn't you rather have a place of your own?

"Yeah, it would be useful on a practical basis. Like the long drive back to Hertfordshire wears me out

not that many others — just names I meet whenever we are all doing radio interviews in Germany or wherever. People like Anaka.

Altered Images and The Police. Just faces, really. Yes, I met Sting. He didn't say very much although he did mention that he liked my record. The only person I don't want to meet is Elvis Costello."

Don't want to? Why?

"Because I admire him so much that I'd probably make an arse-hole of myself telling him so! He's had such an influence on my musical taste and really enhanced my direction."

TALK turns to his recent London shows and his career in general and eventually I have no choice but to brag about the legendary undercover interview I conducted with the rock 'n' roll Poet Laureate some 11 months ago.

"Oh!" she exclaims, "you're the one that did that? Ah, you... you're so lucky you didn't get a punch in the face!"

When I tell her this was exactly what did happen she laughs uproariously before sitting on the edge of her seat to hear the rest of the story.

From Elvis the conversation moves on to other national heroes — like Adam. What do you think of him and the way he's presented himself?

"I like him very much. I think he's pure quality entertainment and I like to be entertained. He's very clever and it's nice to feel that someone like him is around. I feel in a similar situation to him although not as much obviously, because he's a

THE INNOCENT

She laughs at the idea of being a sex symbol and she'd love to wear an evening dress to a party. And she still lives at home with mum and dad. Watch your illusions shatter as MIKE NICHOLLS meets the rough and ready, family loving KIM WILDE.

And she thinks that giving up smoking has given her this ongoing dose of flu! Do you still make your own clothes? Or don't you have time anymore?

"Well, I do tend to be tied up with work most of the time. In a few weeks we'll be recording and then it's off to America and Japan for promotional work so it'll be another round of meeting the Press and Radio DJs. The main prerogative this year will be America."

Priority, you mean.
"Priority, yeah" she giggles, "but Christ, it's the hardest thing you know, these promotional tours. Last year I went to God-knows-how-many countries — Australia, South Africa all over the place and didn't see anything except the inside of radio stations. It was like a whole month of getting into the car, driving miles, doing an interview, going into a record shop, signing maybe 150 autographs, getting back into the car."

Would you have rather gone on the road playing live gigs, or do you reckon that would have been even more exhausting?

"No, it would have been something to get excited about. Live performing is something that really excites me a lot and I want to do it and definitely will." Kim decides determinedly.

So why the delay?
"Well, it's just the way it's worked out for me. I mean some bands get together, get a record deal, make an LP, and tour. With me it's been different. I mean I've often mentioned it to 'im (again pointing to Mickie's chair) but each time I'm about to insist he's out of the country (doubtless setting up your next promotional tour).

"But this is the year of doing what I want to do," she says, jokingly thumping the arm of the settee. "I've done enough bloody gallivanting round the world. I think it's time to get this show on the road!"

So on that resolute note, here endeth the Kim Wilde feature. It's heartening to hear her persistence about touring, from the point of view of giving us a chance to see the extent to which she is manipulated by her family and the Most Empire, as well as the possibility of actually seeing her live.

Though hardly coming across as the most witty or stimulating of individuals — as shown by her reluctance to be drawn into the inevitable discussion about her role as a sex symbol — she was nonetheless extremely pleasant to chat to.

Our conversation was more like one between strangers on a train than a formal interview. When her train finally pulls into some station prior to her first ever gig, I'll look forward to congratulating her. If only for having her own way and, er, getting that show on the road.



ONE LINERS ...

WITH THEIR second LP already in the can, to say nothing of a ludicrously expensive sleeve courtesy of ace erotic snapper Helmut Newton commissioned, word reaches us that Visage are to lose the services of Midge Ure. Musical differences? Or could even Steve Strange no longer bear to keep company with a man in such a silly chin - strap?

Saturday saw the wedding of newly arrived Mo-dettes guitarist Melissa to Hein, soul man and producer for the Stray Cats; dettes and Cats and Belle Stars were all in attendance, with Slim Jim Phantom appearing as best man. Heaven 17 are expanding!

Singer Glenn Gregory, the only member who's a 11 but not a BEF (nothing personal towards Craig and March intended there, folks) is to be joined by two more male singers. The first has been found, in the form of actor Ian Reddington, and the search is now underway for the third Heavenly body. ... who heard Radio One's acutely tedious 'Studio 815' on Sunday? We all had a jolly good laugh at their spilling notion of getting Jean Jacques Burnel to demonstrate his karate technique on the radio.

Next week, Toyah Willcox initiates us into the black art of macramé. Burnel's colleague and thoroughly good Egg, Hugh Cornwell, meanwhile, is rumoured to be collaborating on a film project with Man Of The People.

Bob Hoskins, best known to non-theatre goers as the star of Dennis Potter's 'Pennies From Heaven' on telly. Psychedelic Furs currently undergoing a line-up shake-up. ... the new Blue Rondo A La Turk single is to be titled, bafflingly, 'Klactoveesedstein', and, even more bafflingly, has been produced by old bozos Godley and Creme, who may well be retained to do the baggy-suited ones' debut LP. ... ca stors! regardz the sleeve of Teardrop Troy Tate's solo single, my leetle prinps!

Quel homme! The Tate torso is bared to the world, and a fine sight it is too. But attendz - who whispered from the back of the peering crowd that the photo in question had been - ow you say - touched-up? ... spotted late - boozing at the Venue - he night ex - Josef K singer Paul Haig appeared there were Ultrapox's Billy Currie, the ubiquitous Spizz and teen heart - throbs Pete Perof, Metro singer Peter Goodwin, jallant Rats minder Fachina O'Kelly, Professional Paul Cook and his delightful companion Boo, mover and shaker with Bow Wow Wow - none of these parties, it should be pointed out for fear of crediting them with a taste for the avant-garde, had actually seen 'General' Haig do his stuff. ... Salt Cell satellites Vicious Pink Phenomena to reissue their own debut single through Phonogram soon. ... Previously mentioned in One Line's dispatches, the Ravishing Beauties support the Teardrop Explodes on their forthcoming tour. ... and finally, what on earth is happening to the Arts people at the Beeb? Their latest lunacy is to compile a documentary about famous people and their laundrettes, including a world-shattering confrontation between Sheena 'Beast Of Belshill' Easton and Hazel 'Give Me An Inch' O'Connor at their local North West London washateria. For this we pay licence money?

SUCCESS ON

MORGAN KHAN is the head of Britain's latest and most successful labels. He scored four hits out of four releases in 1981 and he's doing it again. He claims he's going to change the face of Britain's black music scene with Streetwave ... starting a home-grown Motown in the process. MIKE GARDNER looks at his success with IMAGINATION and the new hitmakers ALTON EDWARDS and NEW YORK SKYY.

MORGAN KHAN

"I'M GOING to make a British Motown", is the brass claim made by Morgan Khan, head of Streetwave, Britain's new soul label. And, as if to prove he means business, he has put both Alton Edwards and New York Skyy in the best seller lists within only three weeks of operation!



MORGAN KHAN: "a way of life"

The Hong Kong born 23-year-old wants Streetwave to do for Britain's black talent what Berry Gordy's Tamla Motown did for Detroit in the sixties and, more recently, Dick Griffey's LA based Solar with The Whispers and Shalamar, did for their communities. "Most majors have no idea how to handle black product," he says. "They look to the long term. The A&R men who look for talent are too old and fat,

even the young ones think old and get all their ideas sitting behind a desk instead of at the grass roots. They need to have the chair kicked from underneath them."

He continues: "Most majors have no conception of dance music and get their ideas from the white music press. They think too much. The music isn't for analysis. The clubs are full of kids who feel it and don't feel the need to dissect it; if you think then you lose the feeling. I personally wouldn't trust anybody who doesn't dance."

Morgan Khan is far from being just the latest music biz loudmouth. He speaks effervescingly at the speed of Concorde and attacks all that he's done in the same manner. Since he dropped out from studies to become a doctor and joining the ailing Pye Records he has had a large hand in the success of Donna Summer, Gladys Knight, the 'Rapping' cult in this country, and a host of other one-off disco chart climbers.

After Pye he was involved with Excalibur, which picked up American imports like BT Express, New York Skyy, Firefly and Young And Go, and R&B where he set out his manifesto. "R&B Records was going to be what I now want Streetwave to be. It was to be a workshop for songwriters, singers,

groups, producers and a hit factory that took in all forms of entertainment."

R&B, under Morgan Khan, had four hits out of four releases with imagination's 'Body Talk', 'In And Out Of Love' and 'Flashback' and Savannah's 'I Can't Turn Away'. "Imagination and I spent months working on dance routines and getting the image right. I want to build whole entertainments packages," he says.

But now he and R&B with whom he owns a half share, are involved in legal action following a "boardroom dispute" and he took his ideas to West Acton in London and set up Streetwave with the "megabuck" support of the giant CBS corporation in the middle of December.

"Critics laugh at 'Saturday Night Fever' but it's being lived all over the country. The clubs are full of kids who live for the time when they walk into a disco and, like the Travolta character, are somebody even though they have nothing outside.

Streetwave is going to build on those who have nothing. We're going to do PA's in the Job Centres and give records away. I want all that talent to feel that now there is an outlet for their music apart from sending tapes to A&R men who don't listen or their radio DJ hero's like Capital's Greg Edwards and Radio London's Robbie Vincent (the man who was responsible for Linx's success).

"I aim to circumvent the white music press who are only interested in the trend setters and pander to the elite, influencing the radio station so that the chart action isn't a true reflection of what's happening.

And he warns: "More than that I want to project a way of life. And no-one is going to stop me."

ALTON EDWARDS

ALTON EDWARDS, currently riding up the charts with the silky soul of 'I Just Wanna (Spend Some Time With You)', became the number one singer in his homeland of Rhodesia, now Zimbabwe, by being the only singer

to compete with. Those that did couldn't sing, they just had guts," claims Alton. Alton comes from a wealthy family in the capital Salisbury but found that it was difficult singing in Rhodesia.

"There was no music scene before UDI in 1965 and the sanctions meant that we could only find out about new music through the South African papers or if you had friends amongst the record companies," he explains.

"But black music was generally suppressed. "It was a suppression that you couldn't see. They wouldn't let you into a club and tell you that you were dressed wrong even if you had a suit and tie or they'd put the price up. They wouldn't tell you directly."

Alton went to neighbouring Zambia to learn the flute but he was enticed back to join Rhodesia's premier soul group Sabu as a bassist.

"The white people would hire you to play for them and they were nice to you as long as you stayed on stage and didn't mingle. There was no other music scene. But the music was a way to get away from the racial tensions as the bands were multi-racial."

One of his bands, Unity, became very successful in Rhodesia with several hit singles, gaining awards for both best group and top vocalist among many Southern African countries.

"The trouble is that the music scene is so small that if you sell 10,000 records you're number one for 20 weeks and you're a star but you can't make any money on 10,000 records," he says.



ALTON EDWARDS: wide open

In 1978 Alton went to Zurich, since that was the only place Rhodesians could go to without visa problems, to expand his knowledge of music. He joined the soul band Super Love, who were the direct rivals of the Swiss based Heatwave.

Alton then left for London and discovered that it was virtually impossible to break into the scene without contacts and he ended up in Los Angeles where Clay McMurray, a Motown Executive producer encouraged him. He returned to London early last year to write songs for other artists until his manager set up a deal with him to record an album. 'I Just Wanna' was one of the tracks that reached the ears of the irrepressible Godfather of Brit-funk Morgan Khan, responsible most recently for Imagination. Alton became the first signing to the new Streetwave label and he is due to have an album released in June.

But while things are looking up for him he is still faced with a familiar problem. "There's no competition for me. There are no solo black male singers in Britain. So the field is wide open if I can get the right songs out there."

NEW YORK SKYY

NEW YORK Skyy's early stage shows told their audiences a science fiction

STRANGERS AT HOME

IT'S TAKEN Foreigner five years since their inception to make the British Top 20. Which is surprising since three of the four-man band are British.

But success in America was fast and their four albums have now notched up sales of over 16 million. The Foreigners in their own country are drummer Dennis Elliot, 32, guitarist Mick Jones, 34, Rick Wills on bass, 33, who make up one of the world's most successful rock bands with American vocalist Lou Gramm, 33.

Britain has taken a long time to warm to the outfit, currently in the charts with 'Waiting For A Girl Like You'. Bassist Rick Wills, the newest member of Foreigner, joining after leaving Peter Frampton's band two years ago, says: "We're knocked out by the success of this record. We just don't understand why we haven't broken in Britain before."

But he can pinpoint the problem to the faster changing British music scene and the business orientation of most American rock.

"You can make a career of a band in the States, while things in Britain change so fast, so you can be everybody's darling one day and forgotten the next.

"We still love Britain though, and it's great to come back."

MIKE GARDNER



FOREIGNER: career boys



YES, THIS man in the truss, eyeshadow and Barry Manilow nose, is Rod Stewart. A candid snap from the latest tome about the man, written by Paul Nelson and Lester Bangs and published by Sidgwick and Jackson at 4.95 on February 1.

"Rod Stewart" gives a fully detailed account of Stewart's career since babyhood (a German V2 rocket landed only a stone's throw away from the Stewart household in 1945) and goes on the road with him. Rounding things off there's an examination of Stewart's reputation as a lover and a close scrutiny of his albums. Buy this book to find out what Brit's pet name was for Rod and much more. ROBIN SMITH.

THE STREET

fantasy tale of how the band came to be, linking their musical ideals with that of a lost planet called Yen Zalia. But their real origins are rooted in Brooklyn which seems like another planet even to most native New Yorkers.

It was here that Solomon Roberts Jr and Randy Muller (leader of premier dance masters Brass Construction) first got together and built 'Hole in The Ground Studios', better known as Sol's basement. This became a centre point of the local musical community acting as both rehearsal and recording space. The acquisition of the first four track tape machine in the neighbourhood was the start of a remarkable musical happening.

The first project to emerge from 'Hole in The Ground' was Randy's nine piece Brass Construction. The second was Jeff Lane's BT Express. Both debut albums earned platinum albums from sales.

The success of both acts grouped together other members of Thomas Jefferson High School in Brooklyn like bassist Gerald Le Bon, guitarist Anibal Sierra, Tommy McConnell on drums and pianist Larry Greenberg who together with the Dunning sisters Denise, Delores and Bonnie have sold over a million records under the name of New York Skyy since 1975. From Brooklyn to Yen Zalia and now the UK charts with 'Let's Celebrate' on Streetwave, there is only one place left for Solomon Roberts. "Next", he proclaims, "we'll be coming into your homes . . ."



NEW YORK SKYY: invasion

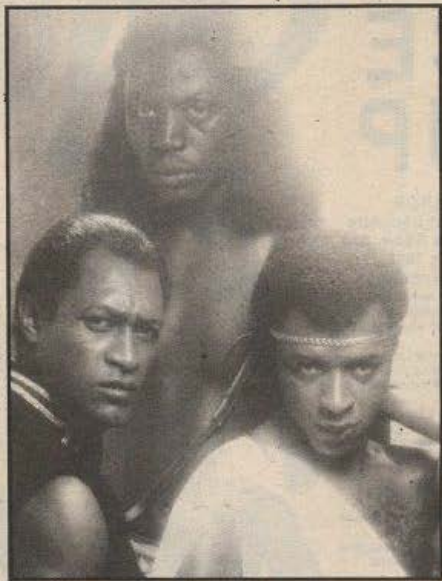
IMAGINATION

IMAGINATION HIT the road for the first time in March and they promise an extravaganza . . . a bit of Hollywood.

The three, British-born Lee John (vocals), Ashley Ingram (guitarist) and Jamaican Errol Kennedy (drums), have had a single in the Top 75 since they first entered it in May 1981. Their first, 'Body Talk', earned them a gold disc and stayed 18 weeks in the charts, longer than any other last year.

Their success with the subsequent singles, 'In And Out Of Love' and 'Flashback', has been repeated in all the European nations and is beginning to make inroads in America and Australia.

The three met on the gig circuit backing such bands as The Elgins, Chairman Of The Board and The Deifonics before they met up with Steve Jolly and Tony Swain, their



IMAGINATION: "glamour never dies"

producers and song collaborators, and the energetic and astute Morgan Khan, and set about creating a memorable package to go with the music.

The three minced across our screens in a state of near nakedness and delivered their seductive falsetto tones and the rest, as they say is history. The secret according to Lee John is taking care of their appearance.

"We took a hell of a lot of time learning how to walk, how to wear our clothes. To us, our appearance is the one thing that lasts. Glamour never dies and good soul never dies."

"In the old days theatre

was theatre and music was music and they didn't meet. You could turn your back on a rock band and listen to the volume, you could watch a soul band go through their routine. Now we aim to bring theatre to the music and give it character. We feel we are more of a theatre troupe. We have more outfits than equipment.

"In America there is no such thing as a musician," he contends, "since you have to be able to do everything like singing, acting and dancing. Over here the competition is more lenient and we can all rest on one ability."

"But we are going to bring a bit of Hollywood to Britain . . ."



"I WORKED a million miles for von of your smiles . . ." Or several hundred, anyway, depending which part of Germany he was in. Munich, probably, for standing in the middle in the picture above is none other than Rolf Hutter, living legend in his own cult-time as a key part of Kraftwerk.

Here to promote his band's first British hit single, 'The Model', he also took time out to visit "London's main futurist nightclub". The Kareba in Conduit Street. I guess it must be otherwise RECORD MIRROR wouldn't print its 'Nightclubbing' chart dutifully provided each week by Jock MacDonald and Dave Archer, seen on either side of Herr Hutter.

Incidentally, the reason the Kraftwerker graced the Kareba with his presence was because of his band's constant presence in aforesaid chart. Now if you believe that . . . MIKE NICHOLLS.

MONDAY

SO THOSE plastic cabaret prancers Dollar decide to come out and publicly admit that they don't always get on too well. Of course, I've known for years that they absolutely hate each other's guts and that their so called "moments" were just another cheap publicity device. In fact their screaming, hysterical rows — where they would throw furniture and bits of food at each other — became so embarrassing that I banned them from my dinner parties for a while.

I really don't know which was worse. Thereze objected to David's habit of dressing up as a member of the Swedish royal family and seducing chorus girls on the sofa, and David absolutely loathed Thereze's penchant for fast food and breaking wind at the most inopportune moments. And both pick their noses at the dinner table. They really are the most revolting pair imaginable.

Paul McCartney arrives in a flood of tears and proceeds to drink all my vintage brandy. Apparently the porky one is working with genius producer George Martin for the first time since the Beatles' days, and has just been ordered by the maestro to go and re-write some of his ghastly songs.

TUESDAY

WHAT A bunch of grasping money maniacs the Human League really are. Not content to clean up with their mysteriously successful hit 'Don't You Want Me?' they now want to prevent the odd opportunist making an honest bob or two by selling band T-shirts, badges, sex aids, posters and magazines. They say they don't want the fans to get ripped off but, of course, these budding exploiters of the labouring classes just want more and more money to feed their insatiable lust for power and greed for a good time. It makes me sick.

Elvis Presley certainly was a strange creature; so fat and ugly but able to arouse so many conflicting emotions in so many people. Leafing through my voluminous files I come across an ancient Life magazine review by Albert Goldman, the man who published the utterly nasty book on the beefburger superstar last year. "This finally proves that the man is sexually obsessed with Elvis and not a word he writes is to be trusted. 'Gorgeous! . . . Not since Marlene Dietrich stunned the ringsiders with the sight of those legs encased from hip to ankle has any performer so electrified this jaded town with personal appearance . . . a smashing white jump suit, slashed to the sternum and lovingly fitted around his broad shoulders, flat belly, narrow hips and . . . well, it's a nice fit," he drools. I could go on but I'm not feeling very well all of a sudden.

WEDNESDAY

WHY IS Barry Manilow looking so happy today? Well, his close friend Gary has flown all the way from Los Angeles just to be with the sloppy perbit on his silly tour. The couple live in a specially converted aircraft hangar up in the Hollywood hills, along with the Bazzas's sort of girlfriend ("we're together but we're not," says Barry) who's



by Greta Snipe

probably there at the moment getting their mince ready. What a strange set up.

And talking of the singing nose, following my very wonderful comments in last week's column about the Manilow lavatory seat complex, I receive an empty packet of Paxo stuffing and an anonymous note which reads: "Here is a suggestion as to what you can do with your insults concerning Barry Manilow. Your crappy paper has just lost one reader. Bye, bye sweetie."

This lack of originality and wit combined with recent scientific research confirms what I've believed all along — that Barry Manilow fans are of a very low intelligence indeed. So the sooner this moron switches its allegiances to a paper more suited to its low furry brow and monosyllabic burblings the better, I say

THURSDAY

OFF TO another dismal Top Of The Pops to throw eggs and rotten vegetables at the assembled 'stars' and DJs. There's a moment of excitement when it looks as though the very funny looking Techno Twins are going to get a slot on the show because everyone at the BBC loves their version of the evergreen 'Falling In Love Again' so much. But suddenly the sky goes the colour of night and we're all deafened by a wild whirring wind. Looking up I see a horrible pair of white flabby thighs hanging from a helicopter. Why are cattle flying, we ask ourselves? It grins and waves and, with a sinking heart, I realise it's that 66-year-old pook marked heifer Elkie Brooks who's been specially winched in from Devon to perform her ridiculous song, 'Fool If You Think It's Over'. We all make a run for it before the cowpats start flying.



David Van Day of Dollar gets partner Thereze Bazar in a forward crouch front nelson position while trying to wring her neck. Thereze, meanwhile is attempting to elbow the brute in the crutch. (SEE MONDAY).

A friend from America phones with the news that John Lennon's awful last album 'Double Fantasy' has been nominated for five stupid Grammy awards. Pahl if he hadn't been shot, it wouldn't have won a goldfish at the local fair. What hypocrites these people are.

FRIDAY

IF MADNESS runs in the family, then I have grave doubts for the safety of that duped duo Soft Cell at the hands of their strange manager, the overweight eccentric Steve.

It turns out that the Joseph Pearce 20-year-old self-styled 'editor' of the National Front's youth rag 'Bulldog' who's given six months incarceration at the porridge factory today for inciting racial hatred in his silly paper, is none other than Steve's own brother.

"This material is rubbish, evil and dangerous rubbish," the judge mutters sternly over his half glasses when he reads the silly tome.

Of course, the same could be said about the fatboy's many projects, but I think the fool is too busy with his aims of life, liberty and the pursuit of naff acts to inflict on the public to be of any real danger to anyone but himself.

SATURDAY

PRINCE CHARLES arrives for breakfast and to annoy me with his wandering hands and unfunny jokes. The boy's a bit upset about an American TV company's ludicrous plans to get that singing dental plate Marie Osmond to play Lady Di in a new programme on the Princess's life. He asks me to suggest someone who could take his role in the spectacular. Well if they're having La Osmond as Di, I say, why not have Adam Ant. At least he's going bald too. I don't think I'll bother looking for my name on the New Year's Honours list.

How pathetic children are when they try to shock. Some silly slagheap displays her horrible chest on the spectacularly unfunny 'Over The Top' TV show tonight and there is not even one protesting telephone call. Of course not, no one was watching. This pre-pubescent programme is so appalling it makes 'Crackerjack' look like the 'Brains Trust' and the sooner it's cancelled through lack of interest the better.

ADAM ANT: YOUR CHANCE TO CUT HIM UP

SO HERE I is . . . another RECORD MIRROR coup! Yes, first with the news before it happens we proudly present the ridiculous garb Adam Ant is likely to be tarting himself up with in 1982. Or the clobber we think the old fool should be wearing.

Remember before Christmas (about 20 hangers ago we asked you to draw your impression of what you thought the jumble sale hero's next silly costume would be and stick it on one of our printed dolls and send it to us?

Well hundreds of you did and, judging by the 10 we've picked as the most appropriate to win one of our Adam Giant posters / record tokens, you're a pretty weird bunch and we wouldn't advise any of you going out on your own the next full moon.

Now some of you decided just to take the mickey out of the cosmetic superstar. Like the one of Adam all done up in the guise of an obvious former musical influence, Andy Pandy, or in this case Anty Panty.

Oh yes, then a more respectful, tres elegant Royalist Adam complete with a majestic plume. A reference to the Cavalier attitude with which he treats his fans no doubt?

Then there's a very strange case indeed and we suggest its creator be strapped to the bed immediately. A Diana Dors hairdo atop a whalebone corset, a boxing glove and shorts, a hook, suspenders and fishnet tights, a remedial boot and a wooden leg on a wheel! You must hate Adam more than Greta Snipe does.

After that the plastic and leather bondage Adam is just pretty straightforward perversion really.

Ah, back to normality. Adam as a court jester, well his records are a bit of a joke really (aren't they?).

Then there's Adam as an American calvary man, the headbanger Adam, Adam as a warrior prince of the Golden Sun City of Atlantis, 'though he looks more like a Golden Queen on Picadilly Circus from the way he's resting his hand on his hip, the 'Hoots mon' dainty Scottish dollette complete with bijou silver bell, and the last one looks a bit like the prancing ninny camping it up as an Indian squaw but no one's really sure.

A totally ridiculous selection of clothes for a totally ridiculous pop star? Well, there's one thing for sure, no matter what monstrosities our fevered brains might concoct for Adam Ant in 1982, they'll be nothing on the rubbish he comes up with himself. We can hardly wait. And thanks to all our readers for sending in their inspired entries, we really enjoyed them all.

THE WINNERS

- | | |
|-------------------|------------------|
| 1 DIANNE McMILLAN | 6 KIM SULLIVAN |
| 2 PATRICK LOHAN | 7 MAMIE FARMS |
| 3 DAVID BRUCE | 8 PIERRE FRANCIS |
| 4 YSOLDE TRIER | FLUCK |
| 5 B. DANN | 9 MAX BODY |
| | 10 AMANDA CRAMP |



AT LAST! THE ONE YOU'VE ALL BEEN WAITING FOR . . .

THE POLL RESULTS

HELLO AND welcome to the RECORD MIRROR annual poll results . . . eagerly anticipated by readers and artists alike. And this year, after a record entry, the biggest surprise has (once again) been Adam Ant! The new superstar, virtually unheard of a year ago, has scooped the two most coveted awards in our poll - The Biggest Ego and The Biggest Disappointment!

With an overwhelming majority voting 'The Success Of

Adam Ant' the thing they least liked about 1981, the Police (last year's top band) should be only too happy to take second place in RECORD MIRROR's very own Top Of The Flops.

Elsewhere David Bowie was voted Top Male Singer, Toyah Willcox Top Female Singer and the Human League the Top Band. And don't let's forget the top Sex Symbol, Kim Wilde.

the Top TV Programme (Top Of The Pops . . . now there's a surprise!), Ultravox's Top Single and Top Video double for 'Vienna' and the surprise victory for Altered Images in the Best New Artists section.

But still, it's your poll and published below are the results that matter. How many of them will still be around later this year, if not next? We'll let you wait and see. . .

MALE SINGER

- 1 DAVID BOWIE
- 2 CLIFF RICHARD
- 3 GARY NUMAN
- 4 PHIL OAKEY
- 5 PAUL WELLER
- 6 ADAM ANT
- 7 MIDGE URE
- 8 DAVID SYLVIAN
- 9 PHIL COLLINS
- 10 FREDDIE MERCURY



1981 WAS a relatively quiet year by David Bowie's standards, but the star of 'The Elephant Man' still managed to maintain his status as Top Male Singer, beating the diehard Cliff Richard into second place by the narrowest of margins. "Superstar" Adam Ant could only manage sixth place!

NEW ARTIST

- 1 ALTERED IMAGES
- 2 SOFT CELL
- 3 HUMAN LEAGUE
- 4 DEPECHE MODE
- 5 DURAN DURAN
- 6 KIM WILDE
- 7 HAIRCUT 100
- 8 FUNBOY 3
- 9 DRAMATIS
- 10 ORCHESTRAL MANOEUVRES IN THE DARK



WHAT A year for the Human League, unanimously voted Top Band at the same time as both their current single and album were topping the UK charts. 'Dare' (shall we really call it the "Parallel Lines" of 1981?) easily scooped the Best Album award, while the sleeve itself managed a second place.

T.V. SHOW

- 1 TOP OF THE POPS
- 2 TISWAS
- 3 NOT THE NINE O'CLOCK NEWS
- 4 OLD GREY WHISTLE TEST
- 5 BRIDESHEAD REVISITED
- 6 SOAP
- 7 GAME FOR A LAUGH
- 8 GOING OUT
- 9 CORONATION STREET
- 10 HI DE HI

VIDEO

- 1 VIENNA — Ultravox
- 2 PRINCE CHARMING — Adam And The Ants
- 3 VOICE — Ultravox
- 4 THUNDER IN THE MOUNTAINS — Toyah
- 5 STAND AND DELIVER — Adam
- 6 DON'T YOU WANT ME — Human League
- 7 SAT IN YOUR LAP — Kate Bush
- 8 FADE TO GREY — Visage
- 9 PHYSICAL — Olivia Newton John
- 10 SHE'S GOT CLAWS — Gary Numan

FEMALE SINGER

- 1 TOYAH
- 2 KATE BUSH
- 3 KIM WILDE
- 4 SHEENA EASTON
- 5 SIOUXSIE SIOUX
- 6 CLARE GROGAN
- 7 OLIVIA NEWTON JOHN
- 8 HAZEL O'CONNOR
- 9 DIANA ROSS
- 10 KELLY JOHNSON

SINGLE

- 1 VIENNA — Ultravox
- 2 UNDER PRESSURE — Queen/Bowie
- 3 TAINTED LOVE — Soft Cell
- 4 DON'T YOU WANT ME — Human League
- 5 THUNDER IN THE MOUNTAINS — Toyah
- 6 ABSOLUTE BEGINNERS — Jam
- 7 SAT IN YOUR LAP — Kate Bush
- 8 LOVE ACTION — Human League
- 9 STAND AND DELIVER — Adam And The Ants
- 10 WIRED FOR SOUND — Cliff Richard

RECORD-SLEEVE

- 1 ANTHEM — Toyah
- 2 DARE — Human League
- 3 DEADRINGER — Meatloaf
- 4 KOO KOO — Debbie Harry
- 5 PRINCE CHARMING — Adam And The Ants
- 6 TATOO YOU — Rolling Stones
- 7 QUEEN GREATEST HITS
- 8 CHANGES TWO BOWIE — David Bowie
- 9 HEDGEHOG SANDWICH — Not The Nine O'Clock News
- 10 TIN DRUM — Japan



ALTERED IMAGES, unheard of outside Glasgow this time last year, were the big surprises of 1981 - according to the poll results. The young Scots, led by the bubbly Clare Grogan, went straight to the top of the New Artists poll, beating the Human League and Soft Cell on the way. While the lovely Clare herself was voted the number three sex symbol . . . behind Kate Bush and Kim Wilde.

BIGGEST DISAPPOINTMENT

- 1 THE SUCCESS OF ADAM AND THE ANTS
- 2 POLICE
- 3 RECORD MIRROR
- 4 NO QUEEN/BOWIE VIDEO ON TOP OF THE POPS
- 5 QUEEN/BOWIE SINGLE
- 6 VIENNA NOT REACHING NO 1 BECAUSE OF JOE DOLCE
- 7 DEBBIE HARRY SOLO LP
- 8 TWEETS
- 9 FUTURISTS
- 10 JAM

BAND

- 1 HUMAN LEAGUE
- 2 JAM
- 3 JAPAN
- 4 ULTRAVOX
- 5 POLICE
- 6 DURAN DURAN
- 7 ADAM AND THE ANTS
- 8 ORCHESTRAL MANOEUVRES IN THE DARK
- 9 MADNESS
- 10 ABBA

ALBUM

- 1 DARE — Human League
- 2 QUEEN'S GREATEST HITS — Queen
- 3 DURAN DURAN
- 4 ANTHEM — Toyah
- 5 DANCE — Gary Numan
- 6 ARCHITECTURE AND MORALITY — OMITD
- 7 RAGE IN EDEN — Ultravox
- 8 GHOST IN THE MACHINE — Police
- 9 TIN DRUM — Japan
- 10 PRETENDERS II

SEX SYMBOL

- 1 KIM WILDE
- 2 KATE BUSH
- 3 CLARE GROGAN
- 4 TOYAH
- 5 OLIVIA NEWTON JOHN
- 6 SHEENA EASTON
- 7 DEBBIE HARRY
- 8 ADAM ANT
- 9 DAVID SYLVIAN
- 10 DAVID BOWIE

BIGGEST EGO

- 1 ADAM ANT
- 2 STING
- 3 STEVE STRANGE
- 4 SPANDAU BALLET
- 5 PHIL OAKEY
- 6 GARY NUMAN
- 7 STEWART COPELAND
- 8 TOYAH
- 9 SHAKIN' STEVENS
- 10 JULIAN COPE

GIG / LIVE BAND

- 1 GARY NUMAN FAREWELL CONCERT
- 2 JAM
- 3 OMITD
- 4 DURAN DURAN
- 5 TOYAH
- 6 HUMAN LEAGUE
- 7 POLICE
- 8 BRUCE SPRINGSTEEN
- 9 JAPAN
- 10 CLIFF RICHARD

TOP DJ

- 1 MIKE READ
- 2 DAVE LEE TRAVIS
- 3 JOHN PEEL
- 4 PETER POWELL
- 5 TOMMY VANCE
- 6 NOEL EDMONDS
- 7 STEVE WRIGHT
- 8 RICHARD SKINNER
- 9 KENNY EVERETT
- 10 KID JENSEN

BEST MAKE UP

- 1 TOYAH
- 2 ADAM
- 3 STEVE STRANGE
- 4 PHIL OAKEY
- 5 DAVE SYLVIAN
- 6 KISS
- 7 GARY NUMAN
- 8 SIOUXSIE SIOUX
- 9 DAVID BOWIE
- 10 MARC ALMOND



AND HERE she is! RECORD MIRROR's sex symbol of last year, by a long margin, was Kim Wilde; daughter of sixties rocker Marty Wilde. And Kim can add the award as third best Female Singer to her list after only 18 months in the business. Watch her go!

Being boiled-

Rhoda Dakar

2-Tone's follow up to 'Ghost Town' is equally timely and a good deal more controversial. The single is 'The Boiler' and its subject is rape. As a result, it's been banned by the BBC. MARK COOPER meets up with RHODA, ex-Bodysnatcher, and listens to her side of the story.

'Come outside, there's a lovely moon out there . . .' (Mike Sarne)

THE FIRST sound is the bass drum. At first it's just a beat and then it begins to growl and grow louder — as if in pursuit. The 'steady beat' of the dance song turns into a nightmare while the circus organ turns eerie and the cornet whistles down the wind.

Lulled by the conventional voice of the London 'dolly bird' you think you're safe until you realise you're in it, pop turns to shock and this is no longer seduction but rape, not sex but violence. This is Rhoda's 'The Boiler', the scariest single since 'Watching The Detectives' and a good deal more topical to boot.

Rhoda Dakar used to sing with The Bodysnatchers, 2-Tone's all-women group. Although that group had something of a frivolous reputation, Rhoda's own interests were never escapist:

"That band contained all kinds of different viewpoints from outright feminist way on in."

'The Boiler' was the first original song that The Bodysnatchers ever performed. "I wrote the words in the tube going to Camden Town for rehearsal. The group could never agree to put it out as a single. Some of them felt it was too hardline and wouldn't help us commercially."

Eventually, these differing attitudes in The Bodysnatchers caused them to split. Rhoda continued to perform the song with the Specials. "One of the reasons I believe this song will survive is that it's been performed over two hundred times. It's been written about and it's got a reputation. It always shocked people. Sometimes they'd just be quiet or sometimes they'd laugh, kind of hysterically."

"Jerry (Dammers) has always wanted to record the song. He wanted it to be The Bodysnatchers' first single. Now he's changed the music. The Bodysnatchers' already had music which they put the words to while Jerry wrote this music specially."

"We just kept the piano riff which was stolen from somewhere anyway. Jerry's music sounds like a soundtrack from a film." Rhoda will perform the song again, if and when The Special AKA play live.

Rhoda's rap has suffered for its topicality and for being explicit. Like Dury's 'Spastiscus Autisticus', an inspired dance tune for the disabled (with all ironies intended), 'The Boiler' is being stifled. Meanwhile Bucks Fizz are Number One

'Rape as I understand it is an act of force and violence, not a sexual act.'

and their make-believe view of the sexes is played day in and day out until you too might believe that life is all smiles and knowing winks. Now listen to 'Make Believe' and 'The Boiler' and you tell me which is obscene and which is healthier and then tell me why 'The Boiler' is being silenced.

The BBC's new method of killing a single is more effective than the outright ban. They probably got a few tips from the Polish government. Rhoda explains it to me in a record company office, her voice quiet but calm and only occasionally revealing the London twang that is 'The Boiler's' everyday voice.

"The BBC don't make outright bans anymore because the last time they did that, it was 'God Save The Queen' which went to Number One. They will play it in connection with 'relevant discussion' on the grounds that if you're discussing something that people consider offensive to begin with, they needn't listen. They believe that if the record just comes up in normal airtime, it'll be surprised and offend."

"Thankfully, Chrissie has withdrawn the record — unlike Polydor with 'Spastiscus' with which the record company were in collusion with the BBC. Polydor withdrew the single and, naturally, it sank without trace. Apart from the

Pistols, all the records that have been banned have disappeared. After the Pistols, they no longer give the record the notoriety of banning it. They just don't play it.

And so the voice of sanity and the voice of women is silenced. Instead we are offered a diet of make-believe or the pornographic fantasies of heavy metal; clever lads like Phil Lynott describing himself as a 'Killer On The Loose', while the Ripper is murdering women. Women who supposedly want it. Who is obscene, the rapist or the victim? You tell me.

Rhoda doesn't condemn the male pin-up mentality or the male sex, though well she might. "All men aren't pro-rape. A lot of men find it just as horrific as I do. Just because you're into Page Three doesn't mean you're pro-rape. That's quite a jump. There are plenty of men who're quite happy to look at pictures of women's tits who wouldn't go out and rape somebody."

But Rhoda is quick to point out that rape is not sexy or sexual, although it is an act of force directed against a person's sex. A woman's sex.

"Rape as I understand it is an act of force and violence, not a sexual act. A man tries to impose his will on a woman by force. If it's a sexual act, why do old women get raped? Rape is a



RHODA "I always shocked people"

way of asserting superiority. "It's more the attitude of the policeman, the husband, the boyfriend, that is supported by the Page Three way of looking at women, an attitude that blames the victim, that says that if you go round looking like that: 'What do you expect?'"

"The woman in 'The Boiler' calls herself a boiler, she believes herself to be a boiler. And the consequence in the song, indirect no doubt, is that she's raped, is this another way of blaming the victim? Ask Rhoda.

"Women are often their own worst enemies. Perhaps it's a divide and rule policy by this mythical male (whoever he is) who rules the world. You begin to accept the ideas that are forced upon you."

The woman in the song is always a boiler in her own eyes and always helpless. Are women that helpless? "When it comes to rape, a man is always going to be stronger than me which annoys me no end. Unless I can run a two-minute mile, if a bloke's got hold of me, there really isn't that much that I can do. If you get frozen with fear, you're trapped and once a bloke has hit you a couple of times, what can you do, you can't get up. It's not like the TV lights that go on for half an hour."

'The Boiler' takes place not on the TV but in the realm of the kitchen-sink, where the dance hall has turned to the alleyway, the masquerade has run, and the smell of the perfume has turned to the smell of piss. Here we are, back in the ghost town.

Rhoda and the boiler are

obviously not one and the same. Rhoda played in the all-woman 2-Tone band, The Bodysnatchers. Although it was at a rehearsal that she heard the word 'boiler' (from a roadie), she says that that band escaped many of the worst consequences of being women in the male world of rock: "Most of the bands we played with were 2-Tone bands and they were all 'cool'. Once we started playing with normal groups we started to encounter the strange attitudes like: 'Do they really need a soundcheck, they're only girls, etc.'"

Where did the character of the boiler come from then? "I suppose the character is how I see a 'typical' girl. She's may be how I could have been. A lot of women seem to see themselves in terms of the blokes they know and are or aren't going out with. You're only as important as your bloke. Most of the women I went to school with are married — only about three of them aren't. And I went to a so-called 'good' school, a grammar school."

Rhoda isn't blaming women or men but rather an attitude, a male attitude with which women often collude. "The Boiler" isn't addressed to a particular sex (not as if there's about five of them anyway) but to people. It was written and recorded for its own sake and written about an attitude, to women and to rape, an attitude that comes as much from women as it does from men, unfortunately.

"You'll find women who have high executive positions and yet not tell her boyfriends' mates that she works. She doesn't like

them to know that she's more successful than he (I don't suppose he's too keen either).

"At work such women have authority yet all too often they'll leave the men to make all the decisions at home. Feminism has got us the jobs, but it hasn't changed our homes and private lives enough yet."

The next song she's working on is called 'Female Chauvinist Pig'. She'll explain it: "Female chauvinism supports male chauvinism. A lot of women like to manipulate men, twist them round their little fingers as the saying goes while at the other extreme, you have the Sun's idea of a feminist, the woman with a crop and dungarees who claims that men are a mutation of women and are separatists. The song attacks both extremes. I'm more anti-sexist than definitely feminist."

"I don't know who this superwoman I believe in is but she's not this manipulative woman nor this separatist woman. I wouldn't presume to say separatism is wrong or anything. It's just not for me."

Rhoda's voice is a sane voice, a calm voice that's not afraid of uncertainty and yet has reached some definite conclusions. Why is it that 'The Boiler' is unheard when pop-pap porno like Bucks Fizz fills the airwaves?

"This conspiracy is all around us everywhere. We're supposedly to think like Bucks Fizz. So much so that it's 'The Boiler' that uncovers the secrets of the underside of pop and lays them bare. If they don't want you to hear it, are you going to obey? Better scream than simper."

Singles

SINGLE OF THE WEEK

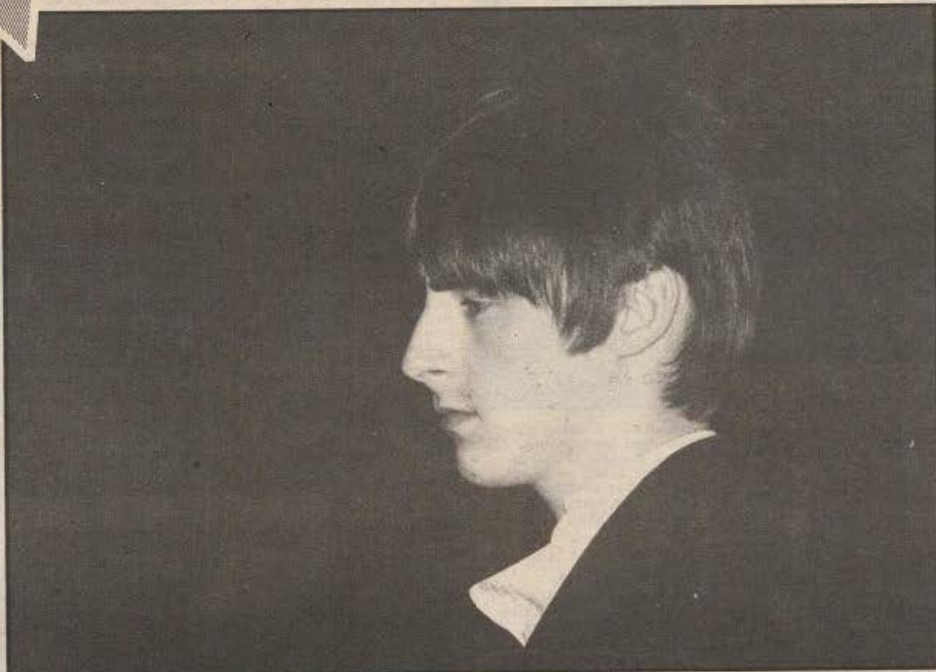
THE JAM: 'Town Called Malice'/'Precious' (Polydor). Definitely the best Jam single for ages, in spite of the fact that both sides are heavily derivative. The first, known around these parts as 'Motown Called, Alice' by Martha and the Vanellas, sounds not unlike the Woking men's version of 'Heatwave', but its sixties-soul style is attractively hard and vigorous for all that.

'Precious' (a reference to PW's fave stablemates Orange Juice? Probably not) marries post-Shaft funk guitar with voguish whiteboy dance beat, ie one that's too fast to really dance to, decorated with some tasteful bass trim. Both sides are miles better than the last two Jam 45's, neither of which had any distinguishing marks whatsoever, and will doubtless add up to their biggest hit for a while. Now, then, an open letter to Paul Weller: since you saw fit to send me an angry letter last time I reviewed a Jam single (and as abusive letters go, I have to say that in its brevity and its handwriting it far outshone the one Spandau sent me), perhaps the above might prompt you to whip a birthday card in the post? It's only three weeks off, you see, and

DEFUNK: 'The Razor's Edge' (Hannibal). This came out last year, so unless it's been re-issued already I don't see what it's doing in the review pile. Still, just in case none of your hipper friends has yet recommended it to you — it's brilliant. Next?

TROY TATE: 'Lifeline (Hold On To That)' (101n) (Why-Fi). Phew, I like it! For reasons I cannot fully divulge but which have much to do with a promised beano in Birmingham, I was hoping rather fervently that I'd like this record, and for once I wasn't disappointed. Mr Tate, taking time off from his day job within the changeable ranks of the Teardrop Explodes, comes up with a more than respectable solo record. It even boasts a bit you go away singing, which is more than can be said for the last Teardrop single. Also to its credit are odd rhythms, discernible optimism and outright eccentricity, and not even the faintest whiff of incense anywhere. To be enjoyed in the spirit in which it was made: good humour, pleasurable endeavour, rather than frenzied, high-pressure tightseeking.

SHEREE BROWN: 'It's A Pleasure' (Capitol). It is, it is — principally because its relaxed good taste comes as something of a tonic after the endless torrents of fastfunk (sort of aural McDonalds) that one's



PAUL VANWELLER: should I change labels?

SOULED ON YOU



subjected to when sifting through the singles on these chilly Friday afternoons. This record doesn't wiggle its backside at you, and it's all the sexier for it. (All the sexier? Sorry. The next review will be in English, I promise.)

HOLLY AND JOEY: 'I Got You Babe' (Virgin). After the Ramones' 'Baby I Love You' and the Italians' excellent 'Cook 'n' Jones-style 'Chapel Of Love', this must have seemed like quite a good idea on paper. On vinyl, however, it's a bloody disaster.

KIRSTY MACCOLL: 'You Still Believe In Me' (Polydor). Re-issued by Polydor in a sleeve depicting Kirsty in a joke wig, this is

her pre-Christmas minor delight, all breathy over-dubbed harmonies and contrived fey charm. Not at all bad; indeed, in a week like this, almost very good (really).

MODERN ROMANCE: 'Queen Of The Rapping Scene (Nothing Ever Goes To Plan)' (WEA). Oh, I dunno, Mike 'Sagwash' Gardner says they're clever chaps, making kiddiefunk to order and cleaning up in the process. I think they're horrid, ungainly men in atrocious suits (the tall one looks like Basil Fawlty, for God's sake) with music that reflects their inelegant appearance. I've yet to hear a white man rap convincingly (one or two white girls, but that's all), and Modern Romance are clearly not about to change that state of affairs. Unpleasant.

JOSIE COTTEN: 'Johnny, Are You Queer?' (Bomp International). Be warned, my children. When all is dark, when you're driven to suicide, when despair stares you in the face... there's always something worse than the latest Modern Romance single. This is it.

CHAS JANKEL: 'One Oh Nine' (A&M). The usual bland, laid-back discoid funk from Ian Dury's ex-songwriting partner, blessed with a lyric that demands "something I can remember... something I won't dismember". What is this Alice Cooper or something?

Smooth music with uncomfortable clumsy words.

KLAUS NOMI: 'Lightning Strikes' (RCA). Gawd. He might look like an interesting cross between Joel Gray and Klaus Kinski as Nosferatu, but the record proves Nomi, whoever he may be, to be a gruesome mixture of Peter Sellers cartoon-Kraut and the diabolical Nina Hagen.

THE PASSIONS: 'Africa Mine' (Polydor). Poor old Passions. Once again, they're altogether too frail to live up to either 'German Film Star' or even their name. The music's too pale and fragile — practically consumptive — and the lyrics are sadly trite, too. This side is all the more depressing for the fact that I accidentally played one side of the enclosed free live single first, and was pleasantly surprised at how good it was.

ARETHA FRANKLIN: 'Hold On I'm Coming' (Arista 12in). People get hold of classic soul songs, re-arrange and cover them all the time; since someone was bound to get their paws on this, rather Aretha than anyone else — I thought at first. This determinedly 1980s version is laden with lots of horns and lots of production; a real Big Production job that's so glossy, it deadens the whole thing. Shame, for a natural-

sounding rendition could have been brilliant.

DIANA ROSS: 'Mirror Mirror' (Capitol 12in). Here's a completely different kettle of wolle and sequins. Ms Franklin may have blanded out some with the years, but next to Diana Ross she's still a rough diamond. This song is no relation to the Dollar charmer of the same name, and it's as dull and safe as anything — the Chic project being an honourable exception — the lady's done in the last few years.

CENTRAL LINE: 'Don't Tell Me' (Mercury 12in). Pleasant US-leaning British funk. Goes on a bit, though perhaps the 7in version is more concise... Oh, it's very good of its kind (I think — you really should be asking James Hamilton, you know), but its kind leaves me cold.

ATTILA'S BRIDES: 'Woolly Bully' (A&M). The Brides of the Hun, a glance at the sleeve reveals, are in the fact the Macleans, the modelling twins discovered by Norman Parkinson and celebrated in a minor uproar about their 'baa-lamb' poster ads which adorned our capital's underground some years ago. Classic pop record-making, this, in its way: the archetypal cart-before-the-horse technique of taking a person or persons of particular looks and/or topicality, and plunking them in a recording studio with some skilled session musicians, to

produce a product which is as much the result of the 'artiste's' creativity as — well, you get the idea. Next week, the Erica Rowe single.

HAZEL O'CONNOR: 'Calls The Tune' (A&M). Not a new Hazel record, but A&M plundering the 'Breaking Glass' soundtrack LP yet again. Not only is the song irredeemably dull, but Hazel sounds as if she's suffering from terminal adenoids, or at least a wretched head cold, throughout. Flip over for live versions of 'Eighth Day' and 'Give Me An Inch' — the latter, at least, providing food for thought. You'll have to ask Greta and Midge about that one.

MARI WILSON: 'Beat The Beat' (Compact). Ah yes, Compact. Another bunch of letter-writers. They dropped me a rather pettifoggish little line, complaining of my spelling. Dwarfs! they insisted. Not dwarves! Sorry chief: particular blind spot of mine, aggravated by early reading of 'The Hobbit'. Ms Wilson makes far better listening than her stablemate, 'Swedish star' Virna Lindt, though the production of the sixties-style chanteuse sells her somewhat short.

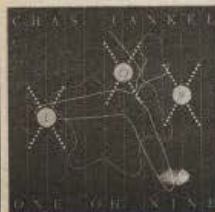
THE MOOD: 'Don't Stop' (RCA). Futurism ordinaire. Fittingly attired in post-romantic suiting, but they're closer to the wearisome Landscape than to Depeche's magical pop touch.

MOUTH: 'Ooh, Ah, Yeah!' (Recreational). Rockabilly-tinged minimalist fake jazz? Something like that, anyway. Mostly double-bass and percussion and yelps — modestly intriguing.

CLAPHAM SOUTH ELEVATORS: 'Leave Me Alone' (Upright). Less than serious sixties-minded garage pop. The Elevators are, I am told, The Meteors. How their little satire compares with the "real" thing — Mood Six, etc. — I have no idea, but this Beatley effort is fairly acceptable. The joke's a bit wasted on those of us who remain pretty much indifferent to both the Meteors and the banana skin-smoking ninnies who comprise the new flower power shower, though. I'll pass on the CSE's. Ouch.

NICK NICELY: 'Hilly Fields 1892' (EMI). Title sounds like half an amateur league football result — you might reasonably expect the B side to be called 'Little Portsmouth Reserves, nil'. No such luck, mate. Mr Nicely (choke) has made a fairly classic example of the EMI wimp record — so wet you need wellies on to approach the wretched thing.

ALTON ELLIS: 'And I Love Her' (Island). Fairly standard reggae version of Beatles ballad. Rank outsider for a hit, since the odds against there being two blokes called Alton in the UK charts at the same time cannot be lightly disregarded.



I get excited

I'VE never had a girlfriend, and I get very frustrated when I meet girls and find myself sexually aroused very quickly. This happens even without any physical contact and is always very embarrassing.

A friend once advised wearing a tight jockstrap under my pants when going out. Would this help? I've never heard of any medical treatment for what I'm going through, Ian, Middlesex.

● **THERE'S** no need to think about seeing the doc. What you're experiencing happens quite naturally to young guys from the age of puberty onwards, if you're thinking sexy thoughts, or sometimes for no apparent reason whatsoever, you'll get an erection.

So what can you do about unexpected and embarrassing erections? Accept them, and bear in mind that your mates are going through the same experience too. Contracting your stomach muscles to breaking point may calm things down a little; and, if you're gifted with willpower, turning your mental powers to other subjects is another tried and tested demolition technique. If the tension becomes so painful that it's unbearable, masturbating in

● **CONTACT KORNER:** Keep the letters coming. Simply send name, address and details of your musical tastes and other interests for a link-up with someone in your area. The more people we have on file, the more matches we can make. And its free!

the toilet and ejaculating will make you feel better. The jockstrap idea may have worked for your mate, but the results could be painful.

Stye

FOR the past few months I've been suffering from a stye in my left eye, on and off. I'm wondering how I can avoid catching them, as I find it very embarrassing. Should I go to my doctor for treatment, or is there anything I can buy from the chemist? I'm 14, Debbie, Swindon

● **Styes** are an infection of one of the tiny glands located along the rim of the eyelid and are quite common in early adolescence as your body adjusts to all the glandular changes necessary to reach physical maturity. This kind of infection isn't passed on from person to person but can be aggravated by rubbing your eyes with dirty fingers or allowing clods of ancient eye make - up to build - up.

As far as do - it - yourself treatment goes, the simplest way to ease this kind of discomfort is to apply a very clean face flannel dipped in hot water then squeezed - out as a



Problems? Need some ideas or information fast? Or would it help to talk things over? Write to Susanne Garrett, 'Help', Record Mirror, 48, 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.

compress. For sure - fire treatment of persistent styes, it would be best to see your doctor who can prescribe an antibiotic ointment or drops to clear - up this condition.

Disco

I'M thinking of running several discos in a nearby hall this year and have heard I'll need a special licence to cover me. Can you tell me more about this? Do I need a licence if the proceeds go to charity? Hal, Suffolk

● To ensure that the record companies which produced the material you'll be using in the disco shows receive royalties due to them, some payment for the use of their material, you'll need a

covering licence from Phonographic Performance Ltd. For a one - off event, depending on the number of people you expect to turn - up and the length of the disco, you'll pay an average of £1 or two, and fees for a series of events could work out at between £12 and £20 a year, possibly more. In some cases where the money you make will be going to charity you won't need a PPL licence at all and no payment is required for a basic family wedding reception or party where no - one is being charged admission. To check - out where you stand, send details to Phonographic Performance Ltd, Ganton House, 14 - 22 Ganton Street, London W1V 1LB. (Tel: 01 437 0311).

And that's not all. If the hall you intend to use doesn't already have a Performing Rights Society licence covering royalty payments to composers and publishers of the music you'll be playing, you'll need to shell out more of the ready. Normally you'd pay an average of £5.50 plus VAT for a one - off disco licence, but exceptions can be made if the bread is going to a good cause. Contact PRS, who can also tell you if the hall is already licensed, for the full fax at Licensing Department, Performing Rights Society, 29 / 33 Berners Street, London W1P 4AA. (Tel: 01 580 5544).

Card

LAST summer I met a girl I really liked on holiday in Spain. I really fell for her at the time and was

disappointed when I didn't hear from her in reply to a letter I sent shortly after returning to England. She lives about 50 miles away from me and, if she wanted, it would be easy enough to meet up one weekend.

Imagine my surprise when, after such a long time apart, she sent me a Christmas card - no letter, just a card. I've never told her how I feel about her, but I'm wondering whether I'm in with a chance

at last. As far as I know she doesn't have a boyfriend at home. Peter, Dorking

● **What are you waiting for?** She's sent an open invitation for you to get in touch again. Perhaps she didn't get the first letter you sent, or maybe she's one of those people who find writing a chore. Either way, the communication channels have opened once more.

BRANCHING OUT

OUR BAND has already played a few gigs locally mainly through friends who've helped us set-up dates personally, and now we'd like to branch out. Is there anywhere we can buy a list of rock clubs and pubs and college social secretaries throughout the UK? What's the best way of approaching venues who've probably never heard of us? Rob, Greater Manchester

● **F**ind no enterprising publisher has a directory of rock clubs and pubs and their bookers throughout the land, as yet, probably because the life of many small venues is short. For new contacts nearby, tune in to your nearest radio station band slot and rock programmes for details of who's playing where and try the same venues. Also scan our regular 'Upfront' feature where every active rockpot in the land which keeps in touch is listed weekly, along with a contact telephone number wherever possible. Ring to find out who books the bands and take it from there.

It's useful to put together a brief typed self-promotional sheet of band details; a potted history of the group; how long you've been together; other gigs you've played, if they're worth mentioning; information on any records released; and an indication of the kind of music you play, heavy metal, new wave, MOR, pop, and so on. If you can afford a professional-looking photo, attach a pic and send it on ahead.

Even small-time promoters want to know if you can play too, so sending along a demo tape of some description is worthwhile. It doesn't need to be studio recorded if you can't afford the price.

Tracking down a comprehensive list of college and university student unions plus telephone numbers is easy. The current 'MUS Yearbook', includes a full list. Price £10.95, from Publications, National Union Of Students, 1 Endsleigh Street, London WC1 (including postage and packaging). Cheques and postal orders payable to NUS Publications. Equipped with contact numbers, get in touch with individual social secretaries.

For more advice and information its also worth joining the Musicians Union. Anyone playing gigs for payment is eligible for membership at a small annual cost. Details from Musicians Union, National Office, 60/62 Clapham Road, London SW5. (Tel: 01 882 5566).

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What they don't want

THE KINKS: 'Give The People What They Want' (Arista 1171).
By Mike Gardner

ONCE UPON a time there was a great British rock band who spiked up the airwaves with powerful and direct songs of adolescent lusts like 'You Really Got Me', 'All Day And All Of The Night' and 'Tired Of Waiting For You'.

The singer and songwriter Ray Davies observed the English landscape with an eye that understood and a lyrical perception that always said more than mere words. He was justly lauded for classics like 'Waterloo Sunset', 'Autumn Almanac' and 'Well Respected Man'.

But eventually he waned, even though 'Lola' glossed over the decline.

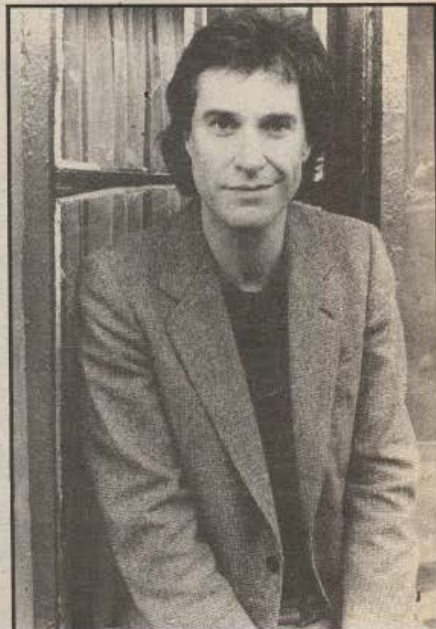
Then it was off across the Atlantic and onto the gruelling tour-

ing circuit where Americans lapped up this most idiosyncratic of English bands. Ray kept returning with more and more theatrical concepts but he even gave up that and showed how uninspired he felt. The Americans retorted by putting the albums into the charts.

Now Ray 'Gives The People What They Want' and it's a sorry mess. He plays all his old songs with a turgid heavy metal veneer and changes the words hoping no one will notice. Now he doesn't look outside of his cocooned world: he whinges about his life like he used to, but doesn't have the energy to twist his observations anymore — or maybe he's forgotten how.

Davies still shows flashes of his singles writing prowess with 'Add It Up' and 'Across The Dial' but his thoughts have become too flabby, and abominations like 'Destroyer', the most obvious regurgitation of his former glories, are the norm.

There can be no happy ending until Ray Davies starts to write songs with tunes, songs with thoughtfully throwaway lyrics and a subtle demeanor. Then maybe he can live happily ever after. ++



Ray Davies: raw talent going to waste.

LONE RANGER: 'Rosemarie' (Black Joy DH 2002), EEK-A-MOUSE: 'Wa-Do-Dem' (Greensleeves GREL 31).

By Mark Cooper

IN CASE you hadn't noticed, this is the age of the toaster, DJ style! After the drab days that followed the inspired religious outpourings of the U-Roys and I-Roys of the mid-seventies, we find ourselves in the midst of a rankin' renaissance. And the artists under consideration are leading practitioners of said dread style, two bad DJs!

Lone Ranger produced nothing but hits last year, hits confined to the pre-release chart by no fault of their own. 'Love Bump' was a Grade A Numero Uno on any chart. Lone Ranger is all enthusiasm and self-advertisement, a shameless braggart with tongue half in cheek and half-wrapped round rhyming rhythms.

Rootsy as they come, Lone Ranger is a constant source of giggles, and repository of smiles. On 'Rosemarie' he works his way through a variety of standard toasting themes and refreshes them all by virtue of some sustained inventiveness. Lone Ranger's vocabulary, all OINKS! and BIMS! and RIIGHTS!, is as much punctuation as it is verbals. Extraordinarily, the man manages to keep you guessing, shuffling his pack of tricks like a king croupier, bouncing around with an enthusiasm that belies his skill.

Only qualification would have to be reggae's most sexist cover since heavy metal, showing the Ranger being handed coffee in his favourite cup, a fair reflection of his braggart view of the sexes as displayed on such tracks as 'Fe Mi Woman A De Bes'.

Meanwhile, Eek-A-Mouse pursues his own course, more lovers' rock than braggarting, exuding a cool sense of suffering, while exploring life's 'Lonesome Journey' and the fate of a variety of sinners from ganja smugglers on. Subdued and smouldering, Eek-A-Mouse finds melody all over the place and backs his soulful style with a carpet of organ that often resembles a blues harmonica.

Eek-A-Mouse and Lone

Ranger tell stories with skill, with rhythm, and with feeling. These cats have character and ego and these albums are state-of-the-art manifestoes. Check 'em out, RIIGHT? +++ each.

THE TIMES: 'Pop Goes Art', MARINE GIRLS: 'Beach Party', TV PERSONALITIES: 'Mummy You're Not Watching Me' (Wham! 01, 02, 03).

By Mark Cooper

A TRIPLE-HEADED broadside announcing the arrival of Wham!, the brainchild of the two original members of TV personalities, Ed Ball and Dan Treacy. The two share the label, Ed Ball had become The Times, a neo-mod pop trio, while Dan retains the Personalities' moniker. Both share an obsession with the swinging sixties and their psychedelic underbelly. This obsession takes the form of a blend of satire, affectionate sympathy and musical parody of sixties' pop art sensibility.

In addition, Wham! offers up the debut album by Marine Girls, a quartet of women from Welwyn, Hertfordshire. Marine Girls share Ed and Dan's commitment to determined amateurism. All three make records without recording techniques, and inhabit an untouched - up world of basic bass and drums. Shying away from blow-dried 'perfection', the Wham! sound is sometimes dour but always witty. Best of all, this amateurism gives all three records a regular charm, a certain 'innocence' that somehow preserves pop's greatest quality (says I), youth.

The Times come on like bright sparks, all mod amphetamine punch and 'Biff! Bang! Pow!' as the second number has it. Poised on the point where mod shades into psychedelic garage punk, The Times recall the Jam recalling The Who. The Time's album is at its best when its tongue is most firmly in its cheek, notably on companion classics, 'Looking At The World Through Dark Shades' and 'I Helped Patrick McGooan Escape'.

TV Personalities are less mod, more psychedelic, and attempt more than The Times. While The Personalities also look at mod (the hilarious) 'I Want To Be

TOGETHER
at last!

I got you babe

Holly & Joey

NEW SINGLE out now

In David Hockney's 'Diaries' (for example), the heights of their wit are to be found on their glances at 'underground', London, psychedelia and the now-luciferous trend admired and exposed in 'A Day in Heaven'. Time - machines should be invented for these people (along with The (defunct) Soft Boys) but their records indicate they've already found their own means of time travel.

Marine Girls meanwhile inhabit the sixties' world of boy-meets-girl. Their record consists of three - chord guitar, basic bass and flat singing. From this promising basis, it succeeds in finding wit and magic in the banal, while never collapsing into the cute. Bitter - sweet love songs are a speciality with lines like 'I'll love you forever or until I find another boy', indicating a modern look at love but there's also the deadpan whimsy of 'Flying Over Russia' to be considered.

All in all, Whamm! offer a handsome package of disreputable goods bound together with wit and affection. Consult your local garage. + + + + each

IDEAL: 'Der Ernst Des Lebens' (WEA K58 400)
By Mike Nicholls

WHAT WITH Kraftwerk in town and steaming up the charts, what can a poor boy do but grab the latest Kraut album around? Specially when it's been produced by Conny Plank and has already

shifted a third of a million units in three months.

The title apparently means 'The Seriousness of Life' but I can't tell you a great deal more about the profundities inherent in this album since it's all in German and RM have decided against sending me to the Fatherland for a crash course in this most ugly of languages.

As a result one loses the alleged wit and humour of the lyrics. This is infuriating - rather like trying to eavesdrop on a conversation which turns out to be taking place in a foreign language.

Nevertheless, one can always deduce, or seduce in the case of 'Sex in Der Wüste', where some oriental warblings join the modernist stop - start staccato keyboard work - outs.

Elsewhere it's familiar pre-'Low' / 'Heroes' Teutonic tunes. You know the kind of stuff - Amon Duul, Tangerine Dream etc etc. Except Ideal are not nearly so self - indulgent, their songs appearing in a more disciplined format. Guitars and synthesizers keep one another in check and Annette Humpe's vocals provide pleasant respite from much of the leaden aggression.

Ideal are nothing particularly new or original and are more likely to appeal to broader - minded HM aficionados than yer new romantics, whatever their aspirations towards being a dance band. Still, they are good at what they do and with the season still being somewhat quiet, worth checking out. + + + ½



They didn't do the decent thing: they stayed together.

Look who's here

THE LOOK: 'The Look' (MCA MCF 3120)
by Chas de Whalley

THIS album has been a very long time coming. After all, it was over a year ago that the Look were on Top Of The Pops and in the Charts with that gloriously ramshackle piece of powerpop 'I Am The Beat'. Since then this London - based ground has kept such a low profile I'll bet you thought they'd done the decent thing and broken up like many another one hit wonder band before them.

Well, they haven't and if the Look are still with us then I, for one, am quite glad they are. Take a listen to this album and I think you might be too. It's not a great one by any means but it's no disaster either. It includes the aforementioned big hit and if nothing else on the record is quite as strong then the band make up for it with some snappy Hammond organ orientated arrangements and a Heavy - On - The - Drum sound with real charm.

In the final analysis, the Look have little to offer radically new and innovative. But instead they have managed to distil a number of classic sixties pop / rock styles - ranging from the Small Faces to Keith Emerson's Nice - into punchy brew which is uniquely theirs and recognisably so.

And it is lead singer Jonny Whetstone's voice that is the Look's trademark. Occasionally a little too cabaret for comfort it nevertheless does as much for the cockney cause as Max Bygraves, Tony Newley, David Bowie and Paul Weller. Whetstone brings confidence and conviction to every track on this album whether it be a piano - based ballad like 'Your Dreams, My Dreams', a West Side Story re-make like 'Tonight' or some wide - boy East End rockers like 'Feeding Time' and 'Double Life'.

It's sad to think that, without another hit single to boost their flagging credibility, Whetstone and the Look can expect little more than the bargain bin from a very creditable debut LP. + + +

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MOTIONS HAVING PASSED



Here today, here tomorrow. Or at least that's what the MOBILES hope at the moment. But they're not a band that's going to hang around with one hit forever. MIKE NICHOLLS rolls the credits.

LIVING UP to their name The Mobles don't stay in the same place too long. In fact the band can't even hang around their record company offices long enough to be interviewed and I'm obliged to speak to them next door... in a hairdresser's salon.

Still, it makes a change from the usual points of rendezvous and Annamaria (vocals) and Dave (bass, re-tooled roots) have got an above-average reason for being there; along with the other four Mobiles they are about to make their premier appearance on Top Of The Pops, their 'Drowning In Berlin' single suddenly having made its mark on the charts.

Annamaria, who says she's 21 but looks a little bit more, is visibly phased by this useful boost to her career and is still adjusting to the action-packed life of the city.

"I'm still waiting for my bum to be pinched," she trills shamelessly, "no-one has done that yet."

Unfortunately, not all her remarks are so candid. She proves distinctly reticent when talking about the group's history, claiming shyness on the grounds that the Mobiles spent a long time getting nowhere.

Dave later informs me that they're big in their native Eastbourne which seems fair enough, especially since it resides Annamaria's enthusiasm.

"I must admit, I do get recognised in the drugstore where I work... Oh, maybe I shouldn't talk about that, you'll get the wrong idea! Anyway, we picked out the pier which holds over 1,000. People were grabbing me by the arm, saying, 'Can you get me...?'"

With the power of ye olde hit parade being what it is, the group are potentially in a position to expect a similar proof of their hospitality outside Eastbourne, too. How did their single get off the ground in the first place?

"Peter Powell picked up on it when it originally came out at the beginning of December," says the decreasingly shy young lady, "but his producer pulled it out of the show... Christ, there I go again..."

"No, no, keep going. This is fascinating stuff!" "Anyway, other Dik cottoned on and it started to get a lot of airplay."

Which is fairly surprising considering the unusual nature of the song. What exactly is 'Drowning In Berlin' all about?

"Ah, I'm glad you asked me that. It's about a true life experience which happened to me there," she begins amidst the stimpers and cufers. "It was while I was at college in Hastings. One Christmas some German friends invited me over to Berlin where I met this guy. I suppose you could call it a holiday romance except that I fell head-over-heels in love and didn't bother to go back to college."

"I stayed there a month and then heard some terrible news about him... no I can't tell you what it was, it's extremely personal."

I speculate that the guy was either a junkie, had cancer or was married, but she remains totally tight-lipped.

"Anyway," she continues, "after a couple of days I went home to mum. It was terrible, I never thought I'd get over it. Still, some time later during a rehearsal with the band we all started talking about ourselves and past experiences and I told them the story."

"They insisted on hearing everything but I only told them as much as I've told you the guys were very touched and so was I when I first sang the words. I broke down and cried, it was really emotional!"

I also appealed to the ears of Mr Tim Heath, son of the late band-leader Ted Heath and joint owner of Ribbo Records with his brother Nick. Tim happened to be in a London studio where the song was being mixed and one of the engineers brought it to his attention. A deal subsequently followed.

Annamaria and Dave give credit to their producer and co-manager, Paul Linton, who specialises in keyboard-oriented sounds.

"He's produced Nick Straker amongst others and is involved with Pinnacle, the company which distributes our records to the shops. All these sort of things help."

Not half. So what's next on the agenda? Another single in the same vein?

"No, I don't think so," Dave replies earnestly.

"'Drowning In Berlin' isn't like anything else we do. In fact we try and keep everything different all the time. We don't want to lumber ourselves with a particular sound."

Abs! Hence the name Mobiles. No ties on you guys.

Right. When we were just playing Eastbourne and nothing was happening there we had this slogan "Don't die in your deck-chair. To be honest we had this obsession with deck-chairs, striped clothes and all that sort of thing."

"But you've gotta progress haven't you? So our next song is going to be a complete change. We're just going to do what we're happy with."

Fine. How about gigs?

"I think we're lining up a support tour to a major act," reveals Annamaria as Dave goes off to have another bowl of sludge slopped over his head, "but I can't say which."

You don't say... well what else can you tell me? What are your hopes and ambitions? Lots of hit records?

"I wanna be rich," she responds positively through narrowed eyes. I mean who doesn't? We're not a charity."

Spoken like a true lady. And a truthful one. May her band keep on rolling before the tide goes out.

A LIFE IN THE DAY OF Steveo

66 AFTER GETTING out of the taxi in New York I got onto the plane. I got about two hours sleep and the flight was seven hours. Then I was about to land at Heathrow. After circling around three times I had a meeting at 10 o'clock and this was about half past 11 — it was starting to get a bit crazy. Finally we landed and the loudspeaker told us, "This is the first plane to touch down in Heathrow today," and there was a big cheer from all these tourists with cowboys hats on.

When we got out the plane I was searched at customs. The man said, as he was looking through my bag, 'I'm looking for cannabis, LSD, and cocaine et cetera et cetera.' I said: 'Listen, I had any cocaine it wouldn't be in my bag, it'd be in my belly.' He smiled. I wonder if he took it? He took my Teddy Bear, a massive Teddy Bear, and put it under the X-Ray. Anyway, don't mention the Teddy Bear.

Got into the cab and I said: 'Take me there.' 'Take me where?' That was the driver's reply. Finally he got it out of me, Phonogram, and he smiled. I wonder if he's been there.

Finally I got to Phonogram and said 'Hello' to the doorman. He smiled. I wonder what all these people are smiling at? Maybe I'm a c + + +. Got into the lift and pressed the second floor. After getting to the second I realised I wanted the fourth. What's that make me? Quite. Got to the fourth floor and started phoning a few people up. After I'd finished my 60th phone call I thought I'd breathe.

But what did I do yesterday? Do you know? Yes, I made 60,000 phone calls. All to the same person, calling him a c + + +. Mind you, it was your secretary. I couldn't get through to you.

I mean every day I get telephone calls from really obscure bands, and photographers and surrealist artists. Anything which is partly obscure in Europe will get through to me. Which isn't very pleasant 'cause half of them are just giggling on the telephone. I ask what they're giggling at and they haven't got an answer. They must be very confused. Or ignorant.

I was with Marc Almond on this day. He come down from Leeds. In the cab in New Bond Street he was happy. From the door and for the next three hours he wasn't. That must be something to do with Phonogram. I think Marc don't so much dislike them as is confused by them. The same as I am. Which isn't the same as dislike because if you dislike someone without knowing why you're a pretty weird person. I don't think Marc's like that. I know I'm not like that.

But the people at record companies have all got egos and the only way I get work out of them is by reflecting on their egos. Which is a weird way of doing business.

Can you imagine the boss of the Co-op going up to the girl on the till and saying: 'You're brilliant and I couldn't work without you. Now just don't take another five pence out of the till and put it in your pocket, right?' It just don't work that way.

But in Phonogram the girl will be sitting there and she's getting paid for phoning up people like you but I'll have to stand there and soften her up by saying she's great. Boost her ego and she'll phone you. That's why it's weird, because they all think they're special. In fact that's the story of the music industry.

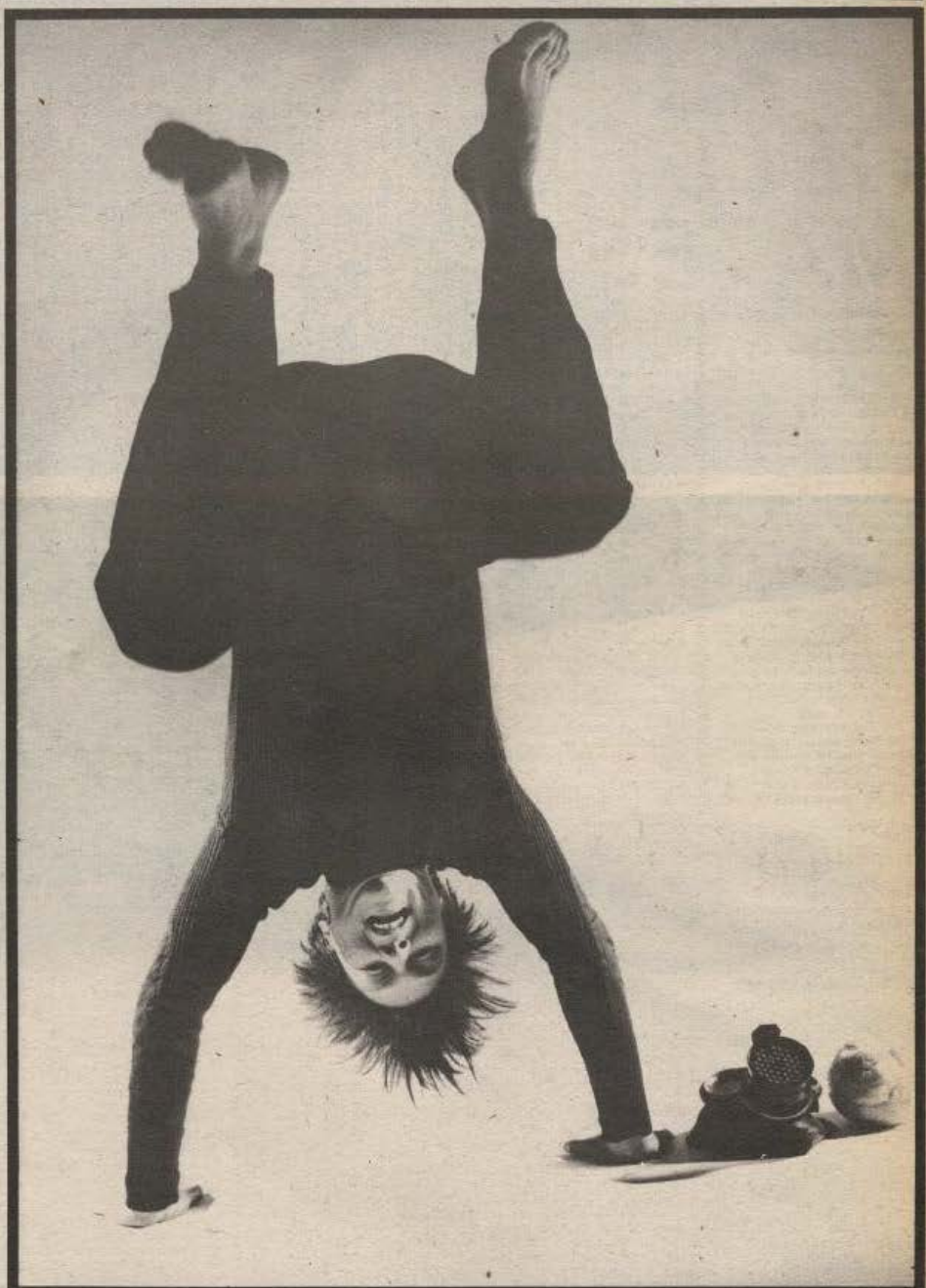
But I don't need to make an appointment if I want to see the managing Director of EMI. I just walk in. I don't talk to people in a superior or inferior way. I just look at people and talk. And I never underestimate people.

Unless it's you of course. You see, I play mind games 24 hours a day. It's easy to be a fool and freak somebody out but it's harder to freak them out and get them to agree with you.

There's a big difference between being a slob and being out of order. Your average punk will walk into a typical 40-year-old record company person's office with his safety pins and spit all over his carpet. It does freak them out, OK, but it freaks them out in the way of being disgusted. There's a difference between being disgusting and freaking them out and just looking at them and saying: 'Hello'.

I walked into a record company guy's office. I won't say who but it wasn't Phonogram, and I had an apple. I chucked it in his hand and said: 'Eat it and be happy.' That's not being a slob but the way he looked at me before I gave him the apple and said that and the way he looked at me after I gave him the apple was quite different.

I signed the Some Bizarre label deal with Phonogram



DJ AND entrepreneurial wizard Steve, 19, is one of the original godfathers of the futurist movement and the driving force behind Some Bizarre Records and groups like Soft Cell and B-Movie. Of no fixed abode, he lives in various friends' flats all over the country and is currently spending much of his time flitting between England and New York.

by doing press-ups on the office floor while I was doing it. And all my bands get more royalties, more points than AC/DC who are on Phonogram too. So why can I come along and get bigger deals than these gangsters? Because, this might be a bit profound but it's the truth, a record company guy has got a tremendous ego and if someone walks in with just as big an ego it freaks him out.

I had a six o'clock meeting at Phonogram today about the Some Bizarre label deal and I had the massive Teddy Bear with me. His name is Arto. Now Arto was given to me in New York and I brought him back. I sent him out on the meeting on behalf of me with 2 bits of paper clipped to each paw. One read: 'I'm here on behalf of Steve. My name is Arto.'

What I want to know is, are you going to give us the money or ain't ya? If you are, thank you. And on the other sheet of paper it said: 'If not, why? If you can answer this F + + + Offo! Right.'

And it works. There are lots of bands in the same field as Soft Cell, just as big in terms of sales of records, and yet they owe their companies 40 grand. Because they're being mismanaged and they've made cock-ups. I can't speak on behalf of Depeche Mode, but Soft Cell have got quite a lot of money owed to them and I think they'll be able to live comfortably for the next 30 years.

It don't mean that they've sold a tremendous amount more than Spandau Ballet for example, it just means they're being put in the right

direction and they haven't been silly.

It's probably my upbringing. I had a very tough upbringing. At the age of 14 I couldn't speak properly. I had speech therapy lessons and at the age of 16 I left school. I didn't know how to read and write and I taught myself when I was 17. I was working on building sites then. I'm 18 now but in 10 days time I'll be 19 and that might sound crazy to someone working in a factory.

But the thing is, that 11 months of my life is like 15 years of someone else's.

I'm always working. I probably get five hours sleep a night on average and I'm always doing things that go on and on and on. When somebody works in a factory they're pre-programmed to do what they've got to do

and when they walk out the gates it's all forgotten and they're wondering where they're going tonight. I'm never in that position.

Why I'll most probably be here for a long time is that any bands which are obscure and everything else are with me and those bands are always going to be here. Not unless the bands start sucking lollipops and chewing bubble gum. Then I'll most probably become untrendy which I don't aim to be.

Things are so simple. What Some Bizarre label is about and what I'm about is to open people's eyes in life, to open the eyes of a lot of people. To sum up, someone come up to me and said: 'Steve, why a fish.' And I said: 'Exactly.'

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CELL MATES

SOFT CELL
Porterhouse, Retford
by *Sunie*

IT DIDN'T work. I enjoyed myself, anyway, so at the time I didn't stop and try to work out why it didn't work, but now, I suppose, is the time to do it.

Soft Cell are a newly-established but nonetheless successful group with a number one single behind them; they could easily have played a much larger venue, but elected to play two nights at the Porterhouse—much the sort of venue they'd been appearing at before 'Tainted Love'. Given their new status, I had expected a wild, excited sort of atmosphere to prevail on Friday, the first of the two nights, but such was not the case.

Toothsome duo vicious Pink Phenomena, beneath whose fanciful handle lurk Soft Cell backing vocalist-and-extra-colour Robert and Fili, provided a brief support

set, backed by David Ball tapes. I caught only the last of their three numbers, 'My Private Tokyo', with its idiot-Japanese refrain: 'Hitachi—Suzuki—Ju Jitsu'. And what else could you rhyme Tokyo with, but 'YMO'? Lovely stuff.

Soft Cell, still in the form of Messrs Almond and Bell and backing tapes, plunged straight into 'Bedsitter'. Like all the rest of their set, it's faithfully rendered on stage; anchored by those inflexible tapes, they have little room for variation. 'Frustration', 'Secret Life' and 'Seedy Films' followed, the latter considerably enlivened by the presence of Fili and her wicked laughter.

But for his remarkable vocal talents, Marc Almond could well be a comic figure, but his singing never fails to impress. He doesn't develop any real contact with his audience, however, even within such a small setting as Porterhouse; a surprising shortfall when you're acquainted with his friendly,



Marc Almond: storm in a teacup.

easy off-stage manner. Even given that fact, however, I was surprised at the total lack of dancing amongst the audience—there was room—instead, they stood stock still, eyes riveted to the little stage and its characters.

'Sex Dwarf', 'Tainted Love' and straight into a little adlibbing on 'Where Did Our Love Go'. 'Say Hello Wave Goodbye', the next hit, is the finale, Marc singing and signing

autographs with superb aplomb. And then? Not the expected tumult, but enough polite applause to draw them back for 'Facility Girls', with its Spectroscopie intro and backing, and a short version of 'Tainted Love'.

Well, it was a satisfactory set, with few real debits except a sound failure that was rectified reasonably quickly. But the whole thing never caught fire; partly, perhaps, because the Retford crowd hadn't

regarded the thing as a Big Event in the first place, and partly because of the necessary limitations of small stages and Soft Cell's set-up.

When 'Say Hello Wave Goodbye' has taken the charts by storm and nudged Soft Cell yet higher in the pop pantheon, it will definitely be time for them to consider how best to flesh out their live show. The current shape of things denies them a real chance to do themselves justice.

PETER GREEN The Venue

By *Mike Nicholls*

SHALL I tell you about his life? You could say he's a man of the world... Well he did form Fleetwood Mac about one-and-a-half decades ago, left to get religious after a succession of hits and then became the subject of a series of semibled psychodramas that would put the average Hitchcock movie to shame.

FACT: Peter Green was once one of the most brilliant and sensitive blues guitarists ever. ANOTHER FACT: Curious to see him back in action were members of such varied outfits as Killing Joke, Wishbone Ash and Motorhead. FACT NO. 3: On this showing Peter Green is wasting everyone's time.

Overweight and seemingly still some sort of chemical casualty, he now fronts a black five-piece dance band whose furiously unsubtle sub-Parliament HM/funk variations are rather at odds with Greenbaum's (as he now likes to be called) gentleness, not to mention benign, beatific and bearded expression.

One of White Sky (as they are called) even wore a scarf round his wrist and Sly Stone-style shades to hack out his riffs, whilst another thought he was doing us all a favour with his out of time duets on 'Oh Well'. They also managed to comprehensively destroy such time-honoured classics such as 'Man Of The World', 'Green Manalishi', 'Black Magic Woman' and 'Born Under A Bad Sign'.

And still the audience wanted more. No prizes for guessing who didn't.

Through the pain

BARRY MANILOW
Royal Albert Hall,
London
By *Simon Tebbutt*

THE REEK of cheap perfume wafts up from the stalls. Half the audience are called Debby — it's written on their gold neck chains — or Trevor — it's written on their rally jackets — and the other half are their Mums — it's written on their nylon Fun Furs. And everyone comes from Essex. Yes, I'm at a Barry Manilow concert.

Barry Manilow, housewife superstar, you are staggeringly mediocre and overwhelmingly ordinary. You are the most boring thing I have ever had to sit through. Your songs are mawkish, watered

down versions of the great romantic classics: your whiney, lippy singing would be put to better use calling the faithful to prayer from some Istanbul minaret.

And yet they all love you. From the minute the thyroid roadrunner in the tasteless pink flared suit trolls on stage they are with him all the way. The divorced and the will-be-divorced, grown women acting like kids, clapping alone, throwing presents, running up the front to grab a quick instamatic flash. Damp eyes but dry throats. Barry Manilow is not a sexual fantasy despite the cleaned up risqué gags, our hero of the typing pool is the dream of romance in the coffee break, a brief sigh away from the hovering and the kids.

And the worst moment

comes when he starts singing a song about a divorced father taking his son out to the park on a Sunday. "I love this song because I can really relate to it," he tells the enraptured audience before detailing how his parents were divorced when he was two and he never knew his father. "I sometimes wonder if I look like him." A big "ahhhhh". And then he sings a song about his father and I leave.

Barry Manilow is more painful than a visit to the dentist and only marginally more interesting than sitting at a typewriter all day. It's not that he doesn't give his all, just that there isn't much to give. He is filling the void left by the lack of real stars in his field but how long can he go on?

hampered by a vast array of hardware and choices of sounds, but no direction to send them. Only a new track 'I run' (or was that 'Iran'?) was worthy of attention.

Classix Nouveaux, on the other hand, are carving out a useful niche in the "doom boogie" stakes and have made a few inroads on the best sellers list. They were a little rusty having been sweating in the studio making their follow-up to 'Nightpeople', their debut album, but their sound is carefully controlled and avoids the heavy handedness of many exponents of this branch of futuristic pop. The main reason is the busy but melodic touch of drummer BP Hurding who enlivened many a riff.

With the visuals taken care of by the completely shorn Sal Salvatore and the vocals in the care of his operatic and Edith Piaf influences, it was difficult to get bored as they launched into their Gothic hit singles 'Inside Outside', 'Never Again' and 'Guilty', new material like 'La Verite' and the Americana of 'Runaway' plus the new single 'Is It A Dream'.

STAMPEDE Greyhound

By *Karen Harvey*

STAMPEDE'S aim was to impress, but what a hard crowd to face and win over — and it showed. Experience isn't exactly lacking from most of the members who in their short careers have ploughed through many other bands of the same mode: Lionheart, Wildhorses and Laurac to name but a few. But they were obviously — and understandably nervous, as the set seemed static and tight — almost too tight, and had obviously been rehearsed to perfection.

The first number 'Photographs' was perhaps the only one that didn't have any great construction. But from the rest of the set some genuinely refreshing songs stood out, heading towards the American end of the market. The best were undoubtedly the nearly sensual 'Hideaway', and the intricate 'Missing You' which involves some nice keyboards and lubricating guitar work (in fact guitarist Lawrence Archer may well

them heavy metal) that has made them megastars abroad, and a solid attractor over here. Even in their restrained mood, they turned out epic versions of 'Wild And Willing', and 'No Place To Run' with its menacing riff. Songs from the band's new album show a raunchier style, especially in the keyboards department.

By about half way through the set, which had never got much above a gentle canter, seemed in danger of stopping altogether. The crowd, which had greeted the band with drooling adulating, was beginning to loose interest. It was in danger of becoming a (gasp!) bum gig.

What was needed was a real crowd stormer like 'Doctor Doctor', now sadly dropped from the live set. 'Lights Out' did the job fairly well, but by now it was apparent that the band were less than delighted with the show. One encore followed, 'Mystery Train' which was

given a rapid run through, and helped towards sending people home in a good mood. After that, it was last orders for the crowd, who left very quickly, and a back-stage post-mortem for the band.

CLASSIX NOUVEAUX / FLOCK OF SEAGULLS
BBC Paris Studios,
London

By *Mike Gardner*

FLOCK OF Seagulls are yet another of that last breeding group of pasty faces topped with the latest hairdressing sensation. They favour the style of modern technocrats but it comes off as a sub futuristic drone with nods in the direction of hard rock.

Their lyrical preoccupations with machines and epic tales of generations lost are both depressing, though not for any reasons to do with the band intention, and laughable. Reminiscent of The Vapors, but without the tunes, they seemed

FRESH FRUIT

BLANCMANGE
The Fridge, London
By *Simon Ludgate*

BRAND NEW, with an artificial air of exclusivity combined with a hopeless DJ, The Fridge is not the world's greatest place to be. However, it's a reasonable showcase for rising stars like Blancmange who are guitarist/vocalist Neil Arthur and keyboard/tape operator Steve Lascombe.

One smiles shyly and smokes endless cigarettes, the other rocks on his heels and has himself a great time. Focal point for the sparse, modern sounds is a TV-sized screen which presents a series of razor-sharp graphics to augment the already heavily-visual nature of the songs.

The most refreshing evening musically that I've spent in a while, Blancmange presented a set of thoroughly captivating sounds. At no

point did interest wain or the material weaken. 'God In My Kitchen', the sit-instrumental 'Sad Day' first discovered on the 'Some Bizarre' compilation and the unsettling 'I've Seen The Word' added style and pace to an accomplished set. 'Feel Me', a new song, stood the test of live performance. Blancmange's sound flirts with many influences and imitates none. Their chemistry combines to produce old & the alchemist's dream.

SIMPLE MINDS/ICEHOUSE Melbourne, Australia By Jim Manning

IT WAS called a gesture of goodwill. As Icehouse has supported Simple Minds in the UK, they had decided to reverse the billing down under. Simple Minds would play first. A business decision seems closer to the truth. Icehouse unknown in the UK, Simple Minds unknown here.

Warming up an almost empty 5000 seater for the two "headliners" was Sydney band The Divinys. A group that boast a good debut single but show little promise of ever bettering it.

Simple Minds took the stage amidst a pre-recorded fanfare. Something that was favoured by the early seventies rock giants and has been making a bold comeback of late. They played an oh so loud set and managed to get most of those present into the aisles. But as the set wore on, it seemed as if they played one long song all night. Jim Kerr seemed to be reasoning that mere volume might impress a 1 us Aussies as he flopped about the stage. A theory that might have held water with Simple Minds' previous incarnation, Johnny and the Self-Abusers, but hardly the Simple Minds image.

The song that went down best was a rousing (and, yes, loud) version of 'Love Songs'. A number that has gone on to become some sort of hit in Australia, with the band miming to it on the local rock TV shows.

Then it was Icehouse's turn. They have taken this stage twice in the previous twelve months. First supporting Magazine/XTC and earlier this year supporting Roxy Music. They botched both of those shows and this one began just as badly. Three strikes, you're out!

For a "punk" band that used to include Sex Pistol covers in their set, Icehouse have come a long way. Or have they? The sound was generally abominable, with at one point half the band starting the wrong song! Iva Davies had to re-start, apologising that someone had written the song sheet incorrectly. And their live rendition of the new single, 'Love in Motion' was dreadful. The song is getting bucketed as plagiarising David Essex's 'Rock On', which is something Davies hotly disputes.

When the second teen ran onstage to plant a kiss on Iva's pale cheek I knew it was time to leave.

NASSAU

Tayside Bar, Dundee By Bob Flynn

IT'S 10.30 and a petrified forest has more action. Then a wave of seven people dash in on our grey shore, divest themselves of overcoats revealing tropically bright clothes, put on instruments and play a fast, brushed-up funk that shakes us to our hangover depths. This is Nassau, six blokes and one girl, trumpet and sax leading sharp guitars and snappy drums into a belt of hard rhythm 'n' funk.

Nassau are from Glasgow and are diving from city to city in the hope of entertaining people. Hauled in at the last moment (right from a local restaurant I believe) they have been together three weeks, that's all, and have loads of original numbers ready for a final polish before future gigs supporting Shakatak and Haircut 100.



Novelty value not enough for the Go-Go's.

SO NEAR YET SO FAR

THE GO-GO'S/OK JIVE Hammersmith Palais, London by Gill Pringle

ALTHOUGH a band or a performer cannot be held entirely responsible for the audience they attract, the coachloads of Americans arriving at the Palais provide a fair enough indication as to the character of the Go-Go's.

Go everyone, if you all line-up then Wilber will give out the tickets. Yuck.

The Go-Go's come over to these shores, armed only with the novelty of being all-female. Well, that's no longer good enough, as bands like our own Bellestars are discovering. You have to be able to play as well. Ignorance of this small fact can soon become tiresome. It may also help if you have a small store of conversation, just in case something goes wrong. If Gina hadn't got her drums fixed in time, no doubt Belinda Carlisle would have gone on to introduce the band for a second time.

Oh, the girls are harmless enough, but sadly rather uninspiring. Each number bounces about with a fairly infectious rhythm, but the overall sound remains rather thin. Some songs like 'Can't Stop The World' and 'Tonight' appear to be just about to come after you, suddenly they withdraw

themselves and fall flat on the ground. Only their past single 'We Got The Beat' is above criticism.

Remember, we're talking about a band who one night supported the Stones on their mammoth tour. A band who are already breaking a lot of ice in the States, and even some here.

Why, then, do they sound so dreadful? It can't just be the way they murdered the Shangri-las' 'Walking In The Sand' that is so alienating. It can't only be their lack of warmth and personality. Surely it's not the way they look so awkward in their frilly party frocks, standing behind cumbersome guitars. Maybe it is a simple combination of their many imperfections. In comparison, OK Jive showed everyone how exciting pop music should be. With their own captivating brand of rhythm and pop, they steered most people onto their feet. After hearing a recent radio interview with Joe Jackson, perhaps their African trip should be acknowledged in more serious tones, but no, not at all. They're fun and they know it.

Ruby Jive lays on her now familiar line in flirtation, and succeeds due to her winning combination of frivolity and coyness. 'Why Don't You Dance With Me', she urges. 'Where Ya Been', she asks, and 'Not Tonight', she teases.

This evening OK Jive are joined by Mario on the congos, and coming from Ghana, you can't get more authentic African than that. The band weren't playing to their own audience, and as such they did marvellously.

RHYTHM OF LIFE The Venue, London By Jim Reid

THE band Paul Haig formed when he split up Josef K. Rhythm of Life might just make some sense of the mad scramble onto the dance-floor; via funk or synth; that made 1981 both breathless and bewildering.

Rhythm of Life are young, eager and so sure footed; for a group playing (to my knowledge) its first gig, this was a remarkably assured and mature performance. There is not the shaky, funky, ephemera currently in vogue, but a lush combination of synth, guitar and bass that simply slides over the likes of ABC and Haircut 100. If David Bowie were to re-record 'Young Americans' in 1982, Rhythm of Life would be his first reference point; there is a richness to their music that is both sophisticated AND soulful.

Haig saunters up to the microphone and sings with a relaxation and confidence that is borne-out of conviction and self-belief. The group push at their music with a style, smoothness and élan that ridicules the frantic efforts of their competitors. The music sweeps broad and beautiful vistas, its imagination is cinematic, its heartbeat on the dance-floor and in the mind. All that AND the most impudent version of 'Sex Machine' you're ever likely to hear.

Rhythm of Life are forging a modern dance music that has an emotion and sentiment which are timeless, and a technique and approach that could only come from 1982. I left convinced that I'd seen one of the most important groups I'm likely to see all year.

THE GLEKO/ THE STILL Club Eden, Manchester By Amanda Nicholls

CLUBS in Manchester seem to change their names with alarming alacrity these days. But what's in a name? That which we call a rose by any other name would smell as sweet, to quote Shakespeare!

And so to The Still, one of Manchester's home grown bands. Although, as yet, in an embryonic state with no stable line-up, the drummer was grafted in at a moment's notice, they show considerable flair in the songwriting front with a penchant for memorable tunes. Just sample 'Stand Alone' for prime pop sublimity. Whatever they may lack in presentation is made up for in sheer danceability and untamed bass lines. If Manchester needs another pop band, as I'm sure it does, since the untimely demise of the Buzzcocks, The Still could fill that gap in time and space.

Next upfront were The Gleko, a happy, gleeful bunch of musicians, visually uncoordinated, a medley of togs, you might say. On the musical front we have a sax player, various percussion people and a couple of singers; Debbie and the illustrious Mike Raphone, who is particularly hot on foot with his nifty dance steps.

Debbie's voice could thaw even the coldest of hearts and on a party night such as this, the crowd, moaned though it was, positively warmed to her. The songs were like a ton of bricks, hard on the feet but very satisfying to the soul. Manchester's prime movers have found their groove.

Turn On

CONTINUED FROM PAGE 21

LONDON, The Albany, Great Portland Street (01 387 8690), Harfoot Brothers
LONDON, All My Eye And Betty Martin, Chelsea Wharf (01 352 6015), Heartwave
LONDON, The Barracuda, Baker Street, Portman Square, Buzz
LONDON, Bouncing Ball, Peckham High Street (01 703 3347), Fugitive
LONDON, Bridge House, Canning Town (01 476 2659), Lords Of The New Church / Ritual
LONDON, Dingwalls, Camden Lock (01 267 4967), Cheetah / Walter Mitty's Little White Lies / The Crew
LONDON, Golf Club, Euston Road (01 387 6977), Le Mat
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), The Siberians / Thirty Bob Suits
LONDON, Hope And Anchor, Islington (01 359 4510), Dirty Strangers
LONDON, Moonlight, Railway Hotel, West Hamstead (01 624 7611), Urban Skakedown
LONDON, New Albany Empire, Douglas Way, Deptford (01 691 3333), Lewisham Academy Of Music
LONDON, New Golden Lion, Fulham Road (01 385 3942), Bob Kerr's Whoopee Band
LONDON, Old Queen's Head, Stockwell (01 737 4904), 24 Hours / Boy Meets Girl
LONDON, 101 Club, St John's Hill, Clapham (01 223 8399), Sly Device
LONDON, Rock Garden, Covent Garden (01 240 3961), The Stiffs / Zoomitz / Idle Flowers
MANCHESTER, Apollo, Ardwick (061 273 1112), Stiff Little Fingers / Flying Padovanis
MANCHESTER, Beehive Hotel, Swinton, Rockin' Horse
MANCHESTER, Eden, Oxford Street (061 239 9972), The Passage
OXFORD, Polytechnic (68789), Trimmer And Jenkins
OXFORD, Scamps (45136), Eyeless In Giza

TUESDAY 26

BRIGHTON, New Conference Centre, (203131), Barry Manilow
BRISTOL, Colston Hall, (281768), Stiff Little Fingers / Flying Padovanis
CAMBERLEY, Lakeside Club, (Deeput 5938), The Coasters
CARDIFF, Grassroots, (31700), Venom (punk)
CHESTERFIELD, Aquarius, (70186), Tremeloes
CHIPPENHAM, Goldiggers, Talisman / The First Before / Jungle Lion Sound System
CUMLIN, Woodbine Villa Club, Singapore / No Quarter
GRAVESEND, Red Lion, (66127), Anthrax
GUILDFORD, Civic Hall, (67314), The Strangers
IPSWICH, Gaumont, (53841), The Teardrop Explodes
LEICESTER, Braunstone Hotel, Jazz Afrika
LIVERPOOL, Masonic, French Lessons
LONDON, The Angel, Lambeth Walk, (01 735 4309), Diz And The Doormen
LONDON, Dingwalls, Camden Lock, (01 267 4967), Merlian Dance
LONDON, Golf Club, Euston Road, (01 387 6977), I-Jah
LONDON, Gossips, Dean Street, (01 437 4484), True Life Confessions / Infinitely / The Cannibals



Touting their wares around the UK this week, UB40 play Edinburgh Playhouse on Thursday.

LONDON, Greyhound, Fulham Palace Road, (01 889 9615), The 45's
LONDON, Hog's Grunt, Production Village, Cricklewood, (01 450 8969), Parallel Bars
LONDON, King's Head, Fulham High Street, (01 736 1416), Dave Ellis Band
LONDON, La Beat Route, Soho, 007
LONDON, New Albany Empire, Douglas Way, Deptford, (01 691 3333), Nico / The Blue Orchids / Eric Random And The Bedlamites
LONDON, New Half Moon Theatre, Mike End Road, Dirl / Polemic Attack / Rubella Ballet / Mikado / Annie Anxiety
LONDON, Old Queen's Head, Stockwell, (01 737 4904), Merilion / Idle Flowers
LONDON, 106 Club, Oxford Street, (01 636 0933), Anti - Nowhere League
LONDON, Rock Garden, Covent Garden, (01 240 3961), The Alarm / The A Band / Chicago Sunsets
MANCHESTER, Apollo, Ardwick, (061 273 1112), UB40
MANCHESTER, Phoenix, (061 273 753), Arabesque
NEWCASTLE UPON TYNE, Soul Kitchen, Casablanca, Haymarket, The Bluebells
PETERBOROUGH, Gladstone Arms, (44388), Rackets
READING, University, (60222) Darts / Cutting Edge
RICHMOND, Terrace House Hotel, (2342), Mad Teddies
SHEFFIELD, City Hall, (22865), Sammy Hagar / Grand Prix
SWINDON, Brunel Rooms, (31394), Mari Wilson and The Imaginations
UPMINSTER, Windmill Hall, Vertical Hold
WINDSOR, Theatre Royal, Alan Price
WOLVERHAMPTON, Cleveland Arms, Bandanna
YORK, University, (412328), Sad Cafe

WEDNESDAY 27

ABERDEEN, Valhalla's, So You Think You're A Cowboy
BIRMINGHAM, Odeon (021-643 8101), Stiff Little Fingers / Flying Padovanis
BLACKBURN, Bayhorse New Inns, Rishon (48443), Gypsy
BRIGHTON, Doms (882127), The Teardrop Explodes
BRIGHTON, New Conference Centre (203131), Barry Manilow
CAMBERLEY, Lakeside Club (Deeput 5939), The Coasters
CARDIFF, University (396421), Darts
CHESTERFIELD, Aquarius (70168), Tremeloes
GRAVESEND, Red Lion (66127), Something Else
HORSHAM, The Hornbrook, LA Hooker
LEEDS, University (39071), The Rebs
LIVERPOOL, University (051-709 4744), Sad Cafe
LONDON, Clapham Rehabilitation Centre, Clapham Road, Oval, Voice Workshop With Frankie Armstrong (Artists With Disabilities Festival)
LONDON, Dingwalls, Camden Lock (01-267 4967), Black Roots
LONDON, Dublin Castle, Parkway, Camden (01-485 1775), The London Apaches
LONDON, Golf Club, Euston Road (01-387 6977), 'Le Club Foot' with Sad Lovers And Giants / Take It / Gambit Of Shame
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-385 0526), The Waves / Who Said Charge
LONDON, Hammersmith Odeon (01-748 4081), UFO
LONDON, Hog's Grunt, Production Village, Cricklewood (01-450 8969), The Crames
LONDON, King's Head, Fulham High Street (01-736 1416), Kissing The Pink
LONDON, National Club, Kilburn High Road (01-328 3141), Haircut One Hundred
LONDON, New Golden Lion, Fulham Road (01-385 3942), Pencils
LONDON, Old Queen's Head, Stockwell (01-737 4904), Ghost / Blind Venetians
LONDON, Pavilion, Battersea, Jazz Hounds
LONDON, Peterborough Arms, New King's Road, Fulham (01-843 1695), Die Dasey / Johnny Sive
LONDON, The Ship, Plumstead Common, Colony / Muloin Circus
LONDON, The Venue, Victoria (01-828 9441), Urban Skakedown / White Brothers
MANCHESTER, Apollo, Ardwick (061-273 1112), UB40
MANCHESTER, The Gallery, The Things
MANCHESTER, Wilton Lounge, Whitfield, Rockin' Horse
NOTTINGHAM, Black Boy, Jazz Afrika
REDHILL, Lakers Hotel, Redstone (61043), The 45's
RUNCORN, Cherry Tree (14171), Limglight
ST AUGUSTINE, Coliseum, Cornwall (Par 4004), The Strangers
WASHINGTON, Biddick Farm Arts Centre (466440), The Hostages
WEYMOUTH, Baxters (74083), Chalice
WOKINGHAM, Angie's, Cantley House Hotel (789912), San Jacinto

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JO DIETRICH'S FILM QUIZ

1 Which films were sold with the hook lines below?
 a The Ultimate Adventure.
 b Forged by a God; Foretold by a Wizard; Found by a King.
 c She was lost from the moment she saw him.
 d All the dreams you ever had — and not just the good ones.

2 As you read a few columns ago, the Amityville Horror is the third most successful horror film ever made. What are the first two? (2 points if you get them in order).

3 Roger Moore creaked his way through what will probably be his last film as James Bond in For Your Eyes Only. a In what film did he first play James Bond?
 b What is the title of the next Bond film? (This is not a trick question).

4 Which American actor has this year portrayed:
 a A real life boxer.
 b A priest.
 5 Albert Finney has recently been seen on the screen in Wolfen and opposite Martin Sheen in Loophole last year. What was the title of his first film — directed by John Boorman — in which he portrayed a northern club comedian?
 6 Director Billy Wilder said this year, "There was never any crap from Bill." Who was he talking about?
 7 The person above is being prepared for an historical screen event. Who is it and what was the 'event'?
 8 Where was Michael Caine escaping to in the recent John Huston film and where was Kurt Russell escaping from in the last John Carpenter movie?
 9 1981 was the year of the Special Effects Department. Which films featured the following?
 a An exploding head.
 b Psychedelic Darwinist regression.
 c An animated corpse in the back stalls of a porn cinema in Piccadilly Circus.
 10 What is the last line of The Maltese Falcon? (2 points if you get it right).

How You Scored.
 Maximum score twenty (20).
 If you scored 18-20 let me ask you one question. Do you think it's natural or healthy to spend your entire life in a cold, dark room watching pictures on the wall for hours on end?
 If you scored between 12 and 18; that's what I would have wanted to score if I'd been on your side of the page.
 Remember, there are all types of bores but a film bore is a truly revolting pedant.

9-12; still OK, but you'd just as happily watch TV rather than go to the bother (and expense) of hauling your ass along to the pictures.
 4-8; well, hey, that's cool ya know? But I can't help feeling you're missing out somewhere... Under 4; if you don't go to the movies (and obviously don't read my column — you are you are you trying to do this quiz?
 Happy New Movie Year. See you in the queue in 1982.
 JO DIETRICH.

are made of...
 10 "It's the stiff dreams
 in London."
 9 c An American Werewolf
 b A lured States.
 8a Scanners.
 b New York.
 8 Victory.
 about to unveil her tits to
 7 Julie Andrews. She is
 6 William Holden.
 5 Robert De Niro.
 4 Four Eyes Only.
 announced at the end of
 Octopussy (it was
 3 Live And Let Die.
 Second — Psycho.
 2 First — The Exorcist.
 d Time Bandits.
 Lieutenant's Woman.
 c The French.
 b Excalibur.
 10 Raiders Of The Lost
 Answers To Film Quiz

TOURS

□ **JOANNA AND** the Red Bandana, who have been formed by former Havana Let's Go members Joanna and Andy will be playing the following dates this month; Norwich Gala Entertainment Centre January 22, Retford Porterhouse 23, Liverpool Warehouse 24.

□ **THE MECHANICS**, who have just returned from playing a three month world tour with Leo Sayer, play two dates in their own right next month, London Marquee February 11, Wimbledon Nelson's Club 12.

□ **LEGENDARY GUITARIST**, Bo Diddley, returns to Britain next month as part of a full scale European tour. He'll be playing; London Dingwalls February 11, Brixton Astoria 12, Wealdstone Country Club 14, London Half Moon 15, London 100 Club 18, Hitchin Regal 19, Coventry General Wolfe 20, Reading Hexagon 22, Croydon Sinatras 23.



Ex-Havana Joanna, now a Bandana.

□ **SAD AMONG** Strangers play a one off date at Clapham 101 Club January 23.

□ **CUDDLY TOYS** start a new tour this month and the dates run; North Wales University January 28, Sheffield Limit February 4, Sunderland Anabels 5, Paisley Technical College 6, Glasgow Night Moves 7, Kingston Polytechnic 11, Colchester Institute 12, Hitchin Regal 18, Chadwell Heath Electric Stadium 23, London Moonlight 27.

□ **UK DECAY**, currently on the crest of the new punk revolution, play a string of dates starting this month at North Staffs Polytechnic January 22, Strathclyde University 23, High Wycombe Bucks College of Further Education 29, Birmingham University February 5, Norwich Gala 12, Kingston Polytechnic 25, Manchester Polytechnic 21.

□ **THE LOOK**, whose only sizeable hit so far has been 'I Am The Beat', release their debut album 'The Look', on January 22 and they'll also be starting a tour to coincide with this auspicious event. Dates are; Nottingham Rock City January 21, Newcastle Polytechnic 22, Sheffield University 23, Norwich University 24, Manchester Polytechnic 28, Birmingham Polytechnic 29, Lancaster University 30, Reading Hexagon February 1, London Venue 2, Guildford Civic Hall 3, Glasgow Queen Margaret Hall 6, Dundee University 7, Edinburgh Playhouse 8, York University 10, Stafford Borough 11, Cardiff University 12.

□ **SWEDEN'S LEADING** heavy metal outfit, the EF Band, play some dates this month, the first to feature new Dutch born vocalist Jon Rich. The band will be appearing at; London Marquee January 21, Tonyandy Royal Naval Club 23, Newbridge Memorial Hall 24, Acton Splinters 28, Richmond Brollys 29, Gravesend Red Lion 30, Greenock Victorian Carriage February 3, Aberdeen Victoria Hotel 4, Fort William Milton Hotel 5, Kingshorn Cuznie Knuek 6, Glenrothes Rothes Arms 7.



The Lurch-er-Look.

□ **SABIHA KARA'S** Bombay Boom Cha Cha Bomb Band, who are surely worth seeing because of their name alone, play a one off date at London Ronnie Scott's January 27.

□ **A BLUE ZOO** who have just released their single 'Love Moves In Strange Ways' will be playing the following dates; London College of Printing January 21, Central London Polytechnic February 12.

□ **EMMYLOU HARRIS** returns to London for a special one off concert at the Hammersmith Odeon March 4. Tickets priced £5.50, £4.50 and £3.50 are available from the Odeon box office or from usual agents. Emmylou's current album is 'Cimaron' and she'll be bringing out her new single 'Born To Run' next month.

□ **THE CLIMAX** Blues Band have added two dates to their forthcoming tour; Galashiels College of Textiles February 5, York University 10.

TV/RADIO

THE bubbly LA all girl group The Go Go's take the pride of place with the funky tones of 'Level 42' and a vintage clip of Curtis Mayfield from 1972 on THURSDAY'S 'Old Grey Whistle Test' on BBC 2. Old Anne Nightingale and youngish David Hepworth take the helm. BBC 1's 'Top Of The Pops' has the Canadian tones of David Jensen introducing this week's look at the Fab 40. Those with an eye for MOR can check out the second in the series of 'The Nolans' on BBC 2. Those with ears can tune into Radio One's 'Record Producers' series which is a repeat of last Sunday's one or George Martin who was working on The Goons before the Beatles and managed to hold onto the Number one slot for 37 weeks in 1963 with the likes of Billy J Kramer and the Dakotas, Cilla, Gerry and the Pacemakers and the Fab four. Now the man has worked with Beck, America, Jimmy Webb, Cheap Trick to less success but his latest project is the new McCartney album with Elton John, Stevie Wonder, Michael Jackson, Ringo and George Harrison. The latest rumours say that Martin has told Marca to rewrite some songs as they're not good enough. Only he could get away with it!



THE GO GO'S are on 'The Old Grey Whistle Test' THURSDAY.

FRIDAY has XTC's Andy Partridge and Dollar's songbird Theresa Bazar sharing views with Richard Skinner and Paul Gambaccini on 'Roundtable'. Later on Radio One 'The Friday Rockshow' has Atomic Rooster and a vintage session from jazz guitar virtuoso Gary Boyle. The box has Frank Ifield yodelling his way through many country classics on BBC 2 and 'Friday Night... Saturday Morning' has B A Robertson as host.

SATURDAY has Paul Weller choosing his 'Top Twelve' on Radio One while later on The Little River Band hog one hour of 'In Concert' airwaves. The 'Two Ronnies' have Elaine Page as guest on BBC 1. Music will also be forthcoming from Central's 'Tiswas' and 'OTT', TV5's 'Number 73' and BBC 1's 'Swap Shop'.

The day of rest, SUNDAY, has the legendary Leiber and Stoller as the subject for Radio One's 'Record Producers' series. Capital's Charlie Gillet features songs about 'Clown's and 'Fools' on his 'Alchemist's' programme. Tommy Vance introduces the 'Top 40' show, the programme with the biggest audience in Europe. The TV is bleak apart from a new series of 'Roll's Here OK!' with guest Suzi Quatro.

The Flavour of last month Rip Rig and Panic are the main guests on 'Riverside' which also has Pauline Black, the ex-Selecter singer now pursuing an acting career on BBC 2. Later on the same channel 'Grace Kennedy', brother to Imaginations, drummer, has Helen Reddy and Sundance in between the costume changes. TV5 has Hazel O'Connor in concert on their 'Off The Record' series. Downtown Radio in Belfast have Dramatics, Gary Numan's backing band, on their 'Soundcheck' programme. And that's MONDAY.

Gladys Knight and her Pips complete the second half of their New London Theatre concert from last week on BBC 1 while 'Jim Davidson' on ITV has chirpy cockneys Chas and Dave. And that's TUESDAY.

WEDNESDAY is empty.

NEWS EXTRA

● **FOREIGNER WILL** be featured in an 'Old Grey Whistle Test' special on January 28. The show was recorded live in Germany in December and was originally seen on the German television programme, 'Rock Pop In Concert'.

● **FOR A Modest 75p**, Arlington Press are bringing out a magazine 'The Pure Magic Of Barry Manilow' at the beginning of next month. The magazine contains 48 pages with luxurious colour spreads and full details about the phenomena that is Barry.

● **SECRET RECORDS** have signed Chron Gen to a long term deal. The band's first release on the label will be a three track EP 'Jet Boy, Jet Girl' which will be out on January 28 and will sell for the same price as a single. Their debut album 'Chronic Generation', will be released at the end of February.

● **THE BARRACUDAS** have signed a deal with Flickknife Records and their new single 'Inside Mind' will be available at the beginning of February, followed by an album in March. They will also be playing a string of dates in February to promote them.

● **THE FLYING** Padovanis, featuring ex Police guitarist Henry Padovani, have been lined up as special guests on the forthcoming Stiff Little Fingers tour.

● **NIGHTDOCTOR** will be supporting UB40 on their British tour which starts on January 19.

● **ECHO** and the Bunnymen's film 'Shine So Hard', gets a rare showing at the North London Polytechnic, Prince of Wales Road, Kentish Town, London NW5, on February 11. Support films include 'Broken English' and there will be two performances at 6pm and 8pm. Admission is 75p for students and :1 for everybody else.

RELEASES



The Thomson Twins. What? Yes, I know there's seven of them.

■ **FORMER METRO** singer, Peter Godwin, releases his new single 'Emotional Disguise' on February 5.

■ **THE DARK** bring out their single 'The Masque' this week and it's taken from their forthcoming album 'Chemical Warfare' which will be released next month.

■ **THE TWINKLE** Brothers revitalise an old song when they bring out 'Give Rasta Praise' this week. The song was originally written in 1975.

■ **DEMIS ROUSSOS**, who now simply prefers to be known as Demis, brings out his new single 'Lament' this week. It was written by Jon Anderson and will be available in a special picture bag. Demis will also be appearing on the Russell Harty Show, January 28.

■ **THE PASSIONS**, who are currently operating as a three piece, following the departure of guitarist Clive Timperley, release their new single 'Africa Mine' this month. A free four track live EP will be included with the first 10,000 copies.

■ **PARIS WHO** seem to try and bea; Bucks Fizz at their own game, release their new single 'Have You Ever Been In Love', this week. The group are also currently working on their first album.



Debut single from Paris. Who said Walley?

■ **FLOGGING A** tired, if not dead horse, Arista records re-release the Simple Minds single 'I Travel' on January 29. A 12in version of the single features an extended live version of 'I Travel' on the B side plus 'Thirty Frames'. Arista will also be releasing a compilation album, 'Celebration' of the band's works in February.

■ **CHRIS REA**, releases his fourth album with the stunningly innovative title of 'Chris Rea', in March. Guests musicians include Ray Cooper and Dave Matlocks. Chris also wrote Elkie Brooks current hit 'Fool If You Think It's Over'.

■ **GILLAN'S** latest single 'Restless' will be available as a picture disc from January 22. Gillan are preparing to embark on a 10 week European tour late next month.

■ **KANSAS ROCK** Band, Shooting Star, release their second album for Virgin 'Hang On For Your Life' on January 29. It was produced by Dennis McKay noted for his work on Pat Traver's album 'Crash And Burn'.

■ **IAN GOMM** releases his new single 'She'll Never Take The Place Of You' on January 29.

■ **JETS, RELEASE** their new single 'Love Makes The World Go Round' on January 22, as the follow up to 'Yes Tonight Josephine'. Both songs are taken from the band's forthcoming album '100 Per Cent Cotton' which comes out on March 12.

■ **THE THOMPSON** Twins release their new single 'In The Name Of Love' on January 22. The single is taken from the band's forthcoming album 'Set'.

■ **THE FIXX** who have just signed to MCA release their single 'Some People' this week. The band are also working on their debut album for the label.



Fourth album from Chris Rea. What do you mean, you didn't realise he released the first three?

DISCO SCORES

By JAMES HAMILTON

BREAKERS

BUBBLING UNDER THE UK Disco 90 (page 29) with increased support are **Syrinx** 'Out The Box' (US Tamla LP), **Purple Flash** 'Creme Souffle' (Canadian Unwax 12in), **Wallace W Williams** 'Waterbed' (Fridley 12in), **Grandmaster Flash & The Furious Five** 'The Adventures Of Grandmaster Flash On The Wheels Of Steel' (Sugarhill 12in), **Miss Man & Co** 'Give It All To Me' (Canadian Cha Cha Palace 12in), **Carl Janni** 'Hi! Hi! Run Lover' (Megamix) (US Moby Dick 12in), **Barbara Roy & EPP** 'If You Want Me' (Remix) (Canadian Black Sun 12in), **Modern Romance** 'Queen Of The Rapping Scene' (WEA 12in), **Rick James** 'Ghetto Life' (Motown 12in), **Ernie Watts** 'Charlies Of Fire' (US West LP), **Dr Jockey & Mr Hyde** 'Lullaby' (US), **Genius Of Love** (US Profile 12in), **Mike Post** 'Hill Street Blues' (Elektra 12in), **Diana Ross** 'Work That Body' (Capitol LP), **Stone Time** (US West End 12in), **Terré Gonzalez** 'Treat Yourself To My Love' (US Becket 12in), **Donna Summer** / **Sunwax** (US CTI LP), **Toshiyuki Datoku** 'Skiffin' (Junks High Japanese Gutter Days LP), **Leonard Saeley's Heritage** 'Feel It' (US Zoo York 12in).

POD (Pop Orientated Dance) — compiled from DJs playing a wide range of material: 1 (11) Human League 105, 2 (23) Cool Get Down, 3 (2) EMI 'Groovy', 4 (14) Imagination, 5 (8) Soft Cell 'Beats', 6 (5) Kool 'Steppin', 7 (12) Duran Duran, 8 (3) Modern Romance 'Moosy', 9 (14) Heat 100, 10 (13) Diana Ross 'Fools', 11 (39) Four Tops 'Walk', 12 (52) Altered Images 'I Could Be In Love With A Guy', 13 (1) George Benson Turn, 14 (1) Kraftwerk 'Model', 15 (26) Rose Royce, 16 (7) Alton 'The Goodies', 17 (3) Shakatak, 18 (37) Rod Stewart, 19 (11) Snowmen, 20 (18) Jump 'Two's Company', 21 (24) Twisted Sister 'I Wanna Be A Star', 22 (16) Blue Rondo, 23 (19) Godley & Creme, 24 (40) Bucks Fizz, 25 (1) Diana Ross 'Tenderness', 26 (30) Perry Hennessy, 27 (1) Peking Man, 28 (1) Dollar, 29 (20) Cliff Richard, 30 (26) Abba, 31 (34) Alphonse Mouzon, 32 (1) Gary Adams, 33 (28) Chas & Dave, 34 (1) OMD 'Maid', 35 (15) Madness, 36 (1) Waitresses 'Xmas Wrapping', 37 (26) 'The Mood', 38 (1) Sister Sledge, 39 (1) Pointer Sisters 'Should I', 40 (1) Philip Lynott, 41 (2) The Quicks, 42 (7) Ultravox, 43 (1) Dymally, 44 (2) Tomi Lovel, 45 (8) Police 'Magic', 47 (1) David Bowie 'Golden Years', 48 (1) Kool 'Take My Techno Twins', 50 (1) Luther Vandross.

UK NEWS

"D" TRAIN: 'You're The One For Me' (Instrumental) (Epic EPC A13-2618). Blinding stereo synth infused powerful catchy rolling and tumbling 120bpm 12in instrumental whumping smacker with a bit of echoing hollering halfway before an ever-changing string and synth bed rhythm break try synching QT through it! — however, in typical style, they've kept this the instrumental. The lead on the B-side so do be warned because I have heard of unaware DJs (especially gigging radio jocks) who've been misled by hoots of derision when they used the chaps' chant, OK but less hip, 120bpm vocal topic.

BOHANNON: 'Let's Start It Dance Again' (London HLX 10582). My enduring devotion to 1978's original 'Let's Start The Dance' is not sacred and I must confess I still use it more than this, but as an ultra-exciting remix this 120-125-110bpm 12in reggae has some real meaning — over the pounding inescapably jittery original track Hamilton has added another layer of rhythm and bass and ari Johnson's rap, while the flip is a straight remix of the original without any rap, leaving Caroline Graham to sing it all alone. For a killer mix, start the Whispers 'It's A Love Thing' (at the intro) immediately after the end of the 16 beats of the flip's first jittery break — you'll find the Whispers start singing immediately after the end of the first "everybody get on up and dance" (which you must then whip out fast), while also: **KID HEARD** 'Whistle Wang!'; and **Deodato** 'Whistle Bump' (varied up to a dynamic long running synth out of either side).

BRANDI WELLS: 'Watch Out' (Viking BS 478-12). PRT unexpectedly lost the WMO? catalogue over Xmas after they'd issued an unbreakable classic promo white label coupling of this plus the still at the moment much hotter 'What Goes Around Comes Around' — however, as an enduring piece of music this Dexter Wansel — arranged chunky rolling bass rumbled 110bpm 12in filter with a rap about the backing musicians and some superb jazzy sculいた is in truth a superior 12in. The two songs had to be split would still have been a strong second release whereas 'Around' will probably not now last long enough to follow up once this had its day.

THE JONES GIRLS: 'Nights Over Egypt' (Philadelphia International PIR 13-4253). Musically superb and undoubtedly popular though it be, this Dexter Wansel — composed and produced semi-slow bumpily jogging 55-111/50bpm 12in sevier with a whiff of Eastern promise has made an earlier decision to release it now, flanked by the gentle slow 54bpm 'Love Don't Ever Say Goodbye'.

WALLACE W WILLIAMS: 'Waterbed' (The Englishman's Toast/Breakfast Dub) (Fridley TRINB1). A monster in reggae remixes, this fourth 83bpm 12in throber with steel drums gets really good in the dynamic lead half. 'Englishman's Toast' is a wallooance assume an accent as he says convincingly like "an Old Etionan" to act, rap and mutter in an equally sexy style about spanking you on your behind.

EXPLOSIVO: 'Volare' (CBS A13-1929). Blandly Europop but terrifically infectious MOR-aimed rattling fun-filled fast galloping 120bpm 12in revival of Domenico Modugno's much-covered 1958 Eurovision winning international smash — dig the long note-holding pauses as they start the lyric (largely in Italian).

MELBA MOORE: 'Let's Stand Together' (LP 'What A Woman Needs' EMI America). Melba Moore is big on import as it deserved, this McFadden & Whitehead penned/produced Airco Shoppo USA hit style swinging 9-119-121bpm soul anthem-type smacker heavily features what has to be the best themselves joining in to share the vocals around a beefy bass break. Maybe a UK 12in could do the trick?

SHEREE BROWN: 'It's A Pleasure' (Capitol CL 333). Minnie Riperton-ish gorgeous purring and squeaking soul rolling delightful 47/185-86/77bpm 7in pop, welcome at least on single.

TEENA MARIE: 'Portuguese Love' (Motown TMGT 1231). Extremely complex but exquisite long slow Latin-ish swinging jazz waltz for the 12in 12in remix (there's also an alternative DJ-only promo re-mix), c/w the judding 115-113bpm 7in 'The Ballad Of Cradle Rob And Me'.

CARROLL THOMPSON: 'Just A Little Bit' (Red Bus RBUS 69). Delightful rhythmically unusual jazzy rock-ish attractive 84/122bpm 12in jerky smooth lilier reminiscent to these nostalgic early 60s Sapphires 'I Do You Love' and other soft soul sounds circa 1964.

PLUTO: 'Your Honour' (RR KRT 4, via RCA). Mr. Sherrington is deliberately jolting 87bpm staccato reggae story song is similar to, and on 3-track 12in with his old 86bpm 'Dat' along with a more modern 65/130bpm 'I Do You Love' and other soft soul sounds circa 1964.

JOSE FELICIANO: 'I Wanna Be Where You Are' (Motown TMG 1232). Attractive jazzy tenor saxophone shuffling 43-51-83bpm 7in jigger, with a good brassily plucking jittery 105-107bpm Let's Make Love Over. The telephone flip (sounds painful).

TS MONK: 'Too Much Too Soon' (LP 'The Good Life' Mirage K 5844). Chic-type 105-110bpm 12in 121-119bpm jolter due on 12in (already serviced on US promo), 'First Lady Of Love' being a grifter 120-123bpm smooth whomper and 'You're Assin' Ma, I'm Assin' You (Buggin' Me Out) is a disappointing dud set.

RANDY CRAWFORD: 'Imagine' (Warner Bros K 7195). Very slow quiet-starting 38-81-30bpm 7in 'Love' Lennon smother.

O M LORD: 'Flashback' (RCA RCAT 1847). A very slow 105-110bpm 12in smacker gets hit up about not a lot and so far has nothing on import.

NEW YORK SKY: 'I'm The Best' (LP 'Sky Line' Epic/Streetwise EPC 8549). Apart from both sides of their current hit, the Randy Muller-produced and their lesser attractions are this booming 120bpm smacker with some more their "Skyyzoo" (kazoo), the chucky juggy 118-119bpm 'Get Into The Beat' and bumpily smacking 114 (start)-115bpm 'Girl In Blue'.

JUMBO: 'Take It Easy' (RCA RCAT 178). Raunchily charmed firelessly unswayable pop disco-aimed lurching brassy 123-120bpm 12in smacker. Better (as before) on the instruments. 'Over Easy' flip.

KWICK: 'Nightlife' (EMI America 12EA 132). Ponderous slow rolling 105bpm jolly funk chugger on 3-track 12in (each) without the guys' far better 'You're The King Of The Jungle', flipped by the ploddingly thudding 102bpm 'Here I Go Again' and awesier jittery 120-121-122bpm 'Spot Decision'.

HARLOT: 'Hundred' (Love Plus One) (Arista CLP 102). Beautifully arranged Elvis 'Suspicion'-type bass throbbled 130-137bpm 7in skipper with some 'ay ay ay' chants, hopefully due on 12in.

OMD: 'Maid Of Orleans' (Dindole DIN 48-13). Skyable electronic tones first recorded ultra catchy somberly sung slow 73bpm 12in multi-textured synth thudder, a likely national number one.

PRECIOUS WILSON: 'I Need You' (Epic EPC A184). Good pop-aimed storming 120bpm 7in remix of the old Solomon Burke/Rolling Stones 'Everybody Needs Somebody To Love'.

TIGHT FIT: 'The Lion Sleeps Tonight' (Jive JIVE 9). Terrific 120bpm 7in pop update, vocally true to the Tokens' original.

JAPAN: 'European Son' (Hansa HANSA 10). Newly remixed old 132bpm 7in Giorgio-stile synth rocker, evidently due on 12in.

DAVID GAMSON: 'Sugar Sugar' (RTO RT 188). A very good 120bpm 12in electro-pop reggae with synth twiddles and ugly vocals of the Archies' classic, not another 'It's My Turn' the similar instrumental 127bpm 'Honey Honey' hip bemp better.

THE JAZZ ALLIET: 'She Loved Like Diamond' (Reformation CHS 2385). Bowie influences following and groaning supposedly lyrical 130bpm 7in peformer, truly dramatic, but the largely instrumental flip is better (12in due).

JUSTIN FASHIANU: 'Do It Cos You Like It' (Rondel 12 ROUND 16). Awful jittery 123bpm 12in mess by a good looking young black footballer who can't sing but evidently highly rated by Nottingham Forest.

JOHNNY BRISTOL: 'Hold On To Love' (Merseybeat MUSA). A very lively bass drum backed lurching 77bpm 7in treatment of Peter Skellern's ethereal old smooth.

JAN SEIDEL: 'On The Farm' (RCA PB 4578). Frightheningly catchy accordion fluted rumpily-tumpty waltz 92-90bpm 7in attempt at another 'Birdie Song' (or, in this instance, 'Quacka Song') with Percy Edwards' team working over the top and some noises, the similar 92-90bpm 'The Cow Poika' flip being virtually a continuation.



WALLACE W WILLIAMS, on his great 'Waterbed' single (reviewed this week), may say in best Old Etionan accent how he's "gonna spank you on your behind," but here there seems to be a bit of role reversal going on!

IMPORTS

BARBARA ROY AND E.P.P.: 'If You Want Me' (Canadian Black Sun BS-7). Sensational 115-114-114-114 bpm 12in, remix of Barbara Gaskins' creamily slumping snapper from last summer now features all the megamix tricks in the book, phasing, double beating, overlayering, some frantic instrumental to fever pitch. Maybe I'm late in emphasising the point, but this is not to be missed.

MYNK: 'Get Up An' Dance (Dance With Me) (US M&M MM-01A). Fast initially lightweight 120 - 122 - 123 bpm jittery galloper lurches up as it flashes through some frantic instrumental to fever pitch. Maybe I'm late in emphasising the point, but this is not to be missed.

ERNIE WATTS: 'Charlies Of Fire' LP (US Oweat OW5 367). Quincy-produced saxist's set by a good subtitled 111 - 110 - 111 bpm 'Dance Version' of the King Of The Jungle, flapped by the ultra slow 9 - 38 bpm treatment, vocal cuts like the stolidly rolling 9 - 93 bpm 'Gigolo' (with 'Inuvert') being less interesting, though this 122 bpm tooling (and remixed?) 117 bpm 'A Little Bit Of Jazz'. The Beat inside: being a lurching 9 - 34 bpm roller an 'Airwaves' a pleasant slow jazzy 94 / 47 bpm. Instrumental jigger. Significantly, following his US disco success, Nick's white and English ethnic origin is concealed by billing a cute little black kid at the piano on the sleeve.

THE NICK STRAKER BAND: 'NSB Radio' (LP 'The Nick Straker Band' US Prelude PRL 1416). Rather good electronically rhythmic slide 120 bpm smooth snapper (great synched up of 'Fungi Mama') with subdued vocal giving way to nice jazzy piano, similar to the included (and remixed?) 117 bpm 'A Little Bit Of Jazz'. The Beat inside: being a lurching 9 - 34 bpm roller an 'Airwaves' a pleasant slow jazzy 94 / 47 bpm. Instrumental jigger. Significantly, following his US disco success, Nick's white and English ethnic origin is concealed by billing a cute little black kid at the piano on the sleeve.

JERRY CARR: 'This Must Be Heaven' LP (US Cherry CR 1532). Kicked off by the title track 116 - 117 - 116 - 116 bpm (1 bpm faster than 12in) jolting smacker, the bass wailing solo singer's set serves up the jittery driving 114 - 115 bpm 'Treat Your Own' buoyantly bickering 117 bpm 'I Can't Hide It', rumbling thudding 113 bpm 'You Are The One' and scullful jolting 83 bpm 'Keep On Comin' Back' to suggest he's a new talent to keep an eye on.

TERRI GONZALES: 'Treat Yourself To My Love' (US Becket BCK 507). Chick smooth 107 - 109 - 119 bpm 12in jittery has grow - on - you appeal and eventually metamorphoses into some boss thudding smacking breaks with nice horn tooting, the flip being basically instrumental with the title line chanting.

KOMIKO: 'Feel Alright' (US SAM S-1234). Bass juddered 114 - 115 - 116 bpm 12in lurching together with synth twiddles 'n' sizzles and some squawking chick instrumental on the longer flip.

HENDERSON & WHITFIELD: 'Dancin' To The Beat' (LP 'Cap Place ALL-1093). A very lively bass drum backed lurching 77bpm 7in treatment of Peter Skellern's ethereal old smooth.

EMPIRE PROJECTING PENNY: 'Freeman' (Canadian Quality / RRC ORC 387). Chick multered monotonous murrky lurching and tumbling 107 bpm 12in clincher, with a longer 106 bpm B - side continuation, which still does nothing for me — but it is pressed in nice white vinyl.

FUSE ONE: 'Sir' LP (US CTI 9306). Creed Taylor-produced jazz superstar line-up led by Stanley Clark and including Ronnie Foster, Ndugu, Tom Browne, Stanley Turrentine, Eric Gale, George Benson, Dave Valentin & Wynton Marsalis — but it ain't as good as the last Fuse set — the title track being a pleasant steadily jogging 86 / 48 bpm swayer and 'Sunwalk' a subtly throbbing 112 - 113 - 115 bpm loper with some scolding walloo and superstar solos.

MICHAEL FRANKS: 'Objects Of Desire' LP (US Warner Bros BSK 3848). Pleasant lightweight blue-eyed vocal jockers backed by copious superstar support including all the Breaker-type names, making lovely listening 110 tracks like the 109 / 54 bpm 'Furtation' getting a bit grifter.

PEGGY DODSON: 'Please Don't Break The Groove' (US SMD RPT 12 - 3097). Squeakily wailed jittery chugging 117 (start) - 118 bpm 12in jolter with rattling break and synth building the drive as it progresses, making the mainly instrumental flip possibly better.

KAND: 'Can't Hold Back (You Loving)' LP 'New York Cakes' (US Mirage WTG 19327). Italian - recorded well enough made unheeded rolling Chic - ish simple 108 bpm disco butler serviced on US promo 12in, other cuts getting some attention being the electronically judding instrumental jolter 'Check Me Out' (US ROTR), ponderous 116 bpm chis. Jazz albums getting attention include the Joe Sample-ish and expensive TOSHIYUKI DATOKU 'Skiffin' (Japanese Better Days), DON LATA-R-SKI 'Heaven and JOHN BETTUNE 'Bambou' (both US Inner City), while disco sets also now include EMPRESS AND LINDA CLIFFORD.

ADVENTURE: 'Phantasy Eytoland (What Is Your Phantasy)' (US Sweet Mountain SM 600). TV-derived dull juddering 110 bpm 12in remix - rap funk thudder an 111 bpm B - side 'What Is Your Phantasy (Phantasy Eytoland)' variation from Sugarhill's new sister label.

PHILLY SOCIETY / THE MONTANA ORCHESTRA: 'Philly Medley' (US Philly Sound Works PSW 1241). Vince Montana - arr / produced pumping 125 - 113 bpm 12in medley of 'Love Train', 'The Love Train' and 128 - 118 - 120 bpm 'Backstoppers' — I Don't Love You Anymore / Bad Luck', close to the originals but segued by chugging together individual live recordings rather than laying down one continuous backing track, so the clumsy result's a disappointment.

THE SEQUENCE: 'Sugarhill Presents The Sequence' LP (US Sugarhill SH-250). Routine girly group rappers, most passable being the 101 bpm 'Funk A Doodle Rock Jam', 111 bpm 'Simon Says', 110 bpm 'We Don't Rap The Rap'.

OTHER IMPORTS in brief include on 12in **CAROL WILLIAMS**: 'No One Can Do It Like You' (Remix) (US Vanguard Dico), a chickily - clacking bass bumped monotonous 110bpm smacker with instrumental 'Hip Mysterly Hold On To This Moment (Remix)' (US Tommy Boy), a guy sung jazzy last night 120 bpm smacker **WEST STREET MOB**: 'Got To Give It Up' (US Sugarhill), an over busy bass jolled 115 bpm lurcher 'Voodoo' (scattered instrumental jolter), **INFINITY**: 'Check Me Out' (US ROTR), ponderous 116 bpm chis. Jazz albums getting attention include the Joe Sample-ish and expensive TOSHIYUKI DATOKU 'Skiffin' (Japanese Better Days), DON LATA-R-SKI 'Heaven and JOHN BETTUNE 'Bambou' (both US Inner City), while disco sets also now include EMPRESS AND LINDA CLIFFORD.

HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7in (endings denoted for fade, r for resonant) are: **Shakin' Stevens** 162 - Or. **Oliver Newton** John 132, **Eddie Brooks** 109, **Lulu** 107, **Mike Post** 49 - 80 - Or. **Lindsay Buckingham** 92, **Sunny** 84, **45 / 90 - 81**, **Joan Armatrading** 0 - 28 - 50, **New York Sky** 118 - 119 bpm, **Techno Twins** 101 - 102.

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UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	8	1	THE LAND OF MAKE BELIEVE	Bucks Fizz, RCA
2	10	(4)	THE MODEL/COMPUTER LOVE	Kraftwerk, EMI
3	13	(2)	OH JULIE	Shakin' Stevens, Epic
4	3	(3)	GET DOWN ON IT	Kool And The Gang, De-Lite
5	2	(7)	DON'T YOU WANT ME?	Human League, Virgin
6	7	1	I'LL FIND MY WAY HOME	Jon And Vangelis, WEA
7	25	(3)	DEADRINGER FOR LOVE	Meatloaf, Epic
8	11	(3)	WAITING FOR A GIRL LIKE YOU	Foreigner, Atlantic
9	19	(2)	BEIN' BOILED	Human League, EMI
10	7	(6)	I COULD BE HAPPY	Altered Images, Epic
11	4	(10)	MIRROR MIRROR	Dollar, WEA
12	9	(7)	IT MUST BE LOVE	Madness, Stiff
13	30	(3)	DROWNING IN BERLIN	Mobles, Rialto
14	22	(4)	YELLOW PEARL	Phil Lynott, Vertigo
15	5	(5)	ANT R&P	Adam And The Ants, CBS
16	25	(3)	GOLDEN BROWN	Stranglers, Liberty
17	6	(6)	ONE OF US	Abba, Epic
18	27	1	ARTHURS THEME (THE BEST THAT YOU CAN DO)	Christopher Cross, CBS
19	23	(5)	DON'T WALK AWAY	Four Tops, Casablanca
20	33	(2)	I JUST WANNA (SPEND SOME TIME WITH YOU)	Alton Edwards, Streetwise
21	14	(5)	YOUNG TURKS	Rod Stewart, Riva
22	36	(3)	EASIER SAID THAN DONE	Shakatak, Polydor
23	20	(8)	I WANNA BE A WINNER	Brown Sauce, BBC
24	12	(9)	DADDY'S HOME	Cliff Richard, EMI
25	15	(5)	ROCK 'N' ROLL	Status Quo, Vertigo
26	38	(3)	HERE IS THE NEWS/TICKET TO THE MOON, ELO, Jet	
27	16	(6)	MY OWN WAY	Duran Duran, EMI
28	31	(10)	FLASHBACK	Imagination, R&B
29	21	(19)	BIRDIE SONG	Tears, PRT
30	17	(9)	WEDDING BELLS	Godley And Creme, Polydor
31	—	—	MAID OF ORLEANS	OMD, Dln Disc
32	25	(3)	WILD IS THE WIND	David Bowie, RCA
33	28	(5)	HOKEY COKEY	The Snowmen, Stiff
34	24	(5)	STARS OVER 45	Chas And Dave, Rockney
35	43	(2)	LANDSLIDE	Olivia Newton John, EMI
36	—	—	RESTLESS	Gillan, Virgin
37	—	—	NEVER GIVE UP A GOOD THING	George Benson, Warner Bros
38	18	(6)	SPIRITS IN THE MATERIAL WORLD	The Police, A&M
39	—	—	LISTEN	Stiff Little Fingers, Chrysalis
40	32	(10)	BED BITTER	Soft Cell, Some Bizarre
41	—	—	SENSES WORKING OVERTIME	XTC, Virgin
42	—	—	DO YOU BELIEVE IN THE WEST WORLD	Theatre Of Hate, Burning Rome
43	39	(10)	CAMBODIA	Kim Wilde, R&B
44	64	(2)	THEME FROM THE HILLSTREET BLUES	Mike Post/Larry Carlton, Elektra
45	37	(11)	LET'S GROOVE	Earth Wind And Fire, CBS
46	40	(8)	FOUR MORE FROM TOYAH	Toyah, Safari
47	46	(9)	PERHAPS LOVE	Domingo/Denver, CBS
48	41	(10)	UNDER PRESSURE	Queen/David Bowie, EMI
49	—	—	I CAN'T GO FOR THAT (NO CAN DO)	Daryl Hall And John Oates, RCA
50	—	—	TROUBLE	Lindsay Buckingham, Mercury
51	70	(2)	NO LOVE	Joan Armatrading, A&M
52	—	—	EUROPEAN SUN	Japan, Hansa/Ariola
53	34	(11)	WHY DO FOOLS FALL IN LOVE	Diana Ross, Capitol
54	53	(13)	FAVOURITE SHIRTS	Haircut 100, Arista
55	57	(2)	FOOL IF YOU THINK IT'S OVER	Eddie Brooks, A&M
56	42	(5)	SWEET DREAMS	Eddie Costello, F. Beat
57	45	(3)	TAINTED LOVE	Soft Cell, Some Bizarre
58	35	(13)	BEGIN THE BEQUINE	Julio Iglesias, CBS
59	47	(9)	FOOTSTEPS	Showaddywaddy, Bell/Arista
60	55	(8)	THE OLD SONGS	Barry Manilow, Arista
61	52	(11)	THE LUNATICS HAVE TAKEN OVER THE ASYLUM	Fun Boy Three, Chrysalis
62	58	(5)	PHYSICAL	Olivia Newton John, EMI
63	44	(4)	HOLD MY HAND	Ken Dodd, Images
64	49	(11)	AY AY MOOSEY	Modern Romance, WEA
65	—	—	STREETS OF LONDON	Anti-Nowhere League, WXYZ ABCD 1
66	—	—	THE BOILER	Rhoda With The Specials, AKA
67	56	(5)	VISIONS OF CHINA	Japan, Virgin
68	62	(13)	JOAN OF ARC	OMD, Dln Disc
69	—	—	CALLS THE TUNE	Hazel O'Connor, A&M
70	—	—	THE LION SLEEPS TONIGHT	Tight Fit, Jive
71	58	(12)	STEPPIN' OUT	Kool And The Gang, De-Lite
72	54	(14)	TURN YOUR LOVE AROUND	George Benson, Warner Bros
73	—	—	TENDERNESS	Diana Ross, Motown
74	59	(10)	THE VOICE	Ultravox, Chrysalis
75	—	—	THAT GIRL	Stevie Wonder, Motown

BUBBLING UNDERS

- CLOSER TO THE HEART, Rush, Mercury RUSH 1
- COMIN' IN & OUT OF YOUR LIFE, Barbra Streisand, CBS CBSA 1789
- DON'T STOP, The Wood, RCA 171
- DON'T LET EM BRIND YOU DOWN, Exploited/Anti-Past, Superville EXP 1003
- DON'T TELL ME, Central Line, Mercury MER 90
- DREAM LOVER, Dana, Creole CR28
- EMPIRE STATE HUMAN, Human League, Virgin VS251
- FELICITY, Orange Juice, Polydor POSP 388
- FUNGI MAMA, Tom Browne, Arista ARIST 430
- GROOVE BABY GROOVE/JUMP AROUND, Stargazers, EPIC EPC A 1524
- HEADBUTTS, John Otway & Wild Willy Barratt, Siff/Indies STIN 1
- HOLIDAY 85, Human League, Virgin VS195
- IMAGINE, Randy Crawford, Atlantic K17901
- LET IT RAIN, UFO, Chrysalis CHS 2578
- LITTLE MISS PRISBY, The Stray Cats, Arista SCAT 5
- LOVE ACTION (I Believe In Love), Human League, Virgin VS435
- LOVE PLUS ONE, Haircut One Hundred, Arista CLIP 2
- MEMORY, Elaine Paige, Polydor POSP 279
- OPEN YOUR HEART, Human League, Virgin VS453
- PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Pig Bag Y10
- PRINCE CHARMING, Adam And The Ants, CBS CBS A 1408
- RUN WITH THE FOX, Chris Squire & Alan White, Atlantic K11695
- THE SOUND OF THE CROWD, Human League, Virgin VS416
- WRACK MY BRAIN, Rigo Starr, RCA 186

RECORD MIRROR



OMD: Joan of Arc gets them back in the charts with 'Maid Of Orleans' at No 31.



MEAT LOAF: 'Bat Out Of Hell' at No 15 and 'Deadringer' at No 12.

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



Les Nemes of Haircut One Hundred

- RAPP PAYBACK 12", James Brown. "Because it represents everything that funk is about. Basic rhythms and fun. Sends a shiver up my spine and keeps my feet moving."
- GET UP OFFA THAT THING 12", James Brown. Same reason."
- R.R. EXPRESS 12", Rose Royce. "Makes me smile and shakes my groove."
- THE WORLD IS A GHETTO, George Benson. "Something to relax to on a hot summer day."
- Level 42. "The bass playing on this track makes me feel like giving up but can't stop listening to it."
- DO ANYTHING YOU WANNA 12", Mike 7. "Just gets into a groove and doesn't stop. The bass player must have two pairs of hands."
- NEVER LET HER SLIP AWAY, Andrew Gold. "Reminds me of a certain Romantic Summer."
- BRITISH MUSTLE, Hi-Tension. "YOU CAN DO IT 12", Al Hudson. "Reminds me of being a teenager!"
- Last track on Side 1 of Stanley Clarke's 'Rock, Pebbles and Sand LP. "Don't know what it's called but the structure and playing on it is unquestionably superb."
- MOVIE, Gil Scott Heron. "Very kind to the ears after a long hard day and brings back memories of Scotland where I first heard it."

UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	1	(13)	DARE	Human League, Virgin
2	4	(4)	HITS HITS HITS	Various, Ronco
3	2	(11)	QUEEN GREATEST HITS	Queen, EMI
4	3	(5)	THE VISITORS	Abba, Epic
5	3	(2)	LOVE SONGS	Barbra Streisand, CBS
6	18	(3)	MODERN DANCE	Various, K Tel
7	8	(10)	PEARLS	Eddie Brooks, A&M
8	6	(5)	GHOST IN THE MACHINE	Police, A&M
9	9	(10)	ARCHITECTURE AND MORALITY	OMD, Dindisc
10	15	(8)	FOUR	Foreigner, Atlantic
11	11	(10)	PRINCE CHARMING	Adam And The Ants, CBS
12	42	(15)	DEADRINGER FOR LOVE	Meatloaf, Epic/Cleveland
13	7	(9)	CHART HITS VOL 81	Various, K Tel
14	11	(7)	NON STOP EROTIC CABARET	Soft Cell, Some Bizarre
15	29	(148)	BAT OUT OF HELL	Meat Loaf, Epic/Cleveland
16	12	(10)	TONIGHT I'M YOURS	Rod Stewart, Riva
17	10	(28)	LOVE SONGS	Cliff Richard, EMI
18	36	(3)	SOMETIME SPECIAL	Kool And The Gang, De-Lite
19	17	(30)	DURAN DURAN	Duran Duran, EMI
20	13	(17)	WIRED FOR SOUND	Cliff Richard, EMI
21	14	(9)	SIMON AND GARFUNKEL'S COLLECTION	Simon and Garfunkel, CBS
22	45	(16)	SECRET COMBINATION	Randy Crawford, Warner Bros
23	21	(12)	THE BEST OF BLONDIE	Blondie, Chrysalis
24	22	(8)	TIN DRUM	Japan, Virgin
25	28	(9)	ALL THE GREATEST HITS	Diana Ross, Motown
26	23	(8)	ONCE UPON A TIME	Siouxie And The Banshees, Polydor
27	33	(3)	CHRISTOPHER CROSS	Christopher Cross, Warner Bros
28	51	(4)	TRAVELOGUE	Human League, Virgin
29	19	(15)	MADNESS 7	Madness, Stiff
30	30	(10)	GEORGE BENSON COLLECTION	George Benson, Warner Bros
31	46	(8)	PERHAPS LOVE	Domingo/Denver, CBS
32	26	(7)	FOR THOSE ABOUT TO ROCK	AC/DC, Atlantic
33	24	(8)	CHANGESTOWOWIE	David Bowie, RCA
34	69	(3)	REPRODUCTION	Human League, Virgin
35	16	(16)	SHAKY	Shakin' Stevens, Epic
36	30	(10)	IF I SHOULD LOVE AGAIN	Barry Manilow, Warner Bros
37	35	(19)	WALK UNDER LADDERS	Joan Armatrading, A&M
38	40	(3)	HAPPY BIRTHDAY	Altered Images, Epic
39	59	(3)	BEST OF RAINBOW	Rainbow, Polydor
40	32	(16)	SPEAK AND SPELL	Depeche Mode, Mute
41	27	(12)	ALMOST BLUE	Eric Costello, F. Beat
42	25	(24)	ANTHEM	Toyah, Safari
43	31	(9)	BEGIN THE BEQUINE	Julio Iglesias, CBS
44	37	(11)	WHY DO FOOLS FALL IN LOVE?	Diana Ross, Capitol
45	47	(13)	BODY TALK	Imagination, R&B
46	43	(10)	RAISE, EWF, CBS	
47	54	(3)	PENTHOUSE AND PAVEMENT	Heaven 17, Virgin
48	53	(6)	WAR OF THE WORLDS	Jeff Wayne, Epic
49	41	(13)	HOOKED ON CLASSICS	LSC, K Tel
50	36	(84)	MAKIN' MOVES	Dire Straits, Vertigo
51	49	(14)	TIME, ELO, Jet	
52	34	(14)	HEDGEHOG SANDWICH	Not The Nine O'Clock News, BBC
53	57	(87)	QUALITY	Barbra Streisand, CBS
54	75	(4)	MOB RULES	Black Sabbath, Mercury
55	45	(5)	WE ARE MOST AMUSED	Various, Ronco/Charisma
56	52	(5)	RAGE IN EDEN	Ultravox, Chrysalis
57	60	(2)	PRETENDERS II	Pretenders, Real
58	55	(8)	JAZZ SINGER	Nell Diamond, Capitol
59	71	(19)	TATTOO YOU	Rolling Stones, Rolling Stones
60	53	(26)	KINGS OF THE WILD FRONTIER	Adam And The Ants, CBS
61	78	(3)	VIENNA	Ultravox, Chrysalis
62	66	(17)	ABACAS	Genesis, Charisma
63	56	(24)	RUMOURS	Fleetwood Mac, Warner Bros
64	54	(3)	ISMISM	Godley And Creme, Polydor
65	56	(4)	FACE VALUE	Phil Collins, Virgin
66	58	(9)	BRIDESHEAD REVISTED	Original Soundtrack, Chrysalis
67	59	(2)	LA FOLIE	The Stranglers, Liberty
68	74	(11)	EXIT STAGE LEFT	Rush, Mercury
69	54	(12)	MANILOW MAGIC	Barry Manilow, Arista
70	62	(23)	PRESENT ARMS	UB 40, Dap International
71	82	(4)	A STAR IS BORN	Barbra Streisand, CBS
72	94	(8)	BEST OF ... The Damned, Nems	
73	59	(3)	BUCKS FIZZ	Bucks Fizz, RCA
74	57	(7)	FRIENDS OF MR CAIRO	Jon And Vangelis, Polydor
75	44	(8)	THE WAY TO THE SKY	Nell Diamond, CBS
76	61	(7)	THE LEGEND OF MARIO LANZA	Mario Lanza, K Tel
77	—	—	A COLLECTION OF GREAT DANCE SONGS	Pink Floyd, Harvest
78	—	—	ZMAN MACHINE	Kraftwerk, Capitol
79	—	—	SIGNING OFF	UB40, Graduate
80	92	(2)	DIARY OF A MAD MAN	Ozzy Osbourne, Jet
81	78	(11)	ASSEMBLAGE	Japan, Hansa/Ariola
82	98	(2)	HUNKY DORY	David Bowie, RCA
83	70	(9)	HANISMANIA	James Last, Polydor
84	69	(3)	STILL	Jay Division, Factory
85	81	(3)	CHARIOTS OF FIRE	Vangelis, Polydor
86	80	(15)	LOVE IS ...	Various, EMI
87	—	—	THE RIVER	Bruce Springsteen, CBS
88	—	—	ABSOLUTELY	Madness, Stiff
89	—	—	SEE JUNGLE	How Wow, RCA
90	77	(2)	MOVEMENT	New Order, Factory
91	—	—	WASTED YOUTH	Gilt, Jet
92	—	—	RISE AND FALL OF ZIGGY STARDUST	David Bowie, RCA
93	—	—	COMPUTER WORLD	Kraftwerk, EMI
94	—	—	ONE STEP BEYOND	Madness, Stiff
95	36	(3)	CATS	Various, Polydor
96	36	(3)	WILDER	Teardrop Explodes, Mercury
97	83	(2)	DARK SIDE OF THE MOON	Pink Floyd, Harvest
98	33	(3)	CHECKER, U2, Island	
99	80	(2)	DINK WERS WHITE SOX	Adam And The Ants, Do It

UK DISCO

- 1 GET DOWN ON IT, Kool & The Gang, De-Lite 12in
- 2 YOU'RE THE ONE FOR ME (INST.), "D" Train, US Prelude 12in
- 3 I JUST WANNA, Alton Edwards, Streetwave 12in
- 4 FUNGI MAMA/FUNKIN' FOR JAMAICA, Tom Browne, Arista GRP 12in
- 5 LET'S CELEBRATE/CALL ME, New York Skyy, Epic/Streetwave 12in
- 6 NEVER GIVE UP ON A GOOD THING, George Benson, Warner 12in
- 7 WHAT GOES AROUND COMES AROUND/WATCH OUT, Brandi Wells, US WMOT LP/white label 12in promo
- 8 LOVE FEVER, Gayle Adams, Epic 12in
- 9 LET'S GROOVE, Earth Wind & Fire, CBS 12in
- 10 I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA 12in
- 11 LET'S START II DANCE AGAIN/LET'S START THE DANCE (REMIX), Bohannon, US Phase II 12in/London 12in promo
- 12 THIS BEAT IS MINE, Vicky "D", US SAM 12in
- 13 TURN YOUR LOVE AROUND/UNCHAINED MELODY, George Benson, Warner Bros 12in
- 14 LITTLE BLACK SAMBA/JAMMING/BE MINE (TONIGHT), Grover Washington Jr, Elektra LP
- 15 FLASHBACK/BURNIN' UP, Imagination, R&B 12in
- 16 NIGHTS OVER EGYPT, Jones Girls, Philadelphia Int 12in
- 17 DON'T TELL ME, Central Line, Mercury 12in
- 18 I TURN ME ON, Tomorrow's Edition, US Mail-O/Atlantic RFC 12in
- 19 SHOUT ABOUT IT, Lamont Dozier, US M&M 12in
- 20 BREAKING POINT/THAT'S NO WAY TO TREAT MY LOVE, Central Line, US Mercury LP
- 21 EVERY WAY BUT LOOSE, Oneness Of Jaz, US Sutra 12in
- 22 MAKE UP YOUR MIND, Aura, US Salsoul 12in
- 23 BODYSHAKE (INST.), T.C. Curtis, Groove Production 12in
- 24 CAN'T KEEP HOLDING ON, Second Image, Polydor 12in
- 25 STEPPIN' OUT, Kool & The Gang, De-Lite 12in
- 26 BOUNCY BOUNCY/THE BOUNCE, Jump, RCA 12in
- 27 EASIER SAID THAN DONE, Shakatak, Polydor 12in
- 28 GARDEN OF EVE, Yvonne Gage, US Atlantic RFC 12in
- 29 CAVEMAN BOOGIE/SATURDAY NITE GROOVIN'/CORRIDA (AI NO CORRIDA), Lesette Wilson, US Headfirst LP
- 30 I'VE HAD ENOUGH/LADY SUN/EVOLUTION GROUND, EWF, CBS LP
- 31 I'M GLAD THAT YOU'RE HERE, Alphonse Mouzon, London 12in
- 32 SHOOT THE PUMP, J. Walter Negro/Loose Jointz, Zoo York 12in
- 33 QUICK SLICK, Syrteas, Motown 12in
- 34 PALCO, Gilberto Gil, German WEA LP
- 35 NIGHTCRUISING, Bar-Kays, Mercury 12in
- 36 SHOW YOU MY LOVE, Goldie Alexander, US Chaz Ro 12in
- 37 KILIMANJARO, Lata Mbulu, US M&S 12in
- 38 HELP IS ON THE WAY, Whatnauts, US Harlem Int 12in
- 39 NEVER TOO MUCH, Luther Vandross, Epic 12in
- 40 DANCIN' TO THE BEAT (INST./VOCAL), Henderson & Whitfield, US Park Place 12in
- 41 PASTIME PARADISE/THIS OLD CASTLE, Ray Barretto, US CTI LP
- 42 TWINKLE, Earl Klugh, Liberty 12in
- 43 BYE GONES/LAZY BIRD, Tom Browne, Arista GRP LP
- 44 SHAKE/ LOVE (THE SKIN YOU'RE IN), CQ, Arista 12in
- 45 JAZZY SENSATION, Kryptik Krew, US Tommy Boy 12in
- 46 WE'LL MAKE IT, Mike & Brenda Sullivan, US SAM 12in
- 47 DON'T YOU WANT ME, Human League, Virgin 12in
- 48 TIME MACHINE/DON'T DEPEND ON ME/TAKE A STAND, Direct Drive, Oval 12in
- 49 LET YOUR BODY DO THE TALKIN'/LET'S GET CRACKIN'/I THINK I LOVE YOU, Shock, US Fantasy LP
- 50 HUPENDI MUZIKI WANGU!, K.I.D., US SAM 12in
- 51 AS FROM NOW, Mirage, Copasetic/12in promo
- 52 GET UP AN' DANCE, Mynk, US Posse 12in
- 53 STARCHILD, Level 42, Polydor 12in
- 54 TOO MUCH TOO SOON/FIRST LADY OF LOVE/YOU'RE ASKIN' ME I'M ASKIN' YOU, T.S. Monk, Mirage LP/12in promo
- 55 WILL YOU SEE ME TONIGHT, Zaha Bros, US Eastbourne 12in
- 56 TAKE MY HEART/GOOD TIME TONIGHT, Kool & The Gang, De-Lite LP
- 57 THIS MUST BE HEAVEN, Jerry Carr, US Cherie 12in
- 58 LOVE IN THE FAST LANE, Dynesty, Solar 12in
- 59 SNAP SHOT/WAIT FOR ME/PARTY LITES/STEAL YOUR HEART/SMOKIN', Slave, Cotillion LP
- 60 TAKE THE COUNTRY TO NEW YORK CITY/A HAPPY SONG FOR YOU/(INSERTS), Bohannon, US Phase II LP
- 61 SUPER FREAK, Rick James, Motown 12in
- 62 CONTROVERSY, Prince, Warner Bros 12in
- 63 TEE'S HAPPY/HAPPY DAYS, Northend, US Emergency 12in
- 64 THE STEAMIN' FEELIN', Bob James, Tappan Zee 12in
- 65 FREAKMAN, Empire, Canadian Quality RFC 12in
- 66 WANT SOME GET SOME/INST. QT, US M&M 12in
- 67 YOU OUGHTA BE IN PICTURES, Lamont Dozier, US M&M LP
- 68 FUNKY SENSATION, Owen McCrae, US Atlantic LP
- 69 TAKE MY LOVE, Melba Moore, EMI America 12in
- 70 MR C/SHE'S GONE, Norman Connors, US Arista LP
- 71 KASSO, Kasso, US Deltium/Dutch Rams Horn 12in
- 72 DON'T WALK AWAY, Four Tops, Casablanca 12in
- 73 SURE SHOT, Tracy Weber, Canadian Quality RFC 12in
- 74 KNACK FOR ME/LOVE CONNECTION/CAN'T SHAKE THIS FEELIN', Detroit Spinners, Atlantic LP
- 75 JUST A FEELING/WHY LEAVE US ALONE, Five Special, Elektra 12in
- 76 KEEP ON, Touch, white label 12in
- 77 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y 12in
- 78 CAN'T HOLD BACK/ROUND AND ROUND, Kano, US Mirage LP/12in promo
- 79 TENDERNESS/MEDLEY, Diana Ross, Motown 12in
- 80 NITE-LIFE, Hawk & Co, Epic/12in promo
- 81 IT'S NASTY, Grandmaster Flash & Furious Five, US Sugarhill 12in
- 82 TWENNYNINE (THE RAP/RHYTHM/MOVIN' ON, Twennynine/Lenny White, Elektra LP
- 83 GODMOMA HERE, Godmoma, US Elektra LP
- 84 FEEL ALRIGHT, Komiko, US SAM 12in
- 85 LOVE IT OR (BEAT THE BUSH)/BUSH BEAT (MIXERS DE-LITE), Slyk, US Solid Platinum 12in
- 86 PARTY IN ME/TAKE MY LOVE/JAM CITY, Gene Dunlap, US Capitol LP
- 87 AH DANCE, Fine Quality featuring Cuz, US Sugarhill 12in
- 88 LOVE IS WHERE YOU FIND IT/IN THE RAW/EMERGENCY/TURN ME OUT/CRUISH IN, Whispers, Solar LP
- 89 AFTER ALL THIS TIME, Double Exposure, US Gold Coast 12in
- 90 CLUBLAND MIX/BRING ON THE FUNKATEERS, Modern Romance, WEA LP

INDEPENDENT

SINGLES

- 1 STREETS OF LONDON, Anti-Nowhere League, WXYZ ABCD 1
- 2 DO YOU BELIEVE IN THE WESTWORLD, Theatre Of Hate, Burning Home BRZ 2
- 3 EVERYTHING'S GONE GREEN, New Order, Factory/BeneLux FACBN 03
- 4 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y 10
- 5 IN GOD WE TRUST (EP), Dead Kennedy's, Stalk Stat EP2
- 6 DON'T LET 'EM BRIND YOU DOWN, Exploited & Anti-Pasti, Superville EXP 1003
- 7 DROWNING IN BERLIN, Mobles, Rialto RIA 3
- 8 THIS IS YOUR CAPTAIN SPEAKING (EP), Captain Sensible, Cross 32198A/2
- 9 MERRY CRASSMAS (EP), Crass, Cross Cold Turkey 1
- 10 BOLLOCKS TO CHRISTMAS (EP), Various, Secret SHH 124
- 11 BANNED FROM THE PUB, Peter & The Test Tube Babies, No Future 12
- 12 LOVE WILL TEAR US APART, Joy Division, Factory Fac 23
- 13 FOUR MORE FROM TOYAH (EP), Toyah, Safari Toy 2
- 14 LIE, DREAM OF A CASINO SOUL, Fall, Kamara Era 801
- 15 DISTORTION TO DEAFNESS, Disorder, Disorder Order 2
- 16 HEADBUTTS, John Otway & Wild Willy Barrett, Sluff Indie Stin 1
- 17 THE "SWEETEST GIRL", Scritti Politti, Rough Trade RT 091
- 18 FRIDAY THE THIRTEENTH (EP), Damned, NEMS NES 305
- 19 WATERLINE, A Certain Ratio, Factory Fac 32
- 20 TOO DRUNK, Dead Kennedy's, Cherry Red Cherry 24
- 21 JAZZ THE GLASS, Cabaret Voltaire, Rough Trade RT 95
- 22 THE BIG GOLD DREAM, Fire Engines, Fast Products Pop 013
- 23 SIX GUNS, Anti-Pasti, Rondolet Round 10
- 24 HOLIDAY IN CAMBODIA, Dead Kennedy's, Cherry Red Cherry 13
- 25 SIX PACK (EP), Black Flag, Alternative Tentacles Virus 9
- 26 PROCESSION/EVERYTHING'S GONE GREEN, New Order, Factory Fac 33
- 27 THREE PEACE SUITE, Snipnars, Cross 32198A/4
- 28 HARRY MAY, Business, Secret Shh 123
- 29 DEMOLITION OF WAR (EP), Subhumans, Spiderleg Sob 1
- 30 LAST ROCKERS/RESURRECTION, Vice Squad, Riot City Riot 1
- 31 NAGASAKI NIGHTMARE, Crass, Cross 32198A
- 32 EVACUATE, Chelsea, Fast Products SF 28
- 33 REALITY, Chron Gen, Step Forward SF 15
- 34 ALL OUT ATTACK, Blitz, No Future O1 1
- 35 POLICE STORY, Partisans, No Future O1 2
- 36 TALK ABOUT RUN, Clint Eastwood & General Saint, Greensleeves 102 OINK 2
- 37 WHITE CAR IN GERMANY, Associates, Situation 2 Sit II
- 38 BALL OF CONFUSION, Zeitgeist, Jamming!, Create 2
- 39 SUNNY DAY, Pig Bag, Y 12
- 40 ATMOSPHERE, Joy Division, Factory Fac US 2UK

ALBUMS

- 1 SPEAK AND SPELL, Depeche Mode, Mute STUMM 5
- 2 THE BEST OF THE DAMNED, Damned, Ace-DAM 1
- 3 MOVEMENT, New Order, Factory Fac 33
- 4 STILL, Joy Division, Factory Fac 40
- 5 ANTHEM, Toyah, Safari VOOR 2
- 6 EXPLOITED LIVE, Exploited, Superville EXPLP 2001
- 7 TWO BAD DJ, Clint Eastwood & General Saint, Greensleeves GREL 24
- 8 UNKNOWN PLEASURES, Joy Division, Factory Fac 10
- 9 PRESENT ARMS IN DUB, UB40, DEP International LPS DEP 2
- 10 PRESENT ARMS, UB40, DEP International LPS DEP 1
- 11 CLOSER, Joy Division, Factory Fac 35
- 12 PUNKS NOT DEAD, Exploited, Secret SEC 1
- 13 L.C., Durutti Column, Factory Fac 44
- 14 SIGNING OFF, UB40, Graduate GRADLP 2
- 15 THE LAST CALL, Anti-Pasti, Rondolet ABOUT 5
- 16 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedy's, Cherry Red B RED 10
- 17 CARRY ON OIL HUNGER, Secret SEC 2
- 18 STATIONS OF THE CRASS, Crass, Cross 32198A
- 19 TOYAH! TOYAH! TOYAH! TOYAH!, Safari LIVE 2
- 20 INFLAMMABLE MATERIAL, Sluff Little Fingers, Rough Trade - ROUGH 1
- 21 FOR MADMEN ONLY, UK Decay, Fresh FRESHLP 5
- 22 WILD AND WANDERING, Washed Youth, Bridgehouse BHLP 035
- 23 LIVE AT THE FACTORY, Slaughter & The Dogs, Thrush THROUGH 1
- 24 SHEEP FARMING IN BARNET, Toyah, Safari IC 044
- 25 THE BLUE MEANING, Toyah, Safari
- 26 PLAYING WITH A DIFFERENT SEX, Au Pairs, Human HUMAN 1
- 27 THE FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 28 IN THE FLAT FIELD, Bushes, IAD CAD 13
- 29 DAS KABINETT, Bill Nelson, Coccau JC 1
- 30 CHANGES, Mighty Diamonds, Music Works 11501

Songwords

Shakin' Stevens

Oh Julie On Epic



Words and music
by Shakin' Stevens.

Whoa, whoa Julie
If you love me truly
Do you want me Julie
To be, to be, your very own

Julie love me only
Julie don't be lonely
Because I want you only
To be, to be, my very own

Profile

CHAS SMASH of MADNESS
Full name: Chas.
DOB: 14/1/59.
Education: Finchley High London.
First Love: Mum / Dad / Breakfast.
First Disappointments: After getting my uniform I went to school (age of 9) at Our Lady Of Muswell Primary and when I arrived I was told it was a mistake and sent home (I was sick).
Musical Influences: With the Invaders, I played bass at Simon Bird's party (77).
Musical Influences: Brown bits of plastic revolving. Varied.
Hero: Howard Hughes for what he did for women.
Vices: None I want to talk about. Guess.
Most Frightening Experience: Invited out

of my bedroom by a policeman with a gun. I was stark bollock naked and I had to stand for two hours in front of my friends with my hands on my head.
Funniest Experience: The saps you meet in this business.
Ideal Home: Buckingham Palace.
Ideal Car: Popemobile.
Ideal Holiday: Somewhere in Ireland.
Fav Food: Chalky's cooking.
Fav Clothes: Lewis / T-shirt / white sox / boxer shorts.
Fav Drink: Pint of lager, German wine.
Most hated chore: Getting up in the morning.

Ambition: To have our music played non-stop 24 hours a day in every airport supermarket, tube station, etc.

Baby don't leave me
Honey don't grieve me
Julie why leave me alone
Stay with me baby
Lay with me baby
Honey don't leave me alone

Julie never leave me
Please don't deceive me
Julie oh believe me
And be, and be, my very own.

(Accordion solo)
(Guitar solo)

Whoa, whoa Julie
If you love me truly
Do you want me Julie
To be, to be, your very own

Baby don't leave me
Honey don't grieve me
Julie why leave me alone
Stay with me baby
Lay with me baby
Honey don't leave me alone

Julie never leave me
Please don't deceive me
Julie oh believe me
And be, and be, my very own

Whoa, whoa Julie
If you love me truly
Do you want me Julie
To be, to be, your very own
To be, to be, your very own
To be, to be, your very own



HEAVY METAL

- FOR THOSE ABOUT TO ROCK, AC/DC, from 'For Those About To Rock', Atlantic
- THE WIZZARD, Black Sabbath, from 'Black Sabbath', Vertigo
- ROCK OUT, Steel, 45, Neat
- THE SQUARE, Grace, from 'Grace Live', Clay Records
- ONE OF THE BOYS, Rose Tattoo, from 'Rock 'N' Roll Outlaw', Carrere
- DIAMOND LIGHTS, Diamond Head, 45, DHM
- DO IT GOOD, The Tygers Of Pan Tang, from 'Crazy Nights', MCA
- ALL SYSTEMS GO, Steel, 45, Neat
- LADY OF MARS, Dark Star, 45, Avastar
- WHO DO YOU LOVE, Julee Lucy, 45, Vertigo
- BLACK NIGHT, Deep Purple, 45, Harvest
- MIRRORS, Blue Oyster Cult, 45, CBS
- THE DRIVER, Grace, from 'Grace Live', Clay Records
- NO LAUGHING IN HEAVEN, Ian Gillan Band, 45, Virgin
- JUST WANNA MAKE LOVE, Foghat, 45, Atlantic
- WOMAN FROM TOKYO, Deep Purple, 45, Import
- SHOT DOWN, Hawkwind, 45, Bronze
- WOMEN IN UNIFORM, Iron Maiden, 45, EMI
- GOOD LOVE, Nazareth, 45, Demo B/Side
- BECAUSE THE NIGHT, Patli Smith, 45, Arista Import

Compiled by Mick and Geoff, The Tynesider Rock Club, Saltwell Road, Gateshead, Tyne & Wear.

NIGHTCLUBBING

- SOME LIKE IT HOT, Marilyn Monroe, LP, United Artists
- NO GDM (French Version), Gino X, 12" EMI Int'l
- LADY MARMALADE (VOULEZ VOUS COUCHER AVEC MOI CE SOIR?), Labelle, 7", Epic
- ONLY WANNA BE WITH YOU, Dusty Springfield, 7", Philips
- LET'S DO IT, Eartha Kitt, 7", RCA
- JUST A GIGOLO, Marlene Dietrich, (from the film soundtrack), Pye
- CABARET, Liza Minnelli, (from the film soundtrack), ABC
- WHERE THE BOYS ARE, Connie Francis, 7", MGM
- SPELLBOUND, Souzelle and the Banishes, 12", Polydor
- DON'T BRING LULU (The Roaring 20's), Dorothy Provine, 7", Warner Bros
- 86 Tears, Thema Houston, 12", RCA
- I FEEL PRETTY, Julie Andrews, (from the Soundtrack West Side Story), 7", Summer County CBS
- AS TEARS GO BY, Marianne Faithfull, 7", Decca
- REMEMBER (WALKING IN THE SAND), The Shangri-las, 7", Contempo
- NOWHERE TO RUN, Martha and the Vandellas, (from the LP & Collection of 16 Original Big Hits Vol 4), Tamla Motown

ROCK 'N' ROLL

SINGLES

- SHAKE BABY SHAKE, Jessie Lee Turner, RM
- YOU GOT ME REELING AND ROLLING, Roy Milton, Dootone
- LOVE ME, The Phantom, Dot
- CUMBERLAND GAP, Lonnie Donegan, Virgin
- LATER FOR YOU BABY, Guitar Slims, Specialty
- HONEY HUSH, Joe Turner, Atlantic
- CHURCH BELLS MAY RING, Wilsons, Melba
- CHAZY OVER YOU, Cabanas, Dootone
- HONOLULU ROCK-A-ROLL, Moon Mulligan, King
- TRIBUTE TO THE KILLER, Paul Sandford, Sunco
- PICK TO CLICK: WALKING WITH MR LEE, Lee Allan, Diz and The Doormen, Nola
- ALBUMS
- FERNWOOD ROCKABILLIES, Various, Redita
- LET THE GOOD TIMES ROLL, Various, Capitol
- BEST OF LOUIS JORDAN, Louis Jordan, MCA
- KING OF THE STROLL, Chuck Willis, Atlantic
- ROCK 'N' ROLL LEGEND (Box Set), Gene Vincent, Capitol
- IN THE STILL OF THE NIGHT, Various, Capitol
- HERE'S LARRY WILLIAMS, Larry Williams, Specialty
- FERNWOOD ROCK 'N' ROLL, Various, Redita
- QUITTER SLIM'S 10", Specialty
- DANCE DANCE DANCE, Gene Summers, Charlie
- PICK TO CLICK: ROCK 'N' ROLL HEROES, Gene Vincent and Eddie Cochran, Rockstar

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

VIDEO

- QUEEN, Greatest Hits, EMI
- ROCK FLASHBACK, Deep Purple, BBC/3M
- THE BEST OF BLONDIE, Chrysalis
- ADAM & THE ANTS, Home Video Production
- SHOXSIE & THE BANISHES, Spectrum
- THIN LIZZY - LIVE & DANGEROUS, VCL
- PINK FLOYD LIVE AT POMPEII, Spectrum
- PAUL McCARTNEY & WINGS ROCKSHOW, EMI
- CLIFF RICHARD - THANK YOU VERY MUCH, EMI
- KATE BUSH LIVE AT HAMMERSMITH ODEON, EMI
- ELO LIVE IN CONCERT, VCL
- ABBA VOL II, Interview
- BLACK SABBATH, VCL
- TOYAH AT THE RAINBOW, BBC/3M
- ELVIS - KING OF ROCK 'N' ROLL, World of Video 2000
- SLIPSTREAM, Jethro Tull, Chrysalis
- ELVIS IN HAWAII, Mountain Video
- IRON MAIDEN, EMI
- BLONDIE - EAT TO THE BEAT, Chrysalis
- RUDE BOY, Video Space

Compiled by: HMV, Oxford Street, London W1.

CHART FILE

SEVERAL READERS have written to me requesting a round-up of America's year-end chart surveys as compiled by Billboard magazine. In the limited amount of space available for my weekly scribbles I'd normally be loathe to do so, but with the charts almost stationary as the industry recovers from Christmas there's precious little else to entertain you with this week, so here goes.

First, the fifty best-selling singles of the year Stateside: 1 BETTE DAVIS EYES - Kim Carnes* 2 ENDLESS LOVE - Diana Ross - Lionel Richie* 3 LADY - Kenny Rogers* 4 (JUST LIKE) STARTING OVER - John Lennon* 5 JESSIE'S GIRL - Cyndi Lauper* 6 CELEBRATION - Kool & The Gang* 7 KISS ON MY LIST - Daryl Hall & John Oates* 8 I LOVE A RAINY NIGHT - Eddie Rabbit* 9 9 TO 5 - Dolly Parton* 10 KEEP ON LOVING YOU - REO Speedwagon* 11 BELIEVE IT OR NOT - Joey Scarbury* 12 MORNING TRAIN - Shonna Eastone* 13 BEING WITH YOU - Smokey Robinson* 14 QUEEN OF HEARTS - Juice Newton* 15 RAPTURE - Blondie* 16 A WOMAN NEEDS LOVE - Ray Parker Jr & Raydio* 17 THE TIDE IS HIGH - Blondie* 18 JUST THE TWO OF US - Grover Washington Jr / Bill Withers* 19 SLOW HAZY - Pointer Sisters* 20 I LOVE YOU - Climax Blues Band* 21 WOMAN - John Lennon* 22 SUKIYAKI - A Taste Of Honey* 23 THE WINNER TAKES IT ALL - Abba* 24 STARS ON 45 - Stars On 45* 25 ANGEL OF THE MORNING - Juice Newton* 26 LOVE ON THE ROCKS - Neil Diamond* 27 EVERY WOMAN IN THE WORLD - Air Supply* 28 THE ONE THAT YOU LOVE - Air Supply* 29 GUILTY - Barbra Streisand & Barry Gibb* 30 THE BEST OF TIMES - Sly* 31 ELVIRA - Oak Ridge Boys* 32 TAKE IT ON THE RUN - REO Speedwagon* 33 NO GETTIN' OVER ME - Ronnie Milsap* 34 LIVING INSIDE MYSELF - Gino Vanelli* 35 WOMAN IN LOVE - Barbra Streisand* 36 BUTT - John Cougar* 37 NEW YORK CITY - Manhattan Transfer* 38 URGENT - Foreigner* 39 PASSION - Rod Stewart* 39 LADY (YOU BRING ME UP) - Commodores* 40 CRYING - Don McLean* 41 HEARTS - Marty Balin* 42 IT'S MY TURN - Diana Ross* 43 YOU MAKE MY DREAMS - Daryl Hall & John Oates* 44 I DON'T NEED YOU - Kenny Rogers* 45 HOW ABOUT US - Champaign* 46 HIT ME WITH YOUR BEST SHOT - Pat Benatar* 47 THE BREAKUP SONG - Greg Kihn Band* 48 TIME - Alan Parsons Project* 49 HUNGRY HEART - Bruce Springsteen* 50 SWEETHEARTS - Franke & The Knockouts*

Twenty-one of the above failed to make any impression on the British chart, and only five performed well enough to gain a place in BMRB's year-end top fifty as printed in RM on 28 December.

The best-selling albums of the year: 1 HI INFIDELITY - REO Speedwagon* 2 DOUBLE FANTASY - John Lennon & Yoko Ono* 3 GREATEST HITS - Kenny Rogers* 4 CHRISTOPHER CROSS - Christopher Cross* 5 CRIMES OF PASSION - Pat Benatar* 6 PARADISE LATER - Sly* 7 BACK IN BLACK - AC/DC* 8 VOICES - Daryl Hall & John Oates* 9 ZENYATTA MONDATTI - Police* 10 THE RIVER - Bruce Springsteen* 11 THE TURN OF A FRIENDLY CARD - Alan Parsons Project* 12 GUILTY - Barbra Streisand* 13 WINEWINE - Grover Washington Jr* 14 THE JAZZ SINGER - Neil Diamond* 15 MISTAKEN IDENTITY - Kim Carnes* 16 GREATEST HITS - Doors* 17 ARC OF A DIVER - Steve Winwood* 18 MOVING PICTURES - Moody Blues* 28 AUTOAMERICAN - Blondie* 29 GAUCHO - Steely Dan* 30 DIRTY DEEDS DONE DIRTY CHEAP - AC/DC* 31 THE DUDE - Quincy Jones* 32 ZEBOP - Santana* 33 SUPER TRAPPER - Abba* 34 LOST IN LOVE - Air Supply* 35 LOVERBOY - Loverboy* 36 STREET SONGS - Rick James* 37 GREATEST HITS - Anne Murray* 38 WORKING CLASS DOG - Rick Springfield* 39 NOTHING MATTERS AND WHAT IF I DID - John Cougar* 40 9 TO 5 AND ODD JOBS - Dolly Parton* 41 HORIZON - Eddie Rabbit* 42 THE NATURE OF THE BEAST - April Wine* 43 BLIZZARD OF OZ - Ozzy Osbourne* 44 THREE FOR LOVE - Shalamar* 45 DON'T SAY NO - Billy Squier* 46 BEING WITH YOU - Smokey Robinson* 47 MODERN TIMES - Jefferson Starship* 48 AGAINST THE WIND - Bob Seger - The Silver Bullet Band* 49 HARD PROMISES - Tom Petty & The Heartbreakers* 50 FANTASTIC VOYAGE - Lakeside

Nine albums common to both the British and American top titles, though America's top LP could fare no better than No.32 in the UK rankings, and our top album (Adam & The Ants: Kings Of The Wild Frontier) finished 92nd across the pond. America's top export to Britain was the dreadful Barry Manilow who placed three albums on the year-end chart here. In his native country he had his worst year since 1974 without a single album in the final rankings. Only three hits packages made the fifty, the big surprise being the Doors' 'Greatest Hits' which hit the tape at No.16. It sold consistently throughout the year, occasionally dragging previous albums by the group back into the chart. At the end of the year it had been on the chart for 81 weeks and had sold well over a million copies, its success sparked equally impressive sales for Jerry Hopkins and Danny Sugarmann's Jim Morrison biography 'No One Here Gets Out Alive' which, by October, had sold 740,000 copies, one of the largest sales ever recorded for a rock biography.

Billboard compiled nearly forty more year-end charts ranging from top singles artist (Kenny Rogers) to top videocassette ('Airplane'). Those of you who thirst for more should send a £4 postal order / cheque to Billboard, 7 Gateway Street, London W1 requesting the December 26th edition - ALAN JONES

IMPORTS

- GET AS MUCH LOVE AS YOU CAN, The Jones Girls, Philadelphia Int. (America)
- LIVE AT BUDOKAN, Michael Shenker Group, Chrysalis (Japan)
- SHUT UP AND PLAY YOUR GUITAR, Frank Zappa, CBS (France)
- LAMONT, Lamont Dozier, M & M Records
- ABSOLUTE BEGINNERS, Jam. Polydor (America)
- MASTER PIECES, Bob Dylan, CBS (Australia)
- SHOWTIME, Slave, Columbia (America)
- CAMELION, David Bowie, Starco (Australia)
- FOUR SIDE EFFECTS, The Jam, Polydor (Canada)
- THE GEORGE AND THE GHOST, Anthony Phillips, Passport (America)
- TIME HONoured TRACKS, Barclay James Harvest, Polydor (America)
- ELVIS PRESLEY THE LEGEND VOL 2 1961-64, Elvis Presley, RCA (Australia)
- SLEEP WALK, Larry Carlton, Warner Bros (America)
- BRIAN WILSON VARIETIES, Beach Boys, Capitol (Australia)
- WATCH OUT, Brandy Walls, WMOT Records (America)
- CHARIOTS OF FIRE, Ernie Watts, Quest (America)
- YOUR LOVE, Lisa, Prelude (America)
- THE HISTORY OF SPARKS, Underdog (France)
- NIGHT CRUISING, The Barkays, Mercury (America)
- ALIVE, Bohannon, Phase 2 (America)

Compiled by: HMV, Oxford Street, London W1

REGGAE

- TOP TEN, Gregory Isaacs, African Museum
- JUST A LITTLE BIT, Carol Thompson, S & G Records
- IN LOVE, Arema, City Boy
- LATE AT NIGHT, Pam Hall Music Works
- YOU BRING THE SUN OUT, Janet Kay, Black Roots
- DON'T PLAY WITH FIRE, Teddy Lincoln, Selena
- GHEETO QUEEN, John Holt, Creole
- BONE CONNECTION, Nicodemus, Greenleafest
- I NEED A GIRL TONIGHT, Victor Romero Evans
- ROCK AND GROOVE, Sunny Walker, Solomonic
- I'M YOUR PUPPET, Derek Harriot, Hawkeys
- PLAY IT COOL, Alton Ellis, Fashion
- DECISION, Family Love, Inner City
- SHE IS MY WOMAN, Delton Schreackie, Moonbeatz
- RAINY NIGHT IN GEORGIA, Theresa Palmer, S & L Records
- I'VE GOT TO FIND YOU, Denla Browne, Black Joy
- THE WAY WE WERE, Prediction, Student
- LOVE ON A TWO WAY STREET, Barry Bigga, Atrix
- MEN CRY TOO, Sahara, Mass Media Music
- RAVING, Tristan Palmer, Midnight Rock

Compiled by: INNER CITY RECORDS, Battersea, London SW11

YESTERYEAR

ONE YEAR AGO

- IMAGINE, John Lennon, Apple
- ANTMUSIC, Adam And The Ants, CBS
- WOMAN, John Lennon, Gaffan
- IN THE AIR TONIGHT, Phil Collins, Virgin
- DO NOTHING/MAGGIE'S FARM, The Nolans, 2-Tone
- I AM THE BEAT, The Look, MCA
- TOO NICE TO TALK TO, The Beat, Go-Fest
- DON'T STOP THE MUSIC, Yarbrough and Peoples, Mercury
- HAPPY CHRISTMAS WAR IS OVER, Lennon/Ono, Apple
- FLASH, Queen, EMI

FIVE YEARS AGO

- DON'T GIVE UP ON US, David Soul, Private Stock
- DON'T CRY FOR ME ARGENTINA, Julia Covington, MCA
- SIDE SHOW, Barry Biggs, Dynamic
- OH LOVE, Tina Charles, CBS
- WISH, Stevie Wonder, Tamla Motown
- THINGS WE DO FOR LOVE, 10CC, Mercury
- PORTSMOUTH, Mike Oldfield, Virgin
- MONEY MONEY MONEY, Abba, Epic
- WILD SIDE OF LIFE, Statue Quo, Vertigo
- LIVING NEXT DOOR TO ALICE, Smoke, RAK

TEN YEARS AGO

- I'D LIKE TO TEACH THE WORLD THE NEW SCIENCE, Polydor
- MOTHER OF MINE, Neil Reid, Decca
- HORSE WITH NO NAME, America, Warner Bros
- BRAND NEW KEY, Melanie, Buddha
- SOFTLY, The Congregation, Columbia
- I JUST CAN'T HELP BELIEVING, Ernie Freely, RCA
- STAY WITH ME, The Faces, Warner Bros
- SLEEPY SHORES, Johnny Pearson, Penny Farthing
- MORNING HAS BROKEN, Cai Stevens, Island

FIFTEEN YEARS AGO

- I'M A BELIEVER, The Monkees, RCA
- GREEN, GREEN GRASS OF HOME, Tom Jones, Decca
- HAPPY JACK, The Who, Reaction
- MORNINGTOWN RIDE, The Seekers, Columbia
- SUNSHINE SUPERMAN, Donovan, Pye
- IN THE COUNTRY, Cliff Richard, Columbia
- NIGHT OF FEAR, The Move, Deram
- SAVE ME, Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- ANY WAY THAT YOU WANT ME, The Troggs, Page One
- STANDING IN THE SHADOWS OF LOVE, The Four Tops, Tamla Motown

TWENTY YEARS AGO

- POETRY IN MOTION, Johnny Cash, Columbia
- ARE YOU LONESOME TONIGHT, Elvis Presley, RCA
- I LOVE YOU, Cliff Richard, Columbia
- PEPE, Duane Eddy, London
- SAVE THE LAST DANCE FOR ME, The Drifters, London
- PORTRAIT OF MY LOVE, Matt Monro, Parlophone
- COUNTING TEARDROPS, Emil Ford, Pye
- PERIOD, The Ventures, London
- HOW OR NEVER, Elvis Presley, RCA
- BUONA SERA, Acker Bilk, Columbia

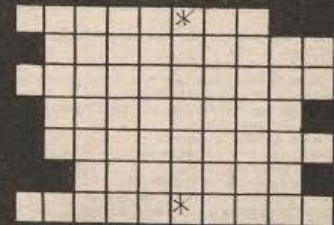
TWENTY FIVE YEARS AGO

- SINGING THE BLUES, Tommy Steele, Decca
- SINGING THE BLUES, Guy Mitchell, Philips
- GARDEN OF EDEN, Frankie Vaughan, Pye
- TRUE LOVE, Bing Crosby and Grace Kelly, Capitol
- GREEN DOOR, Frankie Vaughan, Philips
- FRIENDLY PERSUASION, Pat Boone, London
- STREET OF THE ROSES, Malcolm Vaughan, HMV
- JUST WALKING IN THE RAIN, Johnny Ray, Fontana
- CINDY, Oh Cindy, Eddie Fisher, HMV
- HOUND DOG, Elvis Presley, HMV

PUZZLES

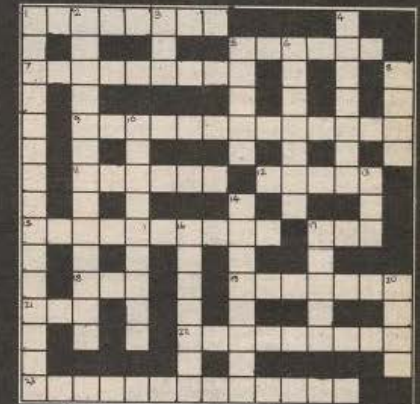
POPAGRAM... and your chance to win an album

POP-A-GRAM



Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column reveals a hit from some visitors. Remember the clues aren't in the correct order. You have to decide what the right order is.

The pie lot gets crazy while Christie sleeps (1, 2, 3)
They wanted teachers to leave us kids alone (4, 5)
Just a meal of sprout was enough for a vintage soul band (4, 4)
The young Turks took the T.H. road west (3, 7)
Shelley's pies (2, 3)
No R.L.R. locks was enough for Quo (4, 1, 4)
Dot theme gave Kraftwerk an ideal hit (3, 5)



CLUES

ACROSS

- 1 Presented to O.M.D., perhaps? (8)
- Dr Hook singer, no relation to tent? (5)
- He's known as The Motor City Mailman. (3, 4)
- One day she'll fly away. (5, 6)
- 1, 4, 2, 9 Down. Sounds like trouble for Midge and Friends. (4, 2, 4)
- Status Quo frontmen. (3)
- Australian heavy metalists. (4, 6)
- Dave's blues soul partner. (3)
- Michael Schenker's old outfit. (1, 1, 1)
- She didn't have to put on the red light. (7)
- Cursed (w/ Supply). (3)
- What Debbie was hanging onto. (4)
- Told by Squeeze. (4, 4, 5)

DOWN

- *881 Linn hit. (2, 4, 2, 7)
- David and Freddie collaboration. (5, 8)
- Times three for Cabaret Voltaire singer. (3)
- Bryan's Guy. (7)
- Jim No. 1. (3)
- He was responsible for The Arc Of A Diver. (7)
- Mr Rundgren. (4)
- What Madness took to Cairo. (5, 4)
- 1979 Earth Wind and Fire LP (1, 2)
- Recent Black Sabbath LP (3, 5)
- Marc and David's love. (7)
- Description of Nash. (5)
- See 11 across.

SOLUTION TO LAST WEEK'S X-WORD
Across: 1 Speak And Spell, 5 Night Fades Away, 8 Pesches, 16 Shut Up, 12 Faith, 14 Good Times, 15 Start Me Up, 15 Teardrop, 21 A Day At The Races, 22 Armed, 23 Iron, 24 Hicks, 25 Breaking Glass.
Down: 1 Sons And Fascination, 2 Elms, 3 Kate Bush, 4 Sheep, 5 My Perfect Cousin, 7 Buggles, 8 Crying, 11 Ode, 13 Imagination, 15 Toccata, 17 Pretend, 18 Breaking Glass, 20 Atomic.

SOLUTION TO POPAGRAM (in order of puzzle):
Dukes, Sybers, Ronnie Lane, Donald Byrd, Let's Groove, Nature Boy, New York.

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, 40 Long Acre, London, WC2 9JF.

US SINGLES

- 1 1 PHYSICAL, Olivia Newton-John, MCA
- 2 2 WAITING FOR A GIRL LIKE YOU, Foreigner
- 3 3 CENTERFOLD, The J. Geils Band, EMI-America
- 4 4 I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
- 5 5 HARDER MY HEART, Quarterflash, Geffen
- 6 7 LEATHER AND LACE, Stevie Nicks with Don Henley, Modern
- 7 8 TURN YOUR LOVE AROUND, George Benson, Warner Bros.
- 8 3 LET'S GROOVE, Earth, Wind & Fire, Columbia
- 9 9 TROUBLE, Lindsey Buckingham, Asylum
- 10 10 THE SWEETEST THING, Juice Newton, Capitol
- 11 13 HOOKED ON CLASSICS, The Royal Philharmonic Orchestra, RCA
- 12 12 COMIN' IN AND OUT OF YOUR LIFE, Barbra Streisand, Columbia
- 13 14 COOL NIGHT, Paul Davis, Arista
- 14 18 SHAKE IT UP, The Cars, Elektra
- 15 16 SOMEONE COULD LOSE A HEART TONIGHT, Eddie Rabbit, Elektra
- 16 17 WAITING ON A FRIEND, The Rolling Stones, Rolling Stones Records
- 17 19 LEADER OF THE BAND, Dan Fogelberg, Full Moon/Epic
- 18 22 TAKE IT EASY ON ME, Little River Band, Capitol
- 19 21 COME GO WITH ME, The Beach Boys, Caribou
- 20 20 I WOULD'N'T HAVE MISSED IT FOR THE WORLD, Ronnie Milsap
- 21 23 YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI-America
- 22 28 SWEET DREAMS, Air Supply, Arista
- 23 24 SHE'S GOT A WAY, Billy Joel, Columbia
- 24 11 YESTERDAY'S SONGS, Neil Diamond, Columbia
- 25 15 YOUNG TURKS, Rod Stewart, Warner Bros.
- 26 30 LOVE IS ALRIGHT TONITE, Rick Springfield, RCA
- 27 25 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 28 27 DON'T STOP BELIEVIN', Journey, Columbia
- 29 37 OPEN ARMS, Journey, Columbia
- 30 35 THROUGH THE YEARS, Kenny Rogers, Liberty
- 31 26 TAKE MY HEART, Kool & The Gang, De-Lite
- 32 29 UNDER PRESSURE, Queen & David Bowie, Elektra
- 33 37 LOVE IN THE FIRST DEGREE, Alabama, RCA
- 34 36 MORE THAN JUST THE TWO OF US, Sneaker, Handshake
- 35 38 KEY LARGO, Bertie Higgins, Kat Family
- 36 38 WORKING FOR THE WEEKEND, Loverboy, Columbia
- 37 48 ALL OUR TOMORROWS, Eddie Schwartz, Atco
- 38 41 SEA OF LOVE, Del Shannon, Network
- 39 43 SOMEWHERE DOWN THE ROAD, Barry Manilow, Arista
- 40 47 ABACAB, Genesis, Atlantic
- 41 31 OUR LIPS ARE SEALED, The Go-Go's, I.R.S.
- 42 32 STEAL THE NIGHT, Stevie Woods, Collision
- 43 41 MIRROR, MIRROR, Diana Ross, RCA
- 44 46 BREAKIN' AWAY, Al Jarreau, Warner Bros.
- 45 84 PAC-MAN FEVER, Buckner And Garcia, Columbia
- 46 33 OH NO, Commodores, Motown
- 47 48 COULD IT BE LOVE, Jennifer Warnes, Arista
- 48 49 FEEL LIKE A NUMBER, Seger & The Silver Bullet Band, Capitol
- 49 50 LITTLE DARLIN', Shella, Carrere
- 50 39 LOVE IS LIKE A ROCK, Donnie Iris, MCA
- 51 53 KEEPING OUR LOVE ALIVE, Henry Paul Band, Atlantic
- 52 72 THAT GIRL, Stevie Wonder, Tamla
- 53 34 EVERY LITTLE THING SHE DOES IS MAGIC, The Police, A&M
- 54 — SPIRITS IN THE MATERIAL WORLD, The Police, A&M
- 55 42 CASTLES IN THE AIR, Don McLean, Millenium
- 56 56 A WORLD WITHOUT HEROES, Klea, Casablanca
- 57 67 CRAZY, The John Hall Band, EMI-America
- 58 44 IF I WERE YOU, Lulu, Alfa
- 59 — WHEN ALL IS SAID AND DONE, Abba, Atlantic
- 60 69 ONE HUNDRED WAYS, Quincy Jones Featuring James Ingram, A&M
- 61 88 TONIGHT TONIGHT, Bill Champlin, Elektra
- 62 82 EVERY HOME SHOULD HAVE ONE, Patti Austin, Qwest
- 63 73 YOU'RE MY LATEST, MY GREATEST INSPIRATION, Teddy Pendergrass, P.I.R.
- 64 71 LET THE FEELING FLOW, Peabo Bryson, Capitol
- 65 85 MY KINDA LOVER, Billy Squier, Capitol
- 66 54 MY GIRL, Chilliwack, Millenium
- 67 55 PRIVATE EYES, Daryl Hall & John Oates, RCA
- 68 52 HERE I AM, Air Supply, Arista
- 69 — PERHAPS LOVE, Placido Domingo & John Denver, Columbia
- 70 — DADDY'S HOME, Cliff Richard, EMI-America
- 71 — LET'S GET IT UP, AC/DC, Atlantic
- 72 — BOBBIE SUE, Oak Ridge Boys, MCA
- 73 — I BELIEVE, Chilliwack, Millenium
- 74 — TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
- 75 — TITLES, Vangelis, Polydor

US DISCO

- 1 4 I CAN'T GO FOR THAT (No Co. Do), Daryl Hall & John Oates, RCA
- 2 4 YOU'RE THE ONE FOR ME, D. Train, Prelude
- 3 3 CALL ME/LET'S CELEBRATE, Sky, Salsoul
- 4 2 YOU CAN/FIRE IN MY HEART, Madleen Kane, Chelie
- 5 7 TAINTED LOVE/WHERE DID OUR LOVE GO, Soft Cell, Sire/Warner Bros.
- 6 9 SURE SHOT, Tracy Weber, RFC/Quality
- 7 1 GENIUS OF LOVE/WORRY RAPPINHOOD, Tom Tom Club, Sire/Warner Bros.
- 8 6 LOVE FEVER, Gayle Adams, Prelude
- 9 5 LET'S GROOVE/I'VE HAD ENOUGH, Earth, Wind & Fire, Columbia
- 10 — MEGATRON MAN/GET A LITTLE, Patrick Cowley, Megatone
- 11 17 SIXTY-NINE, Brooklyn Express, One Way Records
- 12 10 ROCK YOUR WORLD, Weeks & Co., Chaz Ro/Brasilia Dist.
- 13 13 COME LET ME LOVE YOU, Jeanette "Lady" Day, Prelude
- 14 19 MIRROR MIRROR/WORK THAT BODY, Diana Ross, RCA
- 15 — GIGOLO, Mary Wells, Epic
- 16 16 ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME, Debra DeJean, Handshake
- 17 12 CONTROVERSY/LET'S WORK, Prince, Warner Bros.
- 18 14 LET'S STAND TOGETHER/TAKE MY LOVE, Melba Moore
- 19 — GET ON UP/WITH YOUR LOVE/TONIGHT, Suzi Q, RFC/Atlantic
- 20 — GLAD TO KNOW YOU, Chas Jankel, A&M

US ALBUMS

- 1 1 4, Foreigner, Atlantic
- 2 2 ESCAPE, Journey, Columbia
- 3 3 FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
- 4 4 THE ROYAL PHILHARMONIC ORCHESTRA, Hooked on Classics, RCA
- 5 9 TATTOO YOU, The Rolling Stones, Rolling Stones Records
- 6 7 BELLA DONNA, Stevie Nicks, Modern Records
- 7 8 FREEZE-FRAME, The J. Geils Band, EMI-America
- 8 14 PRIVATE EYES, Daryl Hall and John Oates, RCA
- 9 9 GHOST IN THE MACHINE, Police, A&M
- 10 10 MEMORIES, Barbra Streisand, Columbia
- 11 5 RAISE, Earth, Wind & Fire, ARC/Columbia
- 12 12 SHAKE IT UP, The Cars, Elektra
- 13 13 TONIGHT I'M YOURS, Rod Stewart, Warner Bros
- 14 11 PHYSICAL, Olivia Newton-John, MCA
- 15 20 THE GEORGE BENSON COLLECTION, George Benson, Warner Bros
- 16 18 QUARTERFLASH, Quarterflash, Geffen
- 17 17 ON THE WAY TO THE SKY, Neil Diamond, Columbia
- 18 19 ABACAB, Genesis, Atlantic
- 19 21 SOMETHING SPECIAL, Kool & The Gang, De-Lite
- 20 21 PERHAPS LOVE, Placido Domingo, Columbia
- 21 15 GREATEST HITS, Queen, Elektra
- 22 24 BEAUTY AND THE BEAST, The Go Go's, I.R.S.
- 23 23 THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic
- 24 27 GET LUCKY, Loverboy, Columbia
- 25 28 DIARY OF A MADMAN, Ozzy Osbourne, Jet
- 26 28 DON'T SAY NO, Billy Squier, Capitol
- 27 16 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 28 30 FEELS SO RIGHT, Alabama, RCA
- 29 23 NINE TONIGHT, Bob Seger and the Silver Bullet Band, Capitol
- 30 32 THE JACKSONS LIVE, The Jacksons, Epic
- 31 33 JUICE, Juice Newton, Capitol
- 32 29 EXIT STAGE LEFT, Rush, Mercury
- 33 31 A COLLECTION OF GREAT DANCE SONGS, Pink Floyd, Columbia
- 34 35 PRECIOUS TIME, Pat Benatar, Chrysalis
- 35 38 THE BEST OF BLONDE, Blondie, Chrysalis
- 36 43 COME MORNING, Grover Washington Jr, Elektra
- 37 45 THE VISITORS, Abba, Atlantic
- 38 39 WORKING CLASS DOG, Rick Springfield, RCA
- 39 37 RE-AC-TOR, Neil Young & Crazy Horse, Reprise
- 40 40 MOB RULES, Black Sabbath, Warner Bros
- 41 41 IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
- 42 42 GIVE THE PEOPLE WHAT THEY WANT, The Kinks, Arista
- 43 44 LAW AND ORDER, Lindsay Buckingham, Asylum
- 44 50 THE ONE THAT YOU LOVE, Air Supply, Arista
- 45 46 BREAKIN' AWAY, Al Jarreau, Warner Bros
- 46 38 TAKE NO PRISONERS, Molly Hatchet, Epic
- 47 47 CIMARRON, Emmylou Harris, Warner Bros
- 48 48 SONGS IN THE ATTIC, Billy Joel, Columbia
- 49 49 IN THE POCKET, The Commodores, Motown
- 50 57 NEVER TOO MUCH, Luther Vandross, Epic
- 51 51 CIRCLE OF LOVE, The Steve Miller Band, Capitol
- 52 59 YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI-America
- 53 63 SKYLINE, Skyy, Salsoul
- 54 63 GREATEST HITS, Kenny Rogers, Liberty
- 55 58 WILLIE NELSON'S GREATEST HITS AND SOME THAT WILL BE, Willie Nelson, Columbia
- 56 58 CONTROVERSY, Prince, Warner Bros
- 57 55 NIGHT CRUISING, Bar-Kays, Mercury
- 58 52 SHE SHOT ME DOWN, Frank Sinatra, Reprise
- 59 — SOMEWHERE OVER CHINA, Jimmy Buffett, MCA
- 60 80 LONG DISTANCE VOYAGER, Luther Vandross, Threshold
- 61 81 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 62 — THE POET, Bobby Womack, Beverly Glen
- 63 73 I AM LOVE, Peabo Bryson, Capitol
- 64 74 THE DUDE, Quincy Jones, A&M
- 65 73 HI INFIDELITY, REO Speedwagon, Epic
- 66 65 FANCY FREE, Oak Ridge Boys, MCA
- 67 79 CHARIOTS OF FIRE, Vangelis, Polydor
- 68 62 TIME EXPOSURE, Little River Band, Capitol
- 69 71 STREET SONGS, Rick James, Gordy
- 70 65 SOMETHING ABOUT YOU, Angela Boffi, Arista
- 71 67 GREG LAKE, Greg Lake, Chrysalis
- 72 64 BEST OF THE DOOBIES, VOL. II, The Doobie Brothers, Warner Bros
- 73 68 CHANGES TWO BOWIE, David Bowie, RCA
- 74 59 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- 75 — MUSIC FROM THE ELDER, Klea, Casablanca

US SOUL

- 1 2 TURN YOUR LOVE AROUND, George Benson, Warner Bros.
- 2 7 CALL ME, Skyy, Salsoul
- 3 1 I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
- 4 4 YOU'RE MY LATEST, MY GREATEST INSPIRATION, Teddy Pendergrass, P.I.R.
- 5 5 HIT AND RUN, Bar-Kays, Mercury
- 6 6 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 7 8 LET THE FEELING FLOW, Peabo Bryson, Capitol
- 8 1 LET'S GROOVE, Earth, Wind & Fire, ARC/Columbia
- 9 18 IF YOU THINK YOU'RE LONELY, Bobby Womack, Beverly Glen
- 10 10 KICKIN' BACK, Lid, A&M
- 11 13 COOL PART ONE, The Time, Warner Bros.
- 12 3 TAKE MY HEART, Kool & The Gang, De-Lite
- 13 11 CONTROVERSY, Prince, Warner Bros
- 14 — THAT GIRL, Stevie Wonder, Tamla
- 15 15 BLUE JEANS, Chocolate Milk, RCA
- 16 16 WALKING INTO SUNSHINE, Central Line, Mercury
- 17 20 BE MINE, Grover Washington Jr, Elektra
- 18 — DON'T YOU KNOW THAT?, Luther Vandross, Epic
- 19 — APACHE, Sugar Hill Gang, Sugar
- 20 — THAT MAN OF MINE, The Jones Girls, Epic

Quo toff of the year

I AM writing this letter after just reading the Quo interview in Record Mirror and what I have to say is this (cough, audible clearing of throat): No matter what becomes of Status Quo I'll always be grateful for what they have done in the last 10, and nothing in the world is going to take away my feeling for them.

It is obvious a band are going to split up sometime and Quo are getting near that situation (yeah, and their old age pensions). John Coghlan has already left and I still haven't got over it and now there is talk of Quo's next LP being different from the sound we have all grown to love but this is not going to put me off.

At the moment I am laying down plans to form a band consisting of Quo-freaks and dedicate our music to Quo's 12 bar boogie. So when Quo have faded away we will be around to remind people what Quo did for British rock music.

Paul Levrier, Hythe, Kent.
PS. Please print this letter as a lot of feeling went into it.

● A lot of feeling, perhaps, much thought — definitely not. A band of Quo-freaks! What a load of balony — why don't you loonies just settle down and get a proper job.

Boring

DEAR John Shearlaw: I write to inform you that the most boring book in the world, namely your one on Status Quo, is now hideously out of date.

Tony Dandruff, Manchester.

● Bad news kid, he writing a hideously boring up date. All those trees going to waste too.

Depressed

MY BROTHER and I have been really depressed because there has not been any US charts for a long time in Record Mirror. So we would be very grateful if the charts missed were printed in your paper.

Andy and Robin Finch, Corby, Northants.

● Yes well, it's been the usual old dross, Barry Manilow, the Bee Gees, Journey, Red Speedwagon and Olivia Newton John. What's the point really?

Flagging

EVERY so often it seems that you feel you need something to revive the flagging interest in your page so you print a letter, preferably about a band who haven't been around much lately, which is sure to incite their fans. This results in a deluge of angry "who the hell does so and so think he/she is?" type letters which are the mainstay of your meaningless page.

This time you've printed one about Queen, a total nondescription of a letter if ever there was one, and printed a drawing which has so many age lines drawn in that I had difficulty recognising who these



characters are supposed to be.

I thought I'd let you know that I haven't taken the bait because to play you at your own game is to descend to your level (and not to do so is to cop out). I would merely remind you that without change we would still be in the pre-Bill Haley era. Those who are interested can see for themselves whether Queen's policy has worked or not.

Kathy Easton, Editor of Kimono Magazine, Catford.

● Living in Catford and editing your photocopy rag must be a bit like living in the pre-Neanderthal era. Who the hell do you think you are anyway?

Rate debate

PERHAPS I may be allowed to give the true meaning of your ratings for albums: + + + + + Buy it. + + + +

Tape it. + + + OK while sitting on the bog. + + Use as a frisbee. + Buy it for your ex girl/boyfriend.

Graham (Billy basin) Jones, Newport, Isle of Wight.

Bee Gee mystery

DO YOU know who the Bee Gees are? Did Chas de Whalley know who the hell he was talking to? Does Greta Snipe know what crap she writes?

It amazes me just how wrong Record Mirror can be. The Bee Gees are in fact from Manchester, you clever sods. Have you seen kangaroos in Manchester? Don't tell me, you've seen them running round the city in 'Y' fronts throwing boomerangs.

Forget your mindless drivel but remember this. The Bee Gees are a powerful group and destined to be a mighty music force in the 1980s.

Ian Fairbank, Hull.
PS. Give Greta Snipe a Rubik cube, that way she can drive only herself mad.

● Clearly you have taken your own advice if you don't realise what a bunch of clapped out old wallies the Bee Gees are. Get back to your Lego bricks.

Oxbridge element

IN VIEW of the letters you have published recently, I would like to refute the allegations of prejudice made against certain of your writers. I have recently changed my allegiance to your paper from your

stablemate. Sounds, and only from your reviewers can I expect intelligent and constructive reviews, the true test of criticism.

Your correspondents should attempt to read other offerings on the market where they will find truly prejudiced writers, unable to open their minds and their ears to any music that they think they "ought" not to like, and then perhaps they would appreciate the quality of Record Mirror.

Adrian Roberts, Jesus College, Cambridge.

● Which bog at Cambridge do you clean out then, Jimmy?

Quones

I don't know who the hell you think you are saying Queen were clones. Kevin Grubby, Portsmouth, Hants.

● Oh my god, get these people out of here.

Image change

I TOO noticed that Record Mirror thought that 'I Could Be Happy' was Altered Images second single but didn't think it was worth writing.

However reader Steven Robertson has got it wrong as well. The FOUR Altered Images singles are: 'Dead Pop Stars' (6/3/81), 'A Day's Wait' (8/5/81), 'Happy Birthday' (21/8/81), 'I Could Be Happy' (11/12/81).

Obviously I'm the only person who has all four Altered Images singles. Before anyone else writes in saying they also have an LP called 'Happy Birthday' and have recorded four (I think) sessions for John Peel's programme on Radio One.

Nick Strickland, St Leonards-on-Sea, Sussex. PS. Did you know that when he was at school, Simon Ludgate used to be called Butch Ludgate?

● We wondered why he insisted on wearing that leather and the crash helmet all the time when he only comes in on the bus.

A bozo writes

I WOULD like to point out that your issue dated the 2nd January did not have a crossword of popgram. So how come you have printed the answers in the issue dated 9 January to a competition that did not exist. Could I please have the answers to your Christmas crossword or can you tell me when they will be printed.

David Neach, London.

● The answers are 'Get Stuffed', 'Sod Off' and 'Bollocks'. Get the message, smartass???

Slag slags slag

WHO THE hell does Simon Ludgate, KGB, OBE, MA, MRVCVS . . . (cut for reasons of total lack of humour) . . . think he is?

Pamela Mason, Liverpool.

● He thinks he's Butch, of course.

Poems for poofs

WHITE is my kingdom, Unfinished. Like an artist's scroll, And pale as sky in parts. Cold as a diamond, Spread by nature's sword, 'Till kissed.

By the breath of spring. John Bryan, London.

● Shouldn't you be back at the bin — surely the Christmas hols are over by now.

Fan fun

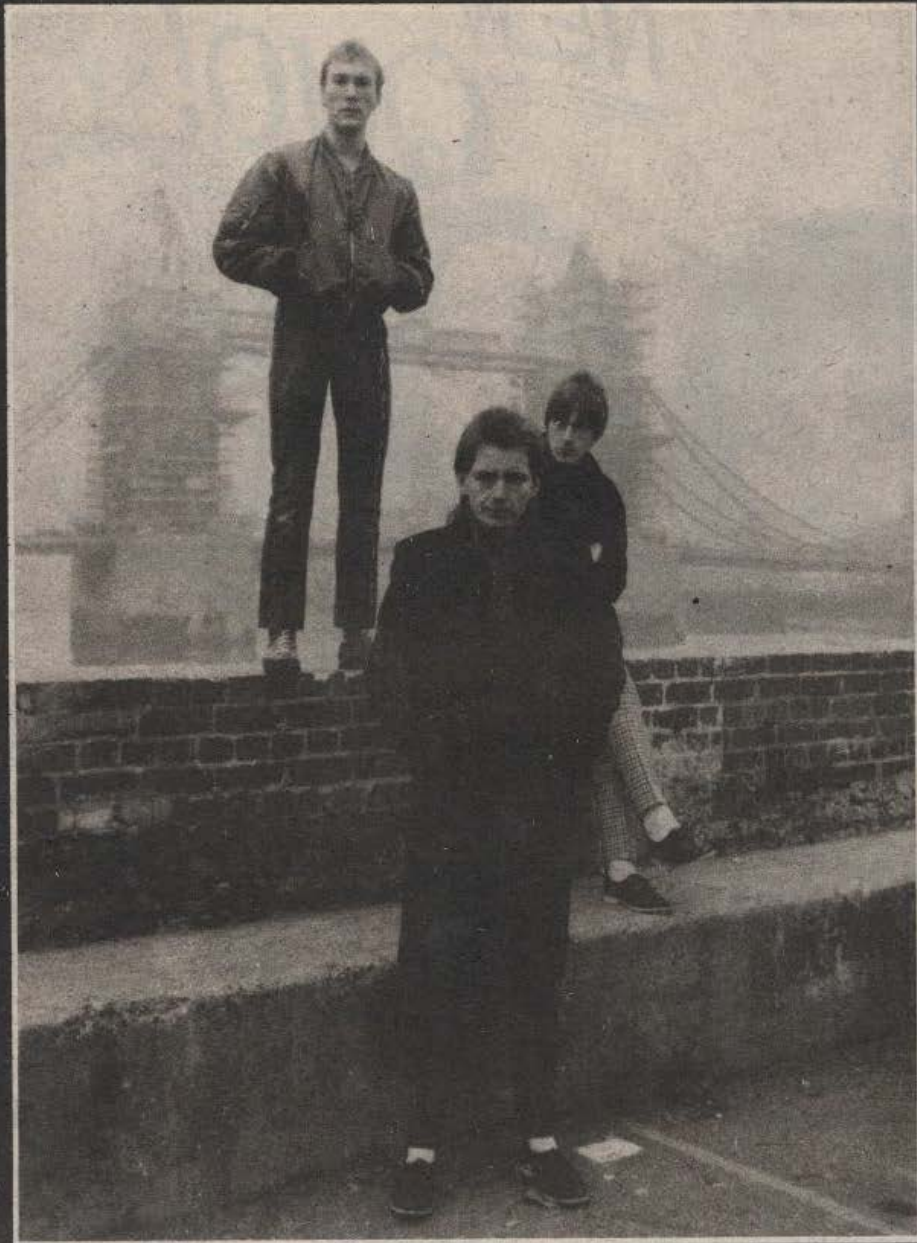
COULD you please tell me how to get in touch with the Adam Ant fan club? I need a good laugh.

Pamela Mason, Liverpool.

● Which is more than we get from the letter you've been writing all week. Don't contact us . . .

JANUARY 1982

THE JAM



**Thanks to everyone
for all your support
and belief last year.**

The Gift is coming...