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**RECORD
MIRROR**

JAM
LP REVIEWED!



SOFT CELL

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NICK HEYWARD: More Haircuts

Haircut's tour grows

HAIRCUT ONE Hundred have added another London date to their hectic tour schedule. The band will also now be

playing Hammersmith Odeon on April 1, in addition to their sold out show the night before. Tickets priced £3.50, £3.25 and £3 are on sale at the Box Office.

Because of ticket demand, Haircut 100 have been forced to move a Scottish show from Dundee Barracuda to the bigger Caird Hall. The Bluebells will be supporting Haircut 100 on all their Scottish dates while Weapon Of Peace will be supporting them south of the border from March 16.

RECORD MIRROR AND THE PRESS COUNCIL

TASTELESS, OFFENSIVE, and cheaply denigratory of women. This was the Press Council's verdict on a Record Mirror cartoon.

The council upheld a complaint by Mrs Celia Davis of Aldershot, Hants, that the cartoon was explicit and suggested acceptance of casual sexual relations. The cartoon, by Tom Johnston, showed two coin-in-in-slot slotting machines outside a supermarket, one marked "Bambi 10p". The other, bearing a recumbent naked female figure, was labelled with the name of the singer Honey Bane and "50p".

Mrs Davis told the Complaints Committee that the cartoon treated women as sex objects and was symptomatic of today's casual approach to sex.

Record Mirror's editor, Mr Alf Martin showed the committee two stories from the national press referring to the singer's simulated sex act in a play. Nothing published in Record Mirror was ever obscene, he said.

Mrs Davis maintained that the cartoon was pornographic.

The Press Council's adjudication was: "An important element in the freedom of the British press is its long tradition of licence for cartoonists to comment freely on the issues of the day. The Press Council would consider any implied restriction of that freedom only with the greatest reluctance. No such issue is raised by this case."

"The cartoon in question was explicit, it did suggest the acceptance of casual sexual relationships and it was unsuitable for the young readership of the magazine as the complainant has claimed. It was also cheaply denigratory of women, tasteless and offensive."

"The editor's decision to publish it cannot be justified as a comment on the publicity given earlier in other newspapers to a play in which the singer to whom it referred had appeared."

"The complaint against Record Mirror is upheld."

ON VIDEO

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ON VIDEO



DIANA ROSS: Back in Britain.

Pig Bag's brand new tour

NEW FUNKSTERS Pig Bag are going on the road for their very first tour.

Pig bag's debut album, out this week, is titled 'Dr Heckle And Mr Jive'.

The tour begins at Sheffield Polytechnic on March 5. They go on to play: Bradford University 6, Manchester Rotters 7, Liverpool Warehouse 8, Newcastle Tiffany's 10, Retford Porterhouse 11, Reading University 12, Bristol Locarno 14, Brighton Top Rank 15, London Hammersmith Palais 16, Birmingham Locarno 17, Glasgow Nightmoves 19, Stirling University 20, Edinburgh Valentino's 21, Coventry Polytechnic 23, Hitchin Regal 25 and Cheltenham Town Hall 26.

DI'S BACK!

DIANA ROSS is finally returning to Britain to play live dates. The superstar singer — last in the charts with 'Mirror Mirror' — arrives in June to play dates at London's Wembley Arena and Birmingham's National Exhibition Centre.

These are the first live dates the ex-Supremes leader has played in Britain since 1978.

But despite the large arenas, she has promised to give the shows an "intimate atmosphere". A special oval-shaped stage is to be erected in the centre of the halls, giving equal vision and sound from all sides.

Fans will have to pay a high price for the privilege of seeing her, though. Top-price tickets for the Wembley show are £20, and up to £15 at Birmingham.

She'll be playing material from her new album, currently in production in New York, plus songs from her 'Why Do Fools Fall In Love' LP.

The new album is due just

before the concerts — sometime in May.

The dates are: London Wembley Arena (June 2 and 3) and Birmingham National Exhibition Centre (8 and 9).

More shows, may be scheduled since there are five days between the two performances.

HOW TO BOOK: Tickets for all four concerts go on sale on March 8. Prices for Wembley Arena are £20, £17.50, £15, £12.50 and £10. For the NEC they cost £15, £12.50 and £10.

Wembley tickets are available by post from Mac Promotions (Diana Ross), PO Box 2BZ, London W1. Cheques or postal orders should be made payable to Mac Promotions and there is a 30p booking fee per ticket. A SAE and choice of date should also be enclosed. The tickets will also be available from usual ticket agencies.

Birmingham tickets are available from Diana Ross Concert, NEC Box Office, Birmingham B40 1NT.

Cheque or postal orders should be made payable to NEC Ltd / Diana Ross and a SAE should be enclosed along with choice of evening. Credit card bookings can be made by phone by ringing 021 780 2516.

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Secret Ballet

SPANDAU BALLET have now confirmed some of their Spring dates — first revealed by *Record Mirror*.

The group play two bumper shows over the Easter weekend at Brighton and Bournemouth.

They play the Brighton Conference Centre on April 9 and Bournemouth Winter Gardens 10. Those shows are preceded by a gig at Scarborough Futurist Theatre on April 5.

Manager Steve Dagger says more dates will be fixed but these are being kept secret.

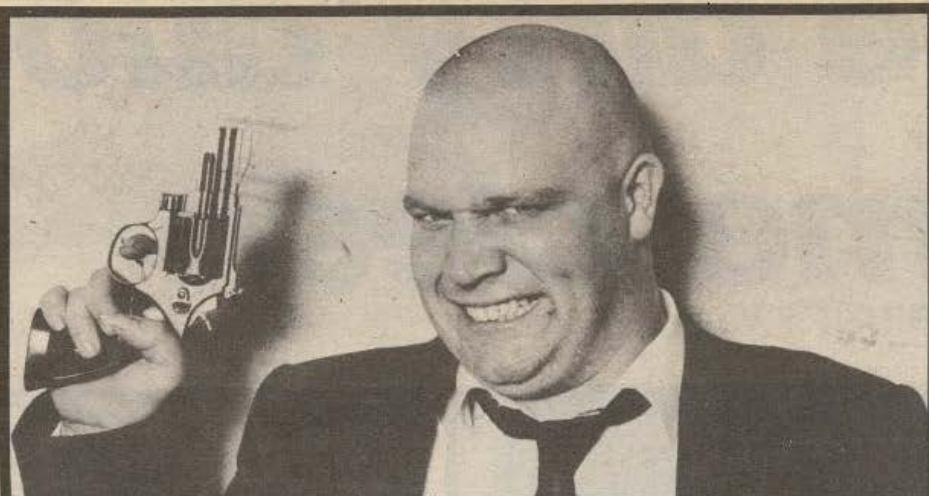
"There isn't a full tour as such," he said. "But we will be playing secret appearances, which people will find out about by word of mouth."

"The Easter shows should be special because so many of the group's fans go there over bank holidays."

Spandau release their second album 'Diamond' next week. It will also be released as a limited edition of four singles in a boxed set.

Two from Toots

VETERAN REGGAE stars Toots And The Maytals play two shows at London's Venue this month. They appear in the capital on March 11 and 12, and for the first time Toots is not bringing his long-time back-up vocalists Raleigh Gordon and Jerry Mathias. Instead he will be joined by Audrey and Pamela Hall.



BUSTER: Give me the pickled onions or else.

BLUSHING BUSTER

BUSTER'S BACK... leading Bad Manners for a series of surprise dates starting this week.

The group, who hit number one with their 'Can Can' single promise more outrageous routines on this tour.

Buster, star of the *Daily Mirror* rock awards in a dress and new-look red painted face, is planning more surprises. Playing low-key college venues, the

band aim to use the freedom to try out bizarre new numbers.

One of the featured songs will be their new single 'I've Got No Brains' currently in production. It will be in the shops in April.

After the tour Bad Manners go back to the studio to start work on their fourth album, before undertaking more concerts this summer. Already the group are making plans to play some outdoor

events.

Dates for the tour are: Dunstable Queensway Hall March 4, Birmingham University 5, Chippenham Rock Theatre 5, Plymouth Polytechnic 8, St Ives (Camb) Leisure Centre 10, Coventry Warwick University 11, Norwich East Anglia University 12, Colwyn Bay Pier 18, Glasgow University 19, Sunderland Polytechnic 20 and Southport Floor Hall 21.

Seventies package

A GIGANTIC boxed set of 10 albums, tracing the music of the 70s, is released this week. The package contains 160 hits spread over nine hours playing time. Each album traces a particular year and is complemented by sleeve notes which give individual track details plus important news events year by year.

The Sensational Seventies' features a galaxy of singles that were all Top Five chart entries.

The set which sells for £29.95 including postage and packing is available as a cassette at the same price, and can be bought by mail order from *Reader's Digest*, 7-10 Old Bailey, London EC9 1AA.

Jap ghosts

JAPAN FOLLOW up their last hit 'Visions Of China' with a new single on March 12.

Entitled 'Ghosts', it's taken from their fifth album 'Tin Drum'.

It will also be available as a 12-inch and was written by David Sylvian. Following the appearance of Japan's Steve Jansen and bassist Mick Karn on albums being recorded by Japanese artists in Britain, Sylvian will shortly be doing a single with rising Japanese star Riuichi Sakamoto.



BUCK'S FIZZ: Is this what's meant by Jay walking?

Snap's Fizz!

BUCKS FIZZ follow their number one hit 'Land Of Make Believe' with a new single 'My Camera Never Lies', on March 19.

The band are currently working on a second album due for release next month — and for those who might have missed the recent television appearance on the *Russell Harty Show* the band are lining up several more TV appearances.

They'll be on 'Razzmatazz' on March 15 and 'Starburst' on March 17 as well as 'Cheggers' on April 5. They're also lining up a slot on the Rod Hull and Emu show sometime in April and they'll be on hand at the Eurovision Song Contest to present this year's winners with the prize.

Vintage Adam



ADAM: Vintage already.

AN EP of vintage Adam Ant material is out this week. 'The Antmusic EP' was recorded during Adam's 'Dirk Wears White Sox' period in 1979 and features Adam on guitar and vocals, Dave Barbe drums, Andy Warren bass and Matthew Ashman guitar. Shortly afterwards, the group was disbanded, and Ashman, Warren and Barbe went on to form Bow Wow Wow.

The 12 inch EP contains unreleased versions of 'Kick', 'Physical', 'Car Trouble Part One', 'Car Trouble Part Two' and 'Friends'.

A three track seven inch version will also be available containing 'Kick', 'Physical' and 'Friends'. This will also have a lyric sheet and picture sleeve.

Adam is now finalising material for his new video due out in the late Spring. He's also considering several film roles, including a lead part in a pirate comedy called 'Yellow Beard'. He's also expected to start work on his new album soon.

DR. HOOK

NEW SINGLE

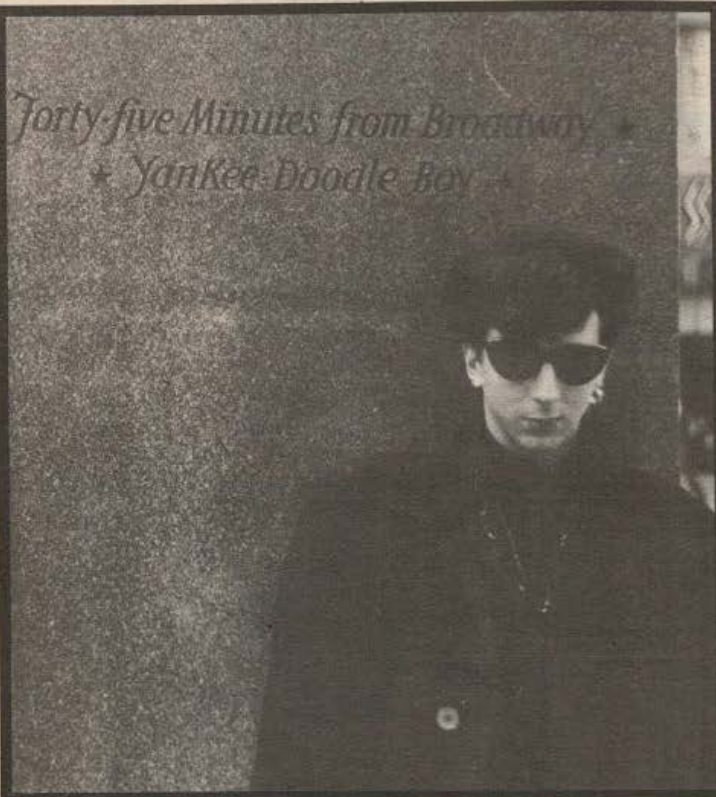
BABY MAKES HER BLUE JEANS TALK

MER 93

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The dirty duo come clean

**SIMON
TEBBUTT**
goes to the
trash can of
the world,
New York, to
talk to **SOFT
CELL**



"So where's the Yankee Doodle Boy?"

A KALEIDOSCOPE of bizarre images is about the only way to describe a couple of days in New York with Soft Cell and their eccentric manager Steve.

"Tainted Love" is the latest rage in the city — even Jackie Onassis picked up a copy the other day — and it's playing in every cab, club and disco. And everyone wants to meet the faces behind the sound. So one minute you're watching a sensual dancer in some club on the lower east side, and the next you're having tea with pop art supreme Andy Warhol. Or you're witnessing singer Marc Almond freak out a couple of Klutzy Brooklyn secretaries in a swish Manhattan club.

"Gee, are you really weird," they gaze in awe as the dark and sinister underworld figure in ear rings and bracelets and mascara makes an aloof entrance. "Yes, I used to be a male prostitute," he lies nonchalantly, trying to keep a straight face. "Really!" they gasp, clamouring to discover the identity of this decadent. "What's your name, what group did you say you were in?" "Simon Le Bon of Duran Duran," comes the deadpan reply while the rest of us roll about the floor kicking our legs in the air and spraying beer like soda syphons. Yes, Soft Cell

are strange even by New York's distorted standards.

So we're in a strip bar with designers Liz and Huw — he's the man responsible for the famous padded cell stage set — and lovely New York rapping singer and present Almond paramour Cindy Ecstasy. This place is wonderful sleazeville with a stripper who's about as sexually attractive as a small rhino on heat writhing and contorting away to "Tainted Love" in front of the bar. When she bends over like that she only needs two W's painted on her cheeks and...
WOW!

The stripper takes a fancy to Marc. She's winking and smiling and he's giggling. She pulls her revolting leopard skintette number tighter and picks out items from a grubby pile of underwear and bikinis. "Would you like me to wear this, I bet you're into this," she mouths in mock seduction as everyone carries on playing pinball or drinking. One man's even sitting on the edge of the 'stage' doing a crossword. "Would you like something good," she transfers her affections by plonking herself on his head. He doesn't even bother looking up.

AND we're back at the group's apartment, a touch of Coronation Street and a bastion of high northern camp over Central Park. David plays us the new single

'We've been smutty and it's time now to be a little more sensitive'

he's been working on all day. True to Soft Cell's minimalist and northern soul roots, but more expressive and emotive than what's gone before, "Torch" (b-side "Insecure Me") features a neat little rapette between Cindy and Marc and some glorious sax.

Recording is the real reason the group are here in America with their little entourage and the re-recording and remixing of some old numbers for a new disco EP, "Non Stop Ecstatic Dancing" means that tapes maestro David Ball is more or less permanently unavailable for comment. Still Marc rabbits at a pace that would shame most racing commentators so I'm never stuck for entertainment.

Now America's richest city is the trash can of the world and the Big Apple with the rotten core has got everything: riches and glamour, dirt and sleaze. And with Leeds being to creativity what Herod was to

childcare, it's not surprising that Yorkshire's so-called "dirty duo" should, like most artists, find a spiritual home here in the heart of New York. I mean I've been smutting with these boys in London and Paris and this all night city where there's no pressure to act normally because everyone is nuts anyway is the ultimate.

But, of course, there's another side. This is the group's second visit to the city — they recorded the debut album here last October — and as the novelty wears off Marc is talking about a new Softer Cell, about cleaning up the act even.

"I feel we're a lot maturer now," he explains in a voice that reminds me of home and Hilda Ogden, "it's time to stop saying 'lits and ass' and start saying 'heart and soul' instead. I still write about the same things but I'm approaching them in a much more sensitive way now."

The truth is that Soft Cell were never decadent in the Lou Reed sense of the word in the first place, theirs was more of a sarcastic humour, but now they're growing away from the salacious glee of "Non Stop Erotic Cabaret" and sex dwarves and the like to glimpse the sadness of smut, the tarnish beneath the tarnish in the shadow of the neon light. Don't worry, lurid reader, this isn't another tiresome tale of "I want to be thought of as a serious artist" (see Pamela Stephenson ad nauseum) and the boys aren't about to join Mrs

Whitehouse and the Festival of Light either. It's just a case of becoming aware of the pathetic as well as the funny side of the life that fascinates them.

We're down on the street of a thousand something or others, Christopher Street, stepping out of a little leather shop where Marc has been buying some tiny silver hand cuffs for his jacket when he's spotted by a couple of muscle bound and macho construction worker types. "Hmn, whaddya think of him," coos one, eyeing the Almond deliberate sexual ambiguity. "Not bad," minces the other, "but too pretty to play with."

"They stand there on the corners all dressed up hunky," says Marc later, "and say 'Hi, George, how are you honey?' in these really mincing voices and it's so funny. But I think it's rather pathetic really 'cause they all look exactly the same, dress the same and use the same expressions. They're even called by the same names and everything."


AND later still we're back at the studio where David's mixing tapes and the delicious Cindy is popping in and out and I finally get a chance to probe the new visions of Soft Cell.

"I think now, I'm just finding things a lot more pathetic and sadder than titillating and amusing as

CONTINUED PAGE 6



'SEAL OF APPROVAL' MICHAEL LYE

 **TDK**. The great name in tape cassettes.



SOFT CELL

FROM PAGE 4

I was before," says Marc. "I'm looking more into the heart of it as opposed to the surface. Getting much more into the heart of the low life land, that underground other world with its different set of rules and codes and languages and everything. In fact when we went to meet Andy Warhol, we went through Union Square and it's really heavy drug pushing down there, it's not safe to walk there at night. This was only six o'clock and you realise that it's not amusing, that it's for real and it's really heavy. Almost frightening in a way.

"You really see some terrible sadness and the patheticness of some people's lives. Those girls dancing in the Baby Doll lounge, that's probably all they do. At the end of a night they probably pick up a bloke to take home to make up their wages and they're probably in and out of the clinic every other week and they're probably doped out of their minds to go through with it and they've probably got pimps who take half their money.

"On the surface they haven't got any heart or feeling, it's just like flesh machines dancing about. Like they couldn't give a shit if somebody watched them or didn't watch them or somebody interfered with them. It's that whole hopelessness, end of the line.

And they've probably got all these aspirations to glamour as well. Probably tell themselves that what they're doing is a glamorous job when really they're just tits and ass merchants."

Now I hope we're not painting too gloomy a picture for you all but we've got to see how all these new perceptions will be affecting the Soft Cell sound we'll be hearing later this

year when another album hits our racks.

"I'm writing things now that approach it in a more sensitive way," says Marc. "The sadness and the loneliness and the hopelessness as well. I don't think we're smutty any more. I felt there was a lot of smuttiness on 'Non Stop Erotic Cabaret' but now, well we've been smutty and it's time now to be a little more sensitive. I mean the smuttiness there was more like a sarcasm of smuttiness, like saying here's giving you what you want, here's giving you tits and ass, if you like. And there's nothing wrong with that because everyone likes that. That's why something like 'Sex Dwarf' proved itself by being one of the most popular tracks on the album, the one that went down well in the clubs."

But what of now? "Well we never really intended to record a new single when we came, it just happened," says Marc. "and I feel it is much more of a sensitive and deeper and personal song really, even than something like 'Say Hello, Wave Goodbye' which is like the end of every mushy movie. There's a lot more coming from the inside, a lot more coming from the heart than coming from the stomach... or coming from the groin... (giggles all round).

"All we were intending to do was some remixing and re-edits for this disco 12in, a club 12in... There are three tracks either side, all numbers we've done before, except 'What' which is another cover of another old soul number, and added a lot of different instruments and vocals. It's nice to be able to do that now, after a few months of the album being out so we can listen to the tracks and think of alternative ways of putting them over, to take songs and ideas through to various extremes, to exhaust things like doing a 7in version and a 12in version, a dub version, a re-mix version."

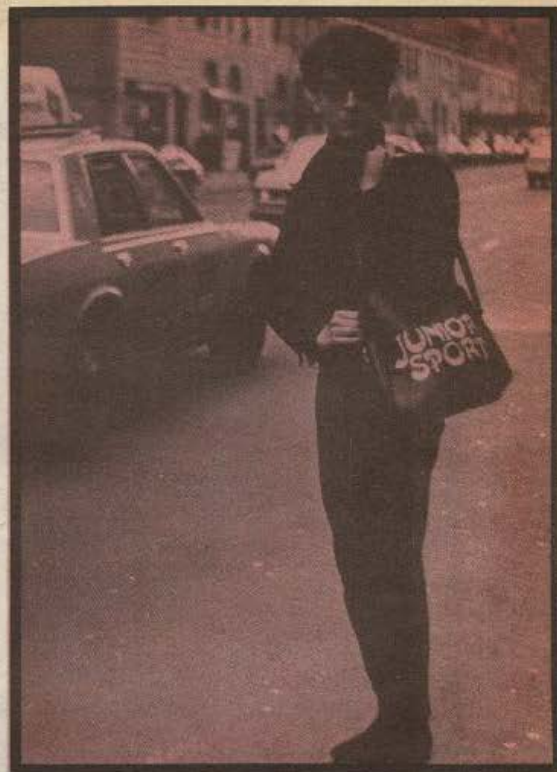
JUDGING by the sounds coming from the recording room 'Non Stop Ecstatic Dancing' is anything but exhausted. Featuring 'A Man Could Get Lost', 'Where Did Our Love Go' and 'What' on one

side and 'Memorabilia', 'Chips On My Shoulder' and 'Sex Dwarf' on the other it should be in the shops at the end of next month.

But enough of this seriousness, the essence of going anywhere with Soft Cell is having a good time and it's such a shame the decency laws won't allow me to write about some of the good times we had. Andy Warhol was a bit of a disappointment really so I won't bore you with that. I've got images of Marc Almond stripping in some club or other when 'Tainted Love' comes on, jackets and jewellery flying everywhere, Steve almost refusing the limo that picked us up at the airport because it hadn't got rose tinted windows and everyone laughing at Alan Vega because the poor dear can't get his act together and keeps troling across to kiss his bass player and singing without the microphone.

Now there's a lot of pressure on Soft Cell to perform in New York at the moment and Steve, when he's not out impressing everyone with his latest Some Bizzare cult signing The The, is sounding out some film options. But after he stitches up one 'business association' (I swear she was Divine) who wants to give a party for the group (everyone wants to give them a party with sex dwarves and everything) by directing her to a lone transvestite who he says is a Warner Brothers rep and then doesn't tell her about the joke till after he's brought her home for a 'business meeting', I wonder that he'll ever get back into the country again.

Or worse. It's 2 am and Cindy's driving us down gay old Christopher Street, we're all speculating as to what all the leather queens who hang around this time of night keep down their trousers to attract all comers. Odds on favourites are black pudding and truncheons. Everyone's a little tired and emotional, but pretty quickly sober up when Marc insists on shouting 'Hello Cowboy' at every butch and rugged figure we pass. "Christ, you'll get us shot," screams Cindy. "Oh God, they're following us as we get stuck at a red light. I turn in panic expecting a full baton charge but we pull away in time.



But beneath all this frivolity and seeming obsession with sleaze there beats a heart in Soft Cell; a heart that isn't really laughing at life's victims and using them as raw materials for a sneer, a snigger or a song. The group that the critics refused to take seriously are finally coming into their own and

expressing what they've meant all along. They've conquered New York without even playing one show and in a much more convincing and genuine way than all the hype that accompanied last year's star Adam Ant and his brief sojourn across the great divide. And this is only the start.

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ONE LINERS ...

A STORY reaches our ears concerning those lovable chaps The Members, currently working with Martin Rushent and thus presumably due for a return to the public eye; guitarist Nigel Bennett was quoted in a recent interview as saying that he'd enjoyed working on Pauline Black's solo recording because: "At least she can sing properly." Oops! Amused but somewhat miffed at his colleague's effrontery, Members waiter Nicky Tesco coolly informed the press that he was about to join the Boomtown Rats. Bob Moulthoff having been sacked to make way for this startling move ... U2 and Bow Wow Wow to open for Queen at their UK shows? You'd better believe it ... an unusually calm and polite Steve Dagger called last week to deny that Spandau are dumping producer Richard Burgess. No mis-spelt poison pen letters this time, Steve? ... those wilful boys The Stranglers intend to release 'La Folie' as follow-up to 'Golden Brown'. This is causing some consternation, since the opus in question is painfully slow and sung entirely in French — hardly an obvious choice. Still, these chaps will have their way — Yank manager Ed Kleinman has given up the ghost and returned to the USA ... Chris Stein to have his photographs shown in London at a special exhibition later this year ... Phil Oakey recently requested to endorse the motorbike boots he favours in an ad for their manufacturer; wonder whether Freeman Hardy and Willis will make a similar offer regarding his stilettoes ... Orange Juice have been baiting the Scousers again, on their last appearance there, the newly cropped Edwyn Collins, frequently accused of copying the dead-cat coiffure of the Bunmen's Ian McCulloch, quipped: "I've had my hair cut so it's not to be compared with one of your local pop stars — I really don't look like David Balfe any more!" The audience, including McCulloch himself squinting from the back row, didn't exactly fall about, we understand ... sax player Wesley Magoogan, who arranged and played the haunting solo at the end of Hazel O'Connor's 'Will You', now in dispute with the lady over royalties for same ... ELO's drummer Bev Bevan flown back to England for treatment of a stomach complaint hours before their appearance before an 8,000 crowd at Bremen in Germany; support act After The Fire lent their drummer to help out; and he played the entire set, despite never having had even one rehearsal with 'em. Tells you something about ELO's repertoire, eh? ... Steve Lillywhite to produce Linx? why on earth did Toyah Wilcox allow herself to get mixed up in the atrocious 'Dear Heart'? It's a mystery ... football fans wondering why young hotshot Justin Fashanu is getting the album from Nottingham Forest will be interested to know that it's for reasons other than professional. Justin is one of those young men who do nothing to further the population explosion, and The Boss doesn't approve ... no such insinuations can be made about Midge Ure, of course, so we'll stick to this tale, which reaches us from Japan: little Mr Affidavit has problems. Not so much personal ones as social ones.

MARITAL SAX!



QUARTERFLASH: Mr and Ms hit it off

THE HUSBAND and wife partnership of Marv and Rindy Ross is largely the driving force behind the group Quarterflash, who are currently enjoying a good deal of success in the States. And it's Rindy who steals most of the limelight with her charismatic sax work and alluring vocals, that are well displayed on the US hit 'Harden My Heart', which last week entered the British singles chart. "We originally recorded the song in our basement a few years ago," explains Marv. "And we did it in a

day. After getting the backing track, Rindy came in and put down the sax lick and the vocals, although she didn't even know the words — in fact she basically just read them! But everything seemed to work out and the number had amazing energy. "Then our manager got us a local TV spot and we felt we should at least have some kind of record to promote. So, against my wishes, because it was really only a basement tape, we went in and pressed an initial 1000 copies."

At that juncture, Quarterflash were a popular act in the North - West and when 'Harden My Heart' was released on their own Whitefire label, it became an instant hit, topping the independent charts.

"We were distributing the record out of the back of our cars," Rindy recalls. "We'd drive around to the stores and radio stations — basically doing everything ourselves. It kept selling and in the end we went through about five pressings."

Quarterflash were subsequently snapped up by Geffen Records and in December 1980 began recording their first album. However, it wasn't finished until the summer of '81. According to Marv: "We weren't actually in the studios all that time. In fact what happened was that we took a couple of breaks, because our producer was involved in a number of other projects."

Rindy: "Geffen actually had it taken off the market when they signed us, because it had been selling so well independently. To me there are a few reasons why people picked up on the song. Firstly, the sax hook at the beginning gets your ear. But also there are a lot of people, especially women, who've identified with the lyrics."

"That's true," agrees Marv. "We were at a show not so long ago and afterwards a woman came up to me and said quite sincerely: 'That song still affects me — it was my divorce song! And during my crisis it helped me get through.'"

"That really had quite an impact on me; I find it amazing how personally someone can take a song. I've actually played it for so long that I've lost touch with it." STEVE GETT

BOY'S TALK

CHRIS BUTLER, the main force behind the Waitresses, writes all his songs as a woman. Then he gets sister - Ohian Patty Donahue to sing them, filling in the character in the words. The combination has already produced an independent success in the States with 'I Know What Boys Like', and the Christmas single of last year, the Ze special, 'Christmas Wrapping'.

'Boys Like' is about a cock teaser who takes guys for suckers in a voice half - innocent and half - knowing. Butler wrote the song: "In a fit of pique when I was extremely angry and chronically lonely." And little ashamed of such a woman - hating song and realising he was onto a good thing, Butler started expanding on the new found character with technical advice from Patty and other female friends. "Boys Like' is an exception. It's like our 'Psychokiller'."

"The character has a lot of range: she can be tough, she can be sexy, she's a good woman who deserves better. On the second record, she's going to be happier, post-crisis."

The first record is an album on Polydor called 'Wasn't Tomorrow Wonderful?' The Waitresses used to be Butler's pet project, a concept rather than a band.



THE WAITRESSES: "guys are suckers"

Butler moved from Homestate Ohio to New York with no interest in forming a band, trying to interest major record companies in his songs: "New York was a different kind of struggle to Ohio, more mental than financial, doing battle inside the belly of the beast." Finally he found Ze and then a band. "We had a record contract and we wanted to start playing these songs so we got the people we recorded with to come on the road."

Butler realises "it's a dogfight" getting his witty, verbal 'new wave' music on American radio but

remains determined: "We're not a New York cult band, that's why we went with a major label. We make dance records but you can also sit back with a brandy and analyse the lyrics."

As for the Everywoman Butler's created, he finds it liberating to talk as a woman and thinks that the situation she faces are universal:

"She's trying to talk the world into being a little fairer to her," he explains. The Waitresses will be playing England in a month or so. Place your orders now. MARK COOPER

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THE TWO COMPETING TEAMS

TEAM 1

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The second team will be bursting with music biz celebrities. Not only could you be part of all this by answering the questions but you could also help a very worthy charity namely the Nordoff - Robbins Music Therapy Centre, which helps handicapped children.



Mike Read, Nipper, Paul Gambaccini

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WHAT TO DO

1. Answer the 20 questions (right) to see how you shape up as a pop expert. If you're one of the 12 people whose correct entries are drawn out of the bag on the closing date you will be invited to London to participate in one of the star-studded teams.
 2. You can also think up your own question for use in the quiz and write it in the space provided. If your question is used you will receive a name check on Radio 1 and, who knows, you might stump the combined might of the two teams!
 3. Finally, most important of all, each entry must be accompanied by £1 (yes just one little pound) which will go to the MUSIC THERAPY CENTRE. Make your cheque or P.O. payable to the Nordoff - Robbins Music Therapy Centre Ltd.
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1. What was the Beatles' first hit single..... RM/5/3
2. Who were the other two artists who died with Buddy Holly in 1959.....
3. What was Elvis Presley's first film.....
4. By what name is Paul Gadd better known.....
5. Who was the first British entrant to win the Eurovision Song Contest.....
6. What was vocal duo's Tom and Jerry's better known later name.....
7. Who recorded 'They're Coming To Take Me Away, Ha-Haaa!.....
8. Who fronted the Sex-O-Lettes.....
9. Which former member of the Shadows produces Olivia Newton-John.....
10. What was Crosby Stills and Nash only British hit.....
11. What was the title of John Lennon's Greatest Hits LP.....
12. What colour was the Itsy Bitsy Teeny Weeny Polkadot Bikini.....
13. Who released an album called 'The Lamb Lies Down On Broadway'.....
14. Name the two brothers who make up Sparks.....
15. Who was Dr. Winston O'Boogie.....
16. Who had a hit with 'Hocus Pocus'.....
17. Alvin Stardust gave which label its first hit.....
18. On which label was Adam and the Ants first single.....
19. What are Chas and Dave's surnames.....
20. Name the two subsequently successful artists who were in Aphrodite's Child.....

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MONDAY

WHAT A silly start to the week. I'm chauffeured across town to that scruffy ex-bomb-site The Lyceum for the millionth annual Rock and Pop Awards, which is predictably dull and full of drunken Radio One DJs all taking their trousers down and breaking wind.

The minute I enter the dump it's double gins, sorry I mean double chins, all round from the disgustingly overfed pop stars all gorging themselves on the fat of the land. Poor Has Been Hazel O'Connor needs an invisible sling hung from the ceiling to support her sagging jowls these days and that triumvirate of pathetic posers Shakin Stevens and Steve Strange all look the same, old and fat.

Of course the highlight of the evening comes when the ridiculously overrated Toyah picks up her prize for services to speech therapy. The stupid girl looks absolutely hideous with that hairdo which suggests she's had her head in a sandwich toaster for the last few years.

TUESDAY

MORE NEWS on the awards front, this time from the lunatic Americans. The moronic police actually saw fit to give Police a couple of Grammys — whatever they are — perhaps they're elderly record players. I don't know, but apart from that the only other person's name I recognise on the list is John Lennon and he's dead.

Pathetic, isn't it?
Still in America, I receive a desperate call from that ageing frump Debbie Harry. She whines that the nasty producer of her latest film ties her up, submerges her in water and then proceeds to whip her in one scene. I try telling her she shouldn't have played him her atrocious solo album.

WEDNESDAY

OFF TO shoot a video with highly spotty and very ugly young men. ABC. These one hit wonders



by Greta Snipe

are so hard up that they can just about afford those busty old boppers The Ravishing Beauties, but when the film makers demand a pair of leather boots for a scene, they have to crawl all the way to Human League's Adrian Wright to scrounge a pair.

THURSDAY

TALKING OF jumble sale rag bags, it's off to see those scruffbags Tenpole Tudor. The only faintly interesting person around is the balloon — like Kim Wilde who's seen canoodling with Tenpole's resident lecher Bob Kingston. After all that PR hype about her and pasty podge Steve Strange it's nice she's found a real man at last.

FRIDAY

I'M LOOKING forward to a juicy few days in court this month when foxxy PR person Keith Altham takes those silly little boys The Stray Cats to receive a fair judgement. The old fool claims that he put them up on his floor when they were unknown, introduced them to the Rolling Stones and then helped them get a record deal. So what, I hear you cry, well, the old grabber's upset because he didn't receive any gilt edged spondulicks from the deal. I don't know, what's gone wrong with the world — whatever happened to friendship and good deeds?



TOYAH and STEVE STRANGE: the results of over indulgence! Who's the plainest of them all (see below!).



HAZEL O'CONNOR rehearses her part as **KIM WILDE's Ugly Sister** in a new production of *Cinderella*; who's the ugliest of them all (see above!).

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Self-employed

COULD you tell me where I can obtain booklets and pamphlets about self-employment and forming a business? If I set-up in business, by myself, would the government give me a grant to get my feet off the ground?
Colin, Doncaster.

As the dole queues increase, more and more people are having to reject the idea of being employed by someone else, and are considering alternative ways of personal survival. Provided there's a need for the kind of service you'd be offering, (and you'd do best to spend time researching the potential demand for what you intend to do), self-employment could be the answer.

If you already have a job, it's probably best to stick with it until you're certain of being able to survive on work you've created for yourself. That means giving the business a trial run in your spare-time. Contacts take time to build.

Tax and national insurance are in the form of free leaflets and face-to-face advice are available from your nearest DHSS and Income Tax Offices. For a free booklet, 'Be Your Own Boss', plus a comprehensive information pack, send 20p in stamps to the National Federation Of Self-Employed, 45 Russell Square, London WC1, (Tel: 01 636 3828).

More freebie literature is on offer from the Small Firms Information Service, 8 Bulstrode Street, London W1. Ring Freephone 2444, thru' the operator for a copy of their 'Starting Up A Business' kit. You can contact your nearest Small Firms Centre with any questions you might have or this free number, from anywhere in the UK.

Chances of government financial backing for the small one-man business are nil, but the Small Firms Information Service Freephone advisors or your local Careers Office can give you full details on the policy in your area.

some bad, and some downright indifferent on do-it-yourself employment. Your ideas, sweat and initiative will add flesh to the bones.

If you're planning to try to distribute or sell this most rudimentary exercise in self-publishing, beware of using other people's copyright pictures or photos though.

Fanzine

A GROUP of friends and myself have been thinking of producing a fanzine and wondered if you could suggest any blow-by-blow guides to getting it together.
Dave, London

At its most basic, a fanzine can be handwritten or typed, plus stick-on illustrations, or your own drawings and graphics, and simply Xeroxed. Add a stapler and staples, and you have your first issue.



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.

Without their permission, it's illegal.

Moving into the more sophisticated realms of duplicating, you can type the copy, add drawings too, on a stencil and run-off copies by the score on a duplicating machine.

Schools, colleges and community centres or community workshops may let you use facilities free, or for a small charge.

If you're more ambitious and want a more professional finish, contact printers with a view to offset litho, the most economical printing process for small runs. Look at any similar work they've done to see how it measures-up; ask questions. Some printshops will be more helpful to beginners than others. Write to other fanzine editors in your area for suggestions on

who to use. Rough Trade in London keeps a large stock of zines produced in London as well as elsewhere in the UK and abroad. Rough Trade, 202 Kensington Park Road, London W11, (Tel: 01 229 8541).

For stage by stage detail on how to present your copy, how to handle layout and page-design from basics, and coverage of magazine production from the beginning thru' to printing, read 'Print-How To Do It Yourself', price £2.25, published by Inter-Action, 15 Wilkins Street, London NW5. Cheques, postal orders payable to 'Inprint'. (Tel: 01 267 9121). Also see, 'Into Print, Teach Yourself Books, in the library.

Courses in magazine production, if you want to get into it in a big way, start again at the London College Of Printing, Backhill, London EC1, (Tel: 01 278 1726), one evening a week, September to June, this autumn.

Next to finding a worthwhile printer, distribution of the finished product could be the major hassle in store. Establishing contact with nearby record shops or venues; taking classified ads in the established music press are

CONTACT KORNER: Isolated? Want to meet people in your area who share the same musical tastes? Drop a line and we'll try to fix it up. If you haven't heard already, hang in there. More people are making contact every week, and every name and address is kept on file. Write to Contact Korner, Help, Record Mirror, 40 Long Acre, London WC2.

both ways of offloading copies. Rough Trade, the biggest fanzine distributor in the UK, may also take a few copies off your hands on a sale or return basis.

Damp dreams

I'M very embarrassed as I have dreams of sex at night and wake-up with my pyjamas and the sheets wet with sperm. I'm worried in case my mother sees it. Is there anything I can do about this? I'm 13.

My mother is a very clean and tidy person and I'm scared of what she'll say. She'll think I've been playing with myself.
Jason, Plymouth

Wet dreams are a natural part of growing-up, and nothing to be ashamed of or worried about. When boys reach puberty, the stage of physical growth when your body changes from that of a child to an adult, the sex organs start to enlarge and sperm is produced inside the body. It's released involuntarily, when you're asleep, as well as when you masturbate. It's happening to your friends too.

You can't control wet dreams when they happen, but wearing a pair of underpants under your pyjama bottoms and giving them a quick rinse-out next day could help if this is causing you embarrassment. In any case, your mother should be aware of what's naturally happening to you and must accept that it's another step along the road to maturity for you. She may be more understanding than you think.

STINKER

ICAN'T help getting the feeling that my girlfriend is tired of me, as every time I go to kiss her nowadays she flinches away and says my breath stinks. I don't know whether this is true. What can I do about it?
Peter, Dunstable

From what you say, there's a good chance that your girlfriend is a bit bored with your relationship, possibly because your breath does smell. A major cause of oral pong is tooth decay, pure and simple. If you haven't been to the dentist recently, book in now for a check-up. And remember to brush your teeth regularly, every night and morning too.

Infection of the tonsils or nasal passages can also cause unpleasant smelling breath, so, if your teeth are sound enough, see the doc.

If your girlfriend is a non-smoker and you smoke this could be another reason for her reluctance to kiss you. Check it out. Breath sweetening products on sale at any chemists will put off a temporary cover-up job, but that's all.

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Singles

SINGLES OF THE WEEK: GRAB THESE THREE AND WHACK UP THE BASS

XAVIER: 'Work That Sucker To Death' (Liberty 12in). So compulsively danceable that it had me bopping round the boudoir; no mean feat. I assure you. This magnificent record features the talents of George Clinton and Bootsy Collins: I state this as a point of interest, not a recommendation in itself, for they've been involved in duff stuff as well as classic. But this is thumping good stuff: not catchy or even highly individual, but possessed of a massive dose of ingredient X, that special guts and drive that makes an exceptional dance record.

MAXIMUM JOY: 'White And Green Place' (Y). For some reason this keeps making me think of the B52's, but that may be simply because I thought I caught the word "crayfish" in there somewhere. The girl singer is a little colourless, but sax, terrific bass and some guitar stealthily snatched from 'The Jezebel Spirit' more than compensate. Rhythmic, memorable, classy and persuasive. Quality goods.

LEISURE PROCESS: 'Love Cascade' (Epic). Ross Middleton, ex-leader of showband-for-moderns Positive Noise, comes up trumps with a very strong single indeed. The Martin Rushent production is faultless, the arrangement nods toward electronics and funk but avoids the more boring excesses of both, and the song is bold and confident. Middleton's peers



MAXIMUM JOY: no lies on them

will have to stop chuckling into their sleeves about him now, I'm afraid, for he has definitely proved his worth. I do have reservations about his voice, mind; a little more personality and a little less toned-down Billy Mackenzie would have been preferable.

THE REMAINDER: **RICO AND THE SPECIAL AKA:** 'Jungle Music' (Two-Tone). Extremely jolly item whose lively bits sound more sunny Caribbean than jungly. Easy to shrug off as

lightweight, especially if you're still haunted by the Special AKA's last offering, but the virtuosity, musicality and good humour on display here command respect. A lovingly crafted record, for all its air of spontaneity.

STEEL PULSE: 'Ravers' (Wise Man Doctrine). From the impertinent 'oops upside your head' opening, it's clear that the earliest of Birmingham's reggae sensations have their tongues tucked firmly in their cheeks on this, their first single for ages.

Released on their own label, it shows the Pulse to be unweakened by adversity and still true to their own sound and style. Which is not to say that they haven't progressed; they sound more assured and polished than before, but they are undistracted by fashion. Unlike some: 'reggae bandwagon is the fashion that's going around' sings David Hinds wryly. Love it.

GEORGE JONES AND ELVIS COSTELLO: 'Stranger In The House' (Epic). Unlike the unfriendly and patronising Billy Sherrill, poor old washed-up George was presumably all too glad to be in on Elvis's country doings. His contribution to this rendition of Costello's sad, evocative song is pretty woeful, when Elvis sings it helps things along a little, but apart from sheer sentiment there's no reason for listening to this version rather than the composer's original.

CHRON GEN: 'Jet Boy Jet Girl' (Secret). Top marks for antimacho to Chron Gen, the likeable face of Oi, for covering this faggy pop romance. Unfortunately, they zoom through the damn thing so fast that most of its silly, catchy tune (remember Plastic Bertrand's 'Ca Plan Pour Moi?') gets lost along the way. Still, it's more trash than thrash, and given the choice of this lot or the Exploited, I know who I'd prefer to see on TOTP. Rather fifth-rate Buzzcocks than nth-rate Clash any day, mate.

IMAGINATION: 'Just An Illusion' (R&B). As elegant, sinuous and lightweight as any or all of their previous efforts, and just as attractive. Bits of the backing vocals are uneasily reminiscent of the Bee Gees, but that apart it's a goodie.

HEDGEHOPPERS ANONYMOUS: 'It's Good News Week' (EMI). From the deep and distant past comes Jonathan King's do-the-apocalypse classicette. An attempt to cash in on the young psychedelics



Reviewed by SUNIE

thingummy? One devoutly hopes not, or they'll be digging up 'Eve Of Destruction' next. Mind you, I could stand hearing 'Days Of Pearly Spencer' again.

THE SINATRAS: 'You Make Me Feel Like I'm Wearing New Clothes' (Transmanor). Love the sentiment; bit dubious about the record. It lacks nothing in verve, but its synthy bits and rather orthodox poppiness are distinctly short on originality. Quite pleasant, though. God, aren't I benign this week? Don't worry, it won't last — next week I'll be malignant again.

SPIZZENGERI 2: 'Work' (Rough Trade). More mundanely lovable madness from the ebullient Spizz, aided and abetted by original partner and aspiring teen heart-throb Pete Petrol, amongst others. Smashing song; shame about the horrible murky production. The instrumental section almost defies belief, but stick with it: you'll love it in the end. More please.

A FLOCK OF SEAGULLS: 'I Ran' (Jive). Definitely deserves a special mention for the most hideous single sleeve I've ever seen, but otherwise it's nondescript enough. Pretend "Modern" music for people pretending to be modern.

GINA X: 'No G.D.M.' (EMI). Crass, unpleasant and over-produced Eurofodder. Harsh, flat singing about dodgy sexuality against a slick musical backdrop doth not a Grace Jones make, sweetie. Time to reconsider your strategy.

BIM: 'Factory' (Swerve). Big, powerful sound, but 'Factory' lacks melody and is severely handicapped by some very trite words indeed. I feel slightly uncharitable in thus describing the output of such likeable and indubitably well-meaning chaps as Bim, but their intentions seem to go off course somewhere between imagination and vinyl, so that the end result is always unsatisfying. Perhaps in time...

ZOUNDS: 'Dancing' (Rough Trade). Oh dear. This failed so utterly to hold my attention (and I started off concentrating on it) that its chances of catching the attention of the casual listener must be less than zero. I stopped gazing out the window and played it again, but with less than startling results. Dreary.

THE DB'S: 'Neverland' (Albion). Beaty American pop with ringing guitars, slightly whiney voice and sweet backing vocals. Unremarkable, especially since the likes of the Shoes and the Pop were turning out this sort of stuff years ago.

GODLEY AND CREME: 'Snack Attack' (Polydor). Kevin Godley is so smug, clumsy and altogether unattractive that he makes Andy McCluskey look like Warren Beatty. This is painfully smartyarse stuff, tongue twisting fastfood-talk, destined for a lesser fate than 'Under Your Thumb' and its successor, which at least had tunes. Oh, for the witty, wonderful days of 10cc. Life is a minestrone.

GENESIS: 'Man On The Corner' (Charisma). Quiet and inoffensive to begin with, but gets stropy two thirds of the way in and is predictably boring throughout. Before you reactionary old bozos out there reach for your poison quills, save the effort — I have no great axe to grind against Genesis (or even a Small Axe — just a little in Joke there for all you reggae buffs) and will even admit to owning 'The Lamb Lies Down On Broadway' if pressed, but their current output is sadly soporific.

JAMES FREUD: 'Modern Girl' (Carrere). **RUDI:** 'Crimson' (Jamming). Competent, average, despicably proficient pop. James Freud has the better name and the more mainstream, manufactured record; Rudi wear their social conscience on their sleeve, as befits Weller proteges. Neither bears the slightest air of inspiration, excitement or freshness. Depressing.

VENIGMAS: 'Strangelove' (Biba Music). A little more spirited than the last two, but not much to write home about. The unhappily-named Venigmas sound like young chaps with ideas, but insufficient individuality to avoid smothering said ideas in a welter of fashionable trumpets and so on. Upon consideration, disregard that first sentence: this is, in fact, more than fair (it grows on you). The second criticism stands.

THE DANCE: 'In Lust' (Statik). Haven't we been here before? I remember the record, though not the song; it's undistinguished, laid-back funkystuff, bland and unassuming and as unthreatening as it is skilful. Pass.

SUGARHILL GANG: 'Apache' (Sugar Hill 12in). The rap itself is nothing too brilliant, but I love the use of the Shadows' 'Apache' riff to punctuate the Lone Ranger references. Sharp and funny.

JIMMY PURSEY: 'Alien Orphan' (Epic). Self-conscious weirdness from the obnoxious prophet-without-honour of the London suburbs. Whereas in his Sham days he was considered a bright lad posing as a bit of a moron, today's Pursey sounds like a thick-eared clod trying to be a Serious Artist. Embarrassing and very nearly unlistenable.

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QUINCY JONES: 'The Best Of Quincy' (AMH 68542)

By Carrie Elderfield

QUINCY JONES has churned out some pretty good stuff over the years so with a 'Best Of...' album you are spoilt for choice. It includes the more recent hits 'Razzmatazz' and 'Superstition' as well as 'Body Heat' and the latest single release 'The Dude'. Since it is a compilation album you will have heard most of the tracks before and they are in their original form.

It's the usual quality product, a mixture of soul and funk with a bit of jazz thrown in and the end result is a very danceable, consistent sound.

Quincy Jones has amassed a creditable bunch of musicians to work on this job and the finished article is well worth a listen. +++

THOMAS LEER: 'Contradictions' (Cherry Red ERED 26)

By Gary Davey

THIS ALBUM starts out as low budget techno funk and tumbles into bland effortless and unconvincing muzak.

On initial listenings the record seems cleverly put together. It is so superbly disguised that it is only after a while that you realise it is a bit of a cover up. I can't point out what it is that makes this record sound cheap but you can tell the difference like instant and fresh coffee, the fundamental taste is the same but one of them lacks character.

Leer shows promise in places but similarly he often sinks into uninspired, over long, soul/funk imitation. It sometimes sounds like a keyboardman's solo album, say from Genesis or someone like that.

Imagination coughs from the album in spasms and, despite its Tesco price tag it gives just enough quality to suggest that Thomas Leer could be capable. That's about it really. It's not over exacting material but then again it is not bereft of some degree of talent. ++ + 1/2

THE KNACK: 'Round Trip' (EST 1168)

By Carrie Elderfield

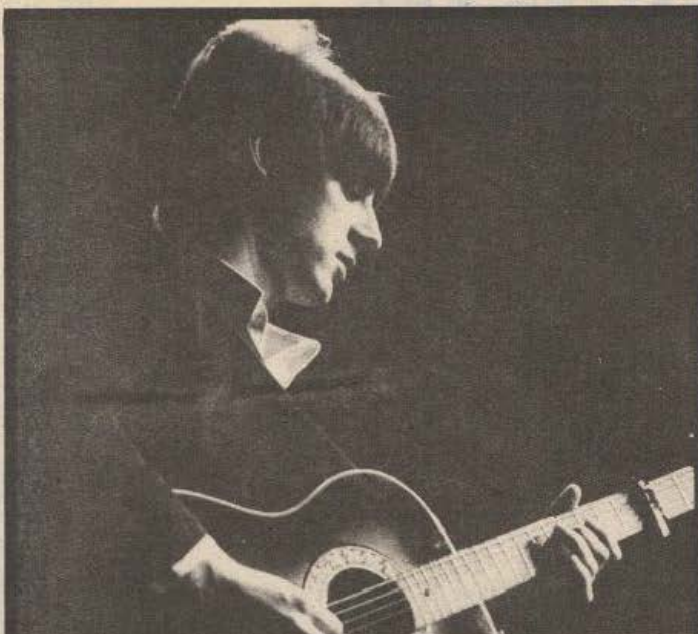
THE KNACK's third album is just pure, shallow pop. It was supposed to be experimental, with the Knack trying out various styles including country, jazz, fusion and what is optimistically described as neo-psychodelia.

In themselves the melodies are alright but the whole effect is bulldozered away by rough uninspired backing.

The two attempts at jazz come off best of all, possibly because at the least the rhythm is different. 'Africa' is an amateurish but catchy jazz funk and 'Lil' Cals Big Mistake' is a worthwhile try at fusion. Sadly Doug Fieger just hasn't the strength for jazz-style vocals.

He comes over better on the pretty ditty 'Soul Kissin'. At least there is some hint of emotion.

There is something missing from the Knack at the moment, a nagging voice says it's talent. If they have got any they don't do much to show it off on this album. It's a shame because underneath all that commercial tripe are some good ideas spoilt by being horrendously unadventurous. +



PAUL WELLER: spokesman

MAN'S GIFT...

THE JAM: 'The Gift' (Polydor POLD 5055)

By Mark Cooper

AFTER A year and a half in the desert, the three wise men return — 'The Gift' in tow. Browns trowered with care and concern, the Jam call the new pop's bluff, proving that prettiness is no substitute for joy. They insist on calling Tinseltown by its proper name: Wasteland.

Fresh-faced 'Innocents' may come and go but Paul Weller, at 23, is the elder spokesman of British youth. On 'The Gift' Weller assumes his duties with a mixture of earnest philosophising and jaunty, bouncing beat. Long live love!

Weller has always swung between the nihilism of punk and the dreamy idealism of a sixties' adolescence. The best Jam songs mix an angry kitchen-sink realism with a surging desire for change. Weller's angry at the way things are but, up to now, unable to see any solutions that aren't either glib or unlikely.

On 'The Gift', he finally steps off the fence and goes for love in the face of despair and intelligence in the place of exhaustion.

Musically, 'The Gift' moves right over to Motown, mixing a touch of calypso (on 'The Planners Dream Goes Wrong') and a touch of 'Shaft'-like disco (on 'Precious') with a basic soul strut. The old Jam multi-layered guitars are here, along with the harmonies and the familiar punch, yet the musical range of 'The Gift' is wider than ever and the Jam's skills more developed.

Familiar Jam touches abound. Mini-moral operas like 'Ghosts', which uses the melodic riffing style of 'Mr Clean' and more standard Jam work-outs like 'Just Who Is The Five O'Clock Hero?' on the

first side, and 'Carnation' on the second. The Jam have retained their identity while enlarging it to include ringing brass work and, best of all, a bubbly happiness(!) that rings through the album.

Weller's understanding of dola-queuse despair is equalled by his insistence on the value of the secret of the beat. 'The Gift' is determined to put joy back in the town called Malice and brings ghosts back to their senses. On 'Ghosts' itself, Weller affirms the importance of loving, insisting that 'old fashioned causes like that still stand'.

The slightly apologetic tone isn't necessary; Weller has no need to be intimidated by the triteness of recent fashions. Yet, in his role as elder spokesman, I suspect he fears the problems raised by the Jam's superiority. The Jam are an institution and their isolation (who else has survived since '77, morally intact?) could always turn them into a dinosaur.

The major dinosaur tendency on 'The Gift' is Weller's leanings to rather awkward and abstract lyrics. Lines like: 'We're the next generation of the emotionally crippled' hardly bounce along. And Weller's newly assumed role as spokesman too often leads him into the silly generalisation. The album's worst track, the messy 'Trans-Global Express' has Weller on the outside looking in, substituting sweeping statements for the Jam's usual faith, their ordinary, biting anger. Such are the dangers of isolation.

Still, for the most part, Weller and Co keep their integrity by finding glamour no substitute for 'truth'. Weller's earnest concern and occasional lyricism finds its perfect counterpart in the springing joy of sixties' soul and, yes, the Jam have done it again! Thanks for 'The Gift'. +++ +

SHALAMAR: 'Friends' (Solar K52345)

By Paul Sexton

AN ALBUM to establish Shalamar as LP artists and not just the final part of another disco assembly line churning out three - minute pounding product, not that there's necessarily anything wrong with that.

'Friends' reveals a greater depth to the work of this American threesome than any of their hits — irresistible as tunes like 'The Second Time Around' and 'I Owe You One' were.

The Solar motto runs "Beautiful Music by Beautiful People". And

Shalamar certainly have a good-looking, slick-sounding commodity. But you don't have to be beautiful to like it. I mean, I do (Self-Effacing Dept) and the ballads on this album in particular could win Shalamar a lot more of the types they sing about.

Dance-wise there's hot stuff with 'A Night To Remember', 'There It Is', 'Don't Try To Change Me' and, slightly to one side, the vocoder-laced 'Playing To Win'.

They've always had a distinctive sound but now Shalamar have added to it with 'Friends'. I await their London Venue appearances for the final assurance. +++ +

Page turns to cinema

JIMMY PAGE: 'Death Wish II The Original Soundtrack' (Swan Song SSK 59415)

By Robin Smith

JIM HAS fixed it for film director Michael Winner. Everybody's apparently been wrong about imminent Zeppelin re-births, instead Page has been working on the music for cinema's latest money spinner 'Death Wish II'.

For a debut album of this kind, Page scores very highly losing none of the Zeppelin legend. Page appears to be building a new career and not relying on his name alone to churn out the odd piece of music for a fat fee. Like Queen's 'Flash Gordon' soundtrack it stands proud, building atmosphere into the film.

As a man who's said to be obsessed with the darker side of life, the bleaker passages of 'Death Wish' such as 'The Chase' are

where Page is at his best no doubt giving him the chance to realise some unfulfilled ambitions.

Page has nurtured some particularly awesome guitar work for 'Who's To Blame' conjuring up pictures of a sinister Los Angeles skyline where muggers lurk — or so the film would have you believe. If that director of suspense, Alfred Hitchcock had written music then he would have been proud of this.

The album has some more tender moments though, with patches of quiet between the storm. Take 'Of Carole's Theme', all misty eyed piano as Bronson returns home after a hard day out shooting thugs.

This album is much more than a give away snack for Page starved fans and it's added a whole new dimension to his career. Chances are that other directors will have their cheque books out to sign him up for more work of this nature. +++ +

VARIOUS: 'Your Secret's Safe With Us' (STATIK STAT LP 7)

By Gary Hurr

THIS IS one of those compilation albums stuffed full of grim, grey, industrial "northern" bands.

Orchestrated by one Nigel Burnham, who, astounded with the success of his previous venture into the rock field, Hicks From The Sticks, produced this "worthy successor"?

So, as the saying goes, if you liked that, you'll almost certainly want to add this to your collection.

The double record has groups that range from hopelessly esoteric to almost commercial.

And the horrible obsession with Joy Division and the Cure continues unabated.

Some of this music will stay "independent" forever, destined to find its supporters among kids whose favourite tippie is half of snakebite.

The good bands are Thrash, Indians in Moscow and Pressure.

On the strength of them alone. +++ +

KLEER: 'Taste The Music' (Atlantic SD 19334)

By Mike Gardner

AFTER THE irresistible dance floor hoppers of last year's album 'Licensed To Dream' and the 'Get Tough' hit, this latest set by New York's Kleer comes as a

distinct disappointment.

While numbers like the title track 'Wall To Wall' and 'De Ting Continues' are solid disco material there's a lack of real attack and personality. This album could come from a string of street - wise production teams working in the Big Apple.

While the excellent Chicago 'I Shall Get Over' is a step in the right direction with its catchy refrain and shrill girl harmonies, the overall flavour of 'Taste The Music' is very ordinary. ++ +

BUGGLES: 'Adventures In Modern Recording' (Carrere CAL 131)

By Mike Gardner

ADVENTURES? I thought they meant zappy wads of exhilarating experiences not the humdrum weariness on this, their second album.

Buggles provided Island Records with their first ever number one 'Video Killed The Radio Star'. They they breathed a last breath into the near stagnant corpse of Yes, oversaw the techno-pop masterpieces of Dollar and ABC's latest. But, instead of an invigorating glimpse into their world of hi-sci techno wizardry, we get a weedy piece of whimsy.

The chrome clean video world of hand held in black and white vignettes is an unfocused assembly of low energy mediocrity, and I for one am disappointed.

En-rap-tured Virgin

VARIOUS ARTISTS 'Rap Tracks' (Virgin V2225)

By Mike Gardner

AFTER VIRGIN had their fingers burnt by Blue Rondo's limp foray into white boys 'funk', their solution was simple, call in the marines! Import the hottest dance bumpers from the USA and show them that swing's the thing and 'style' comes a bit of a way down

the list.

Having proved they were doing it seriously with the excellent Brandi Wells 'Watch Out' release they now gather together a fine selection of rappers and other floor fillers from across the water.

The highlights are, in the Philly corner, the amazing 'Double Dutch Bus', the biggest selling rap record ever, by Frankie Smith, which is based on a children's nonsense rhyme, and the excellent

Parliadement thang influenced Captain Sky 'Station Brake'.

In the New York corner there's the Prince funk styled 'Enjoy With Me' by Midnight Blue and three so-so tracks by New York rappers Doctor Ice, Treacherous Three and Disco Four. None of them fares as well as the Philly boys or hit the joy of Grandmaster Flash or Kurtis Blow but overall the singles format doesn't allow the time to get bored. +++ + 1/2

The Michael Schenker Group

MSG



One Night at Budokan

*MSG 'One Night At Budokan'.....
I PREDICT that if this short-fused, double barreled dose of
dynamite gets released out of the Land Of The Rising Yen
and into the U.K. at a price harmonious with the depths of
British pockets it shall bloweth all cobwebs off every dozing
closest axe hero on these isles.*
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Bad boy come good

Meet Kirk Brandon of THEATRE OF HATE, the man(?) who's already won his own wars — on the building sites as well as on the playing fields of Eton (well, almost!). Interview by SUNIE.

THE INTERVIEW takes place in a basement flat. The basement flat belongs to Terry Razor, who is minder, manager mate and guru to Kirk Brandon. Kirk Brandon is singer with Theatre Of Hate, who have just had their first hit record, and it is he (to begin with, anyway) who is the subject of the interview. I fit into this scenario as well, of course. Somewhere.

I arrive, apprehensive but bearing a bottle of Cotes du Rhone to disarm them. I'm very much aware that I don't know these people and that I'm on their home ground. Still, they seem friendly enough; Brandon looks round from the pool table as I enter with a smile of — recognition? Amusement? I'm not sure, but I continue to scrutinise the pair of them while they finish their game.

When we get down to business, wine poured and tape rolling, it's with Brandon and me seated politely apart on the sofa, and Terry, benign but watchful, opposite. A deep breath, and the first question: when you formed Theatre Of Hate, did you have a very clear idea of what you wanted to do with it, and what you stood for?

"Absolutely. From the inception, it was organised, planned. Steve, the guitarist, was an old mate; Stan used to follow my old band, the Pack — we won't talk about that. Luke, the drummer, used to work for Terry, and John the sax player turned up from an ad in the Melody Maker; after the auditions had finished, this geezer just walked in and started playing, and that was that. Luke left quite recently, Steve left — and we did a tour with just me on guitar."

The nucleus of the group are, with Brandon, committed to an attitude — he shuns the term philosophy — which, though difficult to define, is nonetheless the spirit upon which Theatre Of Hate is based.

ESSENTIALLY, it seems to boil down to this: Brandon believes that the mass consciousness of the peoples of the world has been building through the ages; a positive spirit, often expressed in youthful rebellion but subsequently dampened by the pressures of living in, and conforming to, society.

As this consciousness grows, runs the theory, more and more people will stand up and say "No" to the assumption that other people are there to run their lives for them, and eventually (and in the not too distant future) we will arrive at some sort of millenium — a higher age; an age, if you like, of enlightenment. Lest this seem a lot of high-falutin' hot air, let me add that this is what I understand by his (and Razor's) highly involved arguments, and serve you Brandon's very pertinent example in support of his case: namely, the vast grass roots support for CND all over Europe. People are, he insists, thinking for themselves. Learning to say "No".

He's been quoted as saying that he could never sing "I love you" because he wants to sing about things which are "important". Does he find it easier to be passionate about causes and issues than about individuals?

"All that stuff has been done before, too much and for too long," he replies firmly. "All this Boy Meets Girl, Success Equals Money — you keep pushing those ideas, keep pushing the control that this thing and that thing have" (he indicates the stereo and TV) "and you get people singing along with it, believing it, putting themselves in the role of — oh, Mark And Mandy... and before you know it, you've got a whole civilisation that's become — I mean, that thing" (the TV again) "is the most fantastic form of communication in the world, but it's used to hold people back." The oplate of the masses, indeed.

SO it's not love you're indifferent to, but the way it's trivialised by your contemporaries?

"Listen," says Terry. "This man is incurably in love. He's always in love."

How did you do it, Kirk?
"Twenty-five," he answers with a smile. "You won't hold it against me, will you, my dear?" Of course not, I reply. I simply wondered what influenced you as you were growing up. I've read most of your interviews, but there's never been a word about your background, your childhood, where you came from.

"Westminster," says Terry cryptically. "Go."
"Should I really do this?" wonders Kirk. Terry nods assent, though apparently up until now it has been agreed that the singer's past should be dwelt on as little as possible. As he begins to tell the story, it's very apparent that this has been expounded upon less than all the come-the-millennium stuff, for it's fresh and fascinating, told simply and directly, and while I listen I stop thinking about the next question. I'm sorry to have to condense it for you, but here's the gist:

"I was born 3/8/55, in Westminster, a stone's throw from the Houses of Parliament. We lived in one room, four of us. My old man had no skills, apart from playing football and cricket really well; he came from a big family, and he didn't like living in slums; hated it in fact. He — oh, I'm going to say it... he was a villain, probably. As to what he did, I'm not quite sure. He never talks. As far as I know, he had ordinary jobs; endless labouring, always on a site.

THEN one day he was playing in a cricket team against this film crew, he was the real demon bowler, and afterwards they asked if he'd like to play for their team. He said he wouldn't mind, but he was tied up on the site, so



KIRK BRANDON: all teeth and smiles!

they said they'd get him a job in the film game: props man, moving stuff around.

"He told me some day that we were buying a house; he'd scraped up the money for a deposit somehow. It was by the sea — Torbay, Devon. See, this is going to sound like 'Hersham Boys' or something, but the flats where we'd been living had some real nasty pieces of work — I wasn't a very nice kid, either. You'd get a hiding at least twice a week, and you'd give someone else a hiding. I'm not a violent man now; it's boring, destructive.

"But anyway, from that set-up we went to Torbay, quiet and full of retired people. A couple of the nuns who taught me took a shine to me, helped me, and I passed my 11-plus and went to grammar school, which was full of middle-class kids — I was shunned for four years, I was just a stupid bastard; no-one talked like I did — the only thing I was good at was sports, I was good at rugby, I was bottom in everything, every year, 105 kids in the year, and I was 109th. I used to hate the lot of them.

"Within two weeks of finishing school I'd left home and was back in London, dossing. I spent four months sleeping with tramps up in Camden. I thought it was all right; I didn't have the sense to know any better."

His fortunes gradually improved. From the age of 18, he dressed skinhead, and it was in this guise that he began going to auditions as a singer.

"This was when people had long hair and were playing blues — cum — Genesis or something, and I'd turn up with a crop and a green Harrington and just roar me head off — couldn't sing, not even as much as I can now. I just roared. They thought I was weird."

bet they did. So much for growing up, except to mention one interesting sphere of musical influence. Apart from listening to blues records and playing the guitar his late mother bought him when he was twelve, Brandon recalls summer holidays with his mum's family in Ireland, where "someone would play piano, out would come a fiddle, and the whole pub would be singing. It used to make me cry, I loved it. Still do."

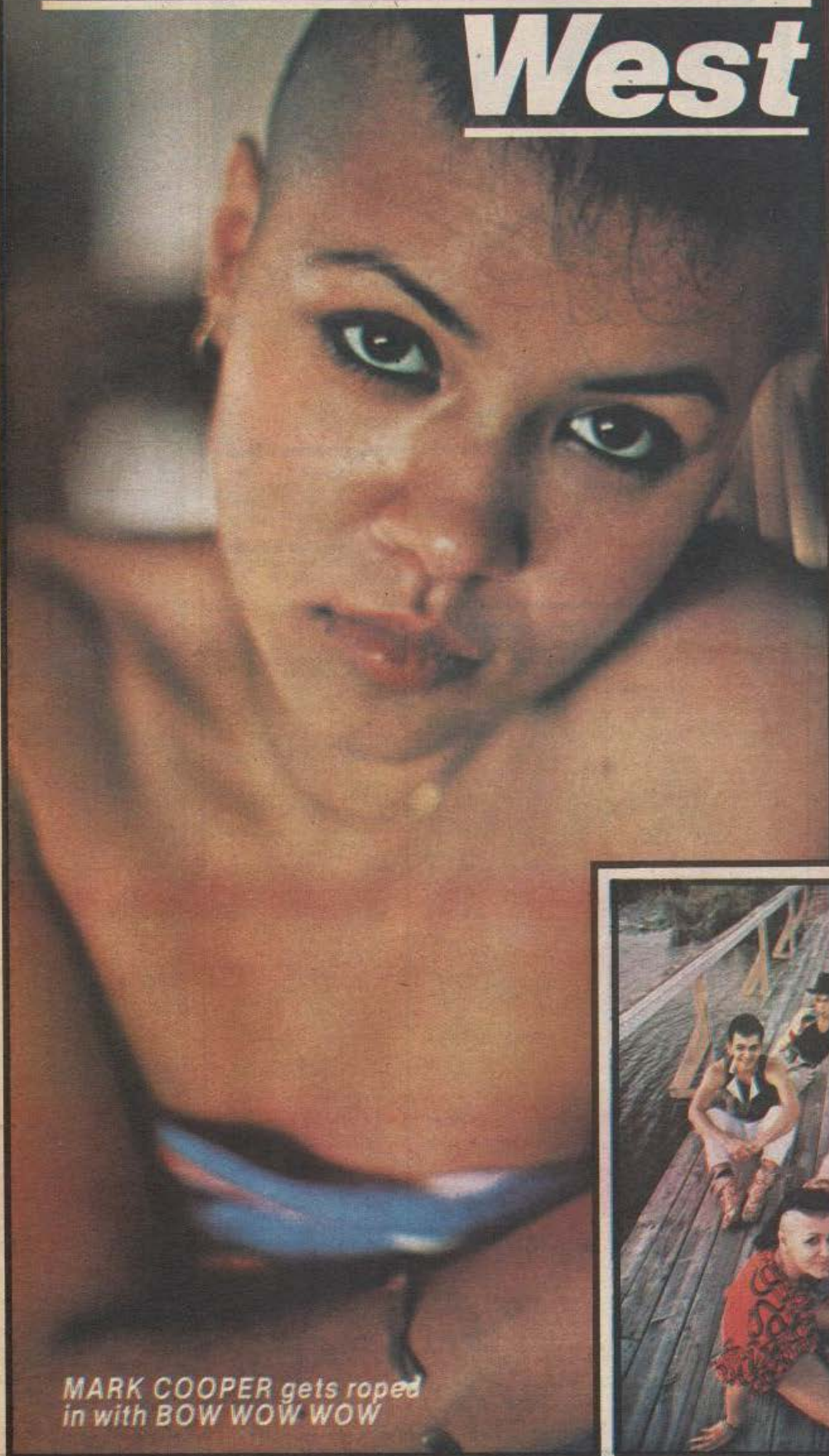
His heroes, then and now, are boxers, and certain movie actors, a prime current example being Robert de Niro, whose superb performance as the fighter Jake La Motta in 'Raging Bull' he speaks of with glowing admiration.

"I'm a sucker for something I can identify with. Like, that character — his parents were immigrants, like my mother was Irish, and the background... My parents were wonderful people, but mad. Really crazy. I couldn't wait to get out. La Motta could only get out of his situation by fighting; he didn't know the right things or the right people. He couldn't communicate, couldn't talk to his wife, even pick up his kid; he was screwed up and he didn't know or care why.

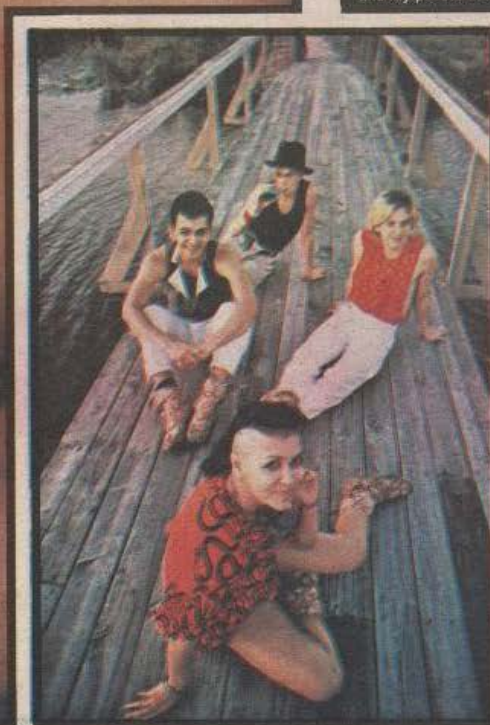
Understand what drives Kirk Brandon and you'll understand what Theatre Of Hate is about; looking for clues shouldn't be hard.

Brandon and Razor, their schemes and notions, can seem profound or absurd, grandiose or inspiring, even all of these at once. (And don't forget that scepticism is easily suspended under the influence of a bottle of wine and two charismatic talkers.) Above all, though, they are fascinating characters with positive ideas about rebellion, society, music and attitudes; they are in control of their lives and want you to take control of yours. Can you argue with that?

Wild in the West



MARK COOPER gets roped in with BOW WOW WOW



IN SANTA Barbara, California, there's palm trees and surfers and the sky is absolutely blue.

Inside Bow Wow Wow's tour bus, Annabella is discovering, much to her surprise that Los Angeles is also in California.

"I never studied geography all that much," she explains. Instead she got herself involved in a Western called Bow Wow Wow. No wonder she's confused.

"Last Thursday we flew from Miami to London, did TOTP all day, flew to San Francisco the next day and immediately started this tour opening for the Pretenders; real jet setters we've become. It's just as well that I always wanted to be an air-hostess," says Annabella.

"We're not working for someone else for a living, we're having an adventure, who wants to work nine to five in a dry-cleaners all their lives? I'd rather be playing in a rock band in California!"

"I've had lots of experiences I could never have dreamed of," says Annabella. I've been painted gold, I've posed nude for a picture, I've sung songs that a girl of 14 would never sing, I've seen Tina Turner in concert, I've been onstage with the Pretenders, I even get people asking for my autograph!"

Suddenly, outside the coach, there's a big yell: "We love you Bow Wow Wow!" "Male groupies!" says I. "I only get all these creeps who come up to me and say: 'Great show,' says Annabella, putting on a horrible American accent.

Meanwhile back in England, Bow Wow Wow are finally beginning to break. After TOTP, they even got recognised by people on the street, caretakers and cab drivers even! What's taken you so long? I ask Lee the bass player: "Nowadays you're either an instant success or an instant failure. We never thought we'd succeed straightaway although I think Malcolm and the rock press did."

"But we're not on the outside looking in. We've just kept on going despite all the pitfalls and now being on TOTP is a real feather in our caps. It sounds corny, but it's a real honour to be on that programme."

Too often, Bow Wow Wow have seemed more like a concept than a band, more a scandal than a dance: "Our main criticism of Malcolm McLaren (Bow Wow Wow's manager and mentor) is that he's too intellectual," explains Lee. "We do have intellectual elements in what we do but the music is basically about shagging."

"He can't write verses and stuff, he hasn't got that kind of brain. Now he's doing less and less. He puts his name all over the album, but basically he's doing sod all."

Bow Wow Wow came up with the Burundi drum beat, innocence tussling with hype and almost found the perfect pop combination. But they've missed the hits while the wimps have taken over, from Depeche Mode to Modern Romance.

Lee suspects that it's not been Bow Wow Wow's ideas that have been the problem: "They're pop bands those wimps, they've got no balls. We like to go out and bust ass and shag birds. We look like we could bust a few heads, we're a rock band."

"We've got elements of showbiz in what we do but we still like to think we've got our integrity. We wear our clothes because they're ours, we're not fashion models. We'll be rockers 'til the end. We're not actors, we're a band of kids with no pretensions. With someone like Adam, it's more theatrical, you'll see him in a pinstripe suit after he's finished his show."

Annabella explains her relationship with this band of ballbreakers: "They've changed the way they treat me since I've left school but I'm still kept aside. It annoys them and me that I get all the attention because I'm a young girl. It's a professional relationship, I like to keep the band and my private life separate."

"Now I don't have much of a private life anymore, I'm so committed to the band. It's just a question of getting on with what we have to do. It's not like we're a jamming band, it's more professional than that so we just have to try and get on with each other as best we can. We don't always see eye to eye but as long as we get the job done..."

Bow Wow Wow's assets are their wit and their blend of cynicism and innocence. Put Annabella with the drums and you've got the freshest rock around.

"There's a lot of cynicism in England. All people talk about is my Mum or the band's past or Malcolm's political stance. What about the music? When I go and see Tina Turner, I don't want to hear about what she was like 20 years ago, I just want to see and enjoy her for what she is now."

"It's better to have pure thoughts about things than a load of history lessons. Our basic motto is just optimism, we're here now and we want to enjoy it."

A LIFE IN THE DAY OF

Alexei Sayle

66 It varies. When I can, I like to write material in the daytime. I suppose the way I would like my day to go is to get up at about 11, do some writing, not much (!) and do a gig in the evening. At the moment gigs aren't particularly significant — I've been doing them just to try out material for *OTT* — the odd college date, Right To Work benefits and that. Yes, I've got firm political views. I'm a Marxist, not just someone taking the piss out of them!

I was an art student and both my parents were in the Communist Party so had a grounding in it. They were both born in England but my grandparents were both Russian... we're supposed to be talking about my day.

I don't bother with breakfast, I do a bit of writing to work up an appetite for lunch. No, I don't read the papers in the morning, never. I usually listen to LBC if I get up before 10. Then I listen to Radio 4. Then when the morning service comes on I switch to Radio 1, then back to Radio 4 about one o'clock.

Then back to Radio 1, but not at the moment in case they play my single, or even worse, if they don't! Martin (Lewis, Alexei's manager who also runs his label, Springtime Records) says I've got to get a word in about the single. It evolved out of the 'Comic Strip' album. I thought 'some day I'll make a single', so here it is.

Most comedy is about taking the piss and I find new targets for that apart from the old ones. I haven't got any influences in the comedy field apart from the people I take the piss out of. I mean they're the most important!

I don't know where I get my material from. There's a kind of gap between writing an idea and actually getting the information for it. The two things are completely separate. Ideas come any time, anywhere, really, there's no perceivable relationship between experience and idea. They just kind of appear. y'know?

There's a certain amount of mechanical re-working of material or putting it in a particular order. You can do that any time of the day whereas you can't predict when a particular idea is gonna happen. Right now, for example, I'm writing a running order for the set I'm doing tonight at the LSE.

I shouldn't really be doing these gigs but they were booked months ago to work in the material for the series. They're only for silly money because I wanted to do them, rather than make anything out of them. A lot



ALEXEI SAYLE has shot to national prominence with the highly-acclaimed TV series, *OTT*. But before that he perfected his stand-up comic routine in front of cult audiences at two legendary London venues, the *Comedy Store* and then the *Comic Strip*. Along with personalities like Lenny Henry and Pamela Stephenson he is reckoned to be at the vanguard of Britain's "new wave" comedy and has just released a debut single, 'Ulló John, Got A New Motor?' Born in Liverpool, 29-year-old Alexei now lives with his wife on the twelfth floor of a council flat in Fulham.

are benefits anyway.

Material? Most I get out of the radio series which I write with another bloke and some has become a sort of routine. I don't actually write anything down, I just work off headlines. The whole thing is learned as a sequence since it's a kind of complete tirade.

Like the 'Stream Of Tastelessness' (on the 'Comic Strip' LP) comes from so many sources it has never been written down. I just started doing it one night at the Comedy Store and it went down so well I stuck in bits from other routines.

My main act at the moment is 'Radical Posture', the Marxist - Leninist funk band. Did you see us on the telly? At the moment I'm enjoying putting stuff to music. Olive Langer and Alan Winstanley produced the single — which was alright. I met them through Madness who used to come down to the *Comic Strip* in the early days. Clanger said he'd like to produce me.

No, I didn't know him from Liverpool, I've lived in London for about 10 years now, since I started at art school. I was there for three years — three of the most nondescript years of my life. After that I had quite a few odd jobs, including teaching drama at a college of further education. But that was only part-time because I always seemed to be rehearsing with the theatre groups.

Soon afterwards I had a partner and we sort of schlepped around the fringe theatres doing an hour - and - a - half comedy show. It was different then in that we had props and costume changes and all that, but it was also similar in that I always had the same attitude.

Within a year I'd made a certain amount of progress.

Sayle... as a comic, by definition, you're making yourself look stupid.

getting good reviews in 'The Stage' and 'Time Out' and then I got a job at the Comedy Store. I applied to do the set after seeing an ad in 'Private Eye' and they made me comper when it opened in May or June '79.

In the early days you had to be very hip to go there and to some extent it was the same with the *Comic Strip* when it opened the following year. Venues like that were largely word-of-mouth and we had phases when only actors or people from TV came down. It was always trendy.

Anyway, I work for a while then have lunch as soon as possible — say 12 if I get up at 10. If I do get up at 10, I wander about, bumping into things till 11. Then I might answer some letters or fan mail. I get quite a lot these days from my TV viewers. *OTT* has been quite a breakthrough in the sense that I'm getting big live audiences, which is what I wanted.

Also, and quite rightly I think, it has been pointed out that I'm not just a property. Cult audiences get a sort of proprietorial air towards their performers and I had that. Doing *OTT* has given them quite a shock, as well as changing the pattern of my day.

Instead of bumbling about or lying on the floor, on Thursdays and Fridays I have to go up to Birmingham. Then on Saturday it's the big one, getting to Euston by bus and tube then walking from Brum station to the TV studios. Then it's camera and dress rehearsals until we go on the air at about 11.

After the show I get a car to drive me back to London, 'cos I never stay over. I hate hotels. There's social life connected with *OTT* but I'm not interested, though I used to go for a drink with the *Comic Strip* lot about once a week. I don't have such an active social life because most of my life consists of work at the moment.

Although I'm only on stage

for about an hour or so it's pretty exhausting, it does have advantages though, like not having to piss about with other people. I think it's the most difficult form of entertainment but then I would cos that's what I do.

It's good for you as well because with a band you get very po-faced; as a comic, by definition, you're making yourself look stupid. When you can't hide behind a load of noise you can look very uncool. Mind you I do like a lot of rock bands though I don't get to see many live.

Favourite acts? Eeeeeuurm. Everythink, really... Talking Heads, some of that Ze stuff, Tom Tom Club, Link, The Police. Then there are bands whose idea I hate but who come up with great tunes — like Haircut 100 who aren't exactly charismatic as individuals but whose latest single is fantastic.

I've always liked rock music and feel I owe much more to it than to the traditions of British theatre and comedy. It's like Ian Dury and John Cooper Clarke. They are a lot more implicit with their humour and that stream of consciousness style is an important part of my routine.

I'm off to Australia next Monday. We're doing a tour — 20th Century Coyote, The Outer Limits and some others from the *Comic Strip*. Two weeks in Adelaide at the Adelaide Festival, two weeks in Melbourne and two in Sydney. I'm looking forward to that, getting away for a while. I haven't had a holiday for a couple of years.

Ambitions? Some day I'd like to have my own production company, producing radio ads 'an' that. It's a field I'm already involved in doing voice-overs for the Video Palace and that low alcohol drink. But my only ambition at the moment is to get a good night's sleep.

HISTORY OF ROCK



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COUPON

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BEACH BOYS: eventually became one of the biggest half dozen bands of all time

ment, 'Good Vibrations', typifying the early West Coast sound. From the East Coast of America came the Four Seasons, who had recorded under various other names previously. This name change, and the decision to spotlight the searing falsetto of lead voice Frankie Valli, led to five million-sellers among 15 big hits in five years, among them 'Sherry', 'Walk Like a Man' and 'Rag Doll'. After 1967, the group moved into cabaret, but a neo-disco LP, 'Who Loves You', released in 1976, spawned three big hits and returned the group to the top.

In Britain the hottest newcomers were Joe Brown and Mike Sarne. Brown was a cockney guitarist who in-

itially impressed visiting American stars with his prowess, and later also sang as leader of his own group the Bruvvers, with whom he scored several hits like 'A Picture Of You' and 'That's What Love Will Do'.

Sarne, an actor, made a pair of hits with novelty songs, notably 'Come Outside', on which he was assisted by actress Wendy Richard, latterly more familiar as Miss Brahms in the TV series *Are You Being Served?* Sarne's feat of topping the chart with a novelty disc was equaled in America by Bobby 'Boris' Pickett & the Crypt-Kickers, whose 'Monster Mash' became their only hit, but whose regular reissue has allowed Pickett to retain his fame.

The spectre of Buddy Holly was still heard in the charts. His own posthumous records were still selling well while a revitalised Crickets fronted by Sonny Curtis scored with 'Don't Ever Change'. Tommy Roe from Atlanta, Georgia, adopted the Holly style to take 'Sheila' to the top of the US chart. Roe had more big hits, including 'Dizzy' and 'Sweet Pea', but his position as the hottest white American newcomer undermined the death of talent among his peers who were being undermined by new directions in folk-based music.

Pete Seeger, a comparative veteran of the protest movement, found new prowess as an elder statesman among such new talents as the pure-voiced Judy Collins and the more intense Joan Baez, as well as the man who would bring a new awareness to lyric-writing, Bob Dylan.

Born Robert Zimmerman in 1941, he had taken his new name by the time he arrived in New York's Greenwich Village in 1960 as a disciple of Woody Guthrie. It wasn't too long before his

songs began to attract attention, especially when Peter, Paul & Mary recorded his 'Blowing In The Wind', one of more than 100 acts to do so. Dylan's own recording career, however, would not take off properly until later in the decade when he substituted backing musicians for the austerity of his acoustic guitar.

The year's biggest story came from the English port of Liverpool, where a thriving group scene had started to mushroom, fuelled by new American records brought ashore by visiting sailors. The top Merseyside act was the Beatles. John Lennon, Paul McCartney and George Harrison had been together since the late '50s with a succession of drummers and a fifth member, Stuart Sutcliffe, who had preferred to remain in Germany following one of the group's regular sorties to Hamburg.

While in Hamburg the group had released their first single after also recording as backing group to expatriate British rocker Tony Sheridan. And it was after Brian Epstein, who worked in his family's Liverpool record shop, was asked for 'Ain't She Sweet' by the Beatles that he became interested enough in the group to become their manager.

After convincing them to replace drummer Pete Best with Ringo Starr, Epstein, after several disappointments, persuaded Parlophone label manager George Martin to let the group audition, which led to the release of the first Lennon and McCartney hit, 'Love Me Do'.

It peaked at number 17 in the chart, giving little warning of the world-shattering events which would occur within the next few months...

Bob Dylan

You're Not Dead
Talkin' New York
In My Time of Life
Maez of Coalfield Scarow
Fixin' to Go
Pretty Peggy-O
Highway 51
Gospel Place
Baby, Let Me Follow You Home
Houses of the Street
Freight Train Blues
Song in Woody
See That My Drive Is Kapt Clean

'61

WHILE the year of 1961 looks to have been directionless and without a major focal point, some great music was made especially in the field of soul, where several big names first made an impression — a good cue to mention The Impressions, by this time led by Curtis Mayfield following Jerry Butler's departure. Gypsy Woman, 'It's All Right', 'Amen' and 'People Get Ready' were just a few of the group's hits which ran through most of the '60s until Mayfield himself left for a solo career.

Rather more vital were the Tamla and Motown labels established in Detroit by ex-car worker Berry Gordy — Motown is local slang for Detroit, the 'motor town'. Gordy had previously been associated with several hit acts like Mary Johnson and Jackie Wilson. His new labels were set up to discover and promote local black talent, at which they were startlingly successful, helping three acts to fame within the first 18 months of opening their doors.

First came the Miracles led by Smokey Robinson, a superb singer and even better songwriter, who opened their chart account with 'Shop Around' in 1961, going on to over 40 hits in the next 12 years. Among the hits were 'You Really Got A Hold On Me', 'Tracks Of My Tears', the chart topping 'Tears Of A Clown' and several equally stunning items. In 1972, Smokey left the group for a solo career and though the remaining Miracles were first to a big hit with 'Love Machine' in 1975, Robinson ultimately proved more durable, topping the UK chart in 1981 with 'Being With You'.

Smokey also wrote hits for other Tamla stars, like 'Two Lovers' and the last of Mary Wells' four hits, 'My Guy'. But later Mary preferred to seek her fortune on other labels although with little success. Smokey also provided hit songs for girl quintet the Marvellettes, whose chart career began with a non-Robinson song, 'Please Mr. Postman' (also Motown's first No 1), but even his subsequent help was unable to compensate for the group's lack of staying power.

Another great lady singer, Gladys Knight, would arrive at Motown five years later, but charted for the first time in 1961 at the age of 17 with 'Every Beat Of My Heart' on the small Fury label. Her later career with her backing group, the Pips, yielded hits for Motown like 'Take Me In Your Arms And Love Me' and 'I Heard It Through The Grapevine'. Gladys' greatest success came after a further change of label in the early '70s with the spine-tingling 'Midnight Train To Georgia' and several other classics.

At the same time the older, established Atlantic label was not overshadowed by the young upstarts from Detroit, both Solomon Burke and Ben E. King scoring well. Burke was a highly respected soul star who had over 20 hits in the '60s. King, who had recently left the Orioles, continued to be produced by Leiber & Stoller, who helped him to several timeless tracks including 'Spanish Harlem', 'Stand By Me' and 'Don't Play That Song'.

Elsewhere other notable soul singers were surfacing, especially ex-boy Lee Dorsey from New Orleans who charted with 'Ya Ya', 'Ride Your Pony' and 'Get Out Of My Life Woman'. These were all masterminded by pro-



ABOVE: Smokey Robinson and the Miracles

RIGHT: Mary Wells — one of the earliest artists to leave Motown

ducer / writer Allen Toussaint, and Gene McDaniels, whose 'Tower Of Strength' was his sole British hit among several in America, while The Showmen, Ernie K-Doe and Bobby Lewis all made big one-off hits during the year.

However, it wasn't one-way traffic for black music in the charts as white stars like Dion, Del Shannon and Gene Pitney proved. Having dumped the Belmonts, Dion cracked it as a solo artist with 'Runaround Sue', 'The Wanderer' and 'Ruby Baby' among a dozen hits in three years before he fell away, only to return in 1968 with the reflective 'Abraham, Martin & John'. Dion is still around today, his most recent outstanding work being a 1977 LP, 'Born To Be With You', produced by Phil Spector.

Del Shannon (born Charles Westover) jumped to overnight stardom with 'Runaway' on which his distinctive falsetto established a style he would continue through the '60s with hits like 'So Long Baby', 'The Swiss Maid' and 'Keep Searching'. Del also produced the million selling 'Gypsy Woman' (the Curtis Mayfield song) for Brian Hyland in 1970 and still performs sporadically himself.

Gene Pitney began as a songwriter penning hits for Ricky Nelson and Roy Orbison before trying his luck as a singer, multi-tracking his voice in the studio to great effect. He hit with 'Town Without Pity', 'I'm Gonna Be Strong' and his masterpiece, '24 Hours From Tulsa'. He gave 'He's A Rebel' to Phil Spector, which became a number one hit for Spector's group The Crystals.

Spector's entry (or re-entry) ranked alongside the Tamla Motown explosion as the most significant arrival of the year. After the break up of the Teddy Bears, Spector had studied with

DEL SHANNON: jumped to overnight stardom with 'Runaway'



JOHN LEYTON: the new male sensation in Britain — he capitalised on his film-star good looks

The British scene displayed no significant improvement on previous years. Teenage film star Hayley Mills charted with her frantic but untutored 'Let's Get Together', while 15-year-old East London schoolgirl Helen Shapiro hit the top three with a trio of singles during the year. Two of them, 'You Don't Know' and 'Walking Back To Happiness', topped the chart. Unfortunately for Helen her timing was inappropriate because she was no sooner established than the Beatles, who toured at the bottom of the bill she topped in early 1963, had supplanted her in public favour.

The new male sensation in Britain was John Leyton. Produced by Joe Meek (Britain's answer to Phil Spector), Leyton capitalised on his film star looks to top the charts with Meek's echo-laden 'Johnny Remember Me', along with several smaller hits before becoming yet another Merseybeat victim by 1964. Eden Kane was another to make a brief impression with 'Well I Ask You', while a supercharged Scottish country singer named Karl Denver outlasted most of his rivals without qualifying for anything more than short term fame.

This was also a year for insubstantial musical fads such as the ersatz British traditional jazz movement spearheaded by Chris Barber, Kenny Ball and Acker Bilk and the American folk music 'boom', led by the Kingston Trio. Many uninspired imitators experienced the 15 minutes of fame later prescribed for everyone by Andy Warhol, including Elvis soundalike Ral Donner, songwriter Barry Mann, big voiced balladeer Tony Orlando (who was able to return in the '70s as leader of Dawn), vocal groups like the Marceels ('Blue Moon'), the Dovells ('Bristol Stomp') and the Regents ('Barbara Ann') and instrumental acts like the Stringalongs, the Fireballs and Floyd Cramer. It certainly couldn't be said that the year saw less than its fair share of great records.

However, the death of the first wave of rock 'n' roll had left a yawning chasm from which five minute wonders were emerging in a hundred different directions, creating a confusion which not only left record buyers uncertain of what was happening, but perhaps more importantly began to erode the patience of the businessmen who had only recently started to invest in popular music. For the industry to thrive, a new and vital force had to emerge. This would happen within a year, at the same time breaking once and for all the American stranglehold which had thus far dominated popular music.



seasoned production teams like Lester Sill and Lee Hazlewood, and later, Leiber & Stoller, before officially producing his first hit, 'Corrine Corrina' for Ray Peterson in 1960. He later invaded the top ten twice more with Curtis Lee's 'Pretty Little Angel Eyes' and the Paris Sisters' 'I Love How You Love Me'. At this point he decided to start his own label, Philips Records, along with Lester Sill, their first major act being the Crystals, a group of New York schoolgirls. Their name appeared on seven of the label's first 16 releases, scoring hits with 'He's A Rebel', 'Da Doo Ron Ron' and 'Then He Kissed Me' among others. As well as great songs, innovative production techniques and his celebrated 'Wall Of Sound', Spector was fired by a determination to succeed, although by 1963 he had all but phased out the Crystals replacing them with the Ronettes.

LEFT: Gene Pitney — a chart career spanning 14 years
RIGHT: Helen Shapiro, a child prodigy



'62

BY THE end of the year a new era would have begun, but most of 1962 continued to lack direction, apart from marking the end of the chart road for many earlier stars. Jerry Lee Lewis, Little Richard, Gene Vincent and many lesser names realised their time had passed, while even later arrivals like the Everly Brothers, Connie Francis and Ricky Nelson must have started to realise that their days at the top were numbered. One exception, of course, was Elvis Presley, still the King in Britain at least, where he topped the chart with four different records during the year.

One major force to emerge was Carole King. Having written hits for the Shirelles, Bobby Vee and the Drifters, Carole and her then husband Gerry Goffin launched Little Eva (their baby-sitter) with 'The Locomotion', and girl group the Cookies with 'Chains', a song which the Beatles could cover. Carole herself scored with 'It Might As Well Rain Until September', a one-off at the time, but a hint of how she would fulfil her enormous potential as a performer in the early '70s.

The big Motown discovery was Marvin Gaye, a preacher's son who served an apprenticeship with the Moonglows before starting his own string of hits with 'Hitch Hike'. Among his other big hits were 'How Sweet It Is', 'Ain't The Peculiar', 'Can I Get A Witness' (a song covered by the Rolling Stones) and 'Let's Get It On'. Gaye's consistency lasted until the mid-'70s taking in hit duets with Motown ladies like Diana Ross, Kim Weston and especially Tammi Terrell. Other notable Tamia finds included the Contours, whose biggest hit was 'Do You Love Me' and Eddie Holland, whose brief singing career was eclipsed by his success as one third of the remarkable Holland-Dozier-Holland team. Their songs would be influential in the later rise of the Supremes and the Four Tops.

Soul music provided several meteoric one hit wonders, like Gene Chandler's 'Duke Of Earl' and Clyde McPhatter's swan song 'Lover Please', but Arthur Alexander was slightly luckier — his two finest moments, 'Anna' and 'You Better Move On', achieved immortality as part of the early



CAROLE KING

repertoire (at least on record), of the Beatles and the Rolling Stones, respectively.

The major record producers who had emerged in 1961 continued to thrive. Phil Spector launched Bob B. Soxx & the Blue Jeans, whose 'Zip-A-Dee-Do-Doo-Dah' contained a superbly distorted guitar solo among the usual Spectorian paraphernalia, while the group's lead singer, Darlene Love, also recorded under her own name, although with somewhat less success. Joe Meek did equally well, chiefly because his instrumental group, the Tornados, took his 'Telstar' to the top of the charts in both Britain and America. Later, the group's blonde bass player, Heinz Burt, would branch out as a Meek-produced solo star, notably with 'Just Like Eddie', before opting for career security with the Ford Motor Company.

The American instrumental picture was healthy, mostly due to Booker T & the MGs, a soul based quartet from Memphis who changed the world with their brooding debut 'Green Onions'. The tune influenced dozens of up and coming British musicians. Many, however, were surprised to discover that guitarist Steve Cropper was one of two white members of the MGs, having understandably assumed that the group must inevitably be black. Eventually, after a solid catalogue of hits both as themselves and as backing

BELOW LEFT: The Tornados went into orbit with 'Telstar'

RIGHT: Joe Brown — the crewcut cockney who made good



MARVIN GAYE

musicians for stars like Otis Redding, the group split up, with Cropper moving to production, Booker T to solo work, and Donald 'Duck' Dunn and Al Jackson to sessions. Jackson's life was cruelly shortened when he was murdered by burglars in 1975.

Other great instrumentals included 'Rinky Dink' by Dave 'Baby' Cortez (familiar as the theme music for televised wrestling in Britain) and 'Wild Weekend' by the Rockin' Rebels (for many years disc jockey Emperor Rooko's signature tune). Meanwhile the berserk 'Nut Rocker' saw Tchaikovsky being given a good kicking by B. Bumble & the Stingers, proteges of the man behind 'Alley Oop' by the Hollywood Argyles two years earlier.

'Surfer Stomp' by the Marketts became the first surfing hit. And although Jan & Dean were already popular, it wasn't until the arrival of the Beach Boys, a group from the Los Angeles suburb of Hawthorne, that Jan & Dean moved strongly into the genre. The three Wilson brothers, Brian, Carl and Dennis, along with their cousin Mike Love and a school friend, Al Jardine, made up the Beach Boys, who eventually became one of the biggest half dozen bands of all time. Brian Wilson's songs, influenced by the teenage sensibility and rocking guitar of Chuck Berry on one hand, and by the lush vocal harmonies of the Four Freshmen on the other, provided a perfect soundtrack to Southern California. After a minor hit on a small label with 'Surfin', the group were signed by Capitol Records and scored hit after hit with masterpieces like 'Fun Fun Fun', 'I Get Around', 'California Girls', 'God Only Knows' and their finest achieve-



THE STARGAZERS
Barracuda Club,
London

By Mike Gardner

THE Stargazers are a five piece who play the sort of records I used to discover my dad playing when he went all misty-eyed about his RAF days. That was when the Brylcreem was slapped on thick, the most sexual thing was the seamed stockings on Betty Grable's legs, the suits were baggy and everybody chewed Wrigley's to the beat of jumpin' live on the radio.

The Stargazers have moved into 40s and early 50s live and swing with an ease that could have only come from a time capsule. Their sound is light and snappy with rousing slices of rock 'n' roll all wrapped in a sound mix that sounds like a crackling 78rpm record.

The singer whooped and crooned with ease while the slap double bass underpinned a wailing sax. But while originals like 'Jumpin' Around' mixed unself-consciously with more popular doses of American culture like 'Tonight's The Night', they couldn't rise above their obvious novelty status.

As the latest brand of nostalgia, the Stargazers seem to have a future turning up on television for Lulu specials and Tom O'Connor's 'London Night Out' shows. They're like a street-credible Showaddywaddy, making the pungent wails of a bygone age bring a sigh to my Dad's breath. But as a serious attempt to capture the imagination of London's bright young things, their 15 minutes of fame may already be over.

10 CC / JEALOUS GIRL
Birmingham Odeon

By Kevin Wilson

DRAFTED in at 24 hours' notice, local band Jealous Girl pulled the barproppers and convinced the doubters that they have a big future. Power pop à la Blondie with strong songs such as 'Another Hero' and 'Jealous Girl'. Convincing.

10 CC I wanted to hate. I grew up with the old 10 CC. They were icols. Since the schism, Stewart and Gouldman have chosen to take the sickly route whilst Creme and Godley played a watching, waiting game, which is now reaping rewards.

This 10 CC is only 5 CC. The old standards retain quality. 'Wal Street Shuffle', 'I'm Mandy Fly Me', 'Dreadlock Holiday', 'Good Mornin' Judge' — all have a distinctive cuteness. There's a clever coyness that begs you to listen and you do.

'Art For Arts Sake' came out as solos for solo's sake, as it was extended out by meaningless instrumentality.

10 CC were never meant to be an ego trip. The new stuff paled by comparison. It was either quasi reggae or slushy ballad. Any real emotion was well hidden or kept mute. The playing was superb, and Eric Stewart displayed yet again just how good (technically) a guitarist he is.

But 10 CC (now) are a different proposition. They are wise malingers, well oiled and well versed. They will remain faithful to the increasing few who follow, but one worshipper has fallen by the wayside never to be fooled again.



Eddie . . . up the pole

MR TUDORPOLE VAULTS BACK

TENPOLE TUDOR
Dingwalls, London
By Tim Graham

"IT'S FUN writing tunes with a mental age of three - and - a - half. Well, somebody's gotta do it . . . bawls Eddie Tudorpole (or whatever his name is) before launching into another raucous rabble - rouser.

EX-RADA drama student and proud inhabitant of the dreadful slum featured on Riverside's interior design slot the other week, Eddie is a strange case. One minute he's slugging off his music, the next he's leaping wildly about the stage to it, narrowly missing bumping his head on the ceiling. He's certainly aware of Tenpole Tudor's limitations, but he can't help enjoying them. He's not the only one.

This was practically a party with a guest - list alone of over two hundred, including Kim Wilde, Kirsty Maccoll and members of Madness. The small club was like a sardine tin with squatters.

Tenpole, obviously feeling

WAITING FOR THE PUNCHLINE

KILLING JOKE
Hammersmith Palais,
London
By Peter Coyne

THE LEATHER jacket rent-a-mob fanatics of Killing Joke's audience was rather touching, though such fanaticism has rarely been an indication of something good or special.

Eventually the band took the stage at a late 10.50, playing morbid manic-depressive rock — all wild — drums, surging bass, frantic Levene-style guitar and bellowed vocals — for barely an hour. Though it betrayed nothing but contempt for their audience, they lapped it up in a manner that would have made Pavlov proud.

The opening numbers, reminiscent of Velvet Underground / Stooges, had

THERE'S A DEVIL IN BAUHAUS

BAUHAUS
The Old Vic, London
By Peter Coyne

A COUPLE of years back Bauhaus were nothing but a tacky support act at the Marquee. Then their sense of theatre was limited to touching each other up while playing a raucous driving version of Bolan's 'Telegram Sam'.

Now they've followed Dexy's Midnight Runners' shining example by treading the boards at Waterloo's sadly doomed Old Vic and they got away with it.

While they used to play like Iggy's bastard children, now Bauhaus sound adventurous, sharp and stylish. They delivered a stunning, powerful set at this dream concert venue and confirmed and enhanced their growing reputation.

Singer Peter Murphy is the hero, exuding supreme

confidence as he channels the energy and power of the band. There's a devil inside him struggling to get out and the way he dances, moves and uses his athletic body suggests personal exorcism.

He's a natural actor (yes, that's him on the Maxell tape ad on TV) who's emerged as a commanding stage figure. So much so, at times it was difficult to concentrate on the band as a complete entity.

The guitarist was particularly useful however, employing some cool saxophone and deft acoustic playing.

An explosive blast of 'Dark Entries' completed with the climactic chant of 'We Love Our Audience' for the evening's highlight, emphasising the way Bauhaus change the mood and tone of their drama from song to song.

Now the band enjoys a healthy cult following but they deserve more recognition. They have a courageous sense of the unique which sets them apart. In fact they'd look just great on Top Of The Pops. Watch them . . . they could be the real dark horses of '82.



The possessed one . . . Peter Murphy exorcises himself

Private Lives

Debut single

Because You're Young

Produced by Martin Rushent. 12" & 7" Singles in special picture bag.

Chrysalis

Turn On

NEWS EXTRA

AFTER FIVE name changes and five years in the business Spizz has returned to his former home at Rough Trade, and he releases a new single, 'Work', this week to celebrate the event.

Spizz's new band will now go under the name of Spizz Energi 2, and they'll be playing a 'Spizz Reunion' gig at the London Venue on March 4. Originally known as Spizz '77, Spizz became Spizz Oil, Spizz Energi, Athletico Spizz '80 and finally Spizzles in a career that saw them move to major label A&M and release four singles. But despite strong support all four singles weren't able to outsell the original Rough Trade hit 'Captain Kirk' (released in 1976) on the band were dropped last year.

Now Rough Trade will commemorate Spizz's 'full circle' with the album 'Spizz History' — containing all the Spizz Rough Trade material — released on March 5.

THE Q-TIPS have decided to disband after two years of virtually non-stop touring.

The soul and R&B influenced band will be playing their last gigs together this month before splitting to pursue 'separate projects'. You can catch them at: Newcastle Poly March 3, Strathclyde University 5, Aberdeen Venue 7, Edinburgh Coasters 9, Sheffield Poly 10, Leeds Warehouse 11, Manchester University 13, Birmingham University 13, London Goldsmiths College 16, Hitchin Aca 17, Bristol Poly 20, London Venue 26 and 27.

The band will be releasing a live 12-track album to coincide with the tour.

BLACKFOOT have announced an extra date to their 18-date



SPIZZ returns

British concert tour, due to public demand.

They'll now be visiting East Anglia, with a gig at Norwich University of East Anglia on April 18. Tickets are available now at £7.75 and £2.50.

The band have just released a new 'double' single, featuring 'Dry County' and two live tracks recorded at Castle Donington last year.

MANCHESTER-BASED band The Freshies, featuring Chris Sievey, have split due to 'financial problems'.

The band, who pioneered cheap videos among other experiments, release their last single, 'Red Indian Music', on March 12. A full Freshies/Chris Sievey discography (which includes information on future plans) is available free by enclosing a SAE from: Razz Records, 28 Oulton Lane, Withington, Manchester, M20 9UX.

TOURS

TV STAR Neil Innes starts a major British tour in April. Dates are: Woolwich Transient April 5, Darlington Arts Centre 16, Rickmansworth Watersmeet Civic Centre 11, Swindon Wyvern Theatre 17, Coleraine Riverside Theatre 21 and 22, Nottingham Playhouse 25, Chippenham Goldingers 26, Brigend Recreation Centre 29, Powys Newton Theatre Halfon 30, Cheltenham Collopy May 1, Leamington Spa Royal Spa Centre 2, Bury St Edmunds Theatre Royal 3, Oakengates Town Hall 5, Birmingham Lake Hall 7, Manchester Queen's Park 8, Dunstable Queensway Hall, Hatfield Forum 15, Cambridge Peashill Arts Centre 16, Corby Festival Hall 21, London University 22, Harlow Brook Hill 23, Camberley Civic Hall 26, Dundee University 28, Stirling Festival 28, Basildon Towngate Theatre 30, Kencal Brewery Arts Centre June 4, Traonadise Theatre 5, Stanswick Theatre 11, Oxford Poly 13, Cambridge Peterhouse College 16, Milford Haven Torch Theatre 18 and 19.

UK DECAY have added extra dates to their March tour. They are: Worcester College March 3, Cardiff Top Rank 7, Milton Keynes Compass Club 11, Leicester De Montfort Hall 13, London Lyceum 14 and 15, Grimsby Community Centre 16, Hull Tower Club 17, Coventry General Wolfe 18, Corby Festival Hall 19, London City Of London Poly 26, London Marquee 31.

A FLOCK OF SEAGULLS: Hamilton 3, D's Club March 17, Glasgow Night Moves 18, Edinburgh Night Club 19, Loughborough Uni 20, Kirklevington Community Club 24, Manchester Poly 25, Cardiff Neros 27, Bristol Trinity Hall 28, Liverpool Pickwicks 30.

Huddersfield 31, Brighton Xtreams April 1, Coventry General Wolfe 3, Birmingham Holy City Zoo 5.

A BIGGER SPLASH play the following dates: London Prince Rupert Plumstead March 11, London Apples And Pears 15, and London Ye Old Crown 17.

BELLE STARS have added some extra dates to their tour and they are: Bristol Trinity Hall March 17, Canterbury University 18, and Middlesex Poly 19.

RELEASES

CHRISTOPHER CROSS releases his follow up to 'Arthur's Theme' called 'Never Be The Same' this week. Once again it's taken from Cross' debut album.

KILLING JOKE release their new single 'The Empire Song' this week and will be appearing on Monday's 'Riverside' on BBC 2.

JOHN WATTS, et al of Fischer 2, who is supporting XTC on their March tour releases his debut solo album, 'One More Twist', on March 23 and a single 'One Voice', this week.

BA ROBERTSON releases a single 'Ready Or Not' this week from the forthcoming 'R & RA' album.

DOLLY MIXTURE release 'Everything And More' as a single on March 12 before supporting The Jam on their March dates.

THE RECORDS release their third album, 'Music On Both Sides' on March 12.

THE FALL have just released their fifth album 'Hex Enduction Hour' and a limited edition tape 'The Fall Live At Acklam Hall'. The tape will be available from Virgin shops and other independent outlets.

PEARL HARBOUR releases her first single since leaving Warners a year ago, it's called 'Voodoo Voodoo'.

ROBERT WYATT releases an album, 'Nothing Can Stop Us', featuring all his work on Rough Trade on March 12.

JANET KAY, who had a hit with 'Silly Games' a few years ago, releases 'You Bring The Sun Out' through Phonogram, having already been top of the reggae charts.

BUMBLE AND THE BEEZ release their second single, 'The Room Above', this Friday.

CHILDREN OF 7 release their debut single, 'Solidarity', on Stiff this week.

MONSOON, the band fronted by 'Grange Hill' star Sheila Chandra, release their first single 'Ever So Lonely' this week. A 12in version of the single will be available in a special picture bag.

LIVERPOOL BASED band Dead or Alive, release a four-track 12-in single on March 12. Tracks featured are 'It's Been Hours Now', 'Whirlpool', 'Nowhere To Nowhere' and extended version of 'It's Been Hours Now'.

THE CLIMB release a single 'Touch Me' this week. The band are currently auditioning for a new bass player and plan a series of dates later this month.

ABSTRACT RECORDS will be releasing a punk compilation album 'Lust and Disorderly' on March 19. The album features Vice Squad, The Addicts, UK Decay and a host of other acts. The album will sell for £3.99.

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

THURSDAY 4

BASILDON, Raguel's Market Pavement, (21486), Rio And The Robots
BATH, Moles, Buzz
BIRMINGHAM, Night Out, (021-622 2233), The Stylistics
BRISTOL, Gundry (28272), The Troops
COLCHESTER, Essex University, (068221), John Cooper Clarke / Linton Kwesi Johnson
COVENTRY, General Wolfe, (08420), The Revillos
DERBY, Blue Note, Sadler Gate, (42939), Mari Wilson With The Imaginations
DUBLIN, McGonagle's, (74697), The Belle Stars
GLASGOW, Warehouse, Somers Street, (468283), The Meteors
GLASGOW, Ultratrac, Sauchiehall Street, Harcourt One Hundred
LEEDS, Warehouse, Somers Street, (468283), The Meteors
LIVERPOOL, McMillan's, (051-709 2549), Aftaid Of Mice (lunchtime)
LONDON, Dingwalls, Camden Lock, (01-267 4967), Nick Garvey
LONDON, Jublin Castle, Parkway, Camden, (01-285 1723), JJ And The Flyers
LONDON, Hammersmith Odeon, (01-748 4081), Emynoyu Harris And The Holy Band
LONDON, Marquee, Wardour Street, (01-437 8603), Magnum
LONDON, New Golden Lion, Fulham Road, (01-335 3242), The 45's
LONDON, The Venue, Victoria Street, (01-828 9441), Spizz-Energi
MANCHESTER, Apollo, Ardwick, (061-273 1112), Iron Maiden
MANCHESTER, Golden Garner, (061-437 7814), David Essex
MANCHESTER, John & Cocteau, (061-465 2572), Dawntreader
MANCHESTER, UMIST, Backville Street, (061-236 9114), Thompson Twins / King Tigr
PRESTON, Warehouse, St John's Place, (53218), Dolly Mixture / The Questions
SWINDON, Brunel Rooms, Havelock Square, (31384), Johnny And The Hurricanes
WATFORD, Bailey's, (39848), Dollar

FRIDAY 5

AYLESBURY, Friar's, Maxwell Hall, (80948), Crazy Cavan And The Rhythm Rockers / BIRMINGHAM, Night Out, (021-622 2233), The Stylistics
BIRMINGHAM, University, Edgbaston Park Road, (021-472 1041), Bad Manners
BRISTOL, On, Tonbridge Road, (25816), John Cooper Clarke / Linton Kwesi Johnson
CHADWELL HEATH, Electric Stadium, High Road, (01-595 1533), Angel Witch / After Dark
DUBLIN, Stadium, (75371), The Four Tops
DUNDEE, US Naval Base, Blith
EDINBURGH, Playhouse Nite Club, (031-567 2580), Wasted Youth / H2O
GALWAY, University, The Belle Stars
GLASGOW, Night Moves, Sauchiehall Street, (041-332 5883), Mari Wilson With The Imaginations
KEELE, University, Newcastle 62541, Cuddly Toys
LEICESTER, De Montfort Hall, (78327), Iron Maiden
LEICESTER, University, University Road, (525801), Orange Juice / China Crisis
LIVERPOOL, McMillan's, (051-709 2549), Aftaid Of Mice (lunchtime)
LONDON, The Angel, Lambeth Walk, (01-733 0309), Red Beans And Rice
LONDON, Greyhound, Fulham Palace Road, Hammersmith, (01-385 0526), No Dice/Sharks
LONDON, Hall Moon, Putney, (01-788 2387), The Troops
LONDON, Marquee, Wardour Street, (01-437 8603), Magnum
LONDON, The Venue, Victoria Street, (01-828 9441), The Birthday Party / Cocteau Twins
LONDON, Jublin Castle, Parkway, Camden, (01-285 1723), JJ And The Flyers
MANCHESTER, Unity Club, (061-205 3451), Cleft Eastwood And General Saint
MIDDLESBROUGH, Teesside Polytechnic, (245559), The Meteors
NEWCASTLE UPON TYNE, Mayfair, (321101), Harcourt One Hundred
NOTTINGHAM, Rock City, Talbot Street, (412544), Thompson Twins
OXFORD, Polytechnic, (069789), 9 Below Zero
ST AUGUSTINE'S, Cornwall Coliseum, (Par 404), 10cc
SHEFFIELD, Parquax, (38397), Wolf
SHEFFIELD, Polytechnic, Phoenix Building, Pond Street, (738954), Pigbag / Mouth
STAFFORD, North Staffs Polytechnic, (52331), Dolly Mixture / The Questions
STROUD, Marsham Rooms, (3074), Vice Squad
TOLWORTH, Recreational Centre, Fullers Way North, Johnny And The Hurricanes
WATFORD, Bailey's, (39848), Dollar
WEST RINGTON, Pavilion, (308), Theatre Of Hate
WOLVERHAMPTON, Polytechnic, (28521), OK Jive

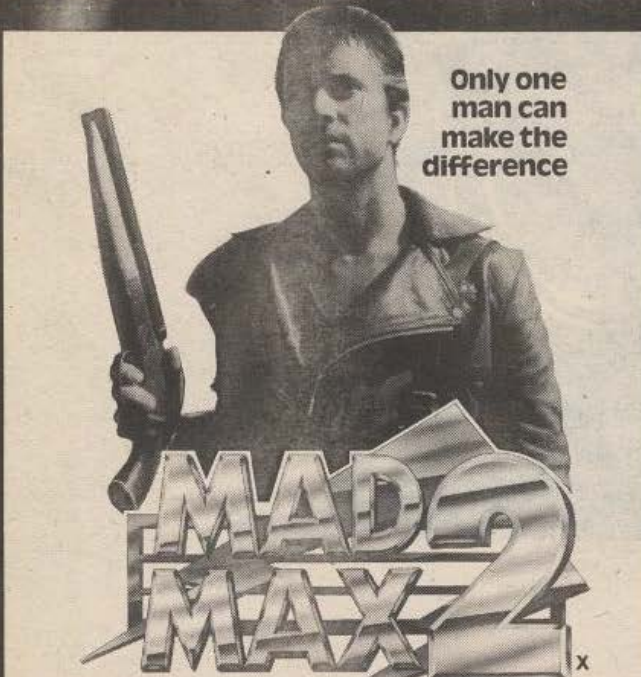
SATURDAY 6

ABERDEEN, The Venue, Victoria Hotel, Blith
AYLESBURY, Friar's, (80948), Dave Edmunds / The dB's / The Money Savers
BIRMINGHAM, Carlton Cinema, Au Pairs
BIRMINGHAM, Fighting Cocks, Moseley, (021-449 2554), Babylon Rebels / Crucial Music
BIRMINGHAM, Night Out, (021-622 2233), The Stylistics
BIRMINGHAM, Odeon, (021-442 6101), Iron Maiden
COVENTRY, University, Richmond Road, (33456), Pigbag / Mouth
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road, (01-595 1533), Cuddly Toys / Nonesuch
COVENTRY, University Of Warwick, (27406), True Life Confessions
DUBLIN, Stadium, (75371), The Four Tops
EDINBURGH, Playhouse Nite Club, (031-665 2064), Mari Wilson With The Imaginations
FOLKESTONE, Leas Cliff Hill, (53183), 9 Below Zero
GLASGOW, Warehouse, (05201), Harcourt One Hundred
LEICESTER, Polytechnic, (525276), The Meteors
LIVERPOOL, The Warehouse, Fleet Street, (051-709 1530), The Revillos
LONDON, Baitoria Arts Centre, Lavender Hill, (021-223 8413), Dana / Gillespie Blues Band
LONDON, Brixton Town Hall, (01-274 7722), Ruts DC / Roddy Radiation And The Tearjerkers / The Outskirts (No Nukes)
LONDON, Dominion, Tottenham Court Road, (01-580 9562), Mike Harding
LONDON, Dublin Castle, Parkway, Camden, (01-285 1773), The 45's
LONDON, Fair Deal, Brixton, (01-274 5242), Tylan & Bailey Bros
LONDON, Hope And Anchor, Islington, (01-392 4510), Molar Boys Molar
LONDON, King's Head, Fulham High Street, (01-736 1413), Ricky Cool
LONDON, Old Vic, Waterloo Road, (01-828 7616), John Cooper Clarke / Linton Kwesi Johnson
LONDON, Rock Garden, Covent Garden, (01-240 9861), Rio And The Robots / Ton Tons M'Assal
LONDON, Surface Club, Windmill Theatre, Windmill Street, (01-437 6312), Richard Johnson / Richard Strang
LONDON, The Venue, Victoria, (01-828 9441), Buzz
MANCHESTER, Golden Garner, (061-437 7814), David Essex
READING, Target, (589887), Truffin
RETFORD, Porlithouse, (704881), Orange Juice
SOUTHAMPTON, Gaumont, (29372), 10cc
STOKE NEWINGTON, Victoria Hall, (24641), The Teardrop Explodes
SUNDERLAND, Polytechnic, (7818), Wasted Youth
WATFORD, Bailey's, (39848), Dollar
WEST RINGTON, Pavilion, (263), Magnum

SUNDAY 7

BATELEY, New Frontier, David Essex
CARDIFF, Top Rank, (26336), Theatre Of Hate
CROYDON, Fairfield Halls, (01-888 9291), 10cc
GLASGOW, Maestro's, (041-628 8262), Patsy Shelley
LONDON, Dingwalls, Camden Lock, (01-267 4967), Bo Diddley (10.00pm) / The BMT's
LONDON, Horseshoe, Tottenham Court Road, (01-438 3047), Limeight / After Dark
LONDON, Lyceum, Finsbury Square, (01-582 9745), Bo Diddley (8.45pm) / The Meteors / Roddy Radiation And The Tearjerkers
LONDON, Old Vic, Waterloo Road, (01-828 7616), John Cooper Clarke / Linton Kwesi Johnson
LONDON, The Venue, Victoria Street, (01-828 9441), Chris Cogan / Arnold Brown / HeeSeeSeeBees / Ben Elton
SOUTHPORT, New Theatre, (40404), The Teardrop Explodes

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BRIGHTON, Top Rank (2565), Dave Edmunds
 BRISTOL, Locarno, (2519), The Meteors
 EDINBURGH, Valentino's, Pete Shelley
 HULL, Tower, (2213), Haircut One Hundred
 LEEDS, Warehouse, Somers Street, (66287), Orange Juice / Dislocation Dance
 LEICESTER, De Montfort Hall, (27632), The Teardrop Explodes
 LIVERPOOL, Warehouse, Fleet Street, (051 790 1630), Pigbag / Mouth
 LONDON, Apples And Pears, Rotherhithe New Road, (01-237 3600), A Bigger Splash
 LONDON, Diversen, Barracuda, Baker Street, nr. Portman Square, Private Lives / Dangerous Bananas
 LONDON, Legends, Old Burlington Street, (01-437 9933), Cuddy Toys
 OXFORD, Scamps, (45126), Neang Chung
 PORTSMOUTH, Gulichan, (24250), Iron Maiden
 WATFORD, Bailey's, (25648), The Stylistics

TUESDAY 9

BIRMINGHAM, Locarno, (021-643 1286), Dave Edmunds
 BIRMINGHAM, Night Out, (021-622 2233), David Essex
 BRADFORD, St Georges Hall, (22513), The Teardrop Explodes
 DUBLIN, Stadium, (75275), John Martyn
 LONDON, Dingwalls, Camden Lock, (01-267 4967), Jools Holland And His Millionaires / The Wealthy Tarts
 LONDON, Greyhound, Fulham Palace Road, Hammersmith, (01-355 0526), Kekono / Redeye
 LONDON, Legends, Old Burlington Street, Portman Square, (01-437 9933), Sad Among Strangers
 LONDON, The Venue, Victoria Street, (01-226 9441), Tassadmoon / Pink! Zoo / Sex Sex Sex
 LONDON, Wembley Arena, (01-902 1234), Earth Wind And Fire
 OXFORD, New Theatre, (45144), Iron Maiden
 SHEFFIELD, University, (24076), Haircut One Hundred
 STOCKPORT, Brookfield Hotel, Chris Sneyd / Beau Lelure
 WATFORD, Bailey's (25648), The Stylistics
 YORK, University, (41238), John Cooper Clarke / Linton Kwesi Johnson

WEDNESDAY 10

BIRMINGHAM, Night Out, (021-622 2233), David Essex
 BRADFORD, University, (34466), Haircut One Hundred
 CHADWELL HEATH, Electric Stadium, The Greyhound, High Road, (01-599 1533), Inner Vision / Wild Dogs
 DERBY, Assembly Rooms, (21111), Iron Maiden
 DUBLIN, McGonagle's (774857), Theatre Of Hate
 GUILDFORD, Civic Hall, (87314), The Teardrop Explodes
 HECKMONDWICKE, Craven Hall, Whammer Jammer
 KINGSTON IN ASHFIELD, Railway Inn, Wolf
 KIRKLEEVINGTON, Country Club, Eaglescliffe, (782093), Pete Shelley
 LEEDS, University, (39071), John Cooper Clarke / Linton Kwesi Johnson
 LIVERPOOL, University, Mountford Hall, (051-709 4744), Dave Edmunds
 LONDON, Hammermith Odeon, (01-748 0261), New
 LONDON, Wembley Arena, (01-902 1234), Earth Wind And Fire
 LONDON, Ye Old Crown, High Street, Harecourt, (01-961 1018), A Bigger Splash
 WARGATE, Winter Gardens, (21348), Theatre Of Hate / The Meteors
 NEATH, Rock Club, The Troops
 NEWCASTLE UPON TYNE, Tenny's (812526), Bridge Street, Pigbag / Pink! Zoo
 WATFORD, Bailey's (25648), Duda
 WORTHING, Pier, (20221), Alan Price

MONDAY 8

BELFAST, Grosvenor Hall, (41917), John Martyn
 BIRMINGHAM, Night Out, (021-622 2246), David Essex
 BRENTFORD, Red Lion, High Street, (01-566 6181), The 45's
 BRIGHTON, New Conference Centre, (203131), New

Gig guide compiled by SUSANNE GARRETT, News Extra by JOHN SHEARLAW and MIKE GARDNER, TV and Radio by MIKE GARDNER

TV & RADIO



THE Max Factor darlings of Glam, Japan, share top billing with the frenetic Thompson Twins on THURSDAY'S 'Old Grey Whistle Test'. As old clip of 'Catch A Fire' period Bob Marley And The Wailers complete the BBC 2 programme. 'The Record Producers' on Radio One completes the second part of Who, Arnaltrading and Rolling Stones see Glyn Johns.

JAPAN brighten up BBC 2's 'Old Grey Whistle Test' on THURSDAY.

ON FRIDAY Tyne Tees 'Razzamatazz' gives you a chance to see what all the fuss is about when they feature Buzz. They share the billing with Chas and Dave. The Nolans and synth popstars The Mood. Toyah and BA Robertson feature in the second part of the new magazine programme 'Dear Heart' on BBC 2. Spandau's Gary Kemp will preside over this week's new releases on Radio One's 'Roundtable'.

an hour of SATURDAY'S 'In Concert' from London's Dominion Theatre on Radio One. Another of the Nolans, this time Denise, turns up on 'Les Dawson' on BBC 1. Those with more mature tastes can check out 'Parkinson' which has Buddy Rich and orchestra.

SUNDAY is a bit dull with Steve Hackett in concert on LWT and Kris Kristofferson and Anne Murray on Central. Radio One's 'Record Producers' features Richard Perry whose credits include Captain Beefheart, Nilsson, Carly Simon, Leo Sayer, Barbra Streisand and, more recently, The Painter Sisters.

MONDAY'S 'Riverside' features the urban devastation of Killing Joke with the new look ex-Sham 66 hero Jimmy Pursey and a strange item with Tony Blackburn and Eddie Tenpole. Find out more on BBC 2.

Boomtown Rats Bob Geldof and Johnny Fingers show their latest recorded offering and hopefully Bob will have a clip of his film debut in Pink Floyd's 'The Wall' movie on 'Swap Shop'. The Pretenders take over

Only Central's 'Jazz and Blues' series with Dizzy Gillespie brightens up TUESDAY.

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- 55 50 CAN'T HOLD BACK/ROUND AND ROUND, Kano, US Mirage LP
- 56 50 BEGINNING SONG/JENNIFER-ANNE'S SAMBA, Don Lateral, US Inner City LP
- 57 43 THIS MUST BE HEAVEN, Jerry Carr, US Cherie 12in
- 58 63 GHETTO LIFE, Rick James, Motown 12in
- 59 55 MEGATRON MAN/GET A LITTLE, Patrick Cowley, US Megatone LP
- 60 56 DON'T STOP THE TRAIN, Phyllis Nelson, US Tropicana 12in
- 61 52 DANCIN' TO THE BEAT (INST), Henderson & Whitfield, US Park Place 12in
- 62 34 BOOGIE'S DONNA GET YA/ALL THAT'S GOOD TO ME, Rafael Cameron, US Salsoul 12in
- 63 — PLAY THE GAME, Cool Runners, MCA 12in
- 64 37 FEEL ALRIGHT/INSTRUMENTAL, Komiko, US SAM 12in
- 65 58 SPIRIT OF THE DANCER, Evelyn King, RCA 12in
- 66 — I SPECIALIZE IN LOVE, Sharon Brown, US Profile 12in
- 67 39 TOKYO SHUFFLE/TUNA, Breakfast Band, Breakfast Music LP
- 68 — JUST AN ILLUSION, Imagination, R&B 12in
- 69 47 HYDRAULIC PUMP PART III, P-Funk All Stars, US Hump 12in
- 70 — FRIENDS/I CAN MAKE YOU FEEL GOOD, Shalamar, Solar 12in
- 71 — LIKE THE WAY (YOU FUNK WITH ME), Search, US Philly World 12in
- 72 84 WHERE DO THE BOB GO/WRAP YOU UP/DOG HOUSE, L.A. Boppers, US MCA LP
- 73 53 QUEEN OF THE RAPPING SCENE, Modern Romance, WEA 12in
- 74 66 DON'T WANT TO LOSE THIS FEELING, Alphonse Mouzon, London 12in
- 75 — LET'S SHAKE/SIMON'S MELODY, Antillea, Ice 12in
- 76 64 P.S. I LOVE YOU, Dolly Dots, WEA 12in
- 77 78 PLAYING TO WIN/A NIGHT TO REMEMBER, Shalamar, Solar LP
- 78 62 FLASHBACK, C.M. Lord, RCA 12in
- 79 — I JUST CALLED TO SAY/REACH OUT AND TOUCH, Teddy Pendergrass, Philadelphia Int
- 80 57 DON'T DEPEND ON ME/TIME MACHINE, Direct Drive, Oval 12in
- 81 77 QUICK SLICK, Syrseta, Motown 12in
- 82 — MAGIC/MAGIC VERSION, Side On, Beggars Banquet 12in
- 83 76 IF YOU WANT ME (REMIX), Barbara Roy, Canadian Black Sun 12in
- 84 — LET'S GO ALL THE WAY/BABY I NEED YOUR LOVING, Gayle Adams, US Prelude LP
- 85 86 SUNWALK/SILK/HOT FIRE, Fuse One, US CTI LP
- 86 — CAN YOU SEE THE LIGHT, Brass Construction, US Liberty 12in
- 87 80 WINTER LOVE/FUNK ME DOWN TO RIO, Rah Band, TNT 12in
- 88 82 TELL ME THAT I'M DREAMING, Was (Not Was), US Ze/Island 12in
- 89 — THE ULTIMATE WARLORD, Imortals, Excaliber 12in
- 90 — ON A JOURNEY (INSTRUMENTAL), Elektriik Funk, US Prelude 12in

INDEPENDENT

SINGLES CHART

- 1 1 SEE YOU, Depeche Mode, Mute (12)/MUTE 018
- 2 2 GETTING UP, Pig Bag, Y Y18(12)
- 3 28 LOVE SONG, Damned, Big Beat NS 75
- 4 32 JET BOY, JET GIRL, Chron-Gen, Secret SHH 125
- 5 4 STREETS OF LONDON, Anti-Nowhere League, WXYZ ABCD 1
- 6 — OBJECT REFUSE REJECT ABUSE, Dep, Cross 32184/4
- 7 3 I WON'T CLOSE MY EYES, UB40, International DEP 3
- 8 — NEVER SURRENDER, Blitz, No Future OI 6
- 9 — BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WENEY 2
- 10 8 EVERYTHING'S GONE GREEN, New Order, Factory/Benelex FACBN 08
- 11 7 NO SURVIVORS, G.B.H., Clay City 8
- 12 5 DROWNING IN BERLIN, Mobles, Rialto RIA 3
- 13 10 BANNED FROM THE PUBS, Peter & The Test Tube Babies, No Future OI 4
- 14 21 MELLOW LOVE, Marc Bolan, Marc SBOLAN 12(EP)
- 15 12 THE VICIOUS CIRCLE (EP), Abrasive Wheels, Riot City RIOT 4
- 16 13 YESTERDAY'S HEROES, 4-Skins, Secret SHH 125
- 17 26 ALL-OUT ATTACK, Blitz, No Future OI 1
- 18 16 A BUNCH OF THYME, Foster & Allen, Ritz RITZ 005
- 19 19 THIS IS YOUR CAPTAIN SPEAKING (EP), Captain Sensible, Cross 32184/5
- 20 11 IN GOD WE TRUST (EP), Dead Kennedys, Statik STATEP 2(STAT C302)
- 21 17 THE "SWEETEST GIRL", Scritti Politti, Rough Trade RT 081
- 22 15 ATMOSPHERE, Joy Division, Factory FACUS ZUK
- 23 14 COUNTRY FIT FOR HEROES, Various, No Future OI 3
- 24 16 SIX PACK (EP), Black Flag, Alternative Tentacles VIRUS 9
- 25 — THE MASQUE, Dark, Fresh FRESH 46
- 26 33 LAST ROCKERS/RESURRECTION, Vice Squad, Riot City RIOT 1/2
- 27 23 IN BRITAIN, Red Alert, No Future OI 5
- 28 26 LIE, DREAM OF A CASINO SOUL, Fall, Kamera ERA 001
- 29 25 SATURDAY NIGHT SPECIAL, Fad Gadget, Mute MUTE 017
- 30 9 PAPA'S GOT A BRAND NEW PIG, Pig Bag, Y Y10
- 31 — NAZI PUNKS, Dead Kennedys, Subterranean SUB 24
- 32 20 DON'T LET 'EM GRIND YOU DOWN, Exploited & Anti-Pasti, Superville EXP 1003
- 33 22 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 34 24 DISTORTION TO DEAFNESS, Disorder, Disorder ORDER 2
- 35 31 WATERLINE, A Certain Ratio, Factory FAC 52
- 36 6 MOTORHEAD, Motorhead, Big Beat NSP 13
- 37 27 1870'S EP, Epitaphos, Spideberg SDL 1
- 38 38 SUNNY DAY, Pig Bag, Y Y12
- 39 — NEU SMELL (EP), Flux OI Plokk Indians, Cross 32184/2
- 40 — WAR DANCE/PSYCHE, Killing Joke, Melicious Damage MD 548

- 41 39 HEADBUTTS, John Otway & Wild Willy Barrett, SHH Indie STIN 1
- 42 36 SIX GUNS, Anti-Pasti, Rondelot ROUND 10
- 43 30 CEREMONY, New Order, Factory FAC 31(2)
- 44 — YOUNG OFFENDER, Disruptors, Radical Change RC1
- 45 37 WHITE CAR IN GERMANY, Associates, Situation 2 SIT 11
- 46 34 SPIRIT IN THE SKY, Chesters, Rovo/Ablon ION 10281
- 47 — A NEW FORM OF BEAUTY 4, Virgin Prunes, Rough Trade RT 089
- 48 36 TAINTED LOVE, Gloria Jones, Inferno HEAT 6
- 49 35 PROCESSION/EVERYTHING'S GONE GREEN, New Order, Factory FAC 53
- 50 48 PUPPETS OF WAR, Chron Gen, Fresh FRESH 36

ALBUM CHART

- 1 — SEVEN SONGS, 23 Skidoo, Fetish SM 2808
 - 2 1 SEXTET, A Certain Ratio, Factory FAC 35
 - 3 6 TWO BAD DJ, Clint Eastwood & General Saint, Greenleaves GREL 24
 - 4 7 NOT TO, Colin Newman, AAD CAD 201
 - 5 24 MACHINE GUN ETIQUETTE, Damned, Ace DAM 2
 - 6 2 MOVEMENT, New Order, Factory FACT 50
 - 7 13 LIVE IN LONDON, Fall, CHAOS Tapes LIVE 005
 - 8 4 SPEAK AND SPELL, Depeche Mode, Mute STUMM 6
 - 9 5 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
 - 10 12 CONTRADICTIONS, Thomas Leer, Cherry Red BRED 26
 - 11 21 IN THE FLAT FIELD, Bauhaus, AAD CAD 13
 - 12 8 THE BEST OF THE DAMNED, Damned, Ace DAM 1
 - 13 3 STILL, Joy Division, Factory FACT 40
 - 14 16 L.C., Durutti Column, Factory FACT 44
 - 15 22 WA DO DEM, Eek-A-Mouse, Greenleaves GREL 31
 - 16 27 CRUMBLING THE ANTISEPTIC BEAUTY, Felt, Cherry Red MRED 25
 - 17 9 CLOSER, Joy Division, Factory FACT 25
 - 18 18 EXPLOITED LIVE, Exploited, Superville EXPLP 2001
 - 19 19 UNKNOWN PLEASURES, Joy Division, Factory FACT 16
 - 20 14 LIVE AT THE FACTORY, Slaughter & The Dogs, Thrush THRUH 1
 - 21 23 ANTHEM, Toyah, Safari YOOR 2
 - 22 10 PUNKS NOT DEAD, Exploited, Secret SEC 1
 - 23 28 SIGNING OFF, UB40, Graduate GRAD 2
 - 24 11 PRESENT ARMS, UB40, DEP International LPS DEP 1
 - 25 15 CARRY ON OI, Various, Secret SEC 2
 - 26 26 PRESENT ARMS IN DUB, UB40, DEP International LPS DEP 2
 - 27 17 INCONTINENT, Fad Gadget, Mute STUMM 6
 - 28 — INFLAMMABLE MATERIAL, SHH Little Fingers, Rough Trade ROUGH 1
 - 29 — FIRE OF LOVE, Gun Club, New Rose ROSE 8
 - 30 25 ROCK AND GROOVE, Bunny Waller, Solomonic Productions
- Compiled by RB Research

Songwords

ADAM AND THE ANTS

Deutscher Girls

On EG Records



DANNY BRITTAIN OF THE STAGAGERS
 FULLNAME: Daniel John Francis Brittain
 DATE OF BIRTH: 17th December 1961
 EDUCATED: University College, Hampstead and Crighton School, Muswell Hill
 FIRST LOVE: Alice in 'Dick Whittington On Ice'
 FIRST DISAPPOINTMENT: Being born!
 FIRST PERFORMANCE: Hope And Anchor
 HERO: Les Dawson
 HEROINE: Billy Holliday
 VICE: Black and Decker
 HOBBIES: Getting drunk and missing trains
 MOST FRIGHTENING EXPERIENCE: Being lost in North France at 18 and hearing screams in my hotel getting nearer and nearer
 WORST EXPERIENCE: Splitting up for the first time
 FUNNIEST EXPERIENCE: Ricky, our drummer, pulling his most horrific face!
 IDEAL HOME: Penguin House, London Zoo
 IDEAL CAR: Any old banger!
 IDEAL HOLIDAY: Ski-ing, without ski-ing people!
 FAVOURITE DRINK: Fullers London Pride real ale
 FAVOURITE FOOD: Barbecued
 FAVOURITE CLOTHES: Anything by the Emmanuels, duckie!
 MOST HATED CHORE: Cleaning my teeth
 AMBITION: To die Happy!

We'll do the Tango
 We'll try the Fox-Trot
 I'll eat a Mango
 You drink a straight scotch
 You know I told you
 You could be classy
 So why did you have
 To be so nasty?
 Remember the curls of the Deutscher
 Girls
 Lover of mine way down on the Rhine

I'll fill your bath with
 The finest champagne
 I'll lick your skin dry
 I cherish your name
 The stakes get higher
 As you dress sparsely
 So why did you have
 To be so nasty?

Remember the curls of the Deutscher
 Girls
 Lover of mine way down on the Rhine

I love your blonde hair
 I kiss your pigtails
 And I could not share
 The scratch of your nails
 And though you mark me
 With eyes so glassy
 So why did you have
 To be so nasty?
 Remember the curls
 Of the Deutscher Girls
 Lover of mine
 Way down
 On the Rhine

(C) EG Music Ltd. 1977

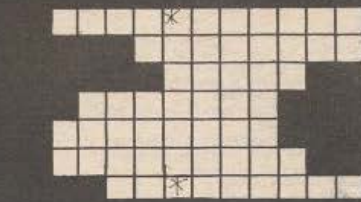


ADAM & THE ANTS



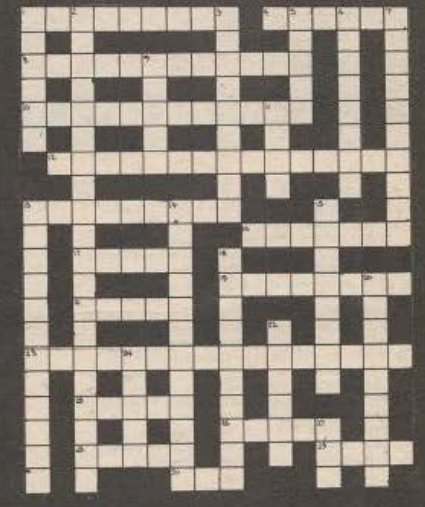
POPAGRAM... and your chance to win an album!

POP-A-GRAM



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

There I job something hot for a controversial hit (3,5)
 In school a really low 2 E. lesson might provide a T.V. theme (6,5)
 Which lady for Steve? (4,4)
 Watch blue roll away for Lindsey (7)
 Mr. Ian F. Muggam provides some resonance for Tom Browne (4,4)
 J. & Ann built up a hit making country (5)
 Translate the french 'Le Stress' it'll tell you why Ian can't settle (8)



ACROSS
 1 They've produced a Collection Of Great Dance Songs. (4,3)
 2 Carried by a thousand men. (5)
 3 Clint Eastwood's bad D.J. partner. (7,3)
 4 He wants to spend some time with you. (5,7)
 5 One of Queen's lesser-known greatest hits. (3,4,3)
 6 Rockabilly boy. (5,4)
 7 Colourful Quo label. (7)
 8 A sheep farmer in Barnet. (3)
 9 A deserter from Thin Lizzy. (6)
 10 Did Robert Palmer ever find any? (5)
 11 Group that have escaped from the zoo. (3,4)
 12 Alvin's Blue singer. (5)
 13 Pearl of a singer. (3)
 14 Former leader of The Hot Rods. (3)
 15 It's all New Music need. (4,4)
 16 One of Abba's greatest hits. (1,1,1)

DOWN
 1 Papa's got a brand new one. (3,3)
 2 A Soft Cell performance. (2,4,5,7)
 3 Mirror Mirror singer. (5,4)
 4 See 24 across.
 5 Early Abba hit. (4,4)
 6 Where Phil Lynott found himself. (4,2,4)
 7 One hit wonder from 1981. (5)
 8 It contains The Things That Dreams Are Made Of. (4)
 9 1981 Gary Numan hit. (4,2,5)
 10 The end of Mop! Tom. (5,2,2)
 11 Former Bee Gees manager. (3)
 12 Are they the real thing? (1,1)
 13 60's bands. (5)
 14 The Mael Brothers as they are better known. (6)
 15 & 25 Jam hit from the pen of Ray Davies. (5,5)
 16 Keith, Greg and Carl as they were known. (1,1,1)

Solution to last week's X-word
 ACROSS: 1 La Folie, 4 Anita, 7 Up The Junction, 8 Racing Cars, 12 Al, 13 Ian Dury, 14 Doobie, 15 Woman, 17 Rak, 18 Tattoo You, 20 Book, 22 Jeff, 23 It's A Shame, 24 Journey To Glory.
 DOWN: 1 Laurie Anderson, 2 Future Shock, 3 Equinox, 4 Arc, 5 Time, 6 Godley and Creme, 8 Charlene Of Fire, 10 Chinatown, 11 Runaway Boys, 16 XTC, 19 Ultravox, 21 Siren, 22 Ju Ju.

Solution to last week's Popagram
 Bob Marley Classic, The Lion, Listen, Haircut, In Berlin.
 DOWN: Wallace.

LAST WEEK'S WINNER: Joe Forster, 5 Richmond Close, Cheshunt, Herts.

US SINGLES

- 1 1 CENTERFOLD, The J. Geils Band, EMI-America
- 2 2 OPEN ARMS, Journey, Columbia
- 3 3 I LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts, Boardwalk
- 4 4 SHAKE IT UP, The Cars, Elektra
- 5 5 THAT GIRL, Stevie Wonder, Tamla
- 6 6 SWEET DREAMS, Air Supply, Arista
- 7 7 I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
- 8 8 MIRROR, MIRROR, Tiana Ross, RCA
- 9 9 LEADER OF THE BAND, Dan Fogelberg, Full Moon/Epic
- 10 11 TAKE IT EASY ON ME, Little River Band, Capitol
- 11 10 WE GOT THE BEAT, Go-Go's, I.R.S.
- 12 13 SPIRITS IN THE MATERIAL WORLD, The Police, A&M
- 13 14 THROUGH THE YEARS, Kenny Rogers, Liberty
- 14 18 PAC-MAN FEVER, Buckner And Garcia, Columbia
- 15 16 LOVE IN THE FIRST DEGREE, Alabama, RCA
- 16 22 BOBBIE SUE, Oak Ridge Boys, MCA
- 17 20 KEY LARGO, Bertie Higgins, Kat Family
- 18 7 HARDEN MY HEART, Quarterflash, Geffen
- 19 26 MAKE A MOVE ON ME, Olivia Newton-John, MCA
- 20 30 CHARLOTS OF FIRE, Vangelis, Polydor
- 21 25 SHOULD I DO IT, The Pointer Sisters, Planet
- 22 24 TONIGHT I'M YOURS, Rod Stewart, Warner Bros
- 23 8 THE SWEETEST THING, Juice Newton, Capitol
- 24 34 TAKE OFF, Bob & Doug McKenzie, Mercury
- 25 27 DADDY'S HOME, Cliff Richard, EMI-America
- 26 29 CALL ME, Skyy, Salsoul
- 27 33 DO YOU BELIEVE IN LOVE, Huey Lewis And The News, Chrysalis
- 28 31 WHEN ALL IS SAID AND DONE, Abba, Atlantic
- 29 32 ONE HUNDRED WAYS, Quincy Jones Featuring James Ingram, A&M
- 30 15 YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI-America
- 31 17 PHYSICAL, Olivia Newton-John, MCA
- 32 23 TURN YOUR LOVE AROUND, George Benson, Warner Bros.
- 33 27 I BELIEVE, Chilliwack, Millennium
- 34 26 FREEZE-FRAME, The J. Geils Band, EMI-America
- 35 21 SOMEWHERE DOWN THE ROAD, Barry Manilow, Arista
- 36 41 MY GUY, Sister Sledge, Cotillion
- 37 48 TELL ME TOMORROW, Smokey Robinson, Tamla
- 38 60 EDGE OF SEVENTEEN, Stevie Nicks, Modern
- 39 50 JUKE BOX HERO, Foreigner, Atlantic
- 40 45 ON THE WAY TO THE SKY, Neil Diamond, Columbia
- 41 54 (OH) PRETTY WOMAN, Van Halen, Warner Bros.
- 42 46 BT-SBIVJENNY, Tommy Tateo, Columbia
- 43 47 DON'T LET HIM KNOW, Prism, Capitol
- 44 26 ABACAB, Genesis, Atlantic
- 45 40 JUST CAN'T WIN 'EM ALL, Stevie Woods, Cotillion
- 46 51 I'LL FALL IN LOVE AGAIN, Sammy Hagar, Geffen
- 47 32 ANYONE CAN SEE, Irene Cara, Network
- 48 53 ANOTHER SLEEPLESS NIGHT, Anne Murray, Capitol
- 49 28 ALL OUR TOMORROWS, Eddie Schwartz, Atco
- 50 81 NOBODY SAID IT WAS EASY, Le Roux, RCA
- 51 64 FIND ANOTHER FOOL, Quarterflash, Geffen
- 52 57 THEME FROM MAGNUM P.I., Mike Post, Elektra
- 53 55 GENIUS OF LOVE, Tom Tom-Club, Sire
- 54 43 YOU'RE MY LATEST, MY GREATEST INSPIRATION, Teddy Pendergrass, P.I.R.
- 55 62 POP DOES THE MOVIES PART 1, Meco, Arista
- 56 42 LET THE FEELING FLOW, Peabo Bryson, Capitol
- 57 50 DON'T TALK TO STRANGERS, Rick Springfield, RCA
- 58 69 BABY MAKES HER BLUE JEANS TALK, Dr. Hook, Polygram
- 59 48 IF LOOKS COULD KILL, Player, RCA
- 60 73 GOIN' DOWN, Greg Guldry, Columbia
- 61 71 APACHE, Sugar Hill Gang, Sugar Hill
- 62 72 MAMA USED TO SAY, Junior, Mercury
- 63 38 WORKING FOR THE WEEKEND, Loverboy, Columbia
- 64 75 'IS LOVE AFFAIR, Paul Davis, Arista
- 65 58 SHINE ON, George Duke, Epic
- 66 68 NATURAL LOVE, Petula Clark, Scotti Brothers
- 67 56 NEVER GIVE UP A GOOD THING, George Benson, Warner Bros.
- 68 70 ONLY ONE YOU, T. G. Sheppard, Warner/Curb
- 69 55 MEMORY, Barbra Streisand, Columbia
- 70 54 SUMMER NIGHTS, Rufus, Scotti Bros.
- 71 44 LET'S GET IT UP, AC/DC, Atlantic
- 72 36 LOVE IS ALRIGHT TONITE, Rick Springfield, RCA
- 73 35 WAITING ON A FRIEND, The Rolling Stones, Rolling Stones Records
- 74 53 COOL NIGHT, Paul Davis, Arista
- 75 50 DON'T LET ME IN, Sneaker, Handshake

US ALBUMS

- 1 3 BEAUTY AND THE BEAT, The Go Go's, I.R.S.
- 2 2 ESCAPE, Journey, Columbia
- 3 1 FREEZE-FRAME, The J. Geils Band, EMI-America
- 4 4 4, Foreigner, Atlantic
- 5 8 I LOVE ROCK 'N' ROLL, Joan Jett And The Blackhearts, Boardwalk
- 6 8 GHOST IN THE MACHINE, Police, A&M
- 7 7 THE ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK, Hook On Classics, RCA
- 8 8 QUARTERFLASH, Quarterflash, Geffen
- 9 5 PRIVATE EYES, Daryl Hall And John Oates, RCA
- 10 14 PHYSICAL, Olivia Newton-John, MCA
- 11 17 GREAT WHITE NORTH, Bob And Doug McKenzie, Mercury
- 12 12 SHAKE IT UP, The Cars, Elektra
- 13 15 GET LUCKY, Loverboy, Columbia
- 14 11 BELLA DONNA, Stevie Nicks, Modern Records
- 15 16 THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic
- 16 10 FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
- 17 13 ABACAB, Genesis, Atlantic
- 18 18 TATTOO YOU, The Rolling Stones, Rolling Stones Records
- 19 27 CHARLOTS OF FIRE, Vangelis, Polydor
- 20 20 DIARY OF A MADMAN, Ozzy Osbourne, Jet
- 21 21 FEELS SO RIGHT, Alabama, RCA
- 22 72 JUICE, Juice Newton, Capitol
- 23 24 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 24 28 TONIGHT I'M YOURS, Rod Stewart, Warner Bros
- 25 25 SOMETHING SPECIAL, Kool & The Gang, De-Lite
- 26 29 SKYYLINE, Skyy, Salsoul
- 27 30 TOM TOM CLUB, Tom Tom Club, Sire
- 28 28 THE ONE THAT YOU LOVE, Air Supply, Arista
- 29 19 RAISE, Earth, Wind & Fire, ARC/Columbia
- 30 23 THE GEORGE BENSON COLLECTION, George Benson, Warner Bros.
- 31 34 THE POET, Bobby Womack, Beverly Glen
- 32 35 STANDING HAMPTON, Sammy Hagar, Geffen
- 33 33 WORKING CLASS DOG, Rick Springfield, RCA
- 34 37 THE FIRST FAMILY RIDES AGAIN, Rick Little, Boardwalk
- 35 32 DON'T SAY NO, Billy Squier, Capitol
- 36 31 SOMEWHERE OVER CHINA, Jimmy Buffet, MCA
- 37 39 THE DUDE, Quincy Jones, A&M
- 38 48 MESOPOTAMIA, The B-52's, Warner Bros
- 39 53 BOBBIE SUE, Oak Ridge Boys, MCA
- 40 40 I AM LOVE, Peabo Bryson, Capitol
- 41 38 MEMORIES, Barbra Streisand, Columbia
- 42 52 YES IT'S YOU LADY, Smokey Robinson, Tamla
- 43 36 THE VISITORS, Abba, Atlantic
- 44 41 COME MORNING, Orver Washington Jr, Elektra
- 45 45 OBJECTS OF DESIRE, Michael Franks, Warner Bros
- 46 45 PRECIOUS TIME, Pat Benatar, Chrysalis
- 47 42 NEVER TOO MUCH, Luther Vandross, Epic
- 48 44 STREET SONGS, Rick James, Gordy
- 49 58 NON-STOP EROTIC CABARET, Soft Cell, Sire
- 50 50 CONTROVERSY, Prince, Warner Bros
- 51 51 3th WONDER, The Sugar Hill Gang, Sugarhill
- 52 58 LOVE IS WHERE YOU FIND IT, The Whispers, Solar
- 53 47 FANCY FREE, Oak Ridge Boys, MCA
- 54 55 ALLIED FORCES, Triumph, RCA
- 55 57 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 56 59 YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI-America
- 57 54 ON THE WAY TO THE SKY, Neil Diamond, Columbia
- 58 60 YOUR WISH IS MY COMMAND, Lakeside, Solar
- 59 70 NICK THE KNIFE, Nick Lowe, Columbia
- 60 49 EXIT STAGE LEFT, Rush, Mercury
- 61 71 ELECTRIC RENDEZVOUS, Al DiMeola, Columbia
- 62 62 THE TIME, The Time, Warner Bros
- 63 64 GREATEST HITS, Kenny Rogers, Liberty
- 64 43 NINE TONIGHT, Bob Seger And The Silver Bullet Band, Capitol
- 65 61 PERHAPS LOVE, Placido Domingo, Columbia
- 66 63 LAW AND ORDER, Lindsey Buckingham, Asylum
- 67 57 GREEN LIGHT, Bonnie Raitt, Warner Bros
- 68 68 BACK IN BLACK, AC/DC, Atlantic
- 69 56 SMALL CHANGE, Prism, Capitol
- 70 72 CAROL HENSEL'S EXERCISE AND DANCE PROGRAM - VOLUME 2, Carol Hensel, Vintage
- 71 68 HI INFIDELITY, REO Speedwagon, Epic
- 72 60 BREAKIN' AWAY, Al Jarreau, Warner Bros
- 73 50 MYSTICAL ADVENTURES, Juan Luc-Ponty, Atlantic
- 74 74 GREATEST HITS, Queen, Elektra
- 75 50 THE SISTERS, Sister Sledge, Cotillion

US DISCO

- 1 1 GLAD TO KNOW YOU/3,000,000 SYNTHS/QUESTIONARE, Chas Jankel, A&M
- 2 4 MEGATRON MAN/GET A LITTLE, Patrick Cowley, Megatone
- 3 2 YOU'RE THE ONE FOR ME, D. Train, Prelude
- 4 5 TELL ME THAT I'M DREAMING, Was (Not Was), Island/ZE
- 5 4 MAMA USED TO SAY, Junior, Mercury
- 6 3 SURE SHOT, Tracy Weber, RFC/Quality
- 7 7 TAINTED LOVE/WHERE DID OUR LOVE GO, Soft Cell, Sire/Warner Bros
- 8 8 IN THE RAW, Whispers, Solar
- 9 10 BURNIN' UP/SO GOOD SO RIGHT, Imagination, MCA
- 10 15 THE VISITOR/WHEN ALL IS SAID AND DONE, Abba, Atlantic
- 11 15 U TURN ME ON, Tomorrow's Edition, RFC/Atlantic
- 12 17 DON'T YOU WANT ME/OPEN YOUR HEART, Human League, A&M
- 13 9 CALL ME/LET'S CELEBRATE, Skyy, Salsoul
- 14 8 SHAKE IT UP/CRUISER, The Cars, Elektra
- 15 10 CENTERFOLD/FLAMETHROWER, J. Geils Band, EMI
- 16 11 THIS BEAT IS MINE, Vicky "D", Sam
- 17 19 THIS IS RADIO CLASH, The Clash, Epic
- 18 10 TIME, Stone, West End
- 19 10 DESIGNER MUSIC/HOLD ME DOWN, Lipps Inc, Casablanca
- 20 12 GET ON UP/WITH YOUR LOVE/TONIGHT, Suzi Q, RFC/Atlantic

US SOUL

- 1 1 THAT GIRL, Stevie Wonder, Tamla
- 2 4 MIRROR MIRROR, Diana Ross, RCA
- 3 2 CALL ME, Skyy, Salsoul
- 4 5 TELL ME TOMORROW, Smokey Robinson, Tamla
- 5 3 IF YOU THINK YOU'RE LOVELY, Bobby Womack, Beverly Glen
- 6 8 MAKE UP YOUR MIND, Auru, Salsoul
- 7 6 GENIUS OF LOVE, Tom Tom Club, Sire
- 8 7 COOL PART ONE, The Time, Warner Bros.
- 9 12 I WANT TO HOLD YOUR HAND, Lakeside, Solar
- 10 10 DON'T YOU KNOW THAT, Luther Vandross, Epic
- 11 14 MAMA USED TO SAY, Junior, Mercury
- 12 28 STEPPIN' OUT, Kool & The Gang, De-Lite
- 13 13 APACHE, Sugar Hill Gang, Sugar
- 14 17 IN THE RAW, The Whispers, Solar
- 15 15 YOU'RE THE ONE FOR ME, "D" Train, Prelude
- 16 16 WANNA BE WITH YOU, Earth, Wind & Fire, ARC/Columbia
- 17 19 ONE HUNDRED WAYS, Quincy Jones Featuring James Ingram, A&M
- 18 10 WORK THAT SUCKER TO DEATH, Xavier, Liberty
- 19 10 MY GUY, Sister Sledge, Cotillion
- 20 10 LET'S WORK, Prince, Warner Bros.

NAME

ADDRESS

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

HEAVY METAL

- 1 END OF THE DAY, Atomic Rooster, 12"-45, Polydor
- 2 TOO DAZE GONE, Billy Squier, 45, Capitol
- 3 RUN TO THE HILLS, Iron Maiden, 45, EMI
- 4 PRETTY WOMAN, Van Halen, 45, Warner Bros
- 5 HEAD ATTACK, Wolf, 12"-45, Demo
- 6 RUNNING OUT OF TIME, The Tygers Of Pan Tang, MCA
- 7 CUTTIN' LOOSE, Xero, EMI
- 8 TURN UP THE NIGHT, Black Sabbath, 12", Phonogram
- 9 WHAT DO YOU WANT FROM ME, Billy Squier, 45, Capitol
- 10 HANG ON, Alvin Lee, from 'RXS', Aviator
- 11 RIDE THE WIND, Demon, 45, Carrere
- 12 LOVE WAVE, Air Raid, 28th Century Fox
- 13 DANCE THE NIGHT AWAY, Van Halen, 45
- 14 TOTAL ECLIPSE, Iron Maiden, 45, EMI
- 15 QUEENIE, Blackfoot, 12"-45, Alco
- 16 DRY COUNTY, Blackfoot, 15, Alco
- 17 LET IT ROLL, UFO, from 'Strangers In The Night', CBS
- 18 MR BIG, Free, from 'Free Live', Island
- 19 POWDER FINGER, Neil Young, from 'Live Rust', Reprise
- 20 VALIUM, Hawkwind, 45, Flicknife

Compiled by: Mick & Geoff, Tues Rock Club, Saltwell Road, Gateshead

NIGHTCLUBBING

- 1 DRAC'S BACK, Red Lipstick, MAG 112 (Released March 12), Magnet
- 2 SLEAZE (TAKE IT SHAKE IT), TAKING IT AND SHAKING IT, Marc & The Nambas, 12in, London
- 3 IN THE CRIME OF LIFE, Funkapollitan, 12in, London
- 4 NOWHERE GIRL (remix), B Movie, 12in, Some Bizarre
- 5 PUBLISHING DEAL/LIVING IN A SUITCASE, Ruzey Egan and Steve, Tri-End Bootleg
- 6 EMOTIONAL DISGUISE/FRENCH EMOTIONS, Peter Godwin, 12in, Polydor
- 7 SOLIDARITY, The Children of 7, 12in, SMIH
- 8 HARTFUL OF SOUL, The Yardbirds, Tin, Old Gold
- 9 TAKE IT EASY, Japp, 12in, RCA
- 10 MOODY OLD DOUGHNUT/TEA FOR 2/CHA CHA, Steve Strange, Kensington Tea Party for Chimpanzees
- 11 GETTING UP, Pig Bag, 12in, Y
- 12 TO HAVE AND HAVE NOT, Ronny, 7in, Polydor
- 13 GOLD LIFE, Ministry, 12in, White Label
- 14 COFFEE CLUB, INSTINCTION, Spandau Ballet, Reformation, Fono
- 15 THE LADY WHO WOULD BE QUEEN/PARIS SESSION, Red Lipstick with Mrs Simpson, 12in, Enchammail

Compiled by: DAVE ARCHER, Karab, 63 Conduit Street, London W1.

CHART FILE

AFTER a lengthy lay-off, Steely Dan's Donald Fagen is in the throes of recording his solo debut for Warner Brothers under producer Gary Katz. Meanwhile former Dan-Man Jeff 'Skunk' Baxter has produced Sneaker's new American hit 'Don't Let Me In', a previously unrecorded song written four years ago by Fagen and erstwhile colleague Walter Becker. The single represents something of a coup for Snesicor, as it's only the second time Fagen and Becker have donated a song to another artist. The first occasion was eight years ago when Barbra Streisand cut the somewhat substandard 'I Mean To Shine' with assistance from Fagen on keyboards.

Near miss: In its never-ending quest to bring you even more obscure coincidences, Chartfile was hoping that Journey's 'Don't Stop Believin'' would chart before G.B.H.'s 'No Survivors' dropped out. Unfortunately G.B.H. didn't quite manage to hang around long enough, ending their chart stint a full 14 days before Journey checked in, thus robbing Chartfile of the opportunity of pointing out what would have been the first ever instance of simultaneous hit records produced by different individuals with the same name. The name in question is Mike Stone. The Mike Stone who produces Journey is a British-born former engineer who's been working in the States for some time, whilst G.B.H.'s guiding light is a carrot-topped record shop proprietor who lives in Stoke-on-Trent and runs the Clay record label. Incidentally, the Journey hit is also available on a 12-inch picture disc with the 4 minute 'Journey Story', a whistle-stop tour of the group's former glories introduced by former Atlantis and Beacon Radio DJ Dave Owen, on the flip.

Oops! Chartfile boomed in its recent recap of German - recorded chart - toppers. To put the record straight, sultry Spanish duo Baccara's 'Not For Me Sir I Can Boogie' was also recorded on German soil, thus Kraftwerk's 'The Model' is the fifth example of Teutonic technology to reach the summit.

Cliff Richard's 'Daddy's Home' is the third version of the song, to make the US top 30. Shep and the Limelitters' original pulled up at No 2 in 1961, whilst Jermine Jackson's 1970 re-make went one better in 1973. In so doing, it sold over a million copies to become the biggest-selling record of Jackson's solo career. Personally I prefer his self-penned and sadly ignored summer classic 'You Like Me, Don't You'.

Who knew that Genesis' 'Abacab' — belatedly storming up the American charts — consists of three separate songs? It seems that each of the songs contained desirable elements but none of them quite cut it in their own right. Genesis' solution was to combine the best bits of each, now labelled A, B and C, into one song. A-B-C-A-B merely describes the sequence in which the segments were performed in the finished work.

Buckner and Garcia's first American hit bears the unusual title 'Pac-Man Fever'. For those not infatuated by electronic games I should point out the title describes the reaction to a Space Invaders type game called 'Pac-Man', which is sweeping the States.

Japan has always had more than its fair quota of homegrown chart acts, though it's true to say that most of them borrow heavily from Western pop music. Nevertheless, resistance to foreign acts has grown rapidly in recent years. It has now reached the point of no return with few imported offerings eliciting more than a glimmer of interest. Last week only the presence of Olivia Newton-John's 'Physical' at No 16 prevented Japanese acts from making a clean sweep of the country's top 40, a feat without precedent.

The American soul chart includes three versions of Tom Tom Club's 'Genius Of Love', each bearing a different title. The original and best by Tina Weymouth and Co. has already gone into the Top 10, but it's now being hotly pursued by rapping covers from Grandmaster Flash (title: 'It's Nasty') and Dr Jackyl and Mr Hyde ('Genius Rap').

In the same chart Lakeside's appalling remake of 'I Want To Hold Your Hand' has reached the Top 10 despite a panning from critics, whilst close harmony quartet Calamity Jane's first country hit is another Lennon McCartney composition 'I've Just Seen A Face'. The last songwriting team to place hits simultaneously on the diverse country and soul listings was Barry Robin and Maurice Gibb who did so in 1968. Such an achievement is surely indicative of the wide appeal of the composers.

In America, Capitol is preparing its very own Beatles medley for release on both 7 and 12-inch. The larger format will also contain highlights from a Beatles press conference in 1964. Incredibly, there are no plans to release the disc here unless EMI's hand is forced. 'The medley market here is contracting. We won't issue it unless there's a demand,' quoth the label's Brian Southall when I spoke to him earlier this week. The address, dear irate Beatles fans, is EMI Records, 20 Manchester Square, London W1.

ALAN SONES



BEATLES: no medley for Britain

IMPORTS

- 1 SHUT UP AND PLAY YOUR GUITAR, Frank Zappa, CBS (France)
- 2 LAMONT, Lamont Dozier, M & M Records (America)
- 3 THE POET, Bobby Womack, Beverly Glen (America)
- 4 ALIVE, Hamilton Bohannon, Phase 2 (America)
- 5 NIGHT CRUISING, The Backbeats, Mercury (America)
- 6 TOO FAST FOR LOVE, Mollie Cris, Leather (America)
- 7 LOVE FEVER, Qail Adams, Prelude (America)
- 8 NOW, France Jolly, Prelude (America)
- 9 MR LOOK SO GOOD, Richard Dimples Fields, Boardwalk (America)
- 10 EIGHTH WONDER, Sugar Hill Gang, Sugar Hill (America)
- 11 MISTER C, Norman Connors, Arista (America)
- 12 A LITTLE LOVE, Aura, Salsoul (America)
- 13 MISTIC MERLIN, Full Moon, Capitol (America)
- 14 PURE AND NATURAL, T Connection, Capitol (America)
- 15 OUTLAW WAR, RCA (America)
- 16 THE BEST OF THE WHISPERS, Whispers, Solar (America)
- 17 SECOND CUP, Coffee, De-Lite (America)
- 18 KEEP IT ALIVE, Dazz Band, Motown (America)
- 19 LOVE CONKERS ALL, Michael Wycoff, Record Logic
- 20 EARLANDER'S JAM, Charles Earland, Columbia

Compiled by: HMV, Oxford Street, London W1.

ROCK N' ROLL

SINGLES

- 1 DON'T LET GO, Jerry Foster, Sonet
- 2 WALKING WITH MR LEE, Lee Alan, Diz and the Doormen, Nola
- 3 BUENO SARA, Louis Prima, Capitol
- 4 HEE-HAW BREAKDOWN, Nolan Cornier, Swallow
- 5 CRAZY OVER YOU, Calvaes, Doctone
- 6 FLIP FLOP FLY, Joe Turner, Atlantic
- 7 GOD BLESS ROCK 'N' ROLL, Bill Haley, Sonet
- 8 SWEETER THAN YOU, Rick Nelson, UA
- 9 MIDDLE AGE TEDDY BOY, Mick Satan
- 10 MYSTERY TRAIN, Chuck Fowler

ALBUMS

- 1 ROCK 'N' ROLL HEROES, Gene Vincent and Eddie Cochran, Rocket
- 2 COUNTRY AND WESTERN DANCE-O-RAMA, Milton Brown and his Brownies, Western
- 3 TEAR IT UP, Johnny Burnette, Cold Smoke
- 4 TREASURE OF LOVE, Clyde McPhatter, Atlantic
- 5 OUR GAL SAL, Sally Starr, Clynax
- 6 KING OF THE STROLL, Chuck Willis, Atlantic
- 7 ROCK 'N' ROLL ALL FAVOURS, Freddie Bell and The Bell Boys, Wing
- 8 CARL PERKINS BOX SET, Sun
- 9 JULIE IS HER NAME, Julie London, UA
- 10 NASHVILLE SESSIONS, Buddy and Bob, Choral

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

VIDEO

- (1) Siouxsie & The Banshees, Spectrum
- (2) Olivia Newton John — Physical, EMI
- (3) Adam & The Ants, Home Video Productions
- (4) Abba Music Show Vol II, Intervision
- (5) The Best Of Blondie, Chrysalis
- (6) Rock Flashback — Deep Purple, BBC/3M
- (7) Queen — Greatest Hits, EMI
- (8) Abba Music Show Vol I, Intervision
- (9) Iron Maiden, EMI
- (10) Kate Bush Live At Hammersmith Odeon, EMI
- (11) Thin Lizzy — Live & Dangerous, VCL
- (12) Videostars, EMI
- (13) Pink Floyd Live At Pompeii, Spectrum
- (14) Paul McCartney & Wings Rockshow, EMI
- (15) Elvis — King Of Rock 'n' Roll, World of Video 2000
- (16) Elvis In Hawaii, Mountain Video
- (17) Swan Lake (Royal Opera House Covent Garden), EMI
- (18) The Jacksons In Concert, VCL
- (19) E.L.O. Live In Concert, VCL
- (20) Black Sabbath, VCL

Compiled by: HMV, Oxford Street, London W1.

REGGAE

- 1 COME ON OVER, Derek Laura, Hawkseye
- 2 STORMY NIGHT, Roland, Plantation
- 3 OPEN UP THE DOOR, Chastina, King & City
- 4 RUB A DUB PARTNER, Jimmy Chix, One-ness
- 5 DECISION, Family Love, Inner City
- 6 LET GO OF THIS ONE, Anthony Johnson, Greensleeves
- 7 REGGAE PARTY, Fenton Smith, Love Bird
- 8 FIVE MAN ARMY, Wayne Wade, Oskound
- 9 IN LOVE, Arama, City Boy
- 10 BABY LOVE, Tamlin, Reggae
- 11 JAILHOUSE, Earl Cunningham, Art & Craft
- 12 DADDY'S HOME, Junior English, Exclusive
- 13 SOMEONE LOVES YOU HONEY, Juns Lodge, Joe Gibbs
- 14 LOVE BALLAD, Freddie McGregor, Exclusive
- 15 YOU BRING THE SUN OUT, Janet Kaye, Black Roots
- 16 I'M YOUR PUPPET, Derek Harriot, Hawkseye
- 17 I'M YOUR FOOL, One Blood, NK Records
- 18 RUDE BOY, Johnny Clark, Art & Craft
- 19 TURN OUT THE LIGHT, Jimmy Lyndsey, Music Hite
- 20 PLAY IT COOL, Alton Ellis, Fashion

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

YESTERYEAR

ONE YEAR AGO (March 7, 1981)

- 1 SHADDUP YOU FACE, Joe Dolce
- 2 VIKING, Ultravox
- 3 JEALOUS GUY, Royce Music
- 4 SURRENDER, Rainbow
- 5 VALENTINE'S DAY, MASCARE, Gitschool/Motorhead
- 6 KINGS OF THE WILD FRONTIER, Adam And The Ants
- 7 DO THE HUCKLEBUCK, Coast To Coast
- 8 SOUTHERN FREEZE, Freeze
- 9 SOMETHING 'BOUT YOU BABY, Status Quo
- 10 THE RETURN OF THE LOS PALMIST, Madness

FIVE YEARS AGO (March 5, 1977)

- 1 WHEN I NEED YOU, Leo Sayer
- 2 BOOGIE NIGHTS, Heatwave
- 3 CHANSON D'AMOUR, Manhattan Transfer
- 4 ROMEO, Mr Big
- 5 DON'T CRY FOR ME ARGENTINA, Julie Covington
- 6 DON'T GIVE UP ON US, David Soul
- 7 DON'T LEAVE ME THIS WAY, Harold Melvin And The Bluebelles
- 8 SING ME, The Brothers
- 9 JACK IN THE BOX, The Moments
- 10 WHAT CAN I SAY, Boz Scagge

TEN YEARS AGO (March 4, 1972)

- 1 SON OF MY FATHER, Chicory Tip
- 2 AMERICAN PIE, Don McLean
- 3 WITHOUT YOU, Nilsson
- 4 LOCK WOT YOU DUN, Slade
- 5 GOT TO BE THERE, Michael Jackson
- 6 HAVE YOU SEEN HER? The Ch-Lites
- 7 MOTHER AND CHILD REUNION, Paul Simon
- 8 STORM IN A TEA CUP, The Fortunes
- 9 IS THIS THE COLOUR, Chelsea F.C.
- 10 DAY AFTER DAY, Badfinger

FIFTEEN YEARS AGO (March 4, 1967)

- 1 RELEASE ME, Enoblebert Humperdinck
- 2 PENNY LANE/STRAWBERRY FIELDS FOREVER, The Beatles
- 3 THIS IS MY SONG, Patsy Cline
- 4 HERE COMES MY BABY, The Tremeloes
- 5 I'M A BELIEVER, The Monkees
- 6 EDELWEISS, Vince Hill
- 7 ON A CAROUSEL, The Hollies
- 8 MELLOW YELLOW, Donovan
- 9 PEEK A BOO, New Vaudeville Band
- 10 SNOOPY VS THE RED BARON, The Royal Guardsmen

TWENTY YEARS AGO (March 4, 1961)

- 1 WALK RIGHT BACK/EBONY
- 2 ARE YOU SURE? The Allisons
- 3 SAILOR, Paula Clark
- 4 WILL YOU LOVE ME TOMORROW, The Shirelles
- 5 ARE YOU LONESOME TONIGHT, Elvis Presley
- 6 F.B.I. The Shadows
- 7 THEME FOR A DREAM, Cliff Richard, Elvis Presley
- 8 RIDERS IN THE SKY, The Ramrods
- 9 WHO AM I? THIS IS IT, Adam Faith
- 10 RUBBER BALL, Bobby Vee

TWENTY FIVE YEARS AGO (March 2, 1957)

- 1 YOUNG LOVE, Tab Hunter
- 2 DON'T FORBID ME, Pat Boone
- 3 KNEE DEEP IN THE BLUES, Frankie Mitchell
- 4 GARDEN OF EDEN, Frank Vaughan
- 5 SINGING THE BLUES, Guy Mitchell
- 6 DON'T YOU ROCK ME DADDY, O.Lambert/Deane
- 7 TRUE LOVE, Bing Crosby and Grace Kelly
- 8 LONG TALL SALLY, Little Richard
- 9 FRIENDLY PERSUASION, Pat Boone
- 10 YOUNG LOVE, Sonny James

I'll be Buggled

FEEL it is about time someone said something about the Buggles, why don't you review their new album?
Fred Hunt, Gwent.

It's about time someone *did* something about the Buggles.

Wrong again

POOR OLD BBC just cannot get Top Of The Pops right. Sacking Legs and Co was a move in the right direction but now we have far too trendy people in £150 outfits trying to out-dance each other. Bring back the normal boys and girls with clothes from shops we know, people with whom we can identify with in the world of disco.
Richard Robson, Cottingham, Hull.

Well they all seem to be having a good time, so why worry about the viewers?

No joke

IN REPLY to letter writer Jed, IOW. I am a spastic who finds it sad that you assume I'm stupid. It seems to me that you might be, judging by your letter. So next time you want to mouth off please use a term you understand — being a spastic is not something people choose to be and generally is not much of a joke.
Dean Youngman, Colchester, Essex.

He's right, lay off it lads.

A snip

NOW THAT he's rich and famous, maybe Phil Oakley can afford to get the other side of his hair cut.
Kevin Tyrrell, Leicester.

Would you cut your hair if it's the only thing people remember you for?
Phil Oakley has — clever dick — Ed)

Burger me

HOW CAN you... (this letter cut due to lack of letter)
Reggie Side, Queen Anne's School For Christs, Herts.

Easy.

Logo rhythm

DOES MARK Cooper by any chance write Johnny Carson's monologues? Because I don't understand them either.
John Connolly, Barnet, Herts.

No-one here watches Johnny Carson. Come to that no-one here can read Mark Cooper's features...

On the table

THERE I was, pen in hand, all ready to complain about your remarks in the One-Liners about Gillan when suddenly a feeling of

tranquility came over me as I realised I don't care what you say about them because I still love them to pieces.
Mandy Finan, London N1.

Surely that's your problem.

Cold Cure

I HAVE been transcending upon your magazine patiently and purely hypothetically for quite a few months now and I have come to the unopposed and conclusive decision that unless you do some interviews with the Cure I'll wipe my fundamental orifice with my last grotty issue of your rag and spend my 35p each week on more positive products such as fornicating implements.
Waustin Frogger, Manchester.

You will have to save a long time sonny.

Use your loaf

AFTER SEEING the German concert by Meatloaf on the Old Grey Whistle Test I became horrified to hear Meatloaf sing so badly he was just pathetic. He couldn't sing, he was out of breath and just croaked and groaned his way through the set. He couldn't reach the high notes or sing in harmony with the rest of the band.

I had the chance of seeing the band live and I refused and I'm glad of it.
Rob Telford, London.

I don't expect they missed you.



ALICE COOPER: someone's obviously got it wrong

A bit of orifice

I READ Sunie's review of the Alice Cooper show in London. What a load of twaddle she talks. I went to see Alice in Brighton and thought he was absolutely great. So Sunie, next time you go to one of his concerts I suggest you wash your earholes out and then you might be able to appreciate the music a bit better.
D. Marhn, Brighton, Sussex.

That is a matter of opinion and if you really read it you'd see she said he was fantastic in Paris.

A nose ahead

CLAWS BY Greta Snipe really lives up to its name. Last week's issue took the piss out of Sheena Easton's nose, which was a pathetic joke.
Obviously Miss Snipe has a large chip on her shoulder when it comes to people like Miss Easton, who is not only highly attractive but also very talented, shown by her success worldwide.
Betty Blunder, Chesham, Bucks.

This does not than can be said for Miss Easton.

Beyond the grave

I JUST have to write to you about the rubbish that you keep printing. The pop scene at the moment is a load of sh!!! What's happened to Des O'Connor and Maxy (Baby) Bygraves, not forgetting Miss V. Lynn, David Johns, Dover, Kent.
Contrary to recent rumours that the ageing trio pegged out when decimisation was announced, RM has it on good authority that they are so weighed down with rusting OBEs that they cannot move out of their houses.

HISTORY OF ROCK COMPETITION

WIN THE STAX SINGLE COLLECTION 15 SETS TO BE WON PLUS 25 RUNNER UP PRIZES

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| BOOKER T & THE MGS
"Time Is Tight"/"Soul Limbo" | THE STAPLE SINGERS
"I'll Take You There"/"If You're Ready (Come Go With Me)" |
| EDDIE FLOYD
"Knock On Wood"/"I've Never Found A Girl (To Love Me Like You Do)" | JOHNNIE TAYLOR
"Who's Making Love"/"Take Care Of Your Homework" |
| SHIRLEY BROWN/FREDERICK KNIGHT
"Woman To Woman"/"I've Been Lonely For So Long" | ISAAC HAYES
"Theme from 'Shaft'"/"If Loving You Is Wrong I Don't Want To Be Right" |
| VEDA BROWN
"Short Stopping"/"I Know It's Not Right (To Be In Love With A Married Man)" | JEAN KNIGHT/CARLA THOMAS
"Mr Big Stuff"/"I Like What You're Doing (To Me)" |

There are also 25 of the Stax badges for runners-up so pit your wits against the tricky questions below right now! The first correct 15 entries drawn out of the bag on the closing date will be sent the singles collection, the next 25 win the runner-up prizes.

Cut out the coupon and send to Record Mirror/Stax Competition, P.O. Box 16, Harlow, Essex CM17 0HE to reach us by March 22.

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 - BBC Cricket Coverage
 - World of Sport
 - Panorama

NOW TURN TO PAGE 19 FOR PART 5 OF YOUR OWN HISTORY OF ROCK.





PHOTOGRAPH BY LINDA MCCARTNEY

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