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CLARE GROGAN: "I could be sultry ..." (Photo: Paul Cox)

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STATUS QUO: album out on April 16

CHARLIE IS QUO'S DARLING

Extra London date at Brixton Prince Charles to see Birmingham show

STATUS QUO are to play in front of Prince Charles ... and 12,000 fans.

The Prince Of Wales will be at their second Birmingham National Exhibition Centre date on May 14.

It will be the first time that a member of the Royal family has been to a rock concert. And the first time Quo have played to royalty.

Prince Charles is going as all the profits are to be donated to the Prince's Trust — a charity set up to help disadvantaged people under 25.

The show will be televised by the BBC and goes out on BBC 1 on May 14 and lasts for 50 minutes.

The group, high in the charts with their 'Dear John' single, have also added an extra London date to their tour.

They will play Brixton's Fair Deal on May 15 — on top of

their seven consecutive nights at the Hammersmith Odeon — now all sold out.

The group are also offering a 'Quo Anniversary Pack' comprising a programme, T-shirt and badge, although there will be a delay because new drummer Pete Kircher has to be included.

Quo's album is now due for release next week. Entitled '1982' — to celebrate the group's twentieth anniversary — it comes out on April 16 and includes 11 songs.

All the tracks are written by members of the band except for 'Dear John' (their 24th consecutive hit single). Other numbers include 'I Love Rock And Roll' and 'Big Man'.

BRITXON BOOKING DETAILS: All tickets cost £5.50 and cheques and postal orders should be made payable to F.T.M.O. and sent with a SAE to: F.T.M.O., PO Box 4NB, London W1A 4NB.

Dramatis dates

DRAMATIS ARE to go out on tour — following the success of their single with Gary Numan.

The group — who are now a three-piece following the departure of keyboard player Dennis Haines — play 14 dates before releasing a new single at around the same time.

Their tour kicks off at Reading Hexagon Theatre on April 24. Then: Bristol Granary 25, Brighton Sherry's 27, Birmingham Home and Juliet's 28, Sheffield Limit Club 29, York University 30, Dundee University May 1, Portsmouth South Parade Pier 3, Southampton Guildhall 4, London Venue 5, Coventry General Wolf 6, Folkestone Marine Pavilion 7, Sandown Pavilion Theatre 8, Belfast Queens University 12 and Dublin McGonagies 13.

The group also want a dance troupe to support them on all the dates. Dancers must use pre-recorded rather than live music and should contact Rocket Records on 01-258 3585.

Motorhead tent gig is off

MOTORHEAD'S 'SUPERTENT' show in Cambridge is off.

The trio were due to play on land belonging to St John's College, but pressure forced them to move it to a private field just outside the town.

But they've had to call the re-scheduled concert off as well.

"Pressure from the authorities has caused further problems," said a spokesman. "Although the council have found no legal loopholes for cancelling the show yet, there continues to be a strong possibility the show could be cancelled on the day itself."

"Therefore, Motorhead feel it is in the interest of the fans to cancel the event now."

Tickets already bought for the show can be returned to the point of purchase for refunds.



DONNA SUMMER

New album from disco Queen Donna

DONNA SUMMER is ready to release her new album next month, Record Mirror can exclusively reveal this week.

The Queen Of Disco has recorded all the numbers with soul veteran Quincy Jones producing.

The album — as yet without a title — is released on May 14. It will contain at least one Motown oldie, and Patti Austin, who had a hit singing 'Razzamatazz' with Quincy Jones last year, is expected to write one of the songs.

A spokesman for the singer said: "It is planned to be released on May 14, but it could be put back further. We still have no news."

Jets follow-up

THE JETS release a follow-up to their 'Love Makes The World Go Round' single this week.

Entitled 'The Honeyripper', the track is taken from their current album '100 Per Cent Cotton' and is backed with a number called 'Tonite Tonite'.

In May the band go out for their first headlining tour, details to be announced later.

Mink DeVille one off

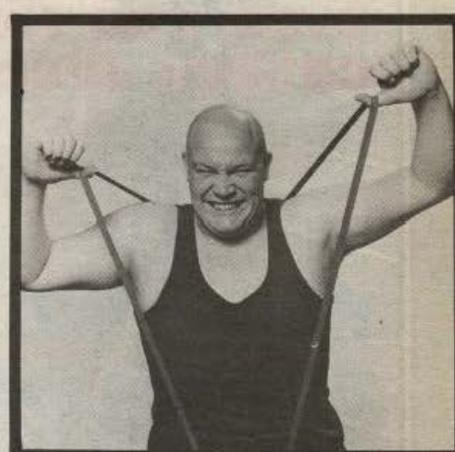
MINK DeVILLE play a one-off concert at London's Dominion Theatre next month.

The group, who scored their biggest hit with 'Spanish Stroll', play the theatre on May 29. The group last appeared in Britain in November when they played two dates at London's Venue.

Elkie's in love

ELKIE BROOKS has yet another new single out next week following the success of her 'Pearle' album.

The song is a new number entitled 'Our Love' and is backed with 'Nothing In This World'. She is currently on tour covering 64 shows around the country.



BUSTER'S BRAINS

BAD MANNERS are back for more looning! The group release a new single next week called 'Got No Brains'.

It's produced by long-time cohort Roger Lomas, while the group's bass player David Farran has designed the cover.

QUEEN WILL BOWL 'EM OVER

Milton Keynes in June

QUEEN'S LONDON concert has been fixed ... for the Milton Keynes Bowl!

The band have been forced to move out of town because no suitable venue could be found in the capital.

Plans were being made for the supergroup to play Arsenal's Highbury football ground, but their application for a music licence was refused.

Queen now play Buckinghamshire's Milton Keynes Bowl on June 5 — which hosted Thin Lizzy last year and The Police the year before.

The concert follows their two previously announced concerts at Leeds' Elland Road football ground on May 29 and the Edinburgh Ingliston Royal Highland Exhibition Hall on June 1.

Like the other concerts, The Teardrop Explodes support the group with other acts to be announced later.

Various coach companies have undertaken to transport fans to the concert, and British Rail might lay on extra trains.

● **HOW TO BOOK:** Tickets are £9 plus a 30p booking fee per ticket. They are available by post from: Kiltorch Ltd., PO Box 281, London N15 5LW. Cheques or postal orders should be made payable to Kiltorch Ltd., and sent along with a SAE. No bookings will be accepted after three weeks prior to the concert and four weeks should be allowed for delivery.

Tickets are also available by personal application at some outlets ... but they cost £3.50 for the privilege of getting them by hand. They can be bought from the following London ticket agencies: London Theatre Bookings, Premier Box Office, Albermarle Ticket Agency, Keith Prowse (all branches), Centre Tickets and Stargreen Ticket Agency.

Various coach companies have also been issued with tickets for their trips to Milton Keynes.

They are: Brighton MB Tickets, Wells La Monde, Crawley Nick Wilson, Bristol Eagle Coaches, Lan Wright Travel (all branches), Leeds Cavendish Travel, Tamworth V&M Travel and the South West Concert Club.



THE JAM: in the summer

Jam in the open

THE JAM are ready and willing to play a massive concert in the summer.

Despite the fact that they've just completed a sell-out tour, the trio will play an open air London date in June.

It was rumoured that the group would play Wembley in June, but a spokesman for the band denied that The Jam will play there. But he admitted that the group are fixing up a date.

"They are looking for a large venue to play, but nothing has been confirmed," he said. "Nothing has been booked at Wembley, certainly."

The Jam are currently touring Europe and go off to America later in the spring.

A spokesman for the group's record company, Polydor, said "they wouldn't be cornered" into making any comment. But it's likely that the group will want to finish their live work with a massive British date.

Stranglers back in black

THE STRANGLERS have decided on a follow-up to their 'Golden Brown' hit.

They release a new double A side next week entitled 'La Folie/Waltz in Black'.

Both numbers are as offbeat as their last single ... but neither have the controversial references to drugs as 'Golden Brown'.

'La Folie' — from the album of the same name — and 'Waltz in Black' from their 'Meninblack' LP are both slow waltz-style numbers in a similar vein to their chart-topper.

But the group have hit controversy again. This time it's over their contract with their record company United Artists.

They are reported to have signed to another record

company, which EMI Records, who own United Artists, claims is in breach of contract.

The Stranglers undertook in the High Court this week not to make any records for another

record company until the case goes to appeal on May 4.

"We will not allow our artists to breach their contracts at will," an EMI spokesman said this week.



ELTON JOHN

Elton jumps

ELTON JOHN'S new album is out this week.

Called 'Jump Up', it features 10 new songs co-written by Elton and Bernie Taupin, Gary Osborne and Tim Rice. Pete Townshend has also put in a guest appearance.

The singer is expected to tour Britain later in the year ... after he's played America and Europe.

Fizz in Ireland

BUCKS FIZZ, high in the charts with their 'My Camera Never Lies' single, play a series of Irish dates.

They play: Limerick Savoy April 16, Cork Savoy 17, Galway Leisureland 18, Dublin Stadium 19 and 20 and Thurles Premier Ballroom 21.

They are also due to release a new album in May. The album has just been recorded, but there is no title as yet.



ADAM: recorded four numbers

DYNAMIC DOUBLE

Adam single Blondie album



BLONDIE: is it their last?

★ ADAM ANT will bring out a new single within three weeks.

The superstar singer has recorded four numbers and will choose a track for his latest single this week.

But mystery is still shrouding the activities of the singer and his band. It is not yet known which musicians will play with him on the new record.

Adam is said to be auditioning new people to play drums, but it is still not known whether his current stickmen Merrick and Terry Lee Miall have left or have been fired.

And his old bassist Kevin Mooner could be rejoining the band ... after being sacked last year.

He will replace Gary Tibbs, the second bassist Adam has fired within months!

Plans are still going ahead for Adam to finish his video featuring all the promotional films he's made over the past year.

"We will be filming Adam's new single within the next three weeks," said director Mike Mansfield. "We are building up the videos to make an hour long special."

"Adam and I will have discussions about finishing the whole thing off, but it probably won't be completed until the end of the summer."

★ BLONDIE RELEASE their new album next month ... and it could be their last.

The group have teamed up with long-time producers Nicky Chinn and Mike Chapman again for the LP — out on May 14.

It is entitled 'The Hunter' and yet again features numbers written by all the group's members.

But there is doubt about the future of the group.

'The Hunter' is the last album Blondie have to make under their contract. So it is decision time for the group.

Debbie Harry said in an interview recently that Blondie would stay together for their latest album, and would re-think their future afterwards.

She comes to Britain in June with live-in boyfriend Chris Stein to promote their forthcoming book about the years with Blondie called 'Making Tracks'.

And it could be that the group would rather split while they are still at a peak. Their last two albums 'Auto-American' and 'Eat To The Beat' have received tepid critical response — and neither have equalled the success of their chart-topping 'Parallel Lines'.

Cross wins Oscar

CHRISTOPHER CROSS received an Oscar for his hit record 'Arthur's Theme' last week.

He won the award for the best original song from the motion picture.



ON A CLARE DAY!

NEVER STAND next to a star in her hometown taxi rank. She'll get surrounded and somebody'll steal your cab. Clare Grogan is back in Glasgow for the first time in six weeks and the locals have been waiting. "Can I have your autograph?" asks the fourth Scotsman in as many minutes. "It's for my little cousin." Clare asks the name and the man blushes, "Just kiddin' now, it's for me." Clare signs and draws a happy face and a couple of kisses. Why not? She's got reasons to be cheerful.

Miss Grogan is just 20. Altered Images have a third single heading for the Top Ten, their second album's nearly finished, the Pope's coming to Glasgow this summer ("It'll be the gig of the year, we've got our tickets already!") and, best of all, she's back home on a sunny March day. "You can't help but be happy on days like this," says Clare. "The weather makes all the difference!"

There's a breeze tickling Queen Street and a couple of clouds scudding over a big patch of blue — a perfect day for starting out for somewhere, anywhere, the kind of day for which Altered Images were made — these wee spring lambs are out for a frolic.

We're heading down to the Clyde to take pictures "where it all began, almost a year ago exactly. This is where we took the photos for the 'Happy Birthday' cover," explains Jim. "That's when everything began to balloon."

Altered Images have spent six weeks recording their new album, 'Pinky Blue' ("That's what the sky looks like sometimes and it's a song title," explains Clare). Once again the Images are working with father figure Martin Rushent, the producer who's turned the Images to gold: "We didn't know him at all before we walked into the studio. We just started working and, luckily, it worked."

So what did he like about you, Tich? "Martin liked us 'cos he knew there was money in it. Moneybags Rushent" — that's the Human League's pet name for him and we're going to adopt it to see if it works as well for us." Clare thinks this is a bit mean: "He just thought we were good. Anybody who thought we were good at that stage must have been deaf!" Clare prefers to put herself down but she's unfailingly nice about others.

This leaves sensible Jim to give a reasonable explanation: "Martin thought we had a lot of ideas but didn't know how to channel them. We've always wanted to sound as we do now — we just didn't know how to realise it before. A lot of Scottish groups, especially the independent ones, they just have bad production and a bit of inverted snobbery. Like claiming it's good not to be in the charts. We've always wanted to be the ultimate pop group like Abba."

"Look at the charts now, Killing Joke, the Associates, us, the Human League, Depeche Mode, anyone can get in the charts, it's never been healthier. Even the Anti-Nowhere League only missed getting on TOTP by a couple of places."

Meanwhile Clare is Queen of new pop and still none too confident about her abilities or those of the Images as a live group. What modesty. "We tend to make a lot of mistakes when we get overexcited. We're getting better all the time — but we're not exactly professionals yet! Luckily people don't notice that much because they get carried away as well."

Clare definitely doesn't consider herself a proper singer: "I'm the 'kid-on' sort. All I'd done before the band was the school choir. I'm getting a bit better, I can sing in tune for a wee while now. I've no pretensions to being a singer but I can squeak alright." Clare is friendly but cautious, a private face who loves the attention but likes to keep something back for herself. She's got the best part of the British media breathing down her neck at the moment and she's taking it like a trouper. She chats away happily enough but with a slight air of bemusement. "Why are all these people asking me these difficult questions and trying to make my life complex? I'm too young to worry about the things that journalists worry about. I'd rather be giggling." Stop it Clare, you're making me think aloud for you.

Let's ask a traditional question. Does showbiz run in your family, Miss Grogan? "No, not at all! Quite the opposite if anything! My mum's godmother was a dancer but that's the best I can do. My parents haven't been particularly encouraging (in fact) though it upsets them when I say that. The first time they saw me on TOTP they began to realise what was happening, that all this was going somewhere."

"Actually they didn't really want me to get involved because they were worried about all the bad things in this business, all the

sharks and stuff. If my mum had her way, she'd hardly let me out of the door, she's very careful."

"Mind you, it's probably my Mum's fault that I got involved in all of this. She's always loved the cinema. When I was young she used to take me along with her. She used to tie a bow in my hair to make look older so we'd get in and we'd go to all these Doris Day movies. That's probably what got me started!"

Clare must have learned a trick or two from her Mum: "I suppose I'm mummy to the band — even if they don't take a blind bit of notice of me a lot of the time. Sometimes they let me check into the hotels or something to humour me but mostly they just laugh at me — they laugh at the words I write even though they make me write them. I'm not very sure about my lyrics but at least most of them rhyme. I'd love to be able to write songs like 'Worried Rappinghood' because it's smart and funny without being smug."

If Clare wasn't a young lady, she could very easily be an old one, dainty, charming, almost frail. She uses words I haven't heard for years. Who was the last person to call me a 'silly billy'? She manages to retain the naivete of her years while maintaining a sure grip on what's going on, employing modesty without manipulation. She even seems genuinely worried that she might be the downfall of her boys — even if, so far, she's been the making of them.

Pop stars should never think about the future. The time is now and this is Altered Images' golden moment. Their youth, innocence and sense of fun is the delicious empty head of current pop. If only Clare would marry Nick Heyward, things would be perfect. They could smile and smile and do a TV show together and never sicken like Donny and Marie.

Clare would probably be happy — after all, marriage is her main ambition: "I've been trying very hard to get married but without achieving very much so far. I don't think the band even wants me to have boyfriends — I'd love to get married, I'd do it tomorrow. There's nothing nicer than having a home, getting married and having babies. I spent the first half of my life playing house and I'd like to do it again." If she keeps up this kind of talk, she'll get an audience with the Pope this summer.

While Clare's waiting to get married, she's managing to stay happy enough as a single girl. Have Altered Images deliberately pushed their happy-go-lucky image? "We're not always happy," says Jim, trying to look glum. "We have other moods as well, that's just what seems to come out when we're playing."

Happy and lucky, Clare sits on top of the tree. This is Altered Images' perfect moment, the silly, smiling, last spring of youth. "When 'Happy Birthday' went in the charts we couldn't believe it," says Clare. "Next week it slipped down a couple of places, we were destroyed. Everybody had written us off for signing with Epic as if we were selling out and then 'Happy Birthday' recovered and sailed away. Now we'd be disappointed if a single didn't get in the Top Ten."

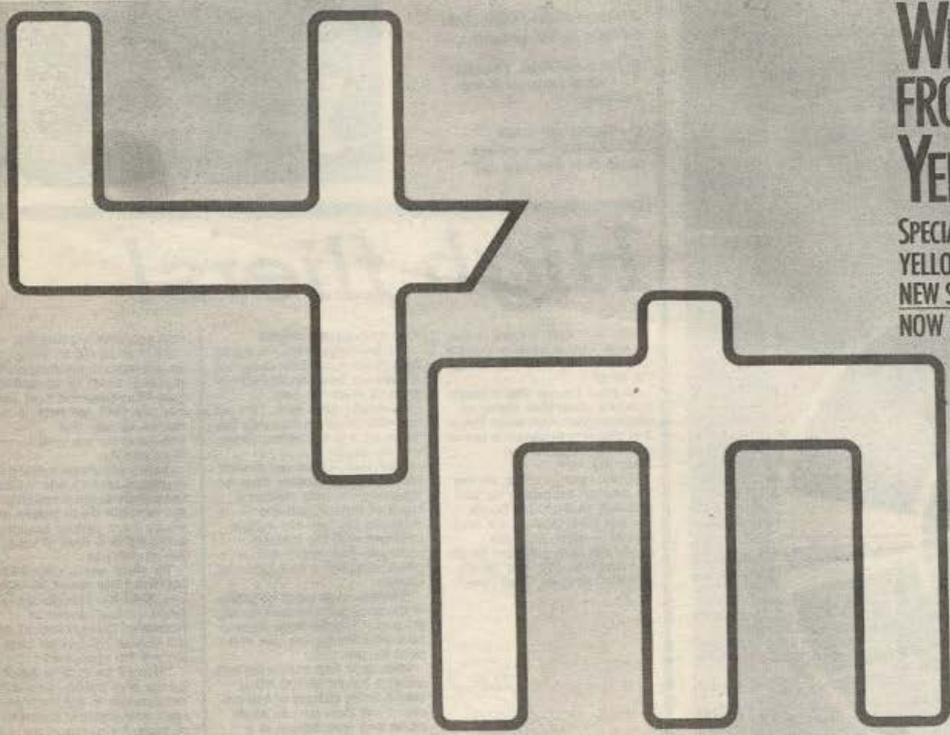
She may not last but luck's the happiest child when she smiles.

'There can't be anything nicer than getting married and having babies. I spent the first half of my life playing house. I'd like to do it again.'



HAPPY GO lucky Clare Grogan: 'Why are these people trying to make my life complex? I'm too young to worry about the things journalists worry about. I'd rather be giggling.'

Silly Billy MARK COOPER on the Grogan trail (PS: Who are ALTERED IMAGES anyway?)



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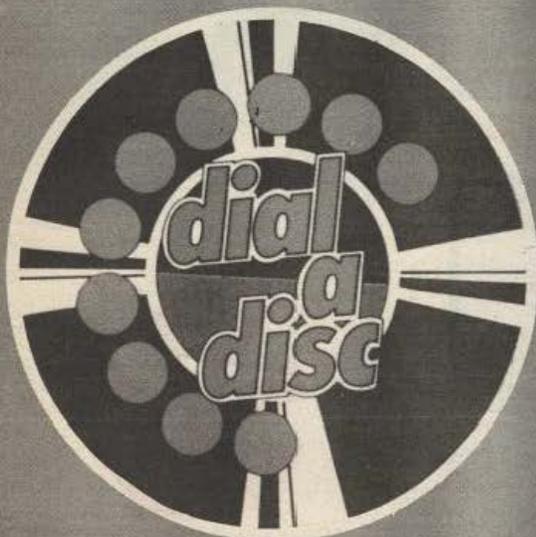
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Newsbeat

THE L OF NA



A (Top) ANNI-FRID: "this League is my League ..."

B (Above) PHIL OAKEY: "... this League is my League!"

C (Right) JO AND SUSANNE: "so where does that League us?"

High fliers!

"FIVE — FOUR — three — two — one. This is Mission Control Clapham Common. We are go for lift off."

In what sounds like a costly publicity stunt Mick Dorey of obscure glam rock band Toltox 9 is planning to launch a home-made space rocket on Thursday April 17.

Mick's been working on the 32 feet tall spaceship for two and half years in his South London back garden. It's cost £6,500 — cash from his publishing deal with April Music and royalties from the band's recently released 'Coal Fires

And Semaphore' single.

"Everybody thinks I'm either mad or it's a publicity stunt, but it's always been an ambition of mine to build my own spacecraft," says Mick. "It's not that difficult either. It's really the same as a Guy Fawkes rocket — only bigger."

Mick built 'Toltox' out of steel and aluminium sheets from an ironmonger. He's welded it together himself and the thrusters are two old oxygen cylinders with the bottoms removed. The rocket will be powered by liquid hydrogen and oxygen.

Sensibly Mick won't be sitting in the nose cone himself during the rocket's debut flight. Instead he's volunteering his pet white mice for the task.

Mick says that the rocket will reach a height of 100 miles before its 60 gallons of fuel run out. It will then do two earth orbits and splashdown in a reservoir near Staines.

"It shouldn't be too rough on the mice," says Mick. "I've built them special cushioned boxes with perspex covers. I think they might even enjoy it."

Mick's mission control base is a radio transmitter. As the command module hurtles towards earth, he'll manoeuvre it on target using radio controlled thruster jets. The module also has video cameras relaying pictures to earth, so that Mick

can see what's going on.

"If it goes out of control and its in danger of crashing on to a housing estate or something then I'll release the heat shield and the craft will burn up as it comes through the atmosphere," says Mick nonchalantly.

Toltox is in three sections like a giant model kit and it takes ten people to put it together. At the moment it's in pieces in Mick's back garden awaiting transport in a fleet of vans to the launch site.

To avoid any aircraft Mick is launching the rocket at night, long after the last planes have taken off and landed at Heathrow. During blast off, Mick will cordon off a large area around the spacecraft.

"There'll be quite a lot of flames and smoke, so I don't want people to get too close. I can't see anybody objecting to us using the common, it's public land after all, set aside for the public to use how they wish."

Mick hopes that if the launch is a success then companies will sponsor him for more space projects. "I'd like to go up myself and travel around the earth smashed out of my brain," says Mick. "A moon landing would also be nice in the future. "I admire the Americans for their space shuttle, but I think I can do it cheaper." ROBIN SMITH.



EAGUE TIONS!

THE HUMAN League have struck a daring blow in the cause of European unity in the Swedish capital, Stockholm... by meeting Abba!

Both Bjorn and Anni-Frid of Abba watched the League play a sell-out concert in front of the recently converted Swedes before trooping backstage to hand over a specially engraved plaque to Phil and the boys and girls. Bearing the message: 'In appreciation of your very special music — with regards from Abba' the trophy was received with great glee by the Sheffielders.

A lively, mutual admiration session immediately developed, aided by comments from Phil Collins (in Sweden to produce Anni-Frid's solo album) and Richard Barbieri of Japan (also producing in Sweden).

According to an observer from Virgin, the League's record company, "Both the members of Abba and Human League seemed to get on really well and spent an hour talking about each other's music."

The only subject not mentioned, apparently, was that of marriage and divorce; something of a surprise when Phil Oakey's past, and that of Anni-Frid (now separated from Benny) and Bjorn (long since separated from Agnetha) is considered!

The only black note concerning the whole happy affair lay with the future of the plaque. With all the group equally overawed by its presentation, who was going to keep it?

Reports reach us of a bickering session that lasted until long after the former Eurovision song contest winners had departed. So who did get to keep it in the end? "It'll probably be Phil, as usual," commented their press officer dryly. JOHN SHEARLAW



JOAN JETT: Nose thumbing still

Trashing America!

JOAN JETT has pursued her bad-ass vision of rock and roll relentlessly. Now she's been rewarded. America seems to be taking to 'new wave' girls in a big way. First the Go-Gos topped the American charts and then came Joan. Her single 'I Love Rock And Roll' currently tops Billboard's Top 100 and the album of the same name snuggles in nicely at Number Three. Joan is finally amongst the big bucks.

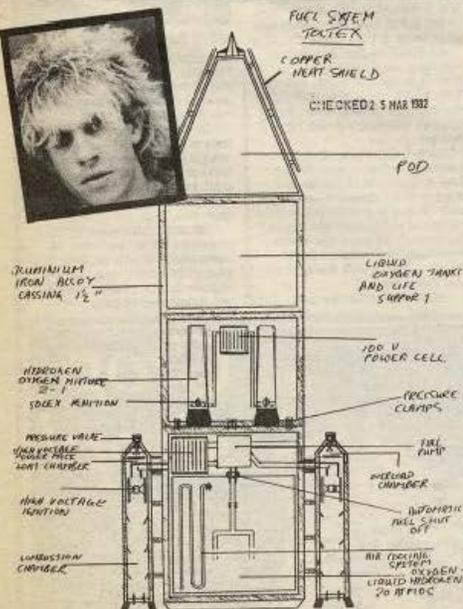
Rock And Roll' currently tops Billboard's Top 100 and the album of the same name snuggles in nicely at Number Three. Joan is finally amongst the big bucks.

The lady first came into prominence with the legendary Runaways, Kim Fowley's L.A. invention. The Runaways pre-dated punk in their glam excesses and

came on as brat teenage girls, spoilt, aggressive, and kinda irresistible. The Runaways never made it in the States but they were huge in Japan, possibly for racial reasons. The Runaways escaped Fowley's attentions soon enough and recorded five albums.

After the Runaways' demise, Joan came to England and hung out with Steve Jones and Paul Cook of the Sex Pistols. Nothing came of the sessions and Joan moved back to L.A., eventually forming the Blackhearts. She and her boys toured the clubs and did the hard grind, her own record label, Blackheart Records, and released 'Bad Reputation' on Germany's Ariola label.

Eventually the band signed with Neil Bogard's Boardwalk label and made 'I Love Rock And Roll'. The single itself comes from RAK Records' 'classic' period and was originally recorded by Mickie Most's Arrows. The rest of the 'Rock and Roll' album gives further indications of Jett's tastes, including as it does covers of Dave Clark's 'Bits And Pieces' and Tommy James' 'Crimson and Clover'. Joan Jett has remained true to her own trash vision of rock and roll. Thumbing her nose remains her favourite gesture. Seditious Joan now sounds about as rebellious as one of the Muppets. Perhaps that's why America loves her.



MICK DOREY: Britain's answer to NASA and the boring space shuttle. He's currently under the watchful eye of the Civil

Aviation Authority, RSPCA, Noise Abatement Society and anyone unfortunate enough to live in Staines.

MORE NEWS BEAT ON PAGE 8!



Quarterflash

the album

Already a U.S. Top 10 album, 'Quarterflash' features the U.K. hit single 'Harden My Heart' and the forthcoming single 'Find Another Fool'.

Produced by John Boylan. Marketed and distributed by CBS

Album: GEF 85438
Cassette: GEF 40-85438



Album £3.99 at



RECORD & TAPE STORES

GREEN RECORDS

Newsbeat

GOOD MORNING campers! And welcome to the warm, sunny start of the Liffing Season. The past week has seen 'em hard at it from Mayfair to Hammersmith, as milder temperatures encourage pop folks' fancies to turn to getting out and showing their faces in all the right places. Who? Where? Read on...

Tuesday saw the opening of Mick Kern's sculpture exhibition in upmarket Mayfair. Colleagues Steve Jansen attended, though by the time we left, David Sylvian was still conspicuous by his absence. The motley shower of celebs browsing and swilling back the claret included Duran Duran's John Taylor, Kenny Lynch (who?), popular jock Richard Skinner and the best-dressed chap of the whole unknownly mob, Mr Bill Nelson. Ladies present included oriental chanteuse Sandii and Britain's own, newly-resuscitated Sandie Shaw, while Mick's close friend Angle Bowie maintained a high profile clad in a bright red medieval court jester's outfit. "Do you think she's got her rollers in under that lot?" quipped a passer-by...

On Wednesday and Thursday, hottest heart-throbs in the land Haircut 100 played to a screaming Hammy Odeon; among the more mature members of the audience (ie those over 12) were Linx's charming bassman Sketch,

Stray Cat Slim Jim Phantom and (can you believe this?) Robert Plant... Our man in Havana (well, Puerto Rico actually, but it doesn't have the same ring to it) tells us Modern Romance are a huge hit in South America. Coals to Newcastle just ain't it, mate...

Can it be true? Did the then denim-clad Duran Duran really once ask Sal Solo how to become New Romantics? We'd love to believe... Back to the liffing scene: floating about at BEF's swish do for 'Music Of Quality And

Distinction' were Heaven 17's Glenn Gregory (surprise surprise!), Sandie Shaw again, but this time with 12-year-old daughter in tow, Paul Jones, Bananarama, Ricardo 'Keatsy' Jobson, John Foxx,

Richard Strange, Spizz'n Pete, delicious Billy Mackenzie, and — wot? No Paula? ... Let's backtrack for a mo, in appropriately Irish fashion, to Monday,

which found Echo And The Bunnymen playing in Belfast. A bomb scare prior to the gig meant that the hall had to be evacuated while army bobs scoured the joint. Our intrepid (or simple)

heroes, meanwhile, used the time to carry out a longish soundcheck, oblivious to the risk to life and limb. What little troupers they are, to be sure...

Hazel O'Connor strongly rumoured to be dating her ex-drummer, Ed Case. And what a blow for the poor girl that OMD manager Gordian Trolter has refused her advances, which we understand were of a purely business nature...

On to Sunday, which saw Haze's ex-something or other Hugh Cornwell making his dramatic debut with Bob Hoskins in a one-act play at Islington's Almeida Theatre...

The same day saw the immensely drab Swap Shop Awards taking place in some grotty old corner of the Beeb, stuffed full of such hideously over-exposed 'personalities' as Adam Ant, Clare Grogan and Trevor Brooking...

Iggy Pop and James Chance to tour together here soon? What do you mean, who cares?...

● All right then, we know what you lot want to hear about, so back to Haircut 100. Scenes of barely-controlled mayhem were witnessed in Oxford Street on Thursday as the little cuties did an in-store appearance at the HMV store. Which news will come as no consolation to poor old Rico, who was to have joined the group on stage at Hammersmith Odeon, but found his way barred by the bouncers and was forced to retreat homewards.



GOSSIP

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R'n'B learnin'

DENNIS GREAVES was virtually illiterate when he formed Nine Below Zero.

Since then the South London lad has taken to books, songwriting and other cultural activities on the rare moments the band are off the road. "When I was at school I only had time for football and playing guitar," he says. "I didn't learn anything. If I could have seen myself now, I'd never have believed it."

"I was always hopping off lessons to play football or looking for a quiet room so I could practise the guitar — that was all I was interested in. "Being brought up round here, you didn't really have much choice other than to fight or you'd get picked on — you had to defend yourself."

The leader of Nine Below Zero is sitting in his Tulse Hill council flat turning over a pile of library tickets. Since the group started playing no-nonsense soul and R&B a few years back they

have appeared at nearly every venue in the country, experiencing the sweat and grind of doing the rounds in a cheap van.

"I suppose you call it character building, but it's stood us in good stead." Dennis considers 'Third Degree' to be the band's first proper album. "I realised that you can't go on doing covers or your fans will leave you while our manager, Mickey, said I should start writing."

'Third Degree' contains mostly Dennis Greaves compositions — aided on that a couple of tracks by manager Mickey Modern and drummer Mickey Burkey. It seems as if more people are latching on to the group — originally called Stan's Blues Band — with the album hitting the charts and the single 'Wipe Away Your Kiss' nudging at the singles charts.

But some fans think the group have sold out. "One guy came up after a show and he really started laying in, saying

"we'd sold out and that," says the singer/guitarist. "I tried to explain, but the guy just wouldn't stop, and I ended up hitting him in the dressing room."

"It was really a bad thing to happen and I've trained myself to just stay away and not try to argue now."

"We don't do anything for the sake of it. But Nine Below Zero are better on a big stage now. In the same way, the effects are only there if they work."

It's clear — the group are nowhere near selling out or aiming to be big stars. Nor are they naive enough to think that as success grows, their South London lifestyle will be the sarpe.

Dennis Greaves, dressed in tracksuit bottoms and braces has a more comfortable life than ever. "I guess if I ever got rich I'd buy one of those private boxes at Tottenham (Hotspur)," he jokes. "When I get home now I try and relax. I write songs and try and keep fit for the next tour. "Now I read books and



DENNIS GREAVES

concentrate on writing. Mark Feltham, the harmonica player, lives down the road, so if I have an idea I give him a ring and we run through it."

"One of the reasons I still live here is that I don't want to get caught up too much in the rock and roll bit. I realise if we have a hit then things are going to change — although I'm not sure how."

"We don't just want to be a great live band, we want to make good records as well. The songs I'm writing are just the beginning, but I hope they've got something to say."



Crop shop!

WHAT A fantastic day! As Heyward hysteria reaches new heights of orgasmic gasping and the warm weather arrives, cuddly Nick and his fellow Haircuts are getting up to all sorts of jolly stunts. This example of teen dementia occurred when the boys appeared at the HMV shop in London's Oxford Street. New meaning to the line: 'Your favourite shirt's upon the peg, do a somersault on your head.'

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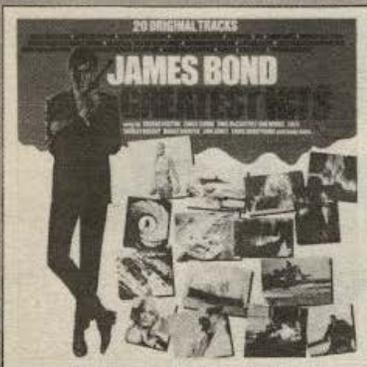
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THEN TURN TO PAGE 20 FOR PART 10 OF YOUR OWN HISTORY OF ROCK



Singles

STARS ON 45!

SUNIE joins the panel for Radio One's 'Round Table'

"YOU ALWAYS remember the first time," an amiable Emperor Rosko (or "Mike" as he's known off-duty) informed me. We were waiting in producer Mike Hawks's cubby-hole of an office as the minutes crawled by on their way to 5.45 and the live broadcast of 'Round Table'. This was to be my first experience of radio broadcasting; hence the imperial comment. Hey mum, I'm gonna be on the wireless!

Radio London DJ Robbie Vincent had crled off with 'lu, and Rosko, newly returned to the unquestioning embrace of the Beeb, had been drafted in at short notice as his replacement. Third party was to be Nick Heyward of Helmut 100, who duly arrived and partook with us of a temperance-style communion, consisting of biscuits, orange juice and Perrier. Boozing is strictly verboten on 'Round Table'.

I'd been apprehensive and nervous (as I scared whiteless) all day, and the moment that found me seated, with my fellow-guests and host Richard Skinner, around a tiny, microphone-laden but grabtlingly round table, listening to the first of the records, was the most nerve-wracking yet.

With the first comments out of the way, first hurdle

taken, things began to feel brighter and better. The talk around the table, both on and off the air, inexorably developed into a polite but pronounced spar between your correspondent and Rosko — who, it must be admitted, had just returned from the USA and thus had an irrefutable excuse for being about a 100 years behind the times.

We gazed at each other in mutual incomprehension, shouting words like "professional" (his) and "crag" (mine) across a table- and generation-gap roughly the width of the Grand Canyon, while the superbly diplomatic Mr Skinner refereed and Nick Heyward threw out a succession of bewildering and often hysterically funny non-sequiturs.

The hour and a quarter of airtime flew past, leaving Richard to say "Good show, everyone," in a rather relieved way and lead us out of the building. Nick was instantly surrounded by a posse of autograph hunters, while the rest of us sped off to the BEP's party in Chelsea.

The entire experience was scary, unsettling, unsteady, wonderful and hugely addictive. I want to be a DJ when I grow up. (Note: This week's Singles column is an edited version of the 'Roundtable' broadcast of Friday, April 2, used by kind permission of BBC Radio One).

HOT CHOCOLATE 'Girl Crazy' (RAK).

SUNIE: Staggeringly banal. It's made me more nervous than when I first started, because if I've got to try and be sparkling about records like that for the next hour and a quarter, it's going to be damned hard work.

RICHARD SKINNER: Oh, we've great records for tonight. You find it banal, on what level? Because they are trotting out the same old formula?

S: It's not the same old formula, it's not as good. The same old formula for them would be 'You Sexy Thing' and things like that, which were great. They are really good singles but not this.

NICK HEYWARD: It was a spunky little single and I liked it immensely. No, it was ... you know. Can you play it again? It reminded me of Led Zeppelin's 'Stairway To Heaven'.

RS: Well that was the biggest selling record in the seventies. EMPEROR ROSKO: Gee, I didn't know Hot Chocolate did 'Stairway To Heaven'! Hot Chocolate are survivors and the way they survive is to have this magic ability to be a chameleon, to be able to latch onto what is current. Sunie and me are going to get on great. Everything I say you'll say the opposite and we'll be in great shape. How can you not like this? It's such a nice little record, not great but we'll see it in the Top 10 faster than you can shoot your gun.

RS: Hot Chocolate have got a hit ... you're underestimating them.

OLIVIA NEWTON-JOHN: 'Make A Move On Me' (EMI).

RS: This is already Number 6 in America.

ER: She's doing alright in America, she can do no wrong. It's the backbone of what pop music is about but it may not be your cup of tea. This is the second or third single off 'Physical' and that track was the only one. I can guarantee that Sunie will not like this! If she does, I'll be devastated.

NH: I liked his last one, he was really good. Oh no, that was Classix Nouveaux.

RS: Do you think Olivia has any real place in the British music scene at the moment?

NH: She's really attractive.

RS: The pictures on the sleeve are actually marvellous. Is it not too suggestive, don't you think she's going over the top?

S: I want to know what she was doing with a dolphin on the sleeve of the other one.

ER: I knew Sunie would get down to the nitty gritty sooner or later.

NH: I liked the last ones, they were really good.

RS: But this one?

NH: Nice in the bag!

RS: It reminds me of Sheena Easton's '9 To 5', sort of very predictable.

S: It does sound like a third single off an album. One thing that kept going through my head was what does she think of Sue Barker?

RS: Bring back Cliff Richard. Do you like it?

S: Much as I'd love to devastate you dear boy, I'm afraid I don't.

THE MEMBERS: 'Radio' (Genetic).

RS: Music for Beckenham kids; do you recommend it Nick?

NH: That was really good. No, it was high heels, thin ties and black clothes at Beckenham. Apart from that it's the best one yet.

RS: In terms of energy, style?

NH: In terms of inter-relations with their audience.

RS: Do you like the addition of brass to the main sound?

NH: Yes, ever since I suggested it to them.

S: They always used to have brass. I quite liked it but I'm a bit dubious. It just doesn't sound like the Members.

RS: What should they sound like?

S: English. It sounded very Yankish.

NH: Jaggerish, the vocals.

S: I wonder if a DJ is still going to go for songs with radio in the title? It's a bit sort of old hat.

No, I didn't like it.

RS: I loved the line: "I love the radio better than my stereo" and I wondered where they lived.

S: Liar, liar. I don't believe that for a minute.

RS: What does Rosko think of that bit of British funk?

ER: What Sunie said was amazing because in the corridors of the BBC today I picked up whispers and two or three people are saying the same thing. "With radio in the title we are going to have to look at it twice." Who produced, it, is it the group themselves?

RS: Martin Rushent, who is probably the hottest producer in Britain at the moment.

S: After Trevor Horn.

RS: They are very close.

ER: That's good because I thought the production was innovative. On the other hand, if I had to find fault, it was a little too busy in places. But overall I quite liked it.

THOMAS DOLBY: 'Radio Silence' (Venice In Peril).

RS: I gather Daniel Miller is involved in the production. Does Sunie think it's as good as his previous one?

S: It was a bit of a cheat because I've already reviewed it, but I like it more this time. The first time it didn't make much impression.

RS: A bit of a grower?

S: Yes. Not as good as 'Airways', his last one, which was real Radio 2 fodder but great. I always think he promises more than he actually delivers. Oh God! I'm being really negative. All in all, not bad (she says).

ER: I just caught the tail end, I quite liked it. So far you've played nothing but kind of good records. I haven't heard anything that's radically out of the corner that I can get my teeth into. A very pleasant record that they might have done a bit more with. The idea was good but not fully developed.

NH: I would say pull in the hooks. It could have made a good little pop single.

RS: So it's not really jolly enough or novelty enough?

NH: No, there were loads of jolly bits, there were fantastic bits that you think it melts you a little bit here but then they went for about a minute before you got them again.

S: Is anybody on the BBC going to admit that this is a Radio Caroline plug?

RS: Is it about Caroline? When the girls came in singing it reminded me of Buggles a bit.

NH: Yeah, Manhattan Transfer.

PAULA YATES: 'These Boots Are Made For Walking' (Virgin).

BILLY MACKENZIE: 'Secret Life Of Arabia' (Virgin).

(From the LP 'Music Of Quality And Distinction' by British Electric Foundation).

ER: I never heard that one before. Distinction, yes, I don't know the first one, who was it, who did 'He's A Tasty Geezer'?

S: The Piglets!

ER: 'Johnny Reggae' and all that. The second one was infinitely superior to the first, which was almost bearable but not quite. In the second there was a kind of 100 bar false fade which was driving me crazy until they came back, which was good for the dance floor.

S: I'm going to have to tread carefully here. Paula is a pretty successful girl who makes every other girl's hackles rise. It was goody and twee and I



'Tremendous! I didn't know it was a Bowie song, not having a Bowie album I mean, but give me Billy Mackenzie any time of the week!' (NICK HEYWARD on the BILLY MACKENZIE/BEP single)

didn't like it, Billy Mackenzie — sorry Nick — has got to be the best singer going at the moment.

NH: I can't sing.
S: I love Billy's voice. I have to pretend to be unbiased because I'm a friend but I do love his voice. I admire his bottle in doing a Bowie song as well because he has been compared to Bowie. But he carries it off very well.
NH: The second one was tremendous. I didn't know it was a Bowie song not having a Bowie album I mean. Give me a Billy Mackenzie instead of Martin Fry any time of the week. He can outsing him any day.

NONA HENDRYX AND THE CAGE: 'Do What You Want To Do' (Necropolis).

S: Well, I didn't notice the Cage much, just Nona Hendryx. I liked it better than some of the material she did. I like her voice but it's nothing special.
ER: Go on, give an inch. Try, try.
S: I'm torn between being polite and actually fibbing. I can't say that it struck me.
RS: We don't tell lies on Roundtable.
S: You don't? Alright then, it was boring.
NH: I love Cliff, brilliant. It was tremendous, lovely but a bit boring.
RS: For what reason?
NH: Well, I've heard about 5000 of these records in the last 14 years of my life. I actually started growing up to these.
ER: It was the best one you have played so far. Super record for dancing and I'll definitely play it as soon as I can get my headphones on.

SQUEEZE: 'Black Coffee In Bed' (A&M).

RS: Backing vocalists on this are Elvis Costello and Paul Young of Q-Tips.
NH: I noticed that. It's the first song on the whole programme.
RS: Is it that important to you that there should be a song in a performance?
NH: Personally speaking, yeah.
RS: Would you go out and buy the album?
NH: I don't buy many albums. The last one was Deep Purple

and that was when I was rocking at the disco.
ER: A fan for years!
S: The ghost of Paul Carrack lingers on. It sounds very much like 'Tempted'. I'll be interested to see if it's a hit over here because 'Tempted' was too American. I like them best when they're being very English.
ER: Too American?
RS: Yes. 'Slap And Tickle' was very good but this one is incredibly long and rather boring. Next week I'll love it!

SHAKIN' STEVENS: 'Shirley' (CBS).

S: You can see it now. They will all be there on Top Of The Pops hand jiving away behind him and he'll be wearing one of those horrible jackets that are even worse than Martin Fry's. It's all very predictable and very boring.
RS: I have to agree with you.
NH: A really good record!
S: Nick's falling asleep!
ER: This will obviously sell lots of records and go right to the top of the charts.
S: I would be very surprised if it went to the top. It's got to be the weakest one yet.
ER: Last year he was doing so well in the charts and I don't know what's changed but when you review something like this do you have a tendency to slag it because it's not very in?
RS: You slag it because it's a particularly boring record.
S: Exactly.
ER: What I'm trying to say is a lot of people will buy it because they like it and does anyone cater for those people? You know, when they buy your paper.
S: You can't write that something is good because a lot of people are going to buy it. If you think it's crap then you're going to say it's crap and, my God, it's crap.
NH: I know what studio it was recorded in — Rock City.
ER: It is a very commercial record and you are wrong to put it down so heavily.
RS: You mustn't accept that people are good just because they are famous.
NH: It is the same as the last one.
RS: Maybe the next one will be different. Is it still Stewart Coleman producing?
ER: Stewart is a great producer.



THE MOST important table in Radio One? Left to right: Richard Skinner, Nick Heyward, Sunie and Emperor Rosko

SIMPLE MINDS: 'Promised You A Miracle' (Virgin).

ER: It's a nice, commercial little record.
S: One thing here; we can afford to be very forthright about it because nobody from Virgin is listening because they're all at the BEF party! So, if there was a Simple Minds single that was radically different from one another then it would be a miracle. I like it but I don't see it's going to do more than any of the other ones. It's good enough but...
RS: It's a shame, they have been going so long always right on the verge of breaking through with a hit.
NH: They should forget the snares and get a bit of writing in.
RS: You mean there wasn't enough song to treat with whatever sound they got?
NH: No, they've got to get a bit of human personality in there.

ELTON JOHN: 'Princess' (Rocket).

NH: I liked that because it reminded me of 'Freebird' by Lynyrd Skynyrd!
RS: I agree, it has the same sort of tenderness.

NH: It also reminds me of a great era — 1970.

RS: When you were in short trousers!
NH: When I was in an anorak and pimmsols and everybody else was walking around with flares. There was a band then called Heavy Syrup and we used to rock at the discos.
ER: Quite nice, it fitted more into a mellow groove.
RS: Produced by Chris Thomas.
S: Which means nothing to me, mate.
RS: You said earlier: 'Why are we wasting time on Elton John?'
S: Quite. It's the sort of thing he can do in his sleep and he sounded like it.
NH: It sounded like he was sitting down at his piano on a Sunday afternoon after just doing things.
S: Did you see the 'Annie Hall' film where Woody Allen says if I get too mellow I ripen and then I rot. Well, there you go.

BLANCMANGE: 'God's Kitchen' (London).

RS: Blancmange is two guys Neal Arthur and Steven Luxcombe and Steven is in

the Portsmouth Symphonia and owns up to it. Nick, did it cook anything up for you?

NH: It reminded me of Talking Heads. Their dry ice factory was a good place to get some thinking done. It's very easy for me to sit here and be coy and flippant about it but they are a band that are really trying to get on and they probably will.
RS: Yes, and they are getting lots of good write ups. Will it get one from Sunie?
S: That's a bit of a leading question.
ER: Nobody gets a good write up from Sunie.
S: They do sometimes, just very occasionally. Echoes of David Byrne, and a bit of Ian Curtis, do you reckon?
RS: The doomy vocals, yes.
S: I promise I'll get enthusiastic when you play that Bow Wow Wow record.
ER: I am curious to know why so many British records are so upfront on vocals these days. I love the rhythm but I wish they could have pulled the vocals back a bit.

BOW WOW WOW: 'TV Savage' (RCA).

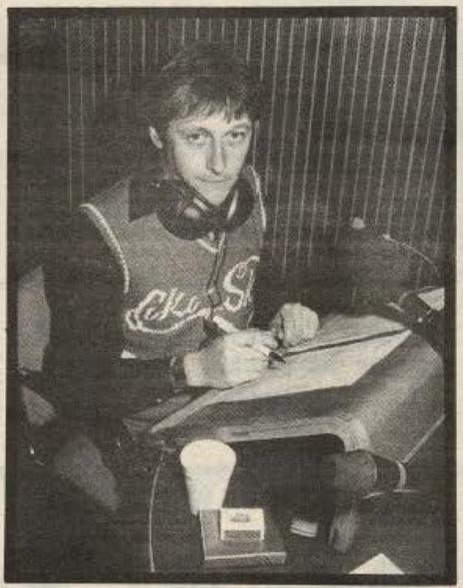
NH: Loads of energy.
RS: A worthy follow up to 'Go

Wild In The Country? NH: What's that? RS: The one they had a Top 5 hit with.

NH: Oh well, yes a great follow up. A Banana Splits sort of thing. It's good because it is totally opposite to a song and because it's just total energy.
ER: It's a kind of 'have fun' record.
NH: Oh no, I could swim in a coffin to that one.
RS: If you want a song, listen to the other side. See Jungle... which is another A-side.
ER: I've never heard 100 Haircuts And A Shave and all that! I've never heard you...
NH: And to think, I've known you for years!
RS: I loved Bow Wow Wow.
S: Rosko's been saying I won't get enthusiastic about anything on this show. I am enthusiastic. I love it. I know lots of people that will love it and it's great. What can I say, it's Bow Wow Wow and I like it.
ER: Let's find out why.
S: Why? Because if I say I don't like it they will attack me with fire extinguishers and sandwiches and cups of coffee next time I see them.
RS: Which is a very good reason to say that it's a great record!



'Staggeringly banal! If I've got to try and be sparkling about records like that for the next hour it's going to be damned hard work' (SUNIE on the HOT CHOCOLATE single)



'This one is incredibly long and rather boring... and next week I'll probably love it!' (RICHARD SKINNER on the SQUEEZE single)



'I can guarantee that Sunie won't like this! If she does I'll be devastated' (She didn't, he wasn't — Ed) (EMPEROR ROSKO on the OLIVIA NEWTON-JOHN single)

SIMON HILLS honking about with PIGBAG's SIMON UNDERWOOD.



UNDERWOOD (right): 'Gee, what a swill party!'

PIGBAG: sizzling live

PIG ON THE FIDDLE?

AMONG THE glittering plethora of bands currently hitting the charts are a group of scruffy student types called Pigbag. They live up to their name and appearance.

Bassist Simon Underwood, dressed in Doc Marten shoes, and baggy chords, has just been kicked out of a squat in his native Bristol.

"I lived there until quite recently," he says. "We had this fantastic place in an old church near Bristol docks. It was enormous, with loads of rehearsal space for the group and everything. The only trouble was that it got bought up by a housing co-op and they kicked us out."

"They wanted us to pay £40 a week rent... we didn't want to pay anything, so we had to get out."

It is that attitude which could start a backlash against the group, who have become the darlings of the "thinking critics". So far, their radical approach and lack of interest in the rock scene has ensured a popularity — with words like freedom and independence banded about freely.

But their attitude could also be seen as highbrow. They are quite happy to go and play America on the fruits of their single and to only tour when they feel like it.

Although they have just done a proper tour, could well be on Top Of The Pops shortly and have released a well-packaged album, they still claim to be outside the normal rock and roll traditions of entertainment. Let Simon explain.

"If we play what people want when we don't want to, then there's not much point. They would be better off buying a record, because we want to stay spontaneous on stage."

"We could be doing Top Of The Pops, and playing a single which is a year behind what we're doing now."

"At first I said no way will I ever do it. But thinking about it, it's really nice to know you've produced a piece of music a lot of people like, so I guess there's no harm in doing that."

"We are different to avant-garde people. Rather than work out complicated structures it's becoming easier to express what we feel supporting each other — not just playing in our own little fields."

"There is a lot of improvised music where a group of people are just indulging themselves."

"So although we want to be spontaneous and different, there is

a core to hold it all together. We don't want to be associated with the avant-garde movement, but I suppose we're closer to that than the rock movement."

"I don't think we've got a responsibility to anyone other than ourselves," says the bass player. "We play live because we want to play. It's horrible to see a group playing because they have to. Nobody wants to just see you get up there and do it for them — they want to see you play because you want to play."

"OK so we had to tour to experience it, but I think it will be the last one we do, the next time we'll spread the gigs out to do one-week spells so it stays fresh."

"If we kept going on like that we'd become part of the rock and roll wallpaper like so many of these other bands. Then it would be a bit of slush."

Linked with the anarchist movement, the band feel that everyone should be free to do what they like — movements and organisations are sprung.

For that reason, they chose certain benefit gigs — Legalise Cannabis was rejected because they didn't want to "pay for a load of stickers to be made."

"We will be doing an Amnesty International benefit in the summer," says Simon. "But most of the kids who go don't care about the cause anyway."

"We did the end of the 'Right To Work' march with The Specials. But like all these benefits, most of the kids went there to see The Specials not because it's a benefit, even though the group will be affecting them because they'll be putting money into that cause."

'I don't agree with the right to work anyway. I agree with the right not to work.'

"I don't agree with the right to work anyway. I agree with the right not to work."

"Like we had a real problem finding somewhere to play. We'd get paid £50 to do a gig and hiring the van cost us £60, so we had to pay the rest out of our dole. There should be the facilities there to rehearse and create music... and there's nothing at all."

"They're training people to fit into factories, yet there are no factories left for people to work in. They should be getting people to expand creatively for themselves in schools."

Pigbag's "creative expansion" took place in Bristol. Simon used to jam with his acoustic bass with a friend and, through links with other musicians in Cheltenham, used to start travelling between the towns.

From his days with Bristol's Pop Group he had made various contacts and Pigbag sprung into action from there.

"I was still in contact with most of the people I knew from the old group," he remembers. "One day a guy from the Slits management phoned and said they were playing Bristol and wanted a support group."

"We turned up and played. It was horns and drums then — we didn't have a clue what we were doing!"

"Although we still try and keep it loose and different, I think Pigbag's a bit more refined now. It's a bit more structured, although we're wary of becoming too organised. We want to remain spontaneous."

"We don't want to be involved in that whole rock scene. There's been so much trouble with 'Papa' — it seems as if it's taking over sometimes which is really annoying, if we were doing it live for the sake of doing it the song would become automatic, like a record."

Pigbag don't have any particular words of wisdom, or any attitude beyond what they're doing and the freedom of the individual.

To some, they're a bunch of pretentious twits who make funny noises, but their happy-go-lucky instrumentals got many people leaping around in gay abandon.

Behind the music is a bunch of middle-class youngsters fiddling with instruments, believing that rock and roll doesn't have to be two guitars, bass and drums.

This is Pigbag... love it or hate it, take it or leave it.



PIGBAG: part of the Oink! movement?

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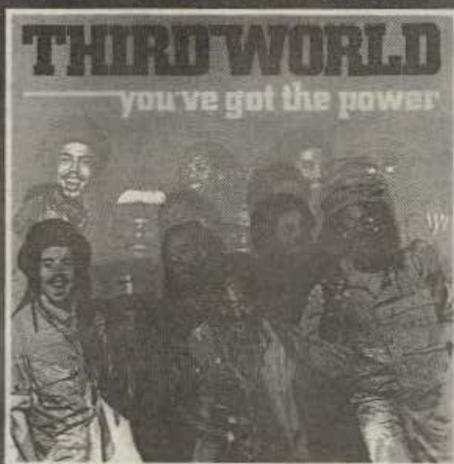


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AT 19, I'm still a virgin which makes me feel desperate at times when the other lads I know start talking about their experiences. I join in, but usually make things up.

Now I'm even more depressed as I've just broken up with a girl I met a few weeks ago. She was sexually experienced, I wasn't and it didn't work out. We got on pretty well apart from the one time I tried to make love to her and couldn't get an erection.

Now I think about sex most of the time and masturbate a lot but know it can't be as good as the real thing. Do you think I should see a psychiatrist? When I hear what other lads have been doing I think there must be something wrong with me.

Mark, Burnley
 ● Any guy, even someone with a great deal of sexual experience can find himself unexpectedly limp at the

Feeling left out of love

crucial moment. Tiredness, nervousness, fear of failure the first time, or too much alcohol whizzing around the bloodstream can all kill your chances of a hard-on.

As you seem to have no difficulty masturbating, you're clearly in working order. There's no reason to think of seeing a shrink — you've already analysed the reasons why the erection didn't happen.

Inexperience, coupled with the daunting prospect of this girl's sexual expectations, and pressure to pass the test with top marks, may well have set the pace.

From what you say, although your ex-girlfriend and yourself had a certain amount in common, you didn't relate well enough to share a sense of humour, laugh it off and try again. A degree of chemical attraction

was there, but maybe this relationship lacked a certain emotional rapport.

Accept that this isn't the end of the world. There'll be other girls in your life. Don't believe all the tall tales of mighty conquests you hear from your mates. And, next time, let it happen naturally, at your own pace, when you feel the time and mood is right.

Biting problem

I'VE BITTEN my nails ever since I can remember, out of habit. Now I've made an effort to stop, but they chip and crack so easily. Is there anything I can buy from the chemist to make them tougher?
Nick, Leicester

● Drinking more milk, and eating more cheese and yoghurt, all foods containing calcium should bring your nails back to a healthier state. And if you feel the urge to have a chew from time to time, why not turn to a harmless substitute like sugar-free gum. A chemist, or your doctor can also recommend a foul-tasting lotion that will make your nails taste so nasty you'll have to stop.

Romance from afar

FOR YEARS NOW I've been in love with a pop star. I know it isn't a crush as this has been going on for so long. My room is covered with his pictures and I seem to do nothing but daydream about him. I read everything I can about him and think of him like a friend.

I'm 17 now and most of my friends have steady boyfriends. One is even married. But I can't seem to get my mind off him. I know I'll never get to meet him but this doesn't change the way I feel. What can I do?
Jayne, Colchester

● What you're experiencing in relation to the unattainable celluloid image adorning both your bedroom and your dreams isn't love. It's more of a long-term infatuation. Everyone idolises someone from afar at some time in their lives — a rock star, an actor or someone glimpsed briefly across a disco floor and built-up to fantasy level in your own head. This is all part of growing up. Without feedback every fantasy dies in time.

Love involves real people in a give and take relationship. When you find it, you'll spot the difference.

Holding the front page

I'M DUE to sit 'O' levels next year and would eventually like to take up newspaper journalism as a career. Is there anywhere I can write for further information?
Dave, Cardiff

● Your careers teacher at school should be able to fill you in with some basic



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

information, and you'll also find a comprehensive run-down on the qualities and qualifications needed for life in the hustle and bustle of deadlines and headlines in Ruth Miller's 'Equal Opportunities — A Careers Guide', (Penguin).

Try to visit your nearest newspaper too, either by arranging a trip through the school or writing direct to the editor. Talking to some of the journalists will give you a good idea of what their work involves.

For more facts on training and requirements for entry write to the National Council for the Training of Journalists, Carlton House, Hemsall Street, Epping, (Tel: Epping 72395).

Poems

I'VE BEEN writing poems for sometime now and have been told they are good. I'd like to know where I could send them for criticism and how I can get them printed.

Martin, Bournemouth
 ● Interpretation of poetry tends to be subjective and often criticism isn't helpful to the poet. Various money making schemes will criticise your work for a fee, but few known poets have ever bothered with this kind of service.

Seeing how you fare in the nationwide poetry competition stakes can be a useful yardstick. For details of where and how to enter, send for a list from the Arts Council Poetry Library, 9 Long Acre, London WC2 (enclose an SAE). The Arts Council will also send you a list of current poetry magazines on request.

Some magazines will give free criticism even if they don't accept your work. Before you take the plunge, always make sure you have a duplicate copy, just in case they're lost en route.

A free leaflet on how to break into print is on offer from the Poetry Society, 21 Earsl Court Square, London SW5, who'll also supply membership details on request.

One pitfall to avoid is the commercial 'vanity press', the publishing companies, which ask you to pay them for your poem to be included in an anthology. Inclusion in this kind of book is worthless as just about anything is accepted, provided you pay, and only the victims ever get to see the finished publication anyway.

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THANKS TO all the readers who've already written for the response so far. If you haven't heard already, hang on in there, we're still trying to match you up. Meanwhile, anyone else who wants to contact people in your area for gig-going, drop us a line with details of your musical taste to Kontakt Korner, Help, Record Mirror, 40 Long Acre, London WC2.

CHANGING COLOURS!

RAINBOW: 'Straight Between The Eyes' (Polydor POLD 5056)
By Wayne Fessey

AT LAST Rainbow have cut their smooth approach and produced something with a bit more bite!

It seems their personnel changes have given them a more direct, hard hitting style although it's still aimed at the US market. 'STBE' will satisfy the most hardened head bangers among you and yet still remain highly accessible to the pop plebs.

All the tracks on the album are written by group members Blackmore, Glover and newcomer Joe Turner — the man who replaced Graham Bonnet on vocals — and that's another bonus!

The other new face, Bobby Rondinelli, although lacking the technical expertise of his predecessor Cozy Powell, is dynamically direct in his approach. I wasn't sure that he could fill Cozy's boots, but he has definitely come up with the goods.

His performance on 'Eyes Of Fire', a track that contrasts sharply with the rest of the album, is superb. He picks up on the Asian influence and, careful not to drown the sitar player (Blackmore perhaps?), comes out with rhythms that are 'Far East'.

But back to the good old boys. You can't forget the all important screeching inventiveness of Blackmore's guitar wrenching. Even the near ballad on the album, 'Tearin' Out My Heart', doesn't escape his multi-noted sheets of sound.

Produced by Rainbow's Roger Glover 'STBE' has all the hallmarks of an album that will yield a crop of successful singles.

The one most likely to blast into the charts is 'Death Alley Driver', the opening track on Side One. It immediately sets the ear drums vibrating. The fast and fluid sound — with Turner not so far off being a Bonnet clone — really drives the message home.

With this blend of hard and fast heavy metal, 'Power' (which more or less explains itself) can be seen as an example of Rainbow relying on the music most of them must have played when they bought their first instruments.

With all this in mind, the remaining tracks are typical Rainbow compositions with strong lyrics, and although the edges have deliberately not been smoothed this time, every number is tight and full of immediate, violent impact.

Raw energy however, can be really appealing, and I wouldn't mind betting that this offering from the old reliables is going to be a winner. It's available in a fortnight's time. Enough said. +++++

DR HOOK: 'Players In The Dark' (Mercury MERS 002)

By Daniela Soave

I'VE NEVER quite been able to make up my mind whether or not you're meant to take Dr Hook seriously.

'Players In The Dark' is beautifully played and produced. You could be listening to middle of the road country rock ... until you start paying attention to the lyrics.

The 'Turn On!' really takes the biscuit. The opening line is 'Women turn me on' and then lists what else does ... music, chocolates, everything, teachers, silk and satin, night time, wine coolers ... It then continues 'I'm talking 'bout my sex drive, my very healthy sex drive, SEX SEX SEX SEX SEX SEX SEX'.

At this point I collapsed into a fit of giggles and gave up trying to listen to it seriously. +++ for making me laugh.

LEVEL 42: 'The Early Tapes, July/Aug 1980' (Polydor POLS 1064)

By Mike Gardner

THE ENTHUSIASTIC sleeve notes refer to this rag bag of out-takes as 'the essential album where it all began'.

Given that this four piece jazz-funk outfit have yet to crack the British market with any force the need for this release, documenting the period when the band gave up cutting place in a carpet factory for the joys of cutting tracks in a studio, is beyond me.

The set is led, as usual, by Mark King's predominant bass but the whole affair doesn't contain one iota of the discipline instilled on their debut set by producer Mike Vernon. The resulting collection is a fussy and pedantic variant on their lightweight jazz stylings. ++

SPIZZ ENERGI 2: 'Spizz History' (Rough Trade SO1)

By Winston Smith

IT WAS a near miss, but a miss it was.

For a moment in 1980, it looked like Spizz might make the big time — Royal variety performance, Swap Shop, The Sun and general Spizzmania. The strange chap in question had gathered a large, loyal following and with the newly found backing of A&M records and a fine debut album, the world was his oyster ...

But it was not to be. The pleasures of mass acceptance were to be enjoyed instead by fellow punk cult hero Adam and poor Spizz was left stranded on a major label with both his reputation and street credibility shrivelling up like polythene on a bonfire. Well, Spizzles was a terrible name ...

So the sensible thing to do seemed to be the traditional face-saving action of sticking out a 'best of' compilation, which of course, this is.

From the early harsh and

drumless rhythms of '6,000 Crazy' and 'Cold City', to the spacey atmospherics and luxurious power of the record's finest track, 'No Room' from 1980, Spizz made an honestly unique sound. To put it crudely, it was a kind of strange, unearthly punk rock, the kind of music you'd imagine spiky haired spacemen would pogo to in 2062 ...

Perhaps Spizz was ahead of his time. Perhaps he's from another time, who knows? Whatever, he's still bashing away, this time with Spizz Energi 2, and apparently going down very well. Their single, 'Work' is included here, and it's most definitely a return to form.

The future starts here ...

+++++

THE WALL: 'Dirges & Anthems' (Polydor POLS 1048)

By Wayne Fessey

YOU CAN forget the bit about the Anthems, this album is nothing but Dirge.

Hitting you like a brick in the head and leaving you with the same numbness of the brain, most of the tracks sound like directionless new wave. Others avoid classification, mainly because even after several spins you can't remember the melody. What melody?

The cat-a-wailin' vocals, courtesy of Andyzy, leave you thinking he must have been hanging by his neck at the time.

The failure of the strangled vocals is made worse by the fact that none of the instrumentalists have any talent. Andyzy is also to blame for the poor use of sax playing, which could have been used to colour these dull proceedings.

The sax does little but honk in the background and merge with the dirge, blowing over constantly repeated guitar riffs. In fact a honking feeling is what you are left with when the last track finishes. If you let the stylus get that far. +

THE RECORDS: 'Music On Both Sides' (Virgin 2206); THE ACT: 'Too Late At 20' (Hannibal HNBL 1306)

By Mark Cooper

POWERPOP IS one of the great black holes of recent commercial enterprise. Harmonies flying and Rickenbackers chiming, here come two of its last surviving exponents. The Records are world-weary, witty, and increasingly desperate. The Act are young contenders, horribly contrived and heading for America.

Powerpop never made it the first time around, sunk by its academic tendencies and the fact that most people don't listen to records in order to spot references to sixties' classics. Imitation jewellery appeals to perverse pop-pickers with over-developed senses of history. The Records have the dignity of honourable failure. No-one has pursued a dead end as intelligently and entertainingly

as Will Birch and John Wicks, the Records' songwriters. The Act plant themselves firmly in the area America knows as the 'new wave' and almost make you miss the Jags.

The Records' third album features a loud drum sound, a developed sense of anger and an overriding impression that the Records consider themselves fitted. The harmonies are as nasal and perfect as ever but the spirit of blame is in the air. Check the titles — 'Imitation Jewellery', 'Selfish Love', 'Third-Hand Information'. Disappointment thrives while the Records pursue their usual conceits and are rendered terminally irrelevant by the arrival of the Haircuts and co. The Records are the victims of time. Sadly, this isn't even their fault.

The Act hiccup like the Vapors and play the generation game with titles like 'Get It While You're Young' and the title track. Young, bright and breezy, The Act ask you to consider them amongst the 'ones that got away'. Nick Laird-Clowes, the band's singer and songwriter tries to sing tough but, like everything else about The Act, he just sounds contrived. Stale attitudes, guitars and drums, sometimes I wish this rock and roll thing had never happened. +++ for The Records and + for The Act.

PLACEBO: 'England's Trance' (Aura AUL721)
By Michael Piling

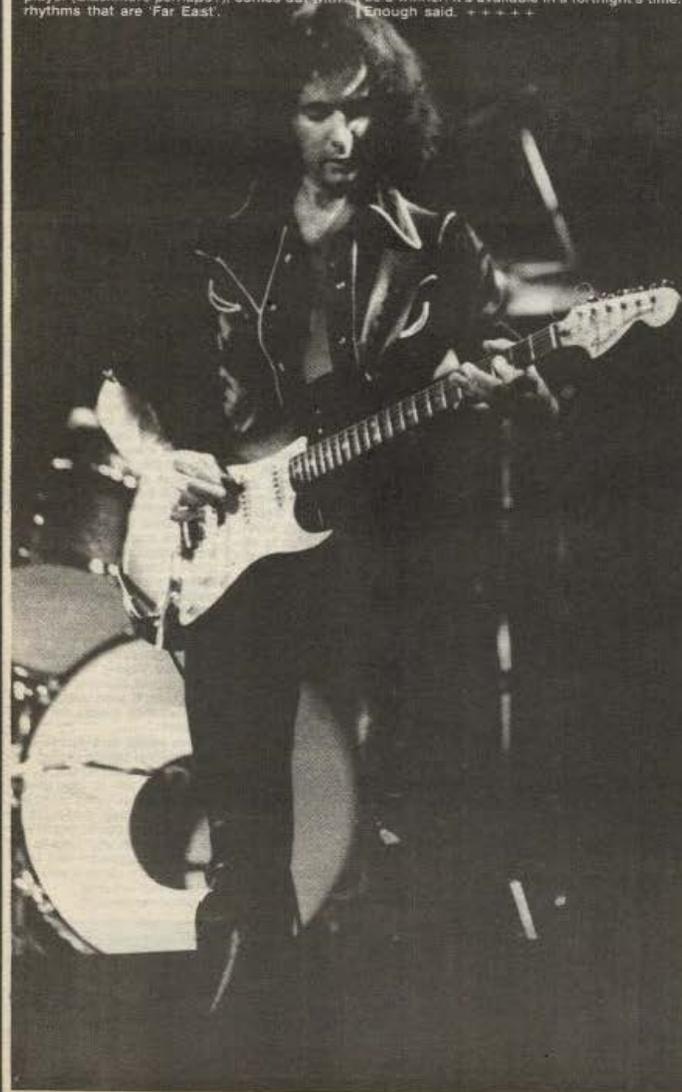
YING TONG, ying tong ... another clever Chink-influenced outfit emerges from the Hong Kong Garden. 'England's Trance' is a silver foiled take-away from the East, with sweet and sour vocals stirred into specially fried instruments. Actually it's a load of pork balls.

Although soya drums nodds in and out of phased guitars with the style of a greasy bamboo shoot (number 16 on the list), it's probably the work of four A level students in black suits. The best Eastern-flavoured record of all time was 'We Are Siamese If You Please' from 'The King And I'. +

MANFRED MANN: 'The R & B Years' (Charly CM 105); CLIFF BENNET AND THE REBEL ROUSERS: 'Got To Get You Into My Life' (Charly CM 108); SIMON DUPRE AND THE BIG SOUND: 'Amen' (Charly CM 109); THE YARDBIRDS: 'Greatest Hits' (Charly CFM 102)

By Kevin Wilson

JUST FOUR from the current crop of rereleases from those awfully nice Charly people. The Manfred Mann LP covers the 1963-66 period when British R & B was flourishing. 'Got My Mojo Working', 'Poison Ivy' and 'Let's Go Get Stoned' all get the Manfreds treatment as well as



ASIA MAJOR!

ASIA: 'Asia' (Geffen 85577)

By Robin Smith

CHAPTER TWO of 'Whatever Happened To Yes?' An everyday story of famous musicians looking for the lost chord.

Yesettes Geoff Downes and Steve Howe have been joined by bassist John Wetton and drummer Carl Palmer to form this hopeful new mega group.

Apart from anything else, you have to admire Downes and Howe for clambering from the wreckage of the Yes Mark Two line up, that seemed to be doomed to failure right from its first tour.

But Asia hasn't been put together by a

couple of old bores with a lucrative contract from Geffen stashed in their briefcases. This album is a new and vital slab of opulence.

Wetton provides most of the vocals and he's the missing link between Jon Anderson and Trevor Horn, who's now much happier producing anything he can lay his hands on. Accessible pomp is perhaps the best term to use when describing this epic, mixing the classic days of Yes with a new sense of direction. The album quickly establishes itself with 'Heat Of The Moment' and 'Only Time Will Tell', where Howe remains a showman guitarist. 'Sole Survivor' is the album's best track though, with its surging theme anchored by Palmer. An impressive debut, just add laser beams and dry ice to taste ... +++++

HEARTACHE

ANGELIC UPSTARTS: 'Still From The Heart' (ZONO 106)

By Michael Pilgrim

ANOTHER YEAR for the Angelic Upstarts. A change of image, a new style and . . . another album.

Newcastle skinhead job Mensi now has hair and a beard. Gone are the braces and the DMs, our lad now sports a red beret and combat jacket.

No more wall-to-wall three chord mouth-offs about youth leaders, 'Still From The Heart' has variety. 'Flames Of Brixton' sees the band stabbing at reggae, missing the target and getting the knife stuck in the wall. The track stutters, stumbles, trips over and finally breaks its nose in an attempt to skank.

I went to the powder room and returned confused by 'Theme For Lost Souls' — a sub-New Order electronic dirge. The steel-toe cap drums stomping through the synth jungle are a dead giveaway though. "So many enemies, so many friends . . . searching for a new beginning, searching for an end". Fade. With a lyric that rhymes "accused" with "abused", it's clear the following track heralds a return to the Upstarts of yore. 'Black Knights Of The 80s' emerges from a bass drum-heavy mix complete with Clash-style terrace harmonies. Sax and handclaps however give the piece a Glitter Band-ish tinge. Another for those who think the world was created shortly before the first Clash album is 'Cry Wolf'.

'Soldier', written by folk singer Harvey Andrews, is the story of a private in Belfast who saves a crowd of people by throwing himself on a bomb. It is laced with 'English Civil War' drums and boasts a folk instrumental section.

Mensi obviously believes in what he's doing, but gets dangerously close to the trite. He hasn't Strummer's method-actor style of bluster but we should be grateful in these days of Oil that his heart is in the right place. + +

the band's best known non-hit, 'Hubble Bubble'.

Cliff Bennett should be around today to join Dexys. 'Got To Get You Into My Life' must rank as one of the best ever covers of a Lennon and McCartney song. The Rebel Rousers certainly knew how to blow up a storm. Check out 'Barefootin'' and 'C.C. Rider Blues' too and then go and play the first Dexy's album again.

Simon Dupree made the ethereal classic 'Kites' and then faded into oblivion whilst the Big

Sound formed Gentle Giant and we're nearly famous. Mr Dupree suffered for being vaguely psych idelic. 'Amen' is blues, R & B, bluebeat, pop but only once psychedelic, on 'Kites'. The Yardbirds had much talent in abundance. 'For Your Love' and 'Heartful Of Soul' were pioneering classics of the white blues / pop genre. Oft copied, the Yardbirds were never replaced.

For all these golden oldies, the heart demands so folks it's + + + + +

A FLOCK OF SEAGULLS: A Flock Of Seagulls (CBS — OP 201)

By Wayne Fessey

ABOUT AS interesting as any other flock of seagulls (probably the reason they only divulge their surnames), this band's debut album could well be described as the definition of boredom.

They sound like an average rock band trying to be new and different by using electronic colouring, but failing miserably with feeble droning synthesizers. Their thin disguise also incorporates the statutory thudding synth-drum, which might as well've been a drum machine for all the rhythmic variation you'll find on this album.

Weak vocals consist of repetitive yelling of the song's title over pitiful melodies. A classic example being the track 'Modern Love Is Automatic' merging into 'Messages'. The only thing that allows you to distinguish between the two, is the vocals yelling 'Messages' rather than 'Automatic'.

Other marks of monotony are the Seagull on keyboards floating on windy synthesizer sounds, typical futurist themes like man being ruled by machines, on 'Man Made' and fashionable titles like 'Tokyo' and 'Telecommunication' which somehow nearly got into the charts when released earlier this year.

Encouraged by this they've recently released another album track, 'I Ran', which unfortunately is threatening to creep further up the charts. No stars.



CHRON GEN: special but frustrating

CHRONIC DISEASE

CHRON GEN: 'Chronic Generation' (Secret SEC 3)

By Winston Smith

IT'S SO frustrating listening to 'Chronic Generation'. It's frustrating because Chron Gen are special, quite definitely special, and their appetisingly great talent is, it seems, going to waste.

The production, the lyrics, the overall impact of the album, don't do anything like justice to the brilliantly pop-conscious punk melodiousness of Chron Gen's music, and that's the annoying thing. If only they could write some decent lyrics and grow out of their: 'We're such bolterous, shocking, swearing, punk rockers' hang up. If only they could polish up, turn up, and crisp their guitar and drum sound, then Chron Gen could produce

something very very special.

But come on, in all seriousness lyrics like '15 of you and only four of us, you still have to use an iron bar' ('Rockabilly') and the unbelievably sexist 'You look like some old whore that's just come out of Soho' ('You Make Me Spew') aren't exactly to be savoured are they?

And what makes matters worse is that for once, you can hear the words, it's all so painfully clear!

Chron Gen are a potentially great band. Their fusing of traditional punk onslaught with attractive pop pleasure tones could become something to treasure, if they give it the chance to burst through into the light of day. Instead they leave it simmering away below boiling point, never quite bubbling over.

For now, this will have to do, and it's so frustrating . . . + + + + +

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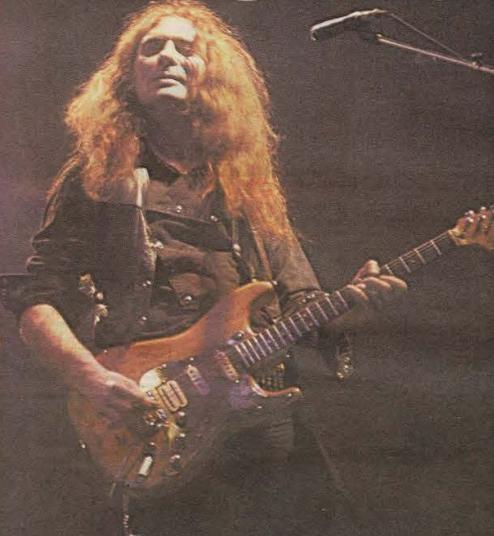
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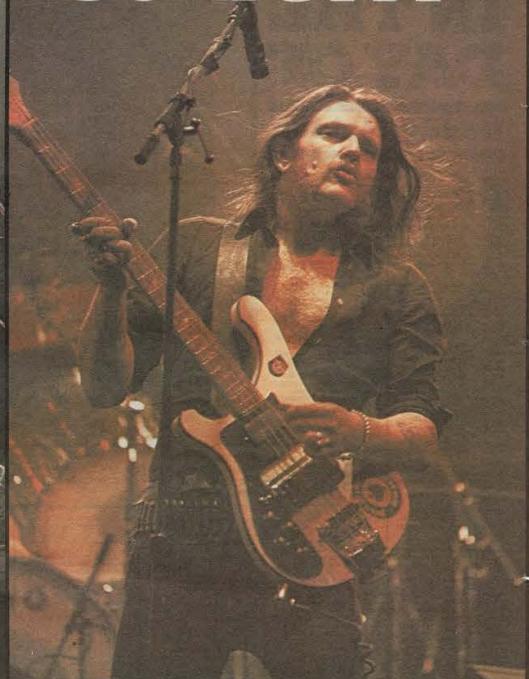
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The Rank Organisation!



MARK COOPER probes beneath the scum on the surface of rock's greasy snipers, **MOTORHEAD**. An interview that squeezes the spots other music papers can't reach.



ALL IS not hunky-dory in the swifty Motorhead dressing room in Newcastle-Upon-Tyne. The dustbin may be full of drink, but there are too many Cokes for someone like Fast Eddie, who wants Coltsberg. And that's not the only thing winding him up. A rival music paper has described Motorhead as ugly, dismissing 'Iron Fist' in the same breath. Whoever that writer thinks he is, he's in serious trouble. If anybody said things like that to me in a boozier, I'd nut him." Eddie is sussed and searching for means of clearing his good name. "We're not ugly, we've got beautiful women! Plus we're not bad parents—the way that review came over, we're like horrifying nightmares. That's not criticism, that's abuse."

Meanwhile Prilly Animal is speeding up for the gig and doing the best to show disdain by slicking up his nose. "That review was so petty that I didn't really bother me. I only get angry when people slag off my drumming. But then I'm sensitive as hell."

This leaves out Lemmy who is sitting at the head of the table, sipping a vodka and looking as relaxed and confident as a mino confronting a Landrover. Lemmy is angry about

remarks in **RECORD MIRROR** about his buddy, murdered in Lemmy's Nottingham flat while Motorhead buried America. I'm carrying the issue containing the apology but, as far as I'm concerned, this is not the best of introductions. "Maybe I should have taken that job with 'Gardener's Weekly'..."

Lemmy sniffs, reads the apology, and looks on me with a little more kindness. "Jokes about skeletons in the cupboard are well out of order when your best friend has been murdered."

"You don't joke too much about people dying, especially when they die like that. 60 stab wounds in the face and chest, ribs cut off, a knife up the arse and pulled round to the front. And then they sat first to his room with him in it—he wasn't even dead, he crawled out into the TV room. There's such a thing as poor taste and nobody makes jokes like that."

I tend to agree with Lemmy, and this has nothing to do with the fact that I'm in his hotel dressing room. I don't like violence and prefer the kind of rock interview in which the stars talk about their influences and tell amusing anecdotes about their dreary lives on the road. Unfortunately, this is a title early in the tour and Motorhead are somewhat troubled by Newcastle's lukewarm response to the 'Iron Fist' display.

Lemmy can take this early disappointment, being a practical sort of chap who's seen a few bridges come and go on the smelly speedway of life. "I don't have a violent temper unlike the other two... I can usually see both sides of a thing and work out what's going to happen."

"An audience is like an animal, sometimes you have to chuck it under the chin, sometimes you have to slap it around the muscles to get its attention. Maybe our audience is getting a little complacent, they had a very 'entertain me' attitude at that first gig, not to mention all the eight-year-olds there..."

"So far we've been doing a lot of numbers off 'Iron Fist' and of course they don't know them yet so they're too busy listening to go bonkers. A lot of the kids want to hear the 'Live' album and you can't blame them for that. If you've ever been to see a band that you've used for a long time, you want them to do your favourite numbers. You're pissed off if they don't."

Motorhead are not helped by the fact that their 'new Iron Fist' stage show has teething troubles and that their rock and roll's grimy outlaws, are currently the most popular—and probably the dirtiest—band in Britain (let's leave the Jam out

of this for the moment...). Tonight Motorhead's reception is a lot louder than the previous shows but still a long way from the madness and mayhem heavy metal loves to boast about. Despite all the delecting details, this is family stuff, lots of bark but barely any bite. Motorhead are getting predictable."

Mind you, Motorhead have always been predictable. That's their strength. But now they're successful, could it be becoming their weakness? Paraphrase the question better: Lemmy, because he answers it in front of the crowd in Newcastle. "We're going to get a lot of people who say we've sold out because we're successful but you know better because we're exactly the same!"

Lemmy refuses to be phased by the transition he and Motorhead have made from underdogs to the scum-on-the-surface godfathers of hard rock. "If you survive success, you're doing better than when you survived all the hard times. I'm just going to carry on doing what we do—as far as I'm concerned, that's it. Motorhead is Motorhead, definitive. Motorhead is a formula but you can use that term in two ways—a formula when you're churning out shit because you know that's what they want to hear or a formula because it's what you like doing and you don't want to do anything

else. In that sense, we're going to be a formula forever."

"I'm sure the press will do a job on us like they did on the Damned. We started off with horrible press and then, because they couldn't beat us, they joined us. They always criticize you for being a three-chord wonder or for what you wear or for being ugly or of some rubbish like that and that's nothing to do with it. Chuck Berry used to do the same thing to 20 songs in his set but it didn't matter. If you can entertain, that's the fact."

Motorhead's determined conservatism, their insistence on sticking to heavy metal's basics: gun-crunching volume, aggression and comedy (**TURN IT UP!**) is their strength. Up to now, Fast Eddie, Motorhead's resident worrier, suspects the worst. "Number One is the highest you can get so if the next one doesn't go as high, you feel you're regressing a bit. We've got all these advanced orders for 'Iron Fist' but they're all based on the past. Once you're number one, it's a different ballgame. We've had to go out and being stepped off and the kids loving it. Now we're going out with a reputation for being fantastic."

Eddie's worries are legion. They include the weakness of

Motorhead's American label, his own production of 'Iron Fist', the band's busy schedule that has them touring England before the album's out and the demise of the Bomber as the heart of Motorhead's stage show.

Lemmy takes things in his stride and insists Motorhead are more of a rock band than a spectacle. "We've had a stage show since we've been able to afford one because I hate going to see bands with their heads down just playing away. If I go and see a band, I want to be entertained. I want to see stuff that blows me away and that's what we do."

"The Bomber" was great, one of the greatest stage shows I've seen in my life. Luckily it was over. We'll never replace it. You get in the position where you've got to bring two rabbits out of the hat instead of one. Sometimes you can't find the rabbit but we've still got the hat."

An old leopard never changes his spots, Lemmy never changes his impetus and Motorhead never change their ways. They just get louder. Motorhead are the greasy wasted proof that rock isn't dead, it's dead and turning on the spot. Anyone fancy a blow on the head with an 'Iron Fist'?

Pick: Robert Ellis

A LIFE IN THE DAY OF Noddy Holder

I NEVER have breakfast, just a cup of tea. If I'm at home I like to get up between half past nine and 10 o'clock, but if I'm on the road I might have stayed up all night so technically I don't get up.

I live in a Spanish-style house in the middle of a forest. We're surrounded by deer who eat everything in sight — flowers, bushes, you name it. I like it here. It's nice and quiet and private and you can get away from it all.

After my cup of tea, I often go down and get the papers from the shop and have a chat with the shopkeeper. Oh, I buy my packet of cigs at the same time. Walk 71 go by car, it's too far to walk. The height of sporting activities is lifting a glass!

Every day I buy the Sun and the Daily Mirror, and our local paper the Express and Star. Sundays I get the Sunday Times because I like their colour supplement. They've just started a new rock column as well by Simon Frith.

Back home I read the papers and have another cup of tea. On Sundays me and Jimmy get together and do some songwriting, or I might have interviews to do. If it's a weekday we'll probably be rehearsing. We use a church hall near us, and go through till five or six o'clock.

We all live within a 20 mile radius of one another. We don't see each other socially because we spend a good 90 to 95 per cent of our time working together. We very rarely have long breaks. Last year, for instance, we had two weeks set aside for holidays.

How often do we rehearse? Hmm, that revolves round whether we have new material, really. We always record in London, always use the same studio. Basically we like the sound we get in it and it has a nice atmosphere. We feel comfortable there. It's owned by the guy who used to be our manager, Chas Chandler.

When we're recording we like to start at midday and get things done. We never finish before eight in the evening, but sometimes we go on until two in the morning. Ideally, we like to do eight hours. You get stale if you keep doing the same thing over and over again.

When we're rehearsing we get bored very quickly because we thrive on a live crowd. Going over something on our own is more like hard work. There's no slaver driver in the group cracking the whip because we know there's a job to be done, so we do it by hook or by crook. When it comes to that, we're all pretty punctual and responsible.

It's the same in the studio. We try not to waste time because that's how you clock up a lot of money. It makes me shudder to think of writing your songs as you go along in the

studio — that's why we use the small church hall to get things sorted out. It costs five pounds a day with your dinner thrown in, much more sensible!

I never have any lunch, I only eat one meal a day, if I'm at home I have it about half past six. I'll tell you one thing, though. You can guarantee the minute I sit down to have my tea, the phone starts to ring!

On the road I eat my meal at half past five with the crew. The promoter arranges we get a meal at every venue. We don't take an on-the-road caterer with us, that's a relatively new comfort started within the last three years. You never got that years ago.

Sometimes I feel the newer groups are missing out something. We can look back and laugh about the good old days. We've stayed at the boarding houses where the ladies are just like mums to you. Some of them were amazing — you'd eventually fall into your bed at five a.m. and she'd knock you up at seven. 'You're missing a good breakfast,' she'd yell. Amazing. Now everyone stays in posh hotels from the word go and eats in good restaurants.

We used to rely on transport cabs for our sustenance, still do occasionally. Most of them would give you a rot but you could always pick out a gem now and again. One roadie we used to have ate mountains. On one occasion we stopped at this cafe in between Glasgow and Carlisle. The menu was written on a board and you'd tell the guy what you wanted and he would tell the chef via a microphone down to the kitchen. This roadie ordered everything on the menu, and the chap shouted down the mike, 'The board! After that, we dubbed that cafe the Board.'

We don't tour extravagantly. We stay in nice hotels but we have a Granada Estate for the band to travel in, a mini bus for the crew. We're very careful, don't like losing a lot of money at the end of the tour. We aim to break even, because you know by experience that you won't be able to carry on if tours make a loss continuously. Young bands don't realise that all losses eventually come out of their pocket, via advances.

We like touring. You see a lot of fresh faces. Last year we did Germany, Holland and Belgium. The year before that we did Poland and Yugoslavia and behind the Iron Curtain. I like meeting people and seeing the sights. It can be boring if all you see is the hotel and the concert hall, but a lot of people fall into that trap. I can remember being shown this little shed in Arbroath where they smoked kippers. You could pick them off the hook and eat them, still warm after being smoked. It was delicious, and a lovely memory.

I love English food, mostly. The missus can cook Italian, which she does now and again, but by and large it's good old English for me. But when we go out to eat it's difficult to find an



32-year-old NODDY HOLDER has been the singer with Slade ever since the group was formed 17 years ago. He lives outside Wolverhampton with his wife and two daughters.

English restaurant. Indian is really popular up north! I like a good Indian meal.

The boring part of touring is the travelling and the hotels. I tend to get through a few books on tour. Actually, I read quite a lot at home as well. I love biographies. I used to read a lot of Agatha Christie, but now it's the old biogs in my popularity stakes. Just now I'm about to read 'The Sun King' by Nancy Mitford. Last time I was in Paris I eventually got round to seeing Versailles. It's tremendous. Tourists were broken up into groups of about 25, and assigned a guide, who'd take you round the palace. The group I was in got the best guide, and he really made history come alive. I got interested in old King Louis, so when I saw 'The Sun King' the other day I pounced.

I'm also a TV addict. I love movies too. Basically, that's what I do in my spare time. I often sit until the white dot disappears on the screen. I also go out to the cinema quite a lot. Last week I saw five movies. I watched quite a lot of the films I missed while we were on tour on the video. Things like 'The Long Good Friday' and 'Rocky'.

I got a video when they first came out many years ago. The cassettes you got then were massive, about 10 times today's size. I had all the Bogart and Astaire films, James Cagney, things like that. But the machine eventually went kaput and I had to replace it. I've got a modern machine now.

Usually I hire films. There's

no point buying them 'cause you only watch them a couple of times. I do tape old black and white movies, though, I love them.

I used to have a potter about our garden. It's quite big. I still do if I want to get rid of surplus energy, but now an old gardener does it. There doesn't seem much point really because as I said the deer eat everything! No, I don't have hens or anything like that, though I might keep them if I had the time.

I like it up here, the peace. I lived in London for five years, and of course we based ourselves in New York for almost two years as well. We went there because we felt stale after six years of success in Britain. It was the old chain; tour, record, tour, record, and we hadn't cracked the States so we thought we'd go there to recharge our batteries.

It certainly put the old fight back into the band. We didn't make it big but we were respected. In Britain we were thought of as a singles band even though we'd had four number one albums, but in the States it was the other way around. We couldn't get a look in with the singles play. We were considered too rowdy for AM, so our albums were played on FM. The biggest single we had there was 'Gudby T. Jane' which reached number 44.

We never thought we'd be so successful 17 years on when we first started out. We never looked at the band that way. We always thought we had something right from the first

day, but going on for 17 years... We were together five years before we had a hit. We had a good live following all over the land but we couldn't get a look in at the charts.

We've had a hell of a span. After our first hit we had six years of really amazing success, and then we went to the USA for that couple of years. Then when we returned we had two or three years of virtually nothing, so it was back to playing the clubs and universities all over again. We'd play anywhere. We'd still pull the crowds, but it was the same as when we first began — we couldn't get anywhere near the singles chart.

It wasn't until the summer of 1980 when we did the Reading festival that it came alive all over again. Since then we've had 18 months of three hit singles and two hit albums. We always knew we'd crack it again if we hung in there long enough and waited for the circle to complete its turn. We still enjoy playing and we still pull people. A lot of musicians don't like going on the road and prefer to get more technical in the studio, but we have to go out and play.

Some people say we should give up because we've had our turn and we're getting old, but why should we? I still love it.

I very rarely go to bed before one or two-ish, and if we're on tour we could stay up all night. I'm much more a night person. Mornings? Forget it!

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COUPON

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RIGHT: Roxy Music, have a fraught history and when the group broke up Bryan Ferry chalked up the most successful solo career.

unveiled on his 'Hunky Dory' LP and attracted much attention, although rather less than its follow up 'The Rise And Fall Of Ziggy Stardust & The Spiders From Mars'. This catapulted him to great fame which has continued ever since through several changes of both music and image, encompassing an oddies album 'Pin Ups', an early disco LP 'The Young Americans', and more than one experimental LP which became a smash hit. Bowie has also branched out into stage, films and television, as well as fitting time to relaunch the flagging careers of acts he admired like Lou Reed, Iggy Pop and Mott the Hoople with his help and patronage. At the start of the 1980s, Bowie was the biggest and most enduring star in the world.

Using similar glitter imagery, neither Alice Cooper nor the New York Dolls were able to sustain early interest. The Dolls were later cited as a vital punk rock influence, but their early undisciplined hard rock was reviled by the media, particularly after original drummer Billy Murcia died of a heroin overdose during a brief British tour, and by 1975, mounting drug and alcohol problems had forced them to disband. Various members began solo careers in the later '70s but only singer David Johansen seems to have escaped the stigma attached to the Dolls.

Alice Cooper, in contrast, was more calculating. Two early LPs were ignored before a new direction brought substantial success, largely helped by a stage act in which Cooper (real name Vincent Furnier) used unlikely stage props like live chickens, snakes and an electric chair. Finally the band left Alice for their own career, after which Cooper himself melowed, forsaking the violence which made him a star for the less rowdy pleasures of gof.

Steely Dan scored with their debut LP 'Can't Buy A Thrill' and a few early singles, but after group leaders Walter Becker and Donald Fagen decided to stop touring, their records became rare treats — but so rare as to never exceed out status. In the early 1980s, the two went their separate ways, other band members having already departed.

The Eagles were appreciated all over the world until the end of the decade saw their initially refreshing country rock turn into lurid repetition, by which time only



two of the original four members remained in the band. Nevertheless, their first six years together saw the group turn out a constant stream of near classic, and they may be capable of recapturing former glories following an early '80s sabbatical.

Similarly Jackson Browne, who co-wrote the first Eagles' hit 'Take It Easy', began to record in his own right with great artistic success, but despite writing several timeless classic songs, his greatest commercial success came with a cover of Maurice Williams' 'Stay In 1978. The year saw a soul music revival based around producers Thorg Bell, Kenny Gamble and Leon Huff, who launched the Philadelphia sound with acts like the Stylistics, the Spinners, the O'Jays, Billy Paul and Harold Melvin & the Blue Notes, while other hot soul acts

LEFT: Alice Cooper, his stage props included live chickens, snakes and an electric chair.
BELOW: The Eagles — appreciated all over the world



included the Chi-Lites, Bill Withers and magnificent Roberta Flack.

Don McLean scored with both 'American Pie' and 'Vincent' after some years as a folk act, while Dr Hook & the Medicine Show scored the first of several intermittent hits with 'Sylvia's Mother'.

Both Chuck Berry and Rick Nelson released major comeback hits but next to David Bowie, the most significant return was made by ex-Them leader Van Morrison, who had moved to America during the late '60s. After scoring with the contagious 'Brown Eyed Girl', Van began a continuing series of brilliant LPs with 'Astral Weeks', which garnered well deserved critical acclaim, although equal commercial success eluded him until 1972's 'St Dominic's Preview' LP. Since then his continuing changes of musical course have been a constant delight to his fans — in contrast to the vast majority of American based acts who came to the fore in 1972, most of whom seemed self-satisfied, resulting in a dearth of musical innovation from America for several years.

'71

THE break up of the Beatles in 1970 had left four superstars in search of a market. The first to surface was John Lennon, who had already scored with his Plastic Ono Band hits and during 1971 released 'Imagine' which topped the LP charts on both sides of the Atlantic. By 1975 he had disappeared from public view, returning in late 1980 with 'Double Fantasy', an album treated with some disdain until Lennon's murder a few weeks later, after which his records dominated the charts for 1981.

Ringo Starr's solo years began more slowly, but reached a peak in 1975 when two tracks from his 'Ringo' LP (produced by Richard Perry) topped the US chart. Ringo then moved with some success into films, recording only occasionally. George Harrison made the superb triple album 'All Things Must Pass', which spawned a huge single hit in 'My Sweet Lord', but has never so far approached its majesty again. Harrison's love of Indian culture and music finally became a barrier which even the most diehard Beatle fan refused to scale.

Following two transitional LPs, Paul McCartney became the most successful ex-Beatle after forming Wings. Despite many line up changes, the core of the group remained as Paul and his wife Linda with ex-Moody Blue Denny Laine, in fact the only members of the group when their best LP, 'Band On The Run', was recorded. While McCartney's LPs were somewhat less triumphant, a 1977 single 'Mull Of Kintyre', became the biggest selling British record ever. His career was later threatened after his arrest in Japan



JOHN LENNON: first to surface



RINGO STARR: peaked in '75



GEORGE HARRISON: love of India



PAUL McCARTNEY: most successful

for possession of marijuana, which led to the departure of Denny Laine. Since then Wings seem to have disbanded and Paul and Linda make LPs with assistance from friends like Stevie Wonder.

Although he was to remain with the Faces for a little longer, Rod Stewart emerged as a solo star with his 'Every Picture Tells A Story' LP, which included 'Maggie May'. Both single and album topped charts around the world, as did his next five LPs and several other singles including 'Sailing' and 'I Don't Want To Talk About It'. Earlier, Stewart had worked with Long John Baldry, another of whose associates was Elton John. After tiring of his role as Baldry's pianist, Elton began songwriting for Dick James Music, where he met lyricist Bernie Taupin, and by 1969, their work was such that Elton was allowed to make his own 'Empty Sky' LP, but it was generally ignored. A second LP included the hit single, 'Your Song', after

LEFT: Rod Stewart, emerged as a solo star
BELOW: Elton John, began songwriting
RIGHT: Olivia Newton-John, she scored with country fans



which came a rapturously received American tour. The next three years saw everything he released topping the US charts, although this success was never quite matched in Britain. By the late '70s Elton abandoned touring, concentrating his interests on Rocket Records, which he co-owned with his manager John Reid, and Watford Football Club, whom he had supported as a child. Under his chairmanship, Watford have become highly successful, and recently Elton has shown signs of returning to his best recording form.

Olivia Newton-John, born in Cambridge but raised in Australia, also broke through after some years spent as a decorative but insubstantial TV variety show staple. She scored with a pair of country flavoured songs, leading in 1973 to massive US acceptance as a country singer, which resulted in her decision to base herself in America.

Other pop acts like Gilbert O'Sullivan and the New Seekers also made their mark in 1971, as did the Bay City Rollers, who were to become an epidemic in 1974. The two biggest new UK hitmakers were





Sweet and Slade. Slade, a quartet from Wolverhampton, were the most consistent chart residents of the early '70s. Six of their dozen consecutive top five singles made No. 1, most displaying a trademark of mis-spelt titles. However, long term attempts to crack the American market failed, resulting in the erosion of their British following.

Sweet were the first act to benefit from the golden touch of Nicky Chinn and Mike Chapman, a remarkable songwriting/production team who not only provided hits but were also influential in the band's 'glitter-rock' image. After several big hits, Sweet decided they could do as well without their mentors, but after an early self-written hit with 'Fox On The Run', their appeal lessened.

In the more serious rock field, the major newcomers were Yes, who had struggled for three years before breaking through with 'The Yes Album' which introduced new guitarist Steve Howe. The further introduction of keyboard wizard Rick Wakeman provided a welcome sense of humour, and their next five LPs were huge British hits and also succeeded in America. Corporate success eventually led individual members of the group into self-indulgent solo projects between massive group tours. By the end of the decade, both Wakeman and singer Jon Anderson had left the band. Anderson later teamed up with Greek pop rocker Vangelis to score chart effect, and as a last fling, Trevor Horn and Geoff Downes of Buggles were recruited for a final Yes LP and tour, following which the group disbanded after ten years in the first division.

Rather less staying power was shown by their contemporaries like Curved Air, East Of Eden, and Stone the Crows, whose promise was cut short after guitarist Les Harvey was electrocuted on stage.

Precious little new talent surfaced in America during the year, the most enduring newcomer being John Deutchendorf, a folk singer/songwriter who had played in the Chad Mitchell Trio and had also written 'Leaving On A Jet Plane' for Peter, Paul & Mary. After changing his name to the more American sounding John Denver, he embarked on a long and fruitful solo career which brought several hits and a huge American following. Britain appeared to find his terrifyingly homogeneous image an anathema, apart from a sole hit single 'Annie's Song', which topped the chart in 1974. Harry Nilsson might have equaled Denver's success had he been intrepid enough to perform

SWEET: glitter-rock image worked well

live — even so he made number one with Badfinger's 'Without You' before slipping back into a comfortable position as a medium weight album seller. A similar fate also befell Lobo after his big hit 'Me & You & A Dog Named Boo', the Nitty Gritty Dirt Band after they hit with 'Mr Sojaniles' and Red Indian group Redbone after they scored with 'Witch Queen Of New Orleans'.

The two major new soul stars were Isaac Hayes and Al Green. Biggest hit for Hayes was 'Theme From Shaft' which was featured in a black private eye movie. Al Green's heavily soulful 'Let's Stay Together' and 'Irad Of Being Alone' were big chart successes. More significant in the long term were female singer/songwriters Carly Simon and Carole King. Carly had ticked the chart with 'That's The Way I've Always Heard It Should Be' before dominating it in 1973 with the classic 'You're So Vain', which came from the equally fine 'No Secrets' LP. Her 1973

OSMONDS: loved by millions — but branded as bland



marriage to James Taylor curbed her live performance ambitions without significantly damaging the quality of subsequent record releases.

Carole King, after charting in 1962 with 'It Might As Well Rain Until September', had concentrated on songwriting with her husband Gerry Goffin, but after they divorced she returned to recording, topping the singles chart with 'It's Too Late' and the LP lists with the remarkable 'Tapestry', which sold over 13 million copies during a six year stay in the US charts.

In Britain, the hottest new American act was the Osmonds, a Mormon quintet who had first come to notice as a featured act on Andy Williams' TV show. Fronted by teen idol Donny, the Osmond explosion was completed by sister Marie and youngest brother Jimmy (who was too young to be in the main group but still topped the charts with the horrendous 'Long Haired Lover From Liverpool'). No less than 25 Osmonds records made the British charts during the next five years, but the end of their reign saw the emergence of punk rock, which was far less acceptable to older generations than the ultimate blandness of Donny, Marie, Jay, Merrill, Jimmy, Wayne, Alan, Ma and Pa Osmond and all...

'72

ONE of the year's major innovations was the use of TV advertising to sell records. Greatest exponents of this were K-Tel and Arcade. The result was hit-filled compilation LPs topping the charts for much of the year, making it even stranger that a Newcastle folk group, Lindisfarne, should also have a number one LP with 'Fog On The Tyne'. Subsequent albums were also popular until leader Alan Hull fell out with his colleagues, resulting in several Lindisfarne derived projects coming and going during the mid-70's before the original quintet reformed on an occasional basis to fulfil popular demand.

The year's main image, however, was 'glitter rock', taking in the tongue-in-cheek teenybop of Gary Glitter and the more serious creations of David Bowie, Genesis and Roxy Music. Gary, as his pseudonym suggests, dressed in silver foil suits and gold platform boots in a successful attempt to improve upon his lack of chart action under his previous name of Paul Raven, but had to wait four months before 'Rock & Roll (Part Two)', his debut in his new guise, crept into the Top 50 and began four years of almost constant chart action. Musically, of course, Glitter's hits were novelties, as were many other UK hits by such acts as Lieutenant Pigeon, Judge Dread and Terry Dactyl & the Dinosaurs, not to mention Chicory Tip, whose 'Son Of My Father' was a one off monster hit.

Better than all these, both from musical and long term viewpoints, were a quartet of seasoned musicians from Manchester called 10cc. Studio musicians Lol Creme and Kevin Godley had teamed up with ex-Mindendier Eric Stewart as Hotlegs, scoring with 'Neanderthal Man' in 1970, before they were joined by hit songwriter Graham Gouldman to form 10cc. After experiencing problems in placing their first single, 'Donna', it was finally released by Jonathan King's UK label and became the first of many hits including three No. 1s. The last of these came after Godley & Creme had left the group for their own career in 1977, at first to perfect a new gadget they had invented called the 'gizmo'. To show off the new instrument they made an overblown triple LP called 'Consequences', which was a commercial disaster. By 1980 they were back in the charts but their ex-partners, who had retained the 10cc name, faded from contention after Eric Stewart was seriously injured in a car accident.

The Electric Light Orchestra (ELO) became even bigger. Formed by Roy Wood and Jeff Lynne as a parallel act to their mainstay group, The Move, ELO's stated aim was to develop the sound introduced on The Beatles' 'I Am The Walrus'. Shortly after the group's first LP was released, Roy Wood and two other members left to form Wizzard. Jeff Lynne, with drummer Bev Bevan, picked up the pieces of ELO and began the long task of making it in America by touring regularly until 1975 when they achieved their first gold LP, since when everything has been a hit. 1977's 'Out Of The Blue' album attracted advance orders worth nearly 30 million dollars.

Like 10cc, Genesis were helped by Jonathan King who produced their first LP. The group then fiddled through two years of failure before charting in 1972 with their 'Foxford' LP, whose success was strongly helped by singer Peter Gabriel's on-stage idiosyncrasies. After Gabriel left



ABOVE: Gary Glitter, tongue-in-cheek

RIGHT: Genesis, a more serious creation

BELOW: ELO — hits all the way

for a patchy solo career in 1977, the collapse of Genesis was prevented when drummer Phil Collins assumed the role of front man, and even after guitarist Steve Hackett also left, the group moved from strength to strength, each of the remaining members — Collins, Mike Rutherford and Tony Banks — making solo LPs as well as continuing with Genesis.

Roxy Music's history was even more fraught. After their classic debut 45, 'Virginia Plain', and a top ten debut LP, personal changes began to affect the band but not its success, until 1976 when each of the group's main members made solo LPs. By far the most successful was group leader/vocalist/songwriter Bryan Ferry. After a two year hiatus during which his own reputation had been static, Ferry reformed Roxy with original members Phil Manzanera and Andy Mackay, their comeback LP 'Manifesto' spawning two huge hits. Subsequent and future group



projects appear to depend on solo commitments of the group's key members. 1972 also saw the return of the biggest star of the decade, David Bowie, who had gone to ground after his 1969 hit 'Space Oddity'. With a new manager (Tony De Fries), a new recording contract and a new musical direction, Bowie re-emerged with a slightly androgynous image. He



FRUIT AND FAME

DAY 1 ORANGE JUICE

ARRIVE at the Orange Juice's hotel in Leicester, to find they're at the university, tonight's venue. A taxi cab takes me off in pursuit, only to find that pop's richest source of vitamin C have returned to their hotel. Back again, then, and we meet up at last — we ask after each other's health and general well-being, and the answers are reassuring.

When most of the group are ready to depart, singer Edwyn Collins and I are deep in discussion on such crucial issues as his cold and which shirt to wear on stage tonight, so we are left to make our own way to the concert. Our taxi takes us (inevitably?) to the polytechnic instead of the uni, though the driver does manage to get it right in the end. Always in the wrong place at the wrong time: do you see a pattern emerging?

The gig takes me by surprise — it's packed solid, not, apparently, with casual observers on a Friday night out, but with fervent OJ fans who cheer, sing along, cram themselves down to the front of the stage and so forth. A few girls even shriek (almost screaming). Orange Juice mania?

DAY 2 THE GIG

DRUMMER Zeke, newest recruit and a ludicrously affable chap, accompanies me into the town for lunch and shopping. I buy a pop quiz toy for 99p at WH Smith's, to keep us all out of mischief for hours with its absurd questions. Well, who is Journey's lead singer? We're late back to the hotel, and consequently in disgrace, not least for fear of reprisals from Reg, an old hand of a tour manager who knows a thing or two about keeping chaps in line.

On to Retford. What promised to be a good night — nice club, high morale — disintegrates into an utter shambles as bassist David McClymont breaks two strings in succession. Edwyn's pater and chatter falls flat, and the audience dozes off. Dreadful.

Afterwards, a handful of devoted crave audience, and the ensuing scenes are the highlight of the night. There's none of the usual grovelling ritual here — "Why didn't you do 'Felicity'?" they demand. It is, after all, the group's latest single. "It's one of James's," explains Edwyn. James is one of the departed members. "We could do it now, if you like."

And they do, with Zeke banging a beer can, David singing the bass part, Edwyn on vocals and acoustically-played electric guitar and the assembled fans on chorus chants. The warmth and spontaneity of it is delightful — the contrast with what had gone before, painful.

DAY 3 THE INTERVIEW

AFTER a night-time drive spent listening to tapes of seventies soul (Staple Singers, Sly, Tramps and so forth), we arrive in Leeds. Every rock tour undertaken seems to progress inexorably towards a grey Sunday off in Leeds. Still, a day off gives us lots of time to sleep, do interviews, watch 'Stalky & Co' on the box and feel out of place in the pub next door. O yes, I was almost forgetting. The Interview.

David and newish guitarist Malcolm Ross line up first. Perhaps

they should both be regarded as new members, for David claims to have only felt part of the group since James Kirk, guitarist, and Steven Daly, ebullient ("bossy") drummer, left. We begin by talking about that earlier incarnation. What did you think of Orange Juice, Malcolm?

"Orange Juice were my favourite group, from when I first saw them in 1979 — except for a time when I went off them. When they were starting out and supporting the Scars, say, Edwyn had this sort of arrogant bravado, which was really great. But then, when they were headlining and every one was there to see Orange Juice, he carried on talking the same way, which was a bit objectionable. But when Josef K split up, it was because I wanted them to become something like Orange Juice, and they couldn't. Orange Juice never tried to make sloppy records. Josef K did."

So Malcolm joined Orange Juice in the quest for perfect, or at least properly recorded, pop. Haven't the group become, though, with their signing to Polydor, their promote-the-LP tour and ex-Motorhead tour manager, yet another orthodox unit in a very orthodox process?

"Yes," says David, as Malcolm nods agreement. "I don't feel that we're touring the way Motorhead do. We don't have girls and drugs in our rooms every night — that's a rock tour. But I don't think there's anything wrong with playing a set each night to promote a product — which is not to say that I like touring. I don't. It plays havoc with your emotions."

How?

"The more the tour goes on, the more my temper goes. I'm usually much more stable, but now I get really annoyed about things very quickly. I think it's a great test to see how secure we are. I also think we've coped quite well."

We move on to the corny old topic of influences. Prompted by the fanzine bod the night before who'd asked about musical ones ("Television?"), I enquire after non-musical ones. Malcolm tries to avoid outside influences on his guitar playing, but both boys agree that rhythms are easily plundered, and make no bones about doing so. As an example, Malcolm informs your amazed correspondent that the rhythm of Josef K's superb 'Sorry For Laughing' was poached from the Gibsons Brothers' 'Mariana'!

EDWYN, when I speak to him later, declares that "of course, parents are a great influence. Coming from a fairly privileged, middle-class background, you tend to either conform or try to rebel against it somehow, but I never felt the need to do that. Like with music. I've never liked this rock thing of playing records to annoy your parents. If you play something and they enjoy it too, that's great. I was really pleased when my mum said she liked the Velvet Underground's third LP..."

The great Orange Juice divide previously referred to occurred when David and Malcolm threatened to leave, exasperated by the lack of technical expertise shared by Steven and James, to say nothing of the former's volubility and the latter's formidable introversion. Edwyn decided, of course, to throw in his lot with the two dissidents. Bearing in mind those technical shortcomings, how satisfied are they with 'You Can't Hide Your Love For Ever', the debut LP, which was recorded with the old line-up?

"I'm happy," says David, voicing sentiments that Edwyn will later endorse, "because we could have made a much, much worse LP than that. We only rehearsed for a few days, and things were very difficult for me in the studio. For most of the songs, we did the bass and drums first; we'd be halfway through a take and I'd make a mistake, and Steven would crash down on his cymbals like this —" he pantomimes shrewish exasperation — "and I'd be really tense. I'd think, 'I don't want to fight with him, I just want to get it done,' and I think that's pretty obvious on the LP."

Such an ill-assorted bunch were the old Orange Juice that David felt little enthusiasm for the work in hand, and admits that he spent every rehearsal for six months staring at his feet and not speaking "RD Laing could write a great book about it!"

We talk next about growing up, Malcolm recalling listening to the chart rundown with his father, who is Head of Divinity at Edinburgh University and a keen pop fan, while David speaks of going to art college as a means of escape from his village upbringing. Arriving wide-eyed and with the long hair that was still



ORANGE JUICE
from top to bottom: Edwyn Collins, Dave McClymont, Zeke Manyika, Malcolm Ross

considered rebellious in Gurvan, he teamed up with Edwyn, who was sufficiently far ahead to have his hair rebelliously short. Edwyn had A Group... You can fill in the spaces yourself.

"I'm not as flippant these days as I used to be," the still distinctively-coiffured Collins tells me now. "I've lost a lot of confidence. All Postard Records' early promises put tremendous pressure on us, and of course we haven't achieved chart success — except for the LP — and I do want it. It would be nice to think that we were getting across to housewives and generally less affected people than those 'in the know'."

Edwyn's lyrics are one of Orange Juice's inimitable aspects, his "Ye gods! I'm simply thrilled, honey" rivaling Copeland's "Bless my cotton socks" for its self-centred ingenuousness.

"The language of rock is really outdated," he observes. "I had to review a UFO album for a magazine recently, and it was full of expressions like "chick" and "get laid". Nobody talks like that any more. You only have to pick up girls' magazines to see a whole different set of references; like on 'Falling And Laughing' there's a line about "avoid eye contact at all costs", which was written at a time when women's mags were full of articles about eye contact. I tried to reflect that — whereas the lyrics of something like 'My Sharona' are totally redundant."

Few of us claiming to have most of our chairs at home could argue with that. As soon as the nation's youth realises that Nick Hayward and co. aren't the only ones speaking their language, you may expect Orange Juice to find themselves in greater demand than patterned sweaters and chunky white socks. Here's to that day.

BY SUNIE

Nois!
SOMETHING TO SHOUT ABOUT...

A new glossy colour mag with
32 COLOUR PIX
+ 20 HITSONGS

PLUS U2 +
BOW WOW WOW
competitions
more colour,
more pix, more fax

Nois! AT YOUR NEWSAGENT APRIL 15

Turn On

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

THURSDAY 8

BIRMINGHAM, Odson (021-643 6101), Scorpions
BRIGHTON, Xscape, The New Pagoda, West Street (27000), Huang Chung
GLASGOW, Apollo (041-332 9221), The Jesus
HULLERSFIELD, Star Bar (46302), Cuddly Toys
LEICESTER, De Montfort Hall (27832), Motorhead
LONDON, Bouncing Ball, Peckham (01-733 4803), Diamond Head
LONDON, Dingwells, Camden Lock (01-977 4957), Neil Innes/The Flying Pickets
LONDON, The Greyhound, Fulham Palace Road, Hammersmith (01-889 8615), Sed
Among Strangers/The Masked Orchestra
LONDON, Hope And Anchor, Upper Street, Islington (01-359 4510), The Cheaters
LONDON, Starlight Room, Railway Hotel, West End Lane (01-824 7811), The Zoo/Leazy
LONDON, The Venue, Victoria Street (01-829 9441), Gil Scott-Heron
MAIDSTONE, Hazli Theatre (06611), Chas And Dave
MANCHESTER, Apollo (061-273 1112), Nine Below Zero/The Flashlites
NEWCASTLE-UPON-TYNE, Mayfair (23109), Blackfoot/Samson
PRESTON, Gulftal (21721), Sky
READING, Hexagon (58216), Elkie Brooks
SWINDON, Oasis Centre (33044), Martha Reeves And The Vandellas
WATFORD, Bailey's (3926 3945), The Temptations

FRIDAY 9

BIRMINGHAM, Odson (021-643 6101), Motorhead
BRIGHTON, Conference Centre (20371), Spenlow Ballet
BRIGHTON, New Regent (27300), Huang Chung
BRIGHTON, Top Rank Suite (29985), Peter And The Test Tube Babies
GLASGOW, Apollo (041-332 9221), The Jesus
GRAVESEND, Woodville Halls (4044), Nine Below Zero/The Flashlites
LONDON, Dingwells, Camden Lock (01-977 4957), Supercharge/First Priority
LONDON, Fulham Football Club, Crazy Caven And The Rhythm Rockers
LONDON, Hammersmith Odeon (01-748 4291), Tina Turner
LONDON, Hope And Anchor, Upper Street, Islington (01-359 4510), Dale Leonard
LONDON, Moonlight Club, Railway Hotel (01-824 7811), Blood Elevator/Apocalypse
LONDON, Red Bull, Islington (01-837 3918), Wild West
LONDON, The Venue, Victoria Street (01-829 9441), Minny's Elevers
MANCHESTER, Free Trade Hall (061 834 0943), Carole King
MANCHESTER, Leisure Centre, Diamond Head
SOUTHPORT, Theatre (40404), Sky
WATFORD, Bailey's (39648), Martha Reeves And The Vandellas

SATURDAY 10

BIRMINGHAM, Odson (021 643 6101), Motorhead
BOURNEMOUTH, Winter Gardens (26448), Elkie Rhonda La Turk
CHADDWELL HEATH, Electric Stadium, The Greyhound, High Road (01-59 1533),
Chas And Dave
GLASGOW, Nile Motel, Sauchiehall Street (041 332 5983), Cheaters
LEEDS, Grand Theatre (40891), Sky
LIVERPOOL, Empire (051 709 1555), Blackfoot/Samson
LONDON, Fair Deal, Islington (01-274 5242), Wilson Pickett/Carla Thomas/Sam And
Dee Dee Fidley
LONDON, Hammersmith Odeon (01-748 4081), Graham Parker
LONDON, Hope And Anchor, Upper Street, Islington (01-359 4510), Roddy Radiation And
The Teardropers
LONDON, Fogus, Green Lanes (01-226 5930), GB Blues Co
LONDON, Skunk, City Road, The Angel, Peter And The Test Tube Babies/The Sedated

SUNDAY 11

BIRMINGHAM, Odson (021 643 6101), Motorhead
BOURNEMOUTH, Winter Gardens (26448), Spenlow Ballet
DERBY, Assembly Rooms (31111), Scorpions
EDINBURGH, Playhouse (031 685 2064), Blackfoot/Samson
ELLSMERE PORT, Bull's Head (051 339 5836), Whammer Jammer
HEREFORD, Catering Hall, Oldcote Road, Great Flux/O'Pink Indians
FOLKESTONE, Springfield Hotel, Naughtly Thoughts
HEREFORD, Crystal Rooms (87378), Chas And Dave
HIGH WYCOMBE, Nag's Head, London Road (21758), The Onlookers
LIVERPOOL, Empire (051 709 1555), Blackfoot/Samson
LONDON, Dingwells, Camden Lock (01-267 4907), The Flashlites/Pay Ray
LONDON, Hope And Anchor, Upper Street, Islington (01-359 4510), Roddy Radiation And
The Teardropers
LONDON, Skunk, City Road, The Angel, The Violators/Skinn Craft
LONDON, Starlight Room, Railway Hotel, West End Lane, Shattered Dolls/Am Alone
LONDON, upstairs at Rocca Scott's, Frim Street (01-439 9747), The Beatnuts
LONDON, The Venue, Victoria Street (01-829 9441), Queen Ida And Her Bontemps
Jazzes Band
MILTON KEYNES, Stantonbury Leisure Centre, Breakfast Band
NEWTON (Povey), Theatre Royal, Diamond Head
PLYMOUTH, Naval Base, Streets Ahead
PONTARDUNE, Dyfnan Arms, Easy Money
TONYFAMILY, Naval Club (432068), Sassafras
WATFORD, Bailey's (39648), Martha Reeves And The Vandellas

MONDAY 12

BARNOCKBURN, Tandru Club, Merrilton
BRENTWOOD, Red Lion, High Street (01-260 61810), The 45's
CHADDWELL HEATH, Electric Stadium, The Greyhound, High Road (01-599 1533), Legend
DARLINGTON, Arts Centre (4831681), East Side Torpedoes
DERBY, Assembly Rooms (31111), Blackfoot/Samson
GREAT YARMOUTH, Caister Holiday Centre (728931), Matchbox
ILFORD, Best Disco In Town, Shaktak
LONDON, The Beaty, The Cleverton, Hammersmith, Motor Boys Motor/Ozone Zone
LONDON, Xscape Club, Margaret Road, Breakfast Band
LONDON, The Greyhound, Fulham Palace Road, Hammersmith (01-889 8615),
The Beatnuts/Eye Witness
LONDON, Hammersmith Palais (01-748 2812), Thompson Twins/China Crisis
LONDON, Riverside Hall, Lewisham, The Gas
MANCHESTER, Apollo (061 273 1112), Sky
ROTHERWYTHE, Prince of Orange, Lower Road, Malcolm Murphy And His Stayville
Stompers
SUNDERLAND, Arnsbelle's, Cheap Sunglasses
SWINTON, The Beehive Hotel, Rock'n'Roll

TUESDAY 13

ISLE OF SHEPPEY, Leydon Stage Three, Shaktak
LEICESTER, De Montfort Hall (27832), Elkie Brooks
LONDON, The Broadway, The Cleverton, Hammersmith, Idol Bedroom, The Missing
Person/The 012/Staggering Monkeys/Doctor Sax/Johanny Walpaper
LONDON, Dingwells, Camden Lock (01-267 4907), Andros Of Mu/Gymalpe/Slick
LONDON, Empire Stadium, Old Bond Street (01-449 5874), Calling Hearts
LONDON, Hope And Anchor, Upper Street, Islington (01-359 4510), Babylon Rebels
LONDON, 101 Club, St John's Hill (01-223 8309), Mummy's Boys/Twilight Zone
LONDON, Fogus, Green Lanes (01-226 5930), The 45's
LONDON, The Venue, Victoria (01-829 9441), The Flashlites/Larry Wallia/Lords Of The
New Church
MANCHESTER, Apollo (061 273 1112), Sky
MANCHESTER, The Phoenix, Fireclown
PLYMOUTH, Top Rank (362064), Vice Squad/The Outcasts/Decontrol

WEDNESDAY 14

BIRMINGHAM, Odson (021 643 6101), Elkie Brooks
BOURNEMOUTH, Winter Gardens (26448), Gladys Knight And The Pips
BRENTWOOD, Red Lion, High Street (01-560 6181), The Matures
CHILLESFORD, Red Admiral, Peter And The Test Tube Babies
EDINBURGH, Playhouse (031 685 2064), The Scorpions
LEEDS, Royal Park Hotel (785076), Teddy Tacks
LONDON, Dingwells, Camden Lock (01-267 4907), Syl Sylvan And The Teardrops/The
Herose
LONDON, Gosdos, Dean Street (01-437 4464), The Earwigs
LONDON, Hope And Anchor, Upper Street, Islington (01-359 4510), Wipeout
LONDON, Rook Garden, Covent Garden (01-240 3861), Flying Padovena
SHEFFIELD, City Hall (22885), Sky
WOLVERHAMPTON, Civic Hall (21359), Blackfoot/Samson

NEWS EXTRA

CLASSIC NOUVEAUX — high in the charts with their 'Is It A Dream?' single — have made more changes to their tour. They have added dates at Dublin McGonagles on April 8 and the London Lyceum on April 18. They have also changed their Liverpool date at the Royal Court to the Empire and it now takes place on April 25. The Manchester date at the Ritz Ballroom is changed to April 26. Their Leeds concert on April 23 has been cancelled, but they now play a date at nearby Wakefield Unity Hall on April 21. Meanwhile, their album 'La Verite' is out on April 13.

GILLAN GUITARIST Bernie Torme has gone out to America to play with Ozzy Osbourne following the recent death of his previous guitarist Randy Rhoads. Torme has postponed dates with his own band the Electric Gypsies to finish the tour with Ozzy. Rhoads died in a plane crash last month after it hit the group's tour bus. It is not known yet whether Torme will become a full-time member.

ASHFORD And Simpson make their live debut in Britain in May. The husband and wife team play London's Dominion on May 7 and 8. They also release a single this week entitled 'Street Corner' which is taken from an album 'Street Opera' — scheduled to be released at the beginning of next month. The duo have written Diana Ross' 'Ain't No Mountain High Enough' and The Boss' as well as the Quincy Jones number 'Stuff Like That'.

THE CURE release their new album 'Pornography' on April 23, just as they go out on tour. The band will be showing their own 15-minute film called 'Aislock' on all the dates, and ex-Skids

frontman Richard Jobson will also be supplying.

A SERIES of four rap albums are all released later this month. The albums are from The Sugarhill Gang, all-star group The Sequence, The West Street Mob and a compilation called 'Great Rap Hits Vol. 2'. What's described as 'Sugarhill Nights' are being held round the country to support the LPs.

COCKNEY DUO Chas & Dave have added more dates to their tour following the success of their single 'Ain't No Pleasing You'. Dates are: Epping Taverna April 16, Brighton Jenkinson's 17, Worcester Winter Gardens 19, Carlisle Humming Lodge 23, Chippenham Goldiggers 23, Gloucester Roundabout 24, Portsmouth Southsea Pleasurama 28, Epping La Taverna 29, Northampton Working Men's Club 30, Nottingham Theatre Royal May 2, Purfleet Circus Tavern 5, 6, 7 and 8 and Canvey Island Kings 22.

MARI WILSON follows up her 'Beat The Beat' single with a new record 'Baby It's True' released on April 23. The singer — who was forced to drop the imaginative name from her backing band — plays live at Sheffield Limit Club on April 10 and Harrow Middlesex & Herts Country Club 14. She'll also be playing more dates in May.

THE MEMBERS are back in action again. The group — who had their biggest success with 'Sound Of The Suburbs' — have a new single entitled 'Radio' released next week. They play a date at London's new Zig-Zag Club on April 11, before recording with Human League producer Martin Rushent for an upcoming album.



FANS OF American soul giant Teddy Pendergrass are to be treated to an avalanche of 'new' material while the singer recovers from a near-fatal car crash.

Although Pendergrass celebrated his 32nd birthday in hospital last week — immobilised from the neck down but apparently in good spirits — his record company are to press ahead with plans to release previously withheld tracks. "Today may be out of sight, but he certainly won't be out of mind, and there will be records out in the near future," promised an American spokesman.

Latest medical reports indicate that Pendergrass is still on the critical list, but it won't be known whether he will be permanently paralysed until after a series of operations.

WORZEL GUMMIDGE actor Mike Berry — who also plays Mr Spooner in 'Are You Being Served?' — has devised his own music show which he takes on the road this week. Dates are: Canterbury Marlow Theatre April 10, Harrow Middlesex & Herts Country Club 11, Reading Hexagon 13, Swindon Wyvern 15, London Barbican Centre 18, London Woolwich Tramshed 19, Norwich Grange Hall 22, Okeingate Town Hall 25, and Wokingham Pavilion 28. An album

entitled 'Memories' is out this week.

VETERAN SINGER Carol Grimes plays a series of London dates at: Albany Empire 13, Dingwells 15 and The Venue 16. A single entitled 'That Peculiar' is out on April 23.

THE FLESHTONES — currently on tour with Nine Below Zero — play two London dates at: Dingwells April 10 and The Venue 13.

TOURS

BUZZCOCK STEVE Diggle plays his debut gig with his new band Flag Of Convenience this week. The group play Manchester. Fagin's on April 14 — they include ex-Buzzcocker drummer John Maher. A single is due out in May and a series of club dates will also be announced shortly.

NEW GROUP The Waitresses play a series of dates starting next week. They start at Leeds Warehouse on April 14. Then: Glasgow Night Moves 15, Edinburgh Nile Club 15, Brighton Jenkinson's 18 and London Venue 21.

JAZZ ROCKERS The Breakfast Band go on tour this month. Apart from appearing at Capital Radio's jazz festival, they play: London Ruislip Bottom Line April 8, Milton Keynes Stantonbury Leisure Centre 10, London Exclusive Club 12, London

Embassy Club 15, Derby Blue Note 18, London 100 Club 22, London Production Village 23, London Battersea Arts Centre 24, Ilford Room At The Top 27, Liverpool Roters 28, Leicester Polytechnic 29 and Warrington Taverners 30.

DISLOCATION DANCE play three dates at: London Barracuda Club April 26, Leicester Horseshoe Club May 3 and Manchester UMIST 4. A new single 'Rosemary' comes out in early May.

HEAVY METAL band Lighthouse take on a club tour starting this week. Dates are: South Shields Legion Club 9, West Cornforth Rock Club 11, Birkenhead Sir James Club 12, London Marquee 15, London Golden Lion 15, Leeds Compton Arms 24, Sunderland Mecca 30, Stoke Wagon & Horses May 1 and London Marquee 8.

RELEASES

MIKEY DREAD, friend of the Clash and star DJ, releases a new Disco 45, 'Roots and Culture' this week. The single is followed by two albums, one a compilation, 'Rockers Vibration', that features Sugar Minott and the Dyaltons, and the other a dub album entitled 'DATC Dub Catalogue Vol 1'.

JOE COCKER attempts another comeback in May with the release of a new album 'Sheffield Steel'. The album was recorded at Compton's Point with reggae stars Sly and Robbie. The album is released on May 10 and is preceded by a single of Jimmy Cliff's classic 'Many Rivers To Cross' out on April 26.

PRESIDENT PRESIDENT release a new single, 'All Good Men', on April 9. This is an Magnet who also release CARRIE GRANTS 'To The Beat on the same day.

SPLIT ENZ, those pop modernists from Australia, release their third album, 'Time and Tide' on 13 April. The week before a single is released entitled 'Six Months In A Leaky Boat'.

BRYAN ADAMS release his American hit 'Lonely Nights' on 16 April. The song also features on 'You Want It, You Got It', his album released the same day. SWELL MAPS are gone but not forgotten. They release a 15-track compilation album on April 16 that will sell for around £3.

DIAMANDA GALAS, voice artiste, is responsible for the 45rpm album, 'The Litanies of Satan' out this week. It was recorded in London and San Francisco.

FAT LARRY'S Band continue. Virgin's venture into black music with the seven and 12-inch single, 'Act Like You Know', released on April 16.

TV AND RADIO

AMERICAN JAZZ poet and revolutionary Gil Scott-Heron shares centre stage with the less cerebral Tigers Of Pan Tang on THURSDAY'S 'Old Grey Whistle Test' on BBC 2. There is also a vintage 1971 clip of The Move.

GOOD FRIDAY sees the start of 'The Radio One Marathon Music Quiz'. The quiz is set to run 32 hours and 25 minutes from 9.55am Friday to 6.20pm on Saturday. The quizmaster will be Mike Reed and the team captains will be Paul Gambaccini for the Radio One team and ace producer Martin Rushent for the music business. In between 'Roundtable' hope to have powerful soul singer Tina Turner to judge this

week's singles with snooker superstar Steve Davis and journalist Mark Ellen. 'The Friday Rockshow' has Saxon and an archive session from John McLaughlin and Shakti from 1977.

John Travolta is seen on SATURDAY on ITV in the throes of 'Saturday Night Fever', the film which features the biggest selling record of all time as its soundtrack. Mike Read is seen hosting BBC 1's 'Pop Quiz' with Hank Marvin, Imaginatics' Leeze John and The Pretenders Martin Chambers against Roxxy Music's Andy Mackay, Bucks Fizz Cheryl Baker and Queens lead singer Glenn Tilbrook. Clips of Bowie, The Jacksons and Hermit's will be shown. Radio One's 'In Concert' features synth posters Depeche Mode and Talk Talk. While Central and some other regions have Duran Duran in 'Oh! The Record'.

EASTER SUNDAY puts the spotlight on Smokey Robinson on Paul Gambaccini's series of Radio One profiles while Nicky Chinn and Mike Chapman get the treatment on 'The Record Producers'. The show will chart their British success with Mud, Sweet, Smoke and Suzi Quro before they went to America to put Blondie's world takeover. 'The Swap Shop Awards' with Noel, Maggie and Chiggers, will feature some of the top pop and TV personalities from their Saturday morning show receiving 'Eric's' for their troubles on BBC 1. The dreaded 'Eurovision Song Contest

Preview Part One' rears its ugly head on the same channel while 'Everyman' repeats the Cliff Richard documentary 'The Rock That Doesn't Roll'.

BANK HOLIDAY MONDAY has a comedy edge with black comedian Lenny Henry starting his Radio One

stint with Algermon, Delbert Wilkins, Trevor McDoughnut and the many other facets of his character. Jim Davidson chooses 'My Top 12' earlier. Bucks Fizz turn up on BBC 1's 'Emu's Magical Easter Show'. Central's 'TUESDAY Jazz And Blues' features John Lee Hooker.



DEPECHE MODE are on EASTER SATURDAY 'In Concert' on Radio One.

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NICK AND LES: everything's solved with a amfite

★ NICK IN FUN CITY ★

HAIRCUT 100
Hammersmith Odeon, London
By Mike Gardner

A HAIRCUT 100 concert is like the domed city in the recently shown movie 'Logan's Run'. In the film the inhabitants dedicate their lives to the pursuit of ravid hedonism until

they reach the age of 30, when they are killed. At Hammersmith scarcely a face had seen its 17th birthday as the flower of London's youth revelled in the celebration of being poppy, peppy and fun, fun, fun!

The rapid rise of Haircut 100 as the breezy face of 1982 should come as no surprise to anyone who sensed the need for something less challenging than the punk spirit of 1976, less elitist than New Romanticism and less calculating than Adam Ant. Haircut 100 have conquered by being

normal. They are a shrink-wrapped boys-next-door package for hot youthful hearts to worship.

They plunder a world I thought had died with Cliff Richard's 'Summer Holiday' where youth is eternally innocent and charming and troubles are solved by a song and a smile.

It doesn't matter that their funk based pop doesn't swing. That their leader, Nick Heyward, sings in various keys, all flat, as on the new single 'Fantastic Day' or that it was only bare faced enthusiasm that carried them when they stretched their musical abilities.

As long as drummer Blair Cunningham maintained a firm beat, bassist Les Nemej kept it

simple and the horns kept on spicing the percussive music then the mainly-female audience could scream everytime Heyward wrinkled his nose or smiled at an adoring face in the crowd.

The band worked hard to make it a party while the audience seemed pre-occupied with their own fantasies. The two never worked together and the overall impression of the gig was best likened to a stick of candy floss, big and colourfully attractive but ultimately without substance.

The Haircut's simplicity and charm may be additively appealing, but ends up tiresome when they have nothing to offer after 40 minutes except for a lengthy action replay of their better moments. Heyward and his cohorts had better hang on tight to their innocence, or remember what happened to those who got too old in the domed city.

DAVE EDMUNDS
Newcastle University
By Mark Cooper

THE UNIVERSITY cellar's half full but the bodies present are sweating. Bar a couple of trendier dressers, this could be 1970, the year in which 'I Hear You Knocking' hit the number one spot. Dave Edmunds doesn't look or sound any different. This is either good or bad, depending on your prejudices.

A Dave Edmunds set is a concentrated bop, a celebration of a golden age of rock and roll that never existed but which Edmunds dilutes from a number of sources.

He specialises in a thumping Quo-like beat, frequent guitar solos, and a mixture of narratives drawn from that eclectic mixture of American musics from which rock and roll collided. There's a look at the blues, rockabilly, country, Cajun and the rest, all of which

are blurred into the tourist stomp that is Edmunds' trademark.

Edmunds provides the perfect pub rock gig in which no personalities are allowed to obstruct the apparently 'timeless' values of the music. Determinedly tasteful, Edmunds treats rock with a reverential respect. He cleans the music of its humour, its wit and its sexuality and presents the old corpse streamlined for dancing, torn of all identifying labels.

Where Ry Cooder succeeds in presenting a variety of bygone styles and retaining the best of their kinks, Edmunds offers a tourist trip of rock and roll that stays in all the right hotels but stares at the locals from behind air-conditioned windows.

Now personally I enjoy a like out with Dave Edmunds like I enjoy a visit to Macdonalds or some other hamburger franchise. The food's maybe a little bland but the service is good and the place is clean and well-lit.

Tonight Dave offers a guided tour of his greatest hits and a fair smattering from his new album 'D.E. 7th'. He opens with Springsteen's offering, 'From Small Things, Big Things Come,' and whips through the best of the rest, from 'I Knew The Bride' to 'Girls Talk,' overemphasising the boat and the rest of his band (two or three of them get their solo spot) but then, that's rock and roll democracy for you. Tasteful but lacking in distinction. Like a juke box.

POOKIESNACKENBURGER/ THE HIGSONS

The Warehouse, Leeds

By Roy Bainton

THERE'S SOMETHING about face-to-face fun which unnerves a staid, carefully-posed British rock audience. The hard-set masks of current fashion just had to be discarded tonight however — Pookiesnackenburg saw to that.

It's hard to take seriously a bunch of loonies who keep dashing around the dancefloor yelling 'Just One Cornetto' in your ear. But then, the Pookies don't want to be serious; that's what makes them so refreshing. They laugh, you laugh, we laugh... everybody laughs. No amplification, they won't play on the stage and they wander into the audience, cajoling and threatening.

It's miles away from rock 'n' roll and all the better for it.

Meanwhile... back to the big, wide noise of The Higsos. There's a lean, stripped quality to their brand of fun-funk. Their sheer energy overwhelms and sucks you to the front of the stage. Switch's almost casual vocal style is deceptive — he bursts with musical aggression which he pours into every trumpet note, every thrash with a sick on those Higsos trademarks, the empty paint tins.

They warmed us up and brought us to boiling point with their blistering new single, 'Conspiracy,' and the equally terrific 'R side, 'Touchdown.'

It's bands like The Higsos which show just how healthy and creative the British music scene is, and what a flaccid beast the American music machine has become.

PETE SHELLEY
Valentino's, Edinburgh

By Bob Flynn

MY blood runs cold. Pete Shelley, creator of the most human songs of the original punk era, stands lonely, encircled by machines that peer down on his two humanoid assistants on bass and drums. 'Homo Sapien', brilliance in motion, cracks the silence, breaks the ice and sets us moving. Pete Shelley is not defused. This bedroom/schoolboy visionary is showing us the digital, electro-static, future daze. The songwriter with acoustic guitar ethic is one in a shock of electric blues.

'I Generate A Feel' cascades around us. Each song becomes a salvo of electro-pop art, songs of joy and doubt. The old vulnerability is retained by his voice — that effeminate, puff-ball, chipmunk thing. The intent of the music is highlighted by 'Yesterday's Not Here No More' and 'Guess I Must've Been In Love With Myself'.

Juke box live

TOM BROWNE
Hammersmith Odeon, London
By Mike Gardner

JAZZ-FUNK trumpeter Tom Browne made his London debut a tentative affair. The New Yorker and his seven piece band, including two female vocalists, relied heavily on jazz disciplines that aimed for the head rather than the itchy feet of London's funkateers.

The sweet opener 'Charisma' and the percussive energy rush of his recent hit 'Fungi Mama' endorsed his credentials as a musician but his skills as a showman left a lot to be desired.

But with the smooth soul of 'Thighs High' he proved he could play a hard and direct brand of elegant New York funk with the best of them.

'Midnight Interlude' segued a soft melody into a spicy bout of rhythm that whipped with the snap of a taut spring.

It took the distinctive one note intro of 'Funkin' For Jamaica', his top ten hit of 1980, to reap the benefits of his energetic style and raise the dance hungry audience to their feet. The hall was soon a simmering cauldron of disco dancing.

At the end the funk fans were happy, Tom Browne seemed relieved that his brand of jazz tainted disco had won through but many were wondering why it had taken so long.

All trumpet no funk



TOM BROWNE: relieved

DOLLY MIXTURE
The Venue, London
By Viviane Horne

LAST TIME I saw Dolly Mixture — at the Music Machine — the gig was poorly attended. Since then, although the name would still cause the average wally to frown in ignorance, they have collected an enthusiastic crowd who fill the yawning gap of the dance floor.

Like their following, their origin is certainly sixties. Snatches of lyrics sound very Shangri-Las. Vocals are pretty, harmonious, but only in a lovely ballad about a 'tease' do they project emotion and ability.

The songs are nice, but there's nothing outstanding. I'd like to have named the best song, but there was smog in the PA. The single 'Everything And More' on Paul Weller's Resound label marks an improvement.

They could also work on image. Although Doc Martens and dolly outfits go well

together, the dresses themselves need attention. With their looks and name, they've got plenty of scope.

As for comparison with other girl bands, it's fair to say they are better than the Modes, but less fun than the Belle Stars.

**NINE BELOW ZERO/
THE FLESHTONES**
Top Rank, Cardiff
By Gary Hurr

THE FLESHTONES — odd name, even odder group of musicians. Hailing from the rapidly-expanding Noo Yawk school of 'couldn't quite get the look right, but tried hard', the Fleshstones make a scurrilous din but one that's not without its charms. Imagine listening to a metalised version of the Monkees Greatest Hits interjected with snatches of 'Revolution No. 9' and you have some idea of how the Flash (would-be) pop Tones sound.

Their complete lack of sophistication made them strangely appealing.

With Nine Below Zero you know exactly where you stand. Hard-hitting, beat-stomping rhythm and blues delivered in no uncertain fashion. Their fans go predictably ecstatic.

And yet... Nine Below Zero have strange, dark hints of something much more. Perhaps because they're masters of their chosen form, they can afford to play such a lengthy set which, strangely, never became in the least bit boring.

Despite 'rock' music being well and truly six feet under, Nine Below Zero live is a compulsive, necessary experience. Perhaps it's time for a rethink, because the concert blew all my preconceptions wide open. They were spirited, soulful and incredibly exciting.

A great night out unlike anything else recently, though in all honesty, I couldn't entirely say why.

Distinction

SPANDAU BALLET
Tiffany's, Glasgow
By Billy Sloan

PERHAPS SPANDAU'S biggest mistake was that they set themselves apart from fellow players when it came to the ritual of live performance.

As a result you get the distinct impression some of their audience have turned out to witness their onstage disintegration.

But if Spandau have been innovators in music and fashion, they also stand as innovators of mood and attitude.

For a band not known as prolific live performers they're one of the slickest and tightest acts I've encountered, presenting a set which includes eight hits and so many highlights it's easy to forget they haven't honed up their act anywhere other than a rehearsal hall.

Spandau's live sound is built on light and shade, colour and imagination, bubbling enthusiasm and dance-ability.

From the opening 'Instinction' which plunges out of the onstage darkness and immediately stamps its dance floor authority on events, to the closing 'Chant No. 1' which bursts out all over with Gary Kemp's choppy riffs and Steve Norman's staccato

percussion, the momentum never wanes.

It's only through live performance that Spandau's full range of qualities are fully comprehended and appreciated.

Distant piano tinkles herald the introduction to 'Pharaoh' — a song which slots more comfortably into the set than its vinyl equivalent would suggest.

John Keeble's leaden beats punch it to life as Gary Kemp's metallic guitar add to its structure, solidified by brother Martin's bass foundation.

Vocalist Tony Hadley — a most underrated and overshadowed singer — croons breathlessly building up the tension, before soaring forcefully on the closing refrain with real power and feeling.

'Pharaoh' illustrates perfectly the vividness and depth of Spandau's material — one line or instrumental fill retaining the ability to conjure up an instant picture of a location or situation.

They slide from 'Pharaoh' into the classic funk of 'Glow' back to its bloodbrother 'Musclebound' with ease, then into a majestic 'Confused' — Hadley's real vocal showcase.

'Paint Me Down' and 'Coffee Club' are also magnificent, with Martin Kemp's chunky bass funk-line and Norman's calypso percussion the perfect backing for the scat vocal refrain.

Spandau Ballet — a rare treat and a great live band.

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OUT NOW!

ODDS 'N' BODS

PETER POWELL starts BBC Radio One's retired 'Stiggin' Out' summer solo show with a special edition on Easter Monday...

records when in my experience they're both instant death to the floor at Gullivers... I imagine Monero Ever So Loney must mix...

Gonzalez plays Myrta Gullivers, Chris Hill jazz-funk St Albans Blackwood Hall...

UK NEWSIES

SHARON BROWN: 1 Specialize In Love' (Virgin VS 494-12). Now packaged in full color pictorial sleeve to show off Sharon's striking grey-eyed looks...



FRANKIE BEVERLY of Maze gives the thumbs up to a happy looking Graham Gold at Myrta's Gullivers club, while Frankie in the background, RM contributor Alan Coulthard is obviously checking the BPM of some hot new slab of vinyl...

BREAKERS

SUBBUING UNDER the UK Disco 90 (see page 34) with increased support are Vogue Love Buzz (Canadian Celsius Records) and the new release 'Strange Woman' (CBS 121 promo)...

HIT NUMBERS: Beat Per Minute for last week's pop chart entries on 7in (ending 8) and 12in (ending 11) for 1987...

DISCO DATES

THURSDAY (8) Greg Edwards funkz Kibum National. GOOD FRIDAY (9) Cardiff Ficus match-starting allstar stars Robbie Vincent, Colin Hudd, Jeff Young, Tom Holland; SATURDAY (10) Jim Kempner's 'The Party'...

1242pm burlier as well as some slower (and the single). XAVIER: 'Rock Me Sock Me LP' (Point Of Pleasure Library BQ 90347). Stacy Lattisa/Michael Jackson/Shamir-style beefy bassy 1194bpm jigger is in fact too busy to cut through clearly...

POP ORIENTED DANCE

- 1 1 POISON ARROW, ABC, Neutron 12in
2 2 LOVE PLUS ONE, Harvest One Hundred, Artists 12in
3 3 JUST AN ILLUSION, Inspectrum, RAB 12in
4 4 YOU'RE THE ONE FOR ME, 'D' Train, Epic 12in
5 5 IT AINT WHAT YOU DO, Fun Boy Three/Bananas, Chrysalis 12in
6 6 TAKE MY HEART, Soul & The Gang, De-Lite 12in
7 7 THE LOW BREEZES TONIGHT, Tight Fit, Jive 12in
8 8 THIS BEAT IS ME, 'Riky D', Sals 12in
9 9 NEVER GIVE UP ON A GOOD THING, George Benson, Warner Bros 12in
10 10 STARS ON STEVE, Star Sound, CBS 12in
11 11 CHANT NO. 1 (REMO) INSTRUCTION (RE-REMIX), Spandau Ballet, Reformation 12in
12 12 BEE YOU, Depeche Mode, Mute 12in
13 13 MICKY, Tom Seel, Redshift 12in
14 14 KLACTONVESESTION, Blue Yonder A La Turc, Diablo Nite 12in
15 15 YOUR HONOUR, Patsy, Kix 12in
16 16 NIGHT RIDER, Shalams, Polydor 12in
17 17 PARTY FEARS TWO, Associates, Associate 12in
18 18 IVE HAD ENOUGH, Earth Wind & Fire, CBS 12in
19 19 YOU GOT THE POWER, Wax, RCA 12in
20 20 LAYLA, Dennis & The Denzels, RSO 12in
21 21 DAMNED DON'T CRY, Village, Polydor 12in
22 22 TOWN CALLED MALDEN, The Jam, Polydor 12in
23 23 I CANT GO FOR THAT, Darryl Hall & John Oates, RCA 12in
24 24 SWINE ON, George Duke, Epic 12in
25 25 LET'S START TO DANCE AGAIN, Hamilton Bohannon, London 12in
26 26 GET DOWN TO IT, Soul 8, Epic, De-Lite 12in
27 27 GO WILD IN THE COUNTRY, New Wave, RCA 12in
28 28 THE MODEL, Kraftwerk, EMI 12in
29 29 DOUBLE DUTCH BOSS, Frankie Smith, WMMT 12in
30 30 WATCH OUT, Grand World, WMMT 12in
31 31 NIGHTS OF THE FIGHTING (RE-RELEASE), Heaven 17, Virgin 12in
32 32 TONIGHT IM GONNA LOVE YOU ALL OVER, Four Tops, Casablanca 12in
33 33 IVE GOT TO LEARN TO SAY NO, Richard 'Kempier' Fields, Epic 12in
34 34 MORE THAN THIS, Roy Davis, EMI 12in
35 35 DON'T YOU WANT BE SECOND, Heaven League 12in, Virgin 12in
36 36 SEVEN YEARS, Goings Dance Band, Epic 12in
37 37 EASIER SAID THAN DONE, Shalams, Polydor 12in
38 38 U TURN ME ON, Tomson's Edition, CBS 12in
39 39 TRY JAM LOVE, Tilt World, CBS 12in
40 40 HOUSE ON FIRE, Bonanza, ABC, Mercury 12in
41 41 SOME GUYS HAVE ALL THE LUCK, Robert Palmer, Island 12in
42 42 CENTER OF PLANET EARTH, J. Geils Band, EMI America 12in
43 43 DON'T YOU WANT BE SECOND, Heaven League 12in, Virgin 12in
44 44 TELL ME TOMORROW, Sonny Robinson, Motown 12in
45 45 AMY NO PLEASANT, Chas & Dave, Rockabye 12in
46 46 HOWEVER GIRL, B.B.Wax, Sire 12in
47 47 EVER SO LOVELY, Monsoon, Mobile Star Corporation 12in
48 48 DO WHAT YA WANNA DO-DUB, The Cogs/Wona Hendryx, Bopopolis 12in
49 49 PART ME DOWN (REMIX) COFFEE CLUB, Spandau Ballet, Reformation LP 12in, promo
50 50 LOVE IS ON THE MORNIN' THAT SOCKER TO DEATH, Xavier, Liberty 12in
51 51 IS IT A DREAM, Chas & Dave, Liberty 12in
52 52 HELLO HELLO, Chas & Dave, Sire 12in
53 53 DON'T TELL ME (REMY) WALKING BY SUNSHINE (REMIX), Central LP, Mercury 12in
54 54 GENIUS OF LOVE (REMIX), Tom Tom Club, Island 12in
55 55 IN THE RAW, Whispers, Sire 12in
56 56 AT THE CRUISE OF LIFE/WAX, Porcupine, London 12in
57 57 I CAN MAKE YOU FEEL GOOD, Shalams, Sire 12in
58 58 STREPTLYER - MECHANIC AUDIO EXTRA, Feeshin, Artists 12in
59 59 BABY I NEED YOUR LOVIN, Gayle Adams, Epic 12in
60 60 BECAUSE YOU'RE YOUNG, Private Lives, Chrysalis 12in
61 61 IN THE NAME OF LOVE, Thelma Houston, Y 12in
62 62 RIDE ON A RHYTHM, Jot Guitars, Kaladiscops 12in
63 63 ERECTION, Mag & The Suspects, London 12in
64 64 TELL ME TOMORROW, Sonny Robinson, Motown 12in
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100 100 BECAUSE YOU'RE YOUNG, Private Lives, Chrysalis 12in

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TOP UK SINGLES

Week ending April 10, 1982

| THIS WEEK | LAST WEEK | WEEKS IN CHART | TITLE | ARTIST |
|-----------|-----------|----------------|---|---|
| 1 | 1 | 7 | SEVEN TEARS | Goombay Dance Band, Epic □ |
| 2 | 5 | 3 | MY CAMERA NEVER LIES | Bucks Fizz, RCA |
| 3 | 2 | 6 | JUST AN ILLUSION | Imagination, R&B □ |
| 4 | 7 | 5 | AIN'T NO PLEASING YOU | Chas and Dave, Rockney |
| 5 | 9 | 4 | GHOSTS | Japan, Virgin |
| 6 | 16 | 2 | MORE THAN THIS | Roxy Music, EG/Polydor |
| 7 | 15 | 3 | GIVE ME BACK MY HEART | Dollar, WEA |
| 8 | 4 | 6 | LAYLA | Derek and the Dominoes, RSO |
| 9 | 3 | 6 | QUERME MUCHO (YOURS) | Julio Iglesias, CBS |
| 10 | 14 | 5 | HAVE YOU EVER BEEN IN LOVE | Leo Sayer, Chrysalis |
| 11 | 16 | 5 | IS IT A DREAM | Classix Nouveaux, Liberty |
| 12 | 11 | 5 | DAMNED DON'T CRY | Visage, Polydor |
| 13 | 25 | 3 | DEAR JOHN | Status Quo, Phonogram |
| 14 | 21 | 8 | DON'T LOVE ME TOO HARD | The Nolans, Epic |
| 15 | 8 | 11 | POISON ARROW | ABC, RCA □ |
| 16 | 37 | 2 | NIGHT BIRDS | Shakatak, Polydor |
| 17 | 17 | 3 | SEE THOSE EYES | Altered Images, Epic |
| 18 | 24 | 7 | A BUNCH OF THYME | Foster and Allen, Ritz |
| 19 | — | — | EBONY AND IVORY | Paul McCartney, Stevie Wonder, Parlophone R6054 |
| 20 | 6 | 12 | THE LION SLEEPS TONIGHT | Tightfit, Jive □ |
| 21 | 12 | 11 | CLASSIC | Adrian Gurvitz, RAK |
| 22 | 10 | 8 | PARTY FEARS TWO | The Associates, Associate |
| 23 | 31 | 3 | BLUE EYES | Elton John, Rocket/Phonogram |
| 24 | 30 | 4 | HOUSE ON FIRE | Boomtown Rats, Mercury/Phonogram |
| 25 | 26 | 5 | ARE YOU LONESOME TONIGHT | Elvis Presley, RCA |
| 26 | 13 | 10 | MICKEY | Toni Basil, Radialchoice/Virgin □ |
| 27 | 35 | 3 | I CAN MAKE YOU FEEL GOOD | Shalamar, Solar |
| 28 | 19 | 6 | YOUR HONOUR | Pluto, KR |
| 29 | 33 | 2 | IRON FIST | Motorhead, Bronze |
| 30 | 50 | 2 | PAPA'S GOT A BRAND NEW PIGBAG | Pigbag, Y |
| 31 | 26 | 8 | MUSIC FOR CHAMELEONS | Gary Numan, Beggars Banquet |
| 32 | — | — | FANTASTIC DAY | Haircut One Hundred, Arista Clip 3 |
| 33 | 20 | 11 | GO WILD IN THE COUNTRY | Bow Wow Wow, RCA □ |
| 34 | 42 | 2 | STONE COLD | Rainbow, Polydor |
| 35 | — | — | THIS TIME (WE'LL GET IT RIGHT) | England World Cup Squad, England ER 1 |
| 36 | 34 | 4 | MEMORY | Barbra Streisand, CBS |
| 37 | — | — | REALLY SAYING SOMETHING | Bananarama and Fun Boy Three, Deram Mane 1 |
| 38 | 32 | 8 | RUN TO THE HILLS | Iron Maiden, EMI |
| 39 | 9 | 7 | EVER SO LONELY | Monsoon, Motelle Suit Corp |
| 40 | 29 | 11 | LOVE PLUS ONE | Haircut One Hundred, Arista □ |
| 41 | — | — | FREEZE-FRAME | J. Gells Band, EMI America EA 134 |
| 42 | 27 | 9 | SEE YOU | Depeche Mode, Mute □ |
| 43 | — | — | ONE STEP FURTHER | Bardo, Eplo EPC A2265 |
| 44 | 46 | 3 | IRAN | A Flock of Seagulls, Jive |
| 45 | — | — | CAT PEOPLE (PUTTING OUT FIRES) | David Bowie, MCA MCA770 |
| 46 | 32 | 9 | TAUNT WHAT YOU DO (IT'S THE WAY THAT YOU DO IT) | Fun Boy Three with Bananarama, Chrysalis □ |
| 47 | 53 | 2 | A CELEBRATION | U2, Island |
| 48 | 74 | 2 | I WON'T LET YOU DOWN | PHD, WEA |
| 49 | 29 | 8 | CARDIAC ARREST | Madness, Siff |
| 50 | 45 | 3 | AMOUR AMOUR | Mobiles, Flaho |
| 51 | 43 | 4 | FIVE MILES OUT | Mike Oldfield, Virgin |
| 52 | 71 | 2 | STREETPLAYER-MECHANIK | Fashion, Arista |
| 53 | 41 | 4 | A NEW FASHION | Bill Wyman, A&M |
| 54 | 73 | 2 | I WILL LOVE YOU | The Furys, Ritz |
| 55 | 38 | 6 | TAKE MY HEART (YOU CAN HAVE IT IF YOU WANT IT) | Kool and the Gang, De-Lite/Phonogram |
| 56 | 47 | 3 | LOVE POTION No. 9 | Tygers of Pang Tang, MCA |
| 57 | — | — | I'M YOUR TOY | Elvis Costello and the Attractions and the RPO, F. Best XX21 |
| 58 | 60 | 3 | BALL AND CHAIN | XTC, Virgin |
| 59 | — | — | PROMISED YOU A MIRACLE | Simple Minds, Virgin, VS 488 |
| 60 | 51 | 3 | RUBY RED | Slade, RCA |
| 61 | 46 | 5 | THIS BEAT IS MINE | Vicky 'D', Sams |
| 62 | 88 | 2 | DON'T CALL IT LOVE (WILDLIFE EP) | Glasgow, Bronze |
| 64 | 44 | 4 | EMPIRE BLOOD | Killing Joke, Damage/Phonogram |
| 65 | 72 | 2 | NO ONE LIKE YOU | Scorpions, Harvest |
| 66 | 40 | 9 | CENTERFOLD | J. Gells Band, EMI America □ |
| 67 | 36 | 7 | STARS ON STEVIE | Star Sound, CBS |
| 68 | — | — | PRIVATE EYES | Daryl Hall and John Oates, RCA 134 |
| 69 | 66 | 4 | TEMPORARY BEAUTY | Graham Parker, RCA |
| 70 | 68 | 3 | NOWHERE GIRL | B Movie, Soma Bizarre |
| 71 | 53 | 4 | THE CELTIC SOUL BROTHERS | Dezzy Midnight Runners and the Emerald Express, Mercury/Phonogram |
| 72 | 66 | 5 | KLACTOVEESEDSTEIN | Blue Rondo a la Turk, Diabla Noir/Virgin |
| 73 | 65 | 3 | LOVING YOU | Chris Rea, Magnet |
| 74 | — | — | YOU GOT THE POWER | War, RCA 201 |
| 75 | 67 | 5 | MAN ON THE CORNER | Genesis, Charisma |

BUBBLING UNDER

| | |
|-----------------------------------|--|
| ADOBINGO JUNIOR (EP) | Uriah Heep, Bronze |
| BIRD 143 | |
| BACK INTO MY LIFE | UFO, Chrysalis CHS 2607 |
| CAN YOU SEE THE LIGHT | Briess Construction, United Artists UP 852 |
| CASTLES IN THE AIR | Don McLean, EMI 5255 |
| CHARLOTS OF FIRE | Vanquella, Polydor POPP 246 |
| DRAC'S BACK | Red Lipéique, Magnet MAG 221 |
| GLAD TO KNOW YOU | Chas Jenital, A&M AMS 8213 |
| IN THE CRIME OF LIFE/WAR | Funkapolitan, London LON 002 |
| I'VE JUST SEEN THE WORD | Bloccanengo, London BLANC 1 |
| JUNGLE MUSIC | Nico and the Special A.K.A., Two-Tone CHETT 19 |
| LOVE CASCADE | Lelaure Process, Epic EPC A1977 |
| MAKE A MOVE ON ME | Olivia Newton-John, EMI 5261 |
| NEVER BE THE SAME | Christopher Cross, Warner Brothers K17736 |
| ONLY YOU | Yazoo, Nones, Mute 020 |
| PUERTO RICO | Decoupage, R&B RIBS 207 |
| READ 'EM AND WEEP | Maat Loat, Epic/Cleveland Int EPC A2012 |
| SAVE IT FOR LATER | The Beat, Go-Fest FEET 303 |
| SNAKE IT UP | Cars, Elektra K12593 |
| SHOUT, SHOUT (KNOCK YOURSELF OUT) | Rocky Sharpe and the Replays, Chiswick DICE 3 |
| STAND OR FALL | The Fixx, MCA FOX 2 |
| SUSPICIOUS MINDS | Candi Staton, Sugarhill SH 112 |
| THE WAY LIFE'S MEANT TO BE | ELO, Jet JET 7201 |



AS USED BY THE BBC

Charts supplied by BMRB Music and Video Week

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DOLLAR: 'Give Me Back My Heart' bounding up the charts

SYMBOL KEY

FAST MOVERS

SINGLES

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

ALBUMS

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

STAR CHOICE



YESTERYEAR

1

April 11, 1981

- 1 THIS OLD HOUSE, Shakin' Stevens
- 2 MAKING YOUR MIND UP, Bucks Fizz
- 3 LATELY, Stevie Wonder
- 4 ENSTEEN A GO GO, Landscape
- 5 CAPSTICK COMES HOME, Tony Capatich
- 6 INTUITION, Linx
- 7 FOUR FROM TOYAH, Toyah

5

April 16, 1977

- 1 KNOWING ME KNOWING YOU, Abba
- 2 GOING IN WITH MY EYES OPEN, David Soul
- 3 SUNNY, Bonny B
- 4 WHEN, Showaddywaddy
- 5 I DON'T WANT TO PUT A HOLD ON YOU, Bernice Flint
- 6 RED LIGHT SPELLS DANGER, Billy Ocean
- 7 MOODY BLUE, Elvis Presley
- 8 OH BOY, Brotherhood Of Man
- 9 SOUND AND VISION, David Bowie
- 10 YOU DON'T HAVE TO BE A STAR, Marilyn McCoo and Billy Davis

10

April 8, 1972

- 1 WITHOUT YOU, Nilsson
- 2 BEG, STEAL OR BORROW, The New Seekers
- 3 AMAZING GRACE, Royal Scots Dragoon Guards Band
- 4 ALONE AGAIN (NATURALLY), Gilbert O'Sullivan
- 5 HOLD YOUR HEAD UP, Argent
- 6 MEET ME ON THE CORNER, Lindisfarne
- 7 AMERICAN PIE, Don McLean
- 8 SWEET TALKING GUY, The Chiffons
- 9 DESIDERATA, Lee Crane
- 10 FLOY JOY, The Supremes

15

April 8, 1967

- 1 RELEASE ME, Engelbert Humperdinck
- 2 SOMETHIN' STUPID, Frank and Nancy Sinatra
- 3 THIS IS MY SONG, Harry Secombe
- 4 PUPPET ON A STRING, Sandie Shaw
- 5 SIMON SMITH AND HIS AMAZING DANCING BEAR, Alan Price
- 6 I WAS KASPER BILL'S BATMAN, Whistling Jack Smith
- 7 EDELWEISS, Vince Hill
- 8 PENNY LANE/STRAWBERRY FIELDS FOREVER, The Beatles
- 9 THIS IS MY SONG, Petula Clark
- 10 GEORGY GIRL, The Seekers

20

April 7, 1962

- 1 WONDERFUL LAND, The Shadows
- 2 TELL ME WHAT HE SAID, Helen Shapiro
- 3 DREAM BABY, Roy Orbison
- 4 CAN'T HELP FALLING IN LOVE/ROCK-A-HULA BABY, Elvis Presley
- 5 WIMOWEH, Karl Denver
- 6 STRANGER ON THE SHORE, Actar Bink
- 7 TWISTIN' THE NIGHT AWAY, Sam Cooke
- 8 HEY LITTLE GIRL, Del Shannon
- 9 HOLE IN THE GROUND, Bernard Cribbins
- 10 SOFTLY AS I LEAVE YOU, Matt Monroe

25

April 6, 1957

- 1 YOUNG LOVE, Tab Hunter
- 2 DON'T FORBID ME, Pat Boone
- 3 LONG TALL SALLY, Little Richard
- 4 KNEE DEEP IN THE BLUES, Guy Mitchell
- 5 BANANA BOAT SONG, Harry Belafonte
- 6 CUMBERLAND GAP, Lonnie Donegan
- 7 DON'T YOU ROCK ME DADDY-O, Lonnie Donegan
- 8 LOOK HOMEWARD ANGEL, Johnny Ray
- 9 CUMBERLAND GAP, The Vipers
- 10 ONLY YOU, The Platters

TERRY HALL OF FUN BOY THREE

96 TEARS — ? And The Mysterions. The only record that makes me move ... man!
 A PROMISE — Echo And The Bunnymen. Favourite song from an excellent band.
 SHE — Charles Aznavour. Very nice.
 WHAT DO I GET? — The Buzzcocks. What do you get?
 TAKE IT AS IT COMES — The Doors. Jim Morrison, lives on ... man!
 HAMMOND SONG — The Roches. Beautiful harmonies.
 TAKE FIVE — Dave Brubeck. Nice tune.
 HEAVEN — Talking Heads. Helps me sleep.
 I DON'T WANT TO LIVE WITH MONKEYS — The Higsons. Helps me laugh.
 NO REGRETS — Edith Piaf. Sums up my musical career, so far. You know, The Specials thingy — ho ho ho!

CHARTFILE

KRAFTWERK'S RECENT number one, 'The Model', was the first by a German act in the 29-year history of the British chart. The second came rather more quickly — in fact just seven weeks passed before the Goombay Dance Band moved into top position with 'Seven Tears'.

Most of you will already have seen this ludicrous ensemble going through its paces on TOTP. Their founder and lead vocalist is one Oliver Bendt, a 35-year-old whose previous claim to fame was a small part in the German production of Hair. His fellow Goombays are Dorothy Hallings, Wendy Doornen and Marion Singsgaard.

The group takes its name from a tiny Caribbean island and has been popular on the continental cabaret circuit for some time. Oliver's fire eating and limbo dancing are as important to the act as music. He learnt both on the West Indian island of St Lucia where he maintains a home, and where his wife Alicia was born.

The Goombay's biggest European hit is 'Son Of Jamaica' which sold over a million copies and spent eight weeks at number one in Germany. It bubbled briefly under the British chart last summer and is widely tipped as the follow-up to 'Seven Tears'. The latter was recorded 16 months ago but was not released here until January after a keen-eyed CBS staffer, noting its melodic similarity to 'Auld Lang Syne', decided it had hit potential. It's an unfortunate fact that he was right.



HUMAN LEAGUE: longest number one this year with 'Don't You Want Me'.

TS the seventh number one of the year, and one of the longest — only the Human League's 'Don't You Want Me' outlasts it, in the continuing quest to bring you obscure facts, Chartfile has checked the findings on this year's chart toppers and ranked them in order of duration. Here they are:

- | | |
|---|----------------------|
| 1 Don't You Want Me — Human League | 3 minutes 56 seconds |
| 2 Seven Tears — Goombay Dance Band | 3 minutes 53 seconds |
| 3 The Land Of Make Believe — Bucks Fizz | 3 minutes 49 seconds |
| 4 The Model — Kraftwerk | 3 minutes 38 seconds |
| 5 The Lion Sleeps Tonight — Tight Fit | 3 minutes 09 seconds |
| 6 Town Called Malice — Jam | 2 minutes 54 seconds |
| 7 Oh Julie — Shakin' Stevens | 2 minutes 30 seconds |

NOTE: all timings refer to 7 inch singles
 'Oh Julie' would have been considered an average length record in the sixties but seems a little short by today's standards.



THE ANIMALS: In 1964 'House Of The Rising Sun' was the longest Number One ever.

Until the mid-sixties very, very few hit records were more than three minutes long. There was, therefore, considerable comment aroused by the Animals' 'House Of The Rising Sun' which topped the charts in 1964. At a fraction over four minutes it was easily the longest number one and forever killed the myth that hit records had to be short.

The next four years saw many chart-toppers over four minutes, and in 1968 'Hey Jude', checking in at seven minutes and 15 seconds, became the longest number one of all-time. In 1980 Peter Gabriel's minor hit 'Biko' became the first (and so far only) hit to break the nine minute barrier.

At the other end of the scale, many hits from the fifties and sixties were less than two minutes long, particularly in America. Nevertheless, the UK record for shortest hit goes to Martin Mull's scintillating 1972 offering 'Dustling Tubas', a fleeting 86 seconds from start to finish. I've no idea what the shortest UK hit of all-time is, but I'd welcome suggestions.

THE 10th release from Daniel Miller's always fascinating Mute label is 'Fred Van Jupiter' by Die Dorous and Die Marinas. Already scaling the German top thirty, the record has just entered RM's indie chart.

Die Dorous is 17-year-old Andreas Dorau and Die Marinas are schoolgirls Dagmar Petersen (13), Claudia Flohr (13), Michelle Milewski (14), Christine Subenich (12) and 11-year-old Isabella Spelly. Collectively they form the youngest act to appear on the indie chart since March 1980, two months after its inception.

Then, 13-year-old Adam Tinley and his brother Dominic (8) were riding the chart, their 'Baby Sitters' recording winning support from John Peel and a slot on 'Nationwide' after being released as part of a twin single miscellany from Edinburgh's Fast Product entitled 'Earcom 3'. 'Baby Sitters' was an hilarious ditty on which Adam demonstrated his limited prowess on kazoo, toy drums and plastic guitar whilst Dominic wailed lyrical. Unfortunately Adam and Dominic — recording alias: the Stupid Babies — seem to have retired from the music business and are living quietly in Lynton...

It's not generally known, but Leo Sayer's current disc offering 'Have You Ever Been In Love' was a failed 'Song For Europe' last year. It did win through to the final six where it was performed by Gem, but fared badly finishing fourth equal, 32 points behind 'Making Your Mind Up'. But like the winner it was co-written by Andy Hill. Leo's version of the song has made the chart despite fierce opposition from a rival version by Paris — the Bucks Fizz, an Andy Hill creation and one on which he takes lead vocals. Hill, incidentally, produced this year's British Eurovision entry by Berdo... **ALAN JONES**

Songwords

ROXY MUSIC More Than This On EG/Polydor Records



I could feel at the time
 There was no way of knowing
 Fallen leaves in the night
 Who can say where they're blowing
 As free as the wind
 And hopefully learning
 Why the sea on the tide
 Has no way of turning

It was fun for a while
 There was no way of knowing
 Like a dream in the night
 Who can say where we're going
 No care in the world
 Maybe I'm learning
 Why the sea on the tide
 Has no way of turning

More than this — there is nothing
 More than this — tell me one thing
 More than this — there is nothing

More than this ...

Written by Bryan Ferry
 Copyright: E.G. Music Ltd 1982

Profile



CHERYL BAKER of BUCKS FZZ

FIRST PERFORMANCE: Playing 'Olga' in 'The Merry Widow', would you believe!
FIRST LIVE SHOW SEEN: The musical 'Catch My Soul'
FIRST RECORD BOUGHT: 'Rosie' by Don Partridge
MUSICAL INFLUENCES: Joni Mitchell
INSTRUMENTS PLAYED: Double bass, tuba, harp and I also play the fool!
HERO: Superman
HEROINE: Princess Diana
FAVOURITE BOOKS: All James Herriott's books
FAVOURITE MAGAZINES: Puzzier crossword magazine
FAVOURITE FILMS: Airplane, Arthur
FAVOURITE TV SHOWS: World About Us, Not The Nine O'Clock News
BEST LIVE SHOW SEEN: All, I love live shows
FAVOURITE CLUBS: Pudding
FAVOURITE FOOD: Everything, unfortunately
FAVOURITE CLOTHES: Anything that makes me look skinny
HAIRCUT: Varies, depending on how split or out of condition my hair is at the time
FAVOURITE DRINK: Vodka and tonic for the first six then anything because I lose my sense of taste
IDEAL HOME: Cottage or farm in plenty of grounds
IDEAL HOLIDAY: The Maldives, just me, Martin, my fiancée, and a few mates
IDEAL CAR: Mercedes Sports
MOST FRIGHTENING EXPERIENCE: My first Eurovision, 1978
FUNNIEST EXPERIENCE: Too many to mention — I find practically everything funny in some way or the other
SUPERSTITIONS: None, touch wood!
FANTASY: To live like all the little characters in Beatrix Potter books
MOST HATED CHORE: All of 'em!
AMBITION: To be a situation comedy actress

FULL NAME: Cheryl Baker

NICKNAME: Loads, all rude!

DATE OF BIRTH: 8th March 1965

PLACE OF BIRTH: Bethnal Green, London

EDUCATED: Bonner Primary and Morpheth Secondary

HEIGHT: Five foot, three and a half inches

WEIGHT: Eight and a half stone

COLOUR OF EYES: Greyish with occasional red squiggles

FIRST LOVE: Davy Jones of The Monkees

FIRST DISAPPOINTMENT: Meeting Davy Jones of The Monkees

TOP UK ALBUMS

Week ending April 10, 1982

| THIS WEEK | LAST WEEK | WEEKS IN CHART | ALBUM |
|-----------|-----------|----------------|---|
| 1 | 1 | 1 | THE NUMBER OF THE BEAST, Iron Maiden, EMI EMC 3400 |
| 2 | 1 | 13 | LOVE SONGS, Barbra Streisand, CBS 100 |
| 3 | 2 | 6 | PELICAN WEST, Haircut 100, Arista □ |
| 4 | 12 | 3 | JAMES BOND GREATEST HITS, Various, Liberty □ |
| 5 | 4 | 10 | ALL FOR A SONG, Barbra Dickson, Epic ◊ |
| 6 | 3 | 4 | THE GIFT, The Jam, Polydor □ |
| 7 | 28 | 2 | SKY 4 - FORTHCOMING, Sky, Ariola |
| 8 | 5 | 19 | BEGIN THE BEGUME, Julio Iglesias, CBS |
| 9 | 6 | 2 | THE ANVIL, Visage, Polydor |
| 10 | 7 | 3 | FIVE MILES OUT, Mike Oldfield, Virgin |
| 11 | — | — | BLACKOUT, The Scorpions, Harvest SHVL 823 |
| 12 | 8 | 6 | ACTION TRAX, Various, K-Tel ◊ |
| 13 | 9 | 4 | KEEP FIT AND DANCE, Peter Powell, K-Tel □ |
| 14 | 13 | 1 | TIN DRUM, Japan, Virgin □ |
| 15 | 11 | 21 | PEARLS, Elkie Brooks, A&M ◊ |
| 16 | 72 | 3 | CHARIOTS OF FIRE, Vangelis, Polydor |
| 17 | 17 | 3 | PORTRAIT, The Nolans, Epic |
| 18 | 19 | 4 | DIAMOND, Spandau Ballet, Reformation |
| 19 | 14 | 24 | DARE, Human League, Virgin |
| 20 | 24 | 24 | BODY TALK, Imagination, R&B |
| 21 | 26 | 5 | TWENTY WITH A BULLET, Various, EMI □ |
| 22 | — | — | THE NAME OF THIS BAND IS TALKING HEADS, Talking Heads, Sire |
| 23 | 15 | 4 | THE CONCERT IN CENTRAL PARK, Simon and Garfunkel, Geffen ◊ |
| 24 | — | — | ASIA, Asia, Geffen GEF 6577 |
| 25 | 22 | 170 | BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ◊ |
| 26 | 27 | 18 | NON-STOP EROTIC CABARET, Soft Cell, Some Bizzare/Phonogram □ |
| 27 | 10 | 4 | THE FUN BOY THREE, Fun Boy Three, Chrysalis □ |
| 28 | 16 | 5 | ONE NIGHT AT BUDOKAN, Michael Schenker, Chrysalis |
| 29 | 25 | 14 | CHRISTOPHER CROSS, Christopher Cross, Warner Bros □ |
| 30 | 21 | 21 | ARCHITECTURE AND MORALITY, OMD, Virgin ◊ |
| 31 | 42 | 20 | PRIVATE EYES, Daryl Hall and John Oates, RCA |
| 32 | 38 | 2 | MAYBE IT'S LOVE, Robert Palmer, Island |
| 33 | — | — | 100% COTTON, Jena, EMI EMC 3399 |
| 34 | 33 | 9 | THE BEST OF THE FOUR TOPS, The Four Tops, K-Tel □ |
| 35 | 31 | 21 | SPEAK AND SPELL, Depeche Mode, MUTE □ |
| 36 | 33 | 7 | FREEZE-FRAME, J. Geils Band, EMI America |
| 37 | 44 | 18 | 4, Foreigner, Atlantic □ |
| 38 | 18 | 10 | WORD OF MOUTH, Toni Basil, Radiant/Island/Virgin |
| 39 | 32 | 29 | DEAD RINGER, Meat Loaf, Epic/Cleveland |
| 40 | 46 | 14 | SOMETHING SPECIAL, Kool And The Gang, De-Lite/Phonogram □ |
| 41 | 20 | 10 | DREAMING, Various, K-Tel □ |
| 42 | 51 | 11 | DRIVEN HARD, Shakatak, Polydor |
| 43 | 35 | 22 | QUEEN GREATEST HITS, Queen, EMI ◊ |
| 44 | 31 | 7 | BEAUTIFUL VISION, Van Morrison, Mercury/Phonogram ◊ |
| 45 | 30 | 5 | DR HECKLE AND MR HYDE, Pigbag, Y |
| 46 | 55 | 12 | GEORGE BENSON COLLECTION, George Benson, Warner Bros □ |
| 47 | 48 | 2 | LIFE ON THE WIRE, Montseay Mullen, Beggars Banquet |
| 48 | 58 | 3 | PUNK AND DISORDERLY, Various, Abstract |
| 49 | 53 | 14 | PENTHOUSE AND PAVEMENT, Heaven 17, Virgin ◊ |
| 50 | 45 | 9 | PHYSICAL, Olivia Newton-John, EMI □ |
| 51 | 57 | 3 | FRIENDS, Shalamar, Sola |
| 52 | 56 | 2 | CHRIS REA, Chris Rea, Magnet |
| 53 | 77 | 2 | CHRONIC GENERATION, Chron-Gen, Secret |
| 54 | 43 | 4 | GRASSHOPPER, J.J. Cole, Shelter/Island |
| 55 | — | — | BILL WYMAN, Bill Wyman, A&M A&M 98540 |
| 56 | 54 | 8 | ENGLISH SETTLEMENT, XTC, Virgin ◊ |
| 57 | 47 | 27 | SECRET COMBINATION, Randy Crawford, Warner Bros |
| 58 | 59 | 4 | ASSEMBLAGE, Japan, Harvest/Ariola |
| 59 | 73 | 78 | GUILTY, Barbra Streisand, CBS ◊ |
| 60 | 64 | 2 | DE 7, Dave Edmunds, Arista |
| 61 | — | — | SEVEN YEARS, Goombay Dance Band, Epic EPC 85702 |
| 62 | 29 | 4 | THE SECRET POLICEMAN'S OTHER BALL, Various, Springtime/Island |
| 63 | 59 | 14 | FACE VALUE, Phil Collins, Virgin |
| 64 | 39 | 6 | CHASE THE DRAGON, Magnum, Jet |
| 65 | 63 | 4 | SOUND OF YOUR CRY, Ernie Freeman, A&M |
| 66 | 85 | 2 | V DEEP, Sweettown Ratz, Mercury/Phonogram |
| 67 | 88 | 12 | FRIENDS OF MR CAIRO, Jon and Vangelis, Polydor ◊ |
| 68 | 57 | 35 | RUMOURS, Fleetwood Mac, Warner Bros ◊ |
| 69 | 34 | 18 | SEE JUNGLE... , Bow Wow Wow, RCA |
| 70 | 48 | 4 | THIRD DEGREE, Nine Below Zero, A&M |
| 71 | 52 | 25 | MADNESS 7, Madness, Siff |
| 72 | 76 | 45 | DURAN DURAN, Duran Duran, EMI |
| 73 | 41 | 5 | FILTH HOUNDS OF HADES, Tenk, Kameflage |
| 74 | 40 | 3 | ANOTHER GREY AREA, Graham Parker, RCA |
| 75 | 90 | 17 | ONCE UPON A TIME, Siouxsie And The Banshees, Polydor □ |
| 76 | 91 | 45 | ANTHEM, Toyah, Sire/1 |
| 77 | 37 | 16 | THE VISITORS, Abba, Epic ◊ |
| 78 | — | — | WHITE SABLE, Tangerine Dream, Virgin, V 2226 |
| 79 | 86 | 94 | WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS |
| 80 | 100 | 4 | ESCAPE, Journey, CBS |
| 81 | 62 | 20 | THE SIMON AND GARFUNKEL COLLECTION, CBS ◊ |
| 82 | 83 | 18 | FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic □ |
| 83 | 63 | 71 | JAZZ SINGER, Neil Diamond, Capitol |
| 84 | — | — | THE EARLY TAPES, JULY-AUGUST 1960, Level 42, Polydor |
| 85 | 62 | 2 | BATTERED NOT INCLUDED, After The Film, CBS |
| 86 | 90 | 5 | WESTWORLD, Theatre Of Hate, Burning Rome |
| 87 | 86 | 40 | LOVE SONGS, Cliff Richard, EMI ◊ |
| 88 | 93 | 7 | CELEBRATION, Simple Minds, Arista |
| 89 | — | — | HUNKY DORY, David Bowie, RCA INTS 5084 ◊ |
| 90 | — | — | PS I LOVE YOU, Various, Warwick WW 5121 |
| 91 | 84 | 26 | GHOST IN THE MACHINE, Police, A&M ◊ |
| 92 | 83 | 13 | PERFECT LOVE, Pacifico Dominga/John Denver, CBS □ |
| 93 | 95 | 89 | BUCKS FZZ, Bucks Fizz, RCA □ |
| 94 | 75 | 6 | YOU CAN'T HIDE YOUR LOVE FOREVER, Orange Juice, Polydor |
| 95 | 74 | 75 | MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram |
| 96 | 89 | 21 | RAISE, Earth Wind and Fire, CBS |
| 97 | 81 | 4 | THE BEST, Quincy Jones, A&M |
| 98 | 78 | 20 | ALL THE GREAT HITS, Diana Ross, Motown |
| 99 | 87 | 15 | TRAVELLOGUE, Human League, Virgin □ |
| 100 | 96 | 24 | NOONED ON CLASSICS, Louis Clark/RPO, K-Tel |

US SINGLES

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| 1 | 1 | I LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts, Boardwalk |
| 2 | 3 | WE GOT THE BEAT, Go-Go's, IRS |
| 3 | 6 | CHARIOTS OF FIRE, Vangelis, Polydor |
| 4 | 7 | FREEZE-FRAME, The J. Geils Band, EMI-America |
| 5 | 5 | MAKE A MOVE ON ME, Olivia Newton-John, MCA |
| 6 | 8 | DON'T TALK TO STRANGERS, Rick Springfield, RCA |
| 7 | 2 | OPEN ARMS, Journey, Columbia |
| 8 | 4 | THAT GIRL, Stevie Wonder, Tamla |
| 9 | 10 | KEY LARGO, Bertie Higgins, Kat Family |
| 10 | 12 | DO YOU BELIEVE IN LOVE, Huey Lewis And The News, Chrysalis |
| 11 | 9 | PACHA W. FEVER, Buckner And Garcia, Columbia |
| 12 | 14 | EDGE OF SEVENTEEN, Stevie Nicks, Modern |
| 13 | 13 | SHOULD I DO IT, The Pointer Sisters, Planet |
| 14 | 15 | (OH) PRETTY WOMAN, Van Halen, Warner Bros |
| 15 | 17 | ONE HUNDRED WAYS, Quincy Jones Featuring James Ingram, A&M |
| 16 | 18 | WE LOVE AFFAIR, Paul Davis, Arista |
| 17 | 11 | SWEET DREAMS, Air Supply, Arista |
| 18 | 20 | FIND ANOTHER POOL, Quarterflash, Geffen |
| 19 | 16 | TAKE OFF, Bub & Doug McKenzie, Mercury |
| 20 | 21 | NOBODY SAID IT WAS EASY, Le Roux, RCA |
| 21 | 24 | 807-6389-2467, Tommy Tutone, Columbia |
| 22 | 25 | GOIN' DOWN, Greg Gaddy, Columbia |
| 23 | 23 | MY GUY, Sister Sledge, Cotillion |
| 24 | 30 | DID IT IN A MINUTE, Daryl Hall & John Oates, RCA |
| 25 | 40 | GET DOWN ON IT, Kool & The Gang, De-Lite |
| 26 | 26 | JUKE BOX HERO, Foreigner, Atlantic |
| 27 | 28 | BABY MAKES HER BLUE JEANS TALK, Dr Hook, Casablanca |
| 28 | 32 | I'VE NEVER BEEN TO ME, Charlene, Motown |
| 29 | — | EBONY & IVORY, Paul McCartney & Stevie Wonder, Columbia |
| 30 | 48 | ALWAYS ON MY MIND, Willie Nelson, RCA |
| 31 | 19 | CENTERFOLD, The J. Geils Band, EMI-America |
| 32 | 22 | BOBBIE SUE, Oak Ridge Boys, MCA |
| 33 | 41 | MAMA USED TO SAY, Junior, Mercury |
| 34 | 50 | THE BEATLES MOVIE MEDLEY, The Beatles, Capitol |
| 35 | 29 | POP GOES THE MOVIES PART I, Meco, Arista |
| 36 | 37 | THEME FROM MADHOUSE 2, Mike Post, Elektra |
| 37 | 47 | GENIUS OF LOVE, Tom Tom Club, Sire |
| 38 | 45 | HANG FIRE, The Rolling Stones, Rolling Stones Records |
| 39 | 46 | DON'T YOU WANT ME, The Human League, A&M |
| 40 | 51 | THE OTHER WOMAN, Ray Parker Jr, Arista |
| 41 | 43 | SHINE ON, George Duke, Epic |
| 42 | 57 | EMPTY GARDEN, Elton John, Geffen |
| 43 | 53 | I'LL TRY SOMETHING NEW, A Taste Of Honey, Capitol |
| 44 | 44 | MAKING LOVE, Roberta Flack, Atlantic |
| 45 | 71 | STARR ON 45 II (A Tribute To Stevie Wonder), Stars On, Radio Records |
| 46 | 51 | STILL IN SAIKON, The Charlie Daniels Band, Epic |
| 47 | 50 | LET'S HANG ON, Barry Manilow, Arista |
| 48 | 52 | SHANGHAI SHEZES, John Denver, RCA |
| 49 | 53 | IF I HAD MY WISH TONIGHT, David Lasley, EMI-America |
| 50 | 56 | TAINTED LOVE, Soft Cell, Sire |
| 51 | 58 | ON A CAROUSEL, Glass Moon, Radio Records |
| 52 | 54 | NEVER GIVE UP A GOOD THING, George Benson, Warner Bros |
| 53 | 55 | APACHE, Sugar Hill Gang, Sugar Hill |
| 54 | 54 | SINCE YOU'RE GONE, The Cars, Elektra |
| 55 | 53 | MAN ON THE CORNER, Genesis, Atlantic |
| 56 | 55 | RUN FOR THE ROSES, Dan Fogelberg, Full Moon/Epic |
| 57 | 56 | MAN ON YOUR MIND, Little River Band, Capitol |
| 58 | 67 | IT'S GONNA TAKE A MIRACLE, Denise Williams, ARC/Columbia |
| 59 | 47 | WAKE UP LITTLE SUSIE, Simon Z. Garfunkel, Warner Bros |
| 60 | 27 | ON THE WAY TO THE SKY, Neil Diamond, Columbia |

US ALBUMS

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| 1 | 1 | BEAUTY AND THE BEAT, The Go-Go's, IRS |
| 2 | 3 | I LOVE ROCK 'N' ROLL, Joan Jett and The Blackhearts, Boardwalk |
| 3 | 4 | CHARIOTS OF FIRE, Vangelis, Polydor |
| 4 | 2 | FREEZE-FRAME, The J. Geils Band, EMI-America |
| 5 | 10 | SUCCESS HASN'T SPOILED ME YET, Rick Springfield, RCA |
| 6 | 8 | PHYSICAL, Olivia Newton-John, MCA |
| 7 | 7 | THE CONCERT IN CENTRAL PARK, Simon and Garfunkel, Warner Bros |
| 8 | 8 | GREAT WHITE NORTH, Bob and Doug McKenzie, Mercury |
| 9 | 9 | GET LUCKY, Loverboy, Columbia |
| 10 | 26 | ASIA, Asia, Geffen |
| 11 | 5 | ESCAPE, Journey, Columbia |
| 12 | 10 | GHOST IN THE MACHINE, Police, A&M |
| 13 | 16 | THE DUDE, Quincy Jones, A&M |
| 14 | 14 | HOKED ON CLASSICS, The Royal Philharmonic Orchestra conducted by Louis Clark, RCA |
| 15 | 15 | QUARTERFLASH, Quarterflash, Geffen |
| 16 | 11 | 4, Foreigner, Atlantic |
| 17 | 17 | SHAKE IT UP, The Cars, Elektra |
| 18 | 18 | SKYLARK, Styx, Teldec |
| 19 | 21 | MOUNTAIN MUSIC, Alabama, RCA |
| 20 | 20 | BOBBIE SUE, Oak Ridge Boys, MCA |
| 21 | 22 | DIARY OF A MADMAN, Ozzy Osbourne, Jet |
| 22 | 34 | SOMETHING SPECIAL, Kool & The Gang, De-Lite |
| 23 | 12 | PRIVATE EYES, Daryl Hall and John Oates, RCA |
| 24 | 25 | ASACAB, Genesis, Atlantic |
| 25 | 28 | THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic |
| 26 | 30 | ALWAYS ON MY MIND, Willie Nelson, Columbia |
| 27 | 32 | ALDO NOVA, Aldo Nova, Portrait |
| 28 | 13 | BELLA DONNA, Stevie Nicks, Modern Records |
| 29 | 23 | TOM TOM CLUB, Tom Tom Club, Sire |
| 30 | 31 | STANDING HAMPTON, Sammy Hagar, Geffen |
| 31 | 43 | BLACKOUT, Scorpions, Mercury |
| 32 | 40 | DARE, The Human League, A&M |
| 33 | 25 | NON-STOP EROTIC CABARET, Soft Cell, Sire |
| 34 | 32 | PICTURE THIS, Huey Lewis and The News, Chrysalis |
| 35 | 28 | LOVE IS WHERE YOU FIND IT, The Waitresses, Sola |
| 36 | 37 | WORKING CLASS DOG, Rick Springfield, RCA |
| 37 | 36 | TONIGHT FM YOURS, Rod Stewart, Warner Bros |
| 38 | 41 | BREAKIN' AWAY, Al Jarreau, Warner Bros |
| 39 | 38 | GREEN LIGHT, Bonnie Raitt, Warner Bros |
| 40 | — | REEL MUSIC, The Beatles, Capitol |
| 41 | 46 | THE SECRET POLICEMAN'S OTHER BALL, Various Artists, Island |
| 42 | — | BRILLIANCE, Atlantic Starr, A&M |
| 43 | 46 | A LITTLE LOVE, Aura, Salsoul |
| 44 | 44 | BEAUTIFUL VISION, Van Morrison, Warner Bros |
| 45 | 46 | MYSTICAL ADVENTURES, Jean Luc-Ponty, Atlantic |
| 46 | 50 | BLACK ON BLACK, Wayne Jennings, RCA |
| 47 | 51 | THE BLASTERS, The Blasters, Slash |
| 48 | 54 | DREAM ON, George Duke, Epic |
| 49 | 58 | WASNT TOMORROW WONDERFUL, The Waitresses, Polydor |
| 50 | 60 | TUTONE II, Tommy Tutone, Columbia |
| 51 | 27 | TATTOO YOU, The Rolling Stones, Rolling Stones Records |
| 52 | 52 | FEELS SO RIGHT, Alabama, RCA |
| 53 | 52 | A LITTLE LOVE, Aura, Salsoul |
| 54 | 52 | THE FIRST FAMILY RIDES AGAIN, Rick Litta, Boardwalk |
| 55 | — | WINDOWS, The Charlie Daniels Band, Epic |
| 56 | 57 | FRIENDS, Shalamar, Sola |
| 57 | 53 | YES IT'S YOU LADY, Smokey Robinson, Tamla |
| 58 | 54 | THE ONE THAT YOU LOVE, Air Supply, Arista |
| 59 | 45 | FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic |
| 60 | — | DEATH WISH II, Soundtrack, Swan Song |
| 61 | 47 | YOU COULD HAVE BEEN WITH ME, Shonna Yoakam, EMI-America |

UK DISCO

- 1 I SPECIALIZE IN LOVE, Sharon Brown, Virgin 12in
- 2 JUST AN ILLUSION, Imagination, R&B 12in
- 3 LOVE IS ON THE ONEWORK THAT SUCKER TO DEATH, Xavier, Liberty 12in
- 4 YOU GOT THE POWER/CINCO DE MAYO, War, RCA 12in
- 5 THIS BEAT IS MINE, Vicky 'D', SAM 12in
- 6 TELL ME TOMORROW, Smokey Robinson, Motown 12in
- 7 YOU'RE THE ONE FOR ME (INSTRUMENTAL), 'D' Train, Epic 12in
- 8 EVERY WAY BUT LOOSE, Oneness Of Juju, Buddha 12in
- 9 FORGET ME NOTS, Peaches Pughen, US Elektra 12in
- 10 NIGHT BIRDS/NO NIGHTS, Shakatak, Polydor 12in

- 11 SHOW YOU MY LOVE/DO BACK, Goldie Alexander, Project 12in
- 12 CAN YOU SEE THE LIGHT, Brass Construction, Liberty 12in
- 13 ON A JOURNEY (INSTRUMENTAL), Electric Funk, US Prelude 12in
- 14 TAKE MY HEART, Kool & The Gang, De-Lite 12in
- 15 TURN ME LOOSE/OUR TIME IS COMING, Roy Ayers, Polydor LP
- 16 LIKE THE WAY YOU FUNK WITH ME/S, Season, Pista word 12in
- 17 GRACE, The Band AKA, US PPL LP
- 18 CALL ME (REMIX), New York Sissy, Epic/Streetwave 12in
- 19 TIME/INSTRUMENTAL, Stora, Carrere 12in
- 20 DON'T YOU LOVE IT, Maxine Singleton, US Peter Pan Artists Series 12in

- 21 31 I CAN MAKE YOU FEEL GOOD/FRIENDS, Shlammer, Solar 12in
- 22 STILL GOT THE MAGIC, Michael Wycoff, RCA 12in
- 23 ACT LIKE YOU KNOW, Fat Larry's Band, WMOT 12in
- 24 SHINE ON, George Duke, Epic 12in
- 25 LET'S WORK IT OUT (INST)/VOCAL, Next Movement, US Prelude 12in
- 26 U TURN ME ON, Tomorrow's Edition, CBS 12in
- 27 JOY AND PAIN/GOLDEN TIME OF DAY/HAPPY FEELINGS, Mass featuring Frankie Beverly, Capitol 12in
- 28 CIRCLE/LOVE ME DOWN/PERFECT LOVE/SEXY DANCER, Atlantic LP
- 29 ASH LP
- 30 NEVER LET YOU GO/INSTRUMENTAL, Savanna, R&B 12in
- 31 TELL ME THAT I'M DREAMING, Was (Not Was), Ze 12in

- 31 64 INNER CITY/MAYBE MAYBE/NEVER EVER, Mass Production, Cotillion LP
- 32 35 (I WANT TO GET) CLOSER TO YOU, Gonzalez, Toot Froot 12in
- 33 WATCH OUT, Brandi Wells, WMOT 12in
- 34 TASTE THE MUSIC/WALL TO WALLS SHALL GET OVER, Kleaser, Atlantic LP
- 35 CHEKERE SONLA COMPARRA, Islem, US Milestone LP
- 36 LET'S START II DANCE AGAIN, Bobannon, London 12in
- 37 COME AND GET ME, Carol Kenyon/Korriysey Mullen, Beggars Banquet 12in
- 38 ROCK SHOCK, BBS & A, US SAM 12in
- 39 KEEP ON, Touch, Elio 12in
- 40 PALCO, Gilberto Gil, WEA 12in

- 41 83 THE RHYTHM OF THE JUNGLE, The Quikz, Epic 12in
- 42 76 ALWAYS THERE/THE MAGICIAN/FULL MOON, Jeff Lorber, US Arista LP
- 43 36 FALL IN LOVE/TAKE A TRIP, Second Image, Polydor 12in
- 44 51 MY BABY JUST CARED FOR ME, Silas Stone, Charly 10in EP
- 45 33 STAY WITH ME TONIGHT, Richard Jon Smith, Jive 12in
- 46 42 NEVER GIVE UP ON A GOOD THING, George Benson, Warner Bros 12in
- 47 25 DON'T TELL ME (REMIX), Central Line, Mercury 12in
- 48 MR. MAGICAL/FULL MOON, Mystic Motion, US Capitol LP
- 49 OLEI! CANT HELP IT, Judy Roberts, US Inner City LP
- 50 36 HYDRALIC PUMP PART II, P-Funk All Stars, Virgin 12in

- 51 75 DO WHAT YA WANNA DODU, The Cage/Tona Hendryx, Motown 12in
- 52 81 I NEED YOUR LOVE - PART 2, Jody, US Eastern 12in
- 53 63 BARELY BREAKING EVEN, Universal Robot Band, US Moonlight 12in
- 54 40 HELP IS ON THE WAY, Whatnauts, US Harlem Int 12in
- 55 60 BABY I NEED YOUR LOVIN', Gayle Adams, Epic 12in
- 56 72 DONT STOP THE TRAIL, Phyllis Nelson, US Tropique 12in
- 57 74 LOOKING UP TO YOU/DIAMOND REAL, Michael Wycoff, US RCA LP
- 58 50 IF IT AINT ONE THING... IT'S ANOTHER/SINCERELY MR. LOOK SO GOOD/TAKING APPLICATIONS, Richard 'Dingus' Fields, Epic LP
- 59 41 IN THE RAW, Whispers, Solar 12in
- 60 43 LOVE ON A SUMMER NIGHT, McCrarys, US Capitol LP

- 61 88 TRY JAH LOVE, Third World, CBS 12in
- 62 80 IT TAKES HEART, Greg Parry, US A&M 12in
- 63 90 ROLL WITH THE PURCHESA LITTLE TASTE OF LOVE/SO GOOD/DO IT UP, A&C Band, US Cotillion LP
- 64 61 PLAY THE GAME, Cool Runners, BMCA 12in
- 65 57 DOUBLE DUTCH BUN/DOUBLE DUTCH, Frankie Smith, WMOT 12in
- 66 78 LET'S STAND TOGETHER, Melba Moore, EMI America 12in
- 67 76 LET'S GO ALL THE WAY, Gayle Adams, Epic LP
- 68 - CHARLOTS OF FIRE, Smile Watts, Qwest LP
- 69 62 MAY I HAVE THIS DANCE?/ESTREITO DE TARUMA/LAST SUMMER IN RIO, Azymuth, US Milestone LP
- 70 - PUERTO RICO (SALSA VERSION), Decoupage, R&B 12in

- 71 - STILL WATER (LOVE), O'Brien, Capitol 12in
- 72 77 YOU NEVER KNOW/WYNN/CALLER FALL/NIT'S JUST CALLED LOVE/ANTS MEDLEY/SASSY STEN, Ramsey Lewis, CBS LP
- 73 - BE MY LADY, Fat Larry's Band, US WMOT LP
- 74 - EASE YOUR MIND (REMIX) US/INTRO SUAVE, Touchdown, US Street Beat 12in
- 75 - (THE BEST PART OF) BREAKIN' UP, Real Grims, US Vanguard 12in
- 76 49 YOU OUGHTA BE IN PICTURES, Lamont Dozier, US M&M LP
- 77 84 YOU BRING THE SUN OUT, Janet Kay, Black Roosts 12in
- 78 - BODY MOVES (PARTY/TOUCH), Blue Season, US Fantasy 12in
- 79 65 LET'S GO ALL THE WAY/BLE JEANS, Chocotee Mill, RCA 12in
- 80 56 EARLAND'S JAM/THE ONLY ONE/ANIMAL, Charles Earland, US Columbia LP

- 81 47 TOKYO SHUFFLE, Breakfast Band, Breakfast Music 12in
- 82 67 WHAT GOES AROUND COMES AROUND (REMIX), Brandi Wells, WMOT 12in promo
- 83 50 IF I DO IT TO YOU, Claude Barry, Ensign 12in
- 84 79 ALL THAT'S GOOD TO ME/BOOGIE'S GONNA GET YA, Rafael Camero, US Salsoul 12in
- 85 60 FEEL ALRIGHT/INSTRUMENTAL, Koniko, US SAM 12in
- 86 - BRAZILIAN DANCER/WALKMAN/KEY WEST, Kease, US Deltium LP
- 87 89 THE DUDEONE HUNDRED WAYS, Quincy Jones, A&M 12in
- 88 - CHANT NO. 1 (REMIX)/INSTRUMENTAL (RE-REMIX), Spandau Ballet, Warner Bros 12in
- 89 - MANNA USED TO SAY (US REMIX), Junior, Mercury 12in
- 90 - YOU'RE THE ONE FOR ME (REPRISE)/WALK ON BY/KEEP ON 'D' Train, US Prelude LP

ROCK 'N' ROLL

- 1 HOOK, LINE AND SINKER, Smiley Lewis, KC
- 2 GAGS ROCKIN' BLUES, Various, Ace
- 3 DO WOP, DO WOP, Various, DJM
- 4 YOU DONT KNOW WHAT YOUVE GOT, Rai Donna, Pye
- 5 THE NEW JOHNNY OTIS SHOW, Johnny Otis, Sonet
- 6 RENEGADE PICKER, Steve Young, RCA
- 7 COX BERRY/MS, Shakin' Stevens, R & C
- 8 COLLECTION, Shakin' Stevens, EMI
- 9 BEST OF HELEN SHAPPO, EMI
- 10 RICHY VALENS BOX SET, De-Fi

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

HEAVY METAL

- 1 GOOD TIME PEOPLE, Revolver, from 'First Shot', Polydor
- 2 NOT TOO LATE, Revolver, from 'First Shot', Polydor
- 3 WE'RE ILLEGAL, Babylon, from 'Breakin' The Chains', Carrere Import
- 4 FIRE IN THE SKY, Savon, Carrere
- 5 NUTBUSH CITY LIMITS, Alvin Lee, from 'I X S', Avstar
- 6 ON AND ON, MSG, from 'One Night At Budokan', CHS
- 7 ACTION, Virginia Wolf, 45, Cowie
- 8 NO ONE LIKE YOU, The Scorpions, 45, Harvest
- 9 RUBY RED, Blade, 45, RCA
- 10 WE'LL ROCK THE WORLD, Panza Division, 45, Panza Trax

Compiled by BECK & GEOFF, The Tynesider, Tune Rock Club, Salford Road, Gatehead, Tyne & Wear.

NIGHTCLUBBING



STEVE STRANGE: number one nightclubber

- 1 THE DAMNED DONT CRY/ANYVIL (Night Club School), Visage, LP
- 2 KLACTO YEE SEESTEN, Blas Rondo A La Turk, 12"
- 3 MUSIC FOR CHAMELEONS, Gary Numan, 7"
- 4 ROCK 'N' ROLL/NIGHTCLUBBING, Human League, 12" Import
- 5 AT THE HEIGHT/PENTHOUSE AND PAVEMENT/WERE GONNA LIVE, Heaven 17, LP
- 6 BECAUSE YOU'RE YOUNG, Private Lives, 12"
- 7 EVER SO LOVELY, Monsoon, 12"
- 8 I RAN/WAS/AGE/PICK ME UP, A Flock Of Seagulls, 12"
- 9 NOWHERE GIRL, B Movie, 12"
- 10 IS IT A DREAM, Classic Nouveaux, 12"

Compiled by PAUL BARRON, TIFFANYS, Main Street, Rotherham (every night)

VIDEO

- 1 SIOUXIE & THE BANISHEES, Spectrum
- 2 THE BEST OF BLONDI, Chrysalis
- 3 ARBA MUSIC SHOW VOL 8, Intervention
- 4 ROCK FLASHBACK, Deep Purple
- 5 ADAM & THE ANTS, Home Video Productions
- 6 FRANK FLOYD LIVE AT POMPEI, Spectrum
- 7 QUEEN - GREATEST FLOX, EMI
- 8 OLIVIA NEWTON-JOHN, Physical, EMI
- 9 ARBA MUSIC SHOW VOL 1, Intervention
- 10 ELVIS - COMEBACK SPECIAL, Mountain Video

Compiled by HMV, Oxford Street, London W1

IMPORTS

- 1 MEGATRON MAN, Patrick Cowley, Megatron Records (America)
- 2 AKA BAND, PPL Records (America)
- 3 SHUT UP AND PLAY YOUR GUITAR, Frank Zappa, CBS (France)
- 4 BABY LOVE, Taminia, Reggae
- 5 THE POET, Bobby Womack, Beverley Glen (America)
- 6 A LITTLE LOVE, Aura, Salsoul (America)
- 7 MYNERY, Patrick Cowley, Fusion (America)
- 8 YOU'RE THE ONE FOR ME, D Train, Prudence (America)
- 9 PRIVATE PARTS AND PRECDS, Anthony Phillips, Antiques (America)
- 10 NICKEY, Denise Williams, Columbia (America)

Compiled by HMV, Oxford Street, London W1.

REGGAE

- 1 2 TOP OF THE POPS, Sammy Dread, Jah-Life
- 2 3 PRETTY WOMAN, Mighty Diamonds, Reggae
- 3 5 WHY DO YOU LET ME WAIT, Hot Squad, Ectingulsh
- 4 1 BABY LOVE, Taminia, Reggae
- 5 4 SHUT ME MOUTH, Ruskier/Dread, Greenloaves
- 6 7 CARPENTER REBUILD, The Meditations, Jahal
- 7 6 I'M FALLING IN LOVE, Donna Roden, R&B
- 8 10 A PROMISE IS A COMFORT TO A FOOL, Barry Biggs, Afrk
- 9 PRIVATE PARTS AND PRECDS, Anthony Phillips, Antiques (America)
- 10 - PELLOW TALK, Tex Johnson, Discotek Records

Compiled by INNER CITY RECORDS, Battersea, London SW11.

INDEPENDENT



JOSEF K: metamorphising at number five in the Independent singles chart

Photo: Andy Phillips

SINGLES CHART

- 1 I HATE... PEOPLE, Anti-Nowhere League, WXYZ ABCD 2
- 2 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y Y10
- 3 SEE YOU, Depeche Mode, Illuz (12) MUTE 518
- 4 NEVER SURRENDER, Blitz, No Future O1 6
- 5 THE MISSIONARY, Josef K, Lee Discos Du Capesculu TWI 053
- 6 SMASH IT UP, Damned, Big Beat NS 76
- 7 CONSPIRACY, Higsone, WAAP WAAP 2
- 8 LOVE SONG, Damned, Big Beat NS 76
- 9 DESTROY THE YOUTH, Chicago, Karavay ERA 003
- 10 WAR ACROSS THE NATION, Chelsea, Shep Forward SF 21
- 11 ONLY YOU, Yazoo, Mute MUTE 020
- 12 SMASH THE DISCOS (EP), Business, Secret SHH 132
- 13 OBJECT REFUSE REJECT ABUSE, Dnt, Crase 321994/8
- 14 REVOLUTIONARY SPIRIT, Wild Swans, Zoo CAGE 009
- 15 TODAY'S GENERATION (EP), Altak, No Future O1 7
- 16 NO LIFE, NO FUTURE EP, Expelled, Riot City Riot 8
- 17 AMOUR AMOUR, Mobles, Rialto RIA 5
- 18 IT'S CORRUPTION, Undead, Riot City Riot 7
- 19 JET BOY, JET GIRL, Chron-Gon, Secret SHH 129
- 20 BELA LUGOSZ'S DEAD, Bauhaus, Small Wonder WEEBY 2
- 21 WORK, Spizzenzgi 2, Rough Trade RTS 06
- 22 DANCING, Zounds, Rough Trade RT 094
- 23 IT HAS BEEN HOURS NOW, Dead Or Alive, Black Eye BE 1
- 24 GETTING UP, Pig Bag, Y Y10121
- 25 DEATH'S A CAREER (EP), Drungo's For Europe, Inferno HELL 3
- 26 TANKED LOVE, Gloria Jones, Inferno HEAT 6
- 27 NO HOPE FOR ANYONE (EP), Dead Watched, Inferno HELL 2
- 28 BURNING BRITAIN (EP), Chaos UK, Riot City Riot 8
- 29 THE VICIOUS CIRCLE (EP), Abuse/No Whistles, Riot City Riot 4
- 30 A VIEW FROM HER ROOM, Weekend, Rough Trade RT 057
- 31 21 BUNCH OF THYME, Foster & Allan, Ritz RIT 005
- 32 WHITE AND GREEN PLACE, Maximum Joy, Y (12) Y15
- 33 33 IN BRITAIN, Red Alert, No Future O1 5
- 34 BOMB SCARE EP, Dead Men's Shadow, Rondelet ROUND 16
- 35 FRED VOM JUPITER, Die Doraus & Die Marinas, Mute MUTE 017
- 36 NAZI PUNKS, Dead Kennedy's, Subterranean SUB 24
- 37 24 NO SURVIVORS, GBH, Clay CLAY 8
- 38 PROBE IN THE MIDDLE EIGHT, Cook The Books, Probe PLUS CUSTY 1
- 39 CRIMSON, Rudl, Jamming! CREATE 3
- 40 POSITIVE DOA (EP), DOA, Alternative Tentacles VIRUS 7
- 41 BANNED FROM THE PUBS, Peter & The Test Tube Babies, No Future O1 4
- 42 LOVE WILL TEAR US APART, Joy Division, Factory FACT 23
- 43 ALL-OUT ATTACK, Blitz, No Future O1 1
- 44 RIOT SQUAD, Translators, Open Circuit OC 1
- 45 GOTTA GET OUT (EP), Court Martial, Riot City Riot 5
- 46 PROTEST AND SURVIVE, Venetian, Inferno HELL 1
- 47 EVERYTHING'S GONE GREEN, New Order, Factory Benelus FACBN 08
- 48 SUNNY DAY, Pig Bag, Y Y102
- 49 21 I WON'T CLOSE MY EYES, UB40, DEP International DEP 3
- 50 45 THIS IS YOUR CAPTAIN SPEAKING, Captain Sensible, Crase 321994/5

ALBUMS CHART

- 1 DR HECKLE AND MR JIVE, Pig Bag Y Y17
- 2 CHRONIC GENERATION, Chron-Gon, Secret SEC 3
- 3 HEZ ENDUCTION HOUR, Full, Karavay RAM 005
- 4 PUNK AND DISORDERLY, Various, Abstract AABT 100
- 5 SEVEN SONGS, 23 Sidoo, Fatih SM 2008
- 6 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 7 TO THE SHORES OF LAKE PLACID, Various, Zoo ZOO 4
- 8 THE BEST OF THE DAMNED, Damned, Big Beat DAM 1
- 9 LIVE AT THE 100 CLUB, GBH, Chase Tapes
- 10 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
- 11 4 DRUNK ON THE POPE'S BLOOD/THE AGONY IS THE ECSTASY, Blitz/Ferdy/Lydia Litch, 4AD JAD 202
- 12 SHOOT OUT THE LIGHTS, Richard And Linda Thompson, Hatibel HMDC 1303
- 13 LIVE IN LONDON, Fall, Chase Tapes LIVE 008
- 14 MACHINE GUN ETIQUETTE, Damned, Big Beat DAM 2
- 15 LIVE IN SHEFFIELD, Pressure Company, Solidarity SOLIDARITY 1
- 16 TWO BAD D, Clint Eastwood & General Sant, Greenleevea GREL 24
- 17 LIVE, Higsone, Chase Tapes
- 18 CLOSER, Joy Division, Factory FACT 25
- 19 TRUE DEMOCRACY, Steel Pulse, Wiseman Doctrine WMDLP 001
- 20 HISTORY, Spiz, Rough Trade, ROUGH RD 1
- 21 MOVEMENT, New Order, Factory FACT 50
- 22 STILL, Joy Division, Factory FACT 60
- 23 PRESENT ARMS, UB40, DEP International LPS DEP 1
- 24 26 SEKTET, A Carola Ratio, Factory FACT 26
- 25 NOTHING CAN STOP US, Richard Wyatt, Rough Trade ROUGH 35
- 26 ENDANGERED SPECIES, UK Subs, Nema NEL 8021
- 27 SHINING OFF, UB40, Graduate GRADLP 2
- 28 24 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 29 21 DJ CLASH - TOYAM VERSUS NICODEMUS, Toyan & Nicodemus, Crase 321994/5
- 30 THE PLATEAU PHASE, Crispy Ambulance, Factory Benelus FBN 12



THE JAM'S Paul Weller certainly created a saga with his comments about the state of current pop music. Then Aiden Robertson started a barrage of letters stating that people like him put the Jam where they are now. Now Paul Weller's replied and several other Jam fans. Take it away Paul:

WELLER HITS BACK...

(YES I was reading it dear). In response to your letter: my feelings in current pop music are this — I dislike it because it has no feeling, no emotions and the fact that it is disposable and (in your words) insubstantial only emphasises my point. I believe in music, it is my whole life and I don't like other people treating my life in such a whimsical and disposable way, do you? I'd hardly call that "sanctioning" or "preaching".

If I'm doing an interview and am asked my opinion then that's what I'm —king give.

And also as for your "we put you where you are and we'll soon knock you down" remark, let me tell you, I ain't no! —ker's personal property, right. I like our fans because they believe in what we're doing. So do I by the way.

But don't threaten me with "we'll take it all away if you're not careful."

We aren't going to be anyone's scapegoats or public property. Understand that.
Love Paul Weller

Paul Weller

... and so do the fans

Blank

HOW COME you blank out words like f— and c— but still print photographs of Adam Ant?

Which, I ask, is the more obscene? Stu Snipe, Braunstone, Leicester.

● The most obscene is

Hurry Gary

FOR US Numan fans there's a tale of woe

'Cos we don't want our Gary to go. Our Gary is off to the US of A. And won't return for many a day. But Gary's taken back what he said before.

And when he returns there may be a tour.

We'll miss you our Gary so don't go for long. Hurry back home 'n' write us a song.

Chas '82, Dartford + Spanjo My Bird.

PS You write anything nasty, and I'll doosh you wish my rounders bat, so be warned!

● We don't bother writing anything nasty about Numanoids any more. It's just too easy.

First

IF A talented and creative journalist came to work for Record Mirror, he'd be the first. John Connolly the Wit of New Barnet.

● Yeah, and there's about as much chance of that happening as John Connolly writing a funny letter. Don't call us ...

Corpse

ALICE COOPER once proclaimed that he would die young and therefore have a good looking corpse. After seeing him on Riverside, I would say he's left it too late. John Connolly, the Wit of New Barnet.

● If you don't stop writing this drivel, we'll be finding out what you look like as a corpse.

Cube

A RUBIC cube, an oxo cube, and Mark Cooper, they're so

square, baby I don't care. The Wit of New Barnet. ● Right, that's done it. One terminally boring Simon Hills Jam feature on its way!

Cats

MY CAT is far cleverer than silly old Jimi Hendrix, not only has he just played my guitar with his teeth and feet simultaneously, from a prostrate position on top of said guitar, he then, turned swiftly, back up to it, and pissed all over it!

Love Ozzie, West Horsley, Surrey.

● Did the frontal lobotomy hurt any more than getting your neck pierced to take that bolt?

Knitting

A MESSAGE to all heavy metal fans.

Look, we should all feel pleased that Sunie dismisses 50 per cent HM as crap — I for one, would hate to think I had anything in common with her.

Anyway, give her a couple more years of having orgasms over Dollar, and posing her armpits in RM, she'll retire to her knitting and twinstels, while Iron Maiden and Co. conquer the world.

Yours etc, Ozzie, West Horsley, Surrey.

● Last time Sunie was seen knitting, she was sitting in front of the guillotine in Paris watching the heads roll. (A History O level joke — geodit!?!? — Never mind).

Jelly belly

THIS IS Jellybelly Jean Taylor, the girl with the belly that wobbles like jelly. I would like to tell you — and so would two of my friends — that the Crack, the Cheltenham group who recently won the 1981/82 Battle Of The Bands competition, should now be invited to supply the background music for Panoramans, News At Ten, Crossroads, Coronation Street, or the next party political broadcast on behalf of the Labour Party.

If you don't agree, just keep your trap shut or, better still, book a vacant plot in the local bone orchard — 'cos that's where you'll end up if you say anything against them. The Crack may well be — must be — the new group to take over

I FIND it hard to believe that you are a real fan who "put the Jam where they are now." You tell us that 'Town Called Malice' is hardly a major contribution to civilisation as we know it. Maybe not, but who ever said that it was? I think it is a bloody good record, besides if you don't like it don't buy the thing.

As for Paul Weller "telling us what to think" — this is news to me. You describe him as "a preacher," I describe him as someone who actually gives a toss about what he sees around him and simply puts his feelings into his lyrics. (And a bloody good job he does of it too).

I would suggest you check out Bucks Fizz or the Nolans, as they seem to cater for your taste in 'light, insubstantive music'.

I wonder if you are one of those people who has only been into the Jam since 'Eton Rifles'? ...

Mick Collins, Ottershaw, Surrey ...

... I FIND it very boring in music to have people just moaning and moping without really giving any practical ideas about this world and how to make it any better, which in my opinion the Jam do more than most.

What may I ask is wrong with pure pop? OK, admittedly every so often someone wants something thought provoking but surely music for many people is a way out of their problems just for a short while be that with Adam Ant or Bucks Fizz or whatever, and sometimes, (note — Paul Weller), it can be fun, yes Paul, unbelievable you may think but it can be fun.

'Bog Roll', Birmingham ...

... WHAT RIGHT has anyone got to complain about Paul Weller. He's the leader, writes most of the songs and therefore has more to say on interview. I think Paul Weller is the most lovely, good looking, intelligent (?) hunk around! (Send him my love). S. Band, Twickenham ...

... AIDEN ROBERTSON is the sort of person who said the Beatles would just be one hit wonders and Bowie was just a passing phase, when they were in their early years, (You must have been about 98 then!).

The Jam will become one of the greats, they've gone from strength to strength since '77 and are getting better all the time. At the end of the day the Jam have got to be the best in the land. You can talk about the Linnons, Dylans and Townshends but they belonged to the sixties and to a certain extent the seventies but the eighties? — there's only one man — Weller! And one band — the Jam! We need them. Budgie, Trench, Telford ...

... HOW CAN Larry Harry dismiss the Jam's music as terrible.

Hasn't he heard stuff like 'Eton Rifles', 'Going Underground' and 'Tube Station', which I'm certain will establish them as rock classics in years to come.

Tony Ball, Nottingham ...

... I COULDN'T give a toss where Weller "thinks he is" or where you, Aiden me of son, think you've put him. I buy Jam singles/LPs for their contentuality and not with Paul Weller in mind. When the quality of the Jam's music drops in my opinion, I'll cease buying it. Meanwhile, I suggest you and your other 'Precious' mates check out the next Nolan's LP if you're so concerned with "light, ephemeral and insubstantial" sound.

Tim Jackson, Herts.

● The Jam letters end here.

where the Rolling Stones left off.

Jean Taylor, Mitcham, Surrey.

● Yeah, they're about as old and dreary. Clear off, we don't need you O-ks here in wonderful Record Mirror.

Serious

OK, IT'S gone far enough, I don't mind it being normal mediocre rock bands being slagged off by that intolerable Sunie, but when it's Quo, something has to be said. She

ripped the piss something wicked out of Quo's new single, but what made it even worse is that she rated Dollar's new aborted record as Single of the Week. Let's be serious with each other RM, she is absolutely useless, get rid of her or I am seriously thinking of changing my weekly toilet roll supply.

Biggest Quo Fan, South of Ilkinston.

● And listening to Quo so much, the toilet must be the place you spend most of your time.

PUZZLES

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

POP-A-GRAM



SOLVE THE six cryptic clues and write the answers across the puzzle so that the starred down column reveals something that's been altered a lot in the charts lately. Remember the clues aren't in the correct order. You have to decide what the right order is.

In the bird sanctuary we saw a tit fight which aroused a lion (5,3)

What a blot lan is! Does Mickey feel the same way? (4,5)

Who leads Lind astray might find DJ (8)

The tin rat needs sorting out, 'cos you're the one for me (1,5)

lan Drome in real confusion escapes to the hills (4,6)

NDL of Crete was pulled out by J. Geils (10)

X-WORD



CLUES

ACROSS

- Captain Sensible newer gets upset according to Steve (6,4,3)
- Could they turn into The Monkees of the 80's? (7,3,7)
- Sam who was Only Sister (5)
- 1981 Leslie Anderson hit (1,9)
- Position Kate Bush found herself in (3,2,4,3)
- Its beginning is said to have been the Beatles end (5)
- A hit for all romantic look alikes (10,3,4)
- Early Lulu hit (8)
- White Punks On Dope from the US (5)
- Gary Numan LP (5)
- Vol. 1 or vol. 2 ELP LPs (5)

DOWN

- Pig Bag LP (2,5,3,2,4)
- Description of Joan Of Arc (4,2,7)
- Group who were working their way back to you (7,8)
- Sister of Richard Carpenter (5)
- Bowie's paying guest (6)
- The Members nightclub (7)
- Pete Townshend's glass (5)
- Stranglers LP (2,4,6)
- Radio 1 DJ (4,7)
- The Jam's follow up to This Is The Modern World (3,3,4)
- What Phil Oakey wants (4,6)
- ELO leader (6,5)
- Richie's colourful group (7)
- Petty singer (3)

LAST WEEK'S CROSSWORD ANSWERS

ACROSS

- John Cooper Clarke, 8 How Deep is Your Love, 11 Byrds, 12 Run For Home, 13 Tigers, 14 Ike, 15 Bachhaus, 17 Bad Cats, 19 Natty, 21 Treason, 22 Real Thing, 24 Ry Cooder, 25 Sheena, 26 Home, 27 Rat Race

DOWN

- John Oates, 2 How Long, 3 East Side Story, 4 Cooder, 5 Adrian Gurvitz, 6 Koo Koo, 7 Beez, 8 Embarrassment, 10 Parisienne, 15 Boy, 16 Sting, 18 Dreamer, 20 Sail On, 21 Trust, 23 Atba, 24 RCA

LAST WEEK'S POP-A-GRAM SOLUTION

Pavement, Freeze Frame, Man Machine, Soft Cell, Pearls, Love Songs, Pelican West, La Folie.

DOWN: Meat Loaf

LAST WEEK'S WINNER

Mr R. Fogg, Woodfield, Hatfield Lane, Brenchley, Tonbridge, Kent.

NAME

ADDRESS

Remember, you have to complete both the Pop-A-gram and X-word to qualify to win an album. Send your complete entry to Popagram, Record Mirror, 40 Long Acre, London, WC2 8JY.

motorhead



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