

JULY 24, 1982 35p

RECORD MIRROR

MICK KARN

A sensitive youth, p15

DEXYS

In glowing technicolour!

The Clash

Judas Priest

Steve Strange

Ranking Roger

Bernie Torme

King Trigger

YAZOO

Dazzling colour poster!



AS USED ON TOP OF THE POPS

R&M CHARTS

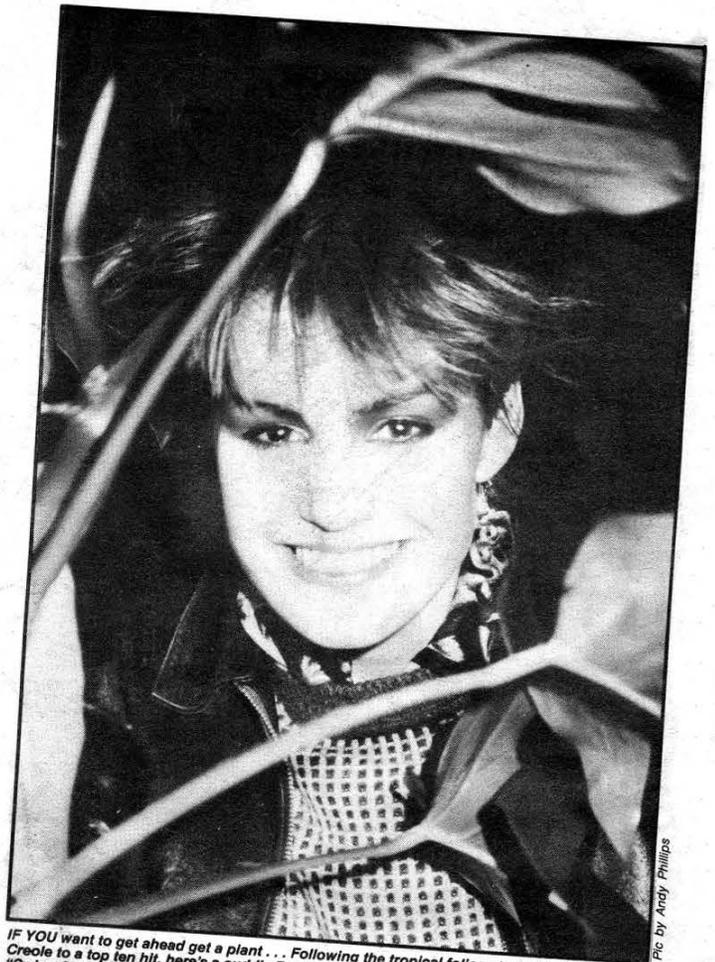
SYMBOL KEY

- ▲ FAST MOVERS
- SINGLES**
- ☆ Platinum (one million sales)
 - Gold (500,000 sales)
 - Silver (250,000 sales)
- ALBUMS**
- ☆ Platinum (300,000 sales)
 - Gold (100,000 sales)
 - Silver (50,000 sales)

TOP SINGLES

Week ending July 24, 1982

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST
1	1	4	FAME	Irene Cara, RSO ○
2	7	4	DA DA DA	Trio, Mobile Suit Corp/Phonogram
3	2	6	ABRACADABRA	The Steve Miller Band, Mercury/Phonogram
4	9	4	SHY BOY	Bananarama, London
▲5	24	2	DON'T GO	Yazoo, Mute
▲6	—	—	DRIVING MY CAR	Madness, Stiff Buy 153
7	5	7	A NIGHT TO REMEMBER	Shalamar, Solar
8	12	3	IT STARTED WITH A KISS	Hot Chocolate, Rak
▲9	31	4	COME ON EILEEN	Dexys Midnight Runners & The Emerald Express, Mercury/Phonogram
10	4	7	INSIDE OUT	Odyssey, RCA
11	8	6	NOW THOSE DAYS ARE GONE	Bucks Fizz, RCA
12	6	5	MUSIC AND LIGHTS	Imagination, R&B
13	14	5	NIGHT TRAIN	Visage, Polydor
14	20	4	I SECOND THAT EMOTION	Japan, Virgin
15	10	8	I KO I KO	Natasha, Towerbell
16	3	5	HAPPY TALK	Captain Sensible, A&M ○
▲17	35	2	THE ONLY WAY OUT	Cliff Richard, EMI
18	13	6	MURPHY'S LAW	Cheri, Polydor
19	11	7	NO REGRETS	Midge Ure, Chrysalis
20	28	5	ME AND MY GIRL (NIGHTCLUBBING)	David Essex, Mercury/Phonogram
21	26	6	VIDEOTHEQUE	Dollar, WEA
22	23	6	HEART (STOP BEATING IN TIME)	Leo Sayer, Chrysalis
23	21	6	FREEBIRD	Lynyrd Skynyrd, MCA
24	15	4	FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)	AC/DC, Atlantic
25	30	4	TAKE IT AWAY	Paul McCartney, Parlophone
▲26	—	—	STOOL PIGEON	Kid Creole & The Coconuts, Ze/Island
27	18	8	BEATLES MOVIE MEDLEY	The Beatles, Parlophone
28	37	3	TOO LATE	Junior, Mercury/Phonogram
29	19	7	LAS PALABRAS DE AMOR	Queen, EMI
30	36	3	CHALK DUST — THE UMPIRE STRIKES BACK	The Brat, Hansa
31	33	5	ROCK THE CASBAH	The Clash, CBS
32	38	3	LOVE IS IN CONTROL (FINGER ON THE TRIGGER)	Donna Summer, Warner Bros
33	16	4	JUST WHO IS THE FIVE O'CLOCK HERO	The Jam, Polydor
34	22	11	I'VE NEVER BEEN TO ME	Charlene, Motown ○
▲35	—	—	STRANGE LITTLE GIRL	The Stranglers, Liberty BP 412
▲36	66	2	THE CLAPPING SONG	The Belle Stars, Stiff
37	17	9	HURRY HOME	Diana Ross, Capitol
38	43	2	NIGHTS IN WHITE SATIN	Elkie Brooks, A&M
▲39	56	2	ARTHUR DALEY (E'S ALRIGHT)	The Firm, Bask/Stiff
40	39	3	I WAS TIRED OF BEING ALONE	Patrice Rushen, Elektra
41	47	3	HURRY HOME	Wavelength, Ariola
▲42	—	—	THE HANGING GARDEN	The Cure, Fiction FIC 15
43	27	1	HUNGRY LIKE THE WOLF	Duran Duran, EMI
44	40	3	THE BIG BEAN	Pigbag, Y Records —
45	42	3	LOVELY MONEY	The Damned, Bronze
▲46	67	2	MARGATE	Chas And Dave, Rockney
47	46	4	HEAT OF THE MOMENT	Asia, Geffen
48	52	3	POSTMAN PAT	Ken Barrie, Post Music
49	—	—	TODAY	Talk Talk, EMI 5314
50	25	11	I'M A WONDERFUL THING BABY	Kid Creole & The Coconuts, Ze/Island
51	48	3	PLAYTHING	Linx, Chrysalis
52	50	4	LOVE HAS FOUND ITS WAY	Dennis Brown, A&M
53	49	3	RENDEZVOUS	Tygers Of Pan Tana, MCA
▲54	75	2	IEYA	Toyah, Safari
55	59	6	TINY CHILDREN	The Teardrop Explodes, Mercury/Phonogram
56	—	—	WAR CHILD	Blondie, Chrysalis CHS 2624
57	29	6	AVALON	Roxy Music, EG (Polydor)
▲58	74	2	RED SKIES	The Fixx, MCA
59	68	2	SOUL DEEP	Gary US Bonds, EMI
60	61	2	NOBODY MADE ME	Randy Edelman, Rocket/Phonogram —
61	45	10	GOODY TWO SHOES	Adam Ant, CBS
62	54	4	SOONER OR LATER	Larry Graham, Warner Bros —
▲63	73	2	CAN'T LIVE WITHOUT YOU	Scorpions, Harvest —
64	44	▲	THE LOOK OF LOVE	ABC, Neutron/Phonogram ○ —
65	41	9	TORCH	Soft Cell, Some Bizzare/Phonogram ○ —
66	—	—	STAR	Second Image, Polydor POSP 471
67	51	4	LET'S FUNK TONIGHT	Blue Feather, Mercury/Phonogram —
68	60	3	CRIMSON AND CLOVER	Joan Jett & The Blackhearts, Epic —
69	—	—	LOSING MY GRIP	Samson, Polydor POSP 471
70	34	8	I WANT CANDY	Bow Wow Wow, RCA —
71	—	—	JOHN WAYNE IS BIG LEGGY	Haysi Fantayzee, Regard RG 10
72	—	—	TAINTED LOVE	Soft Cell, Some Bizzare/Phonogram BZS 2
73	63	3	BB WORLD CUP GRANDSTAND	The Royal Philharmonic Orchestra, BBC
74	57	3	MATADOR	Jeff Wayne, CBS —
75	55	6	STREET WALKING	Shakatak, Polydor —



Pic by Andy Phillips

IF YOU want to get ahead get a plant... Following the tropical foliage trend that helped Kid Creole to a top ten hit, here's a cuddly Bananarama girl with her favourite piece of greenery. "Swiss Cheese Plants (Latin name: *Boozius Supportus*) are ideal for framing the face and provide a useful leaning post when I'm socialising," says English rose Slobhan. "Plenty of sunshine and a regular vodka feeding and, hey presto, me and the girls are up to number 4 with 'Shy Boy'." See you on 'Gardeners' World', me dear

BUBBLING UNDER

- ALWAYS ON MY MIND, Willie Nelson, CBS A2511
- BEACH BOY GOLD PART II, Gidea Park featuring Adrian Baker, Polo 22
- CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 101
- CLAP YOUR HANDS, Rock Sharpe & The Replays, Rak 345
- DA DA DA (I DON'T LOVE YOU, YOU DON'T LOVE ME), Martin Judd, After Hours AFT 04
- EYE OF THE TIGER, Survivor, Scotti Brothers SCT A2411
- HAPPY HOUR, Deodato, Warner Bros K17960
- HOLD ME, Fleetwood Mac, Warner Bros K1765
- HURTS SO GOOD, John Cougar, Riva 36
- IF YOU KNEW SOUSA (AND FRIENDS), Louis Clark Conducting The Royal Philharmonic Orchestra, RCA
- IF YOU WANT MY LOVE, Cheap Trick, Epic EPC A2406
- I'M AFRAID OF ME, Culture Club, Virgin VS 509
- KEEP ON, "D" Train, Epic/Prelude EPC A2543
- LOUIS QUATORZE, Bow Wow Wow, RCA 263
- LOVE MY WAY, The Psychedelic Furs, CBS A2549
- LOVE ON A SUMMER NIGHT, The McCrarys, Capitol CL 251
- LOVE HAS BEEN A LITTLE HARD ON ME, Julie Newton, Capitol CL 248
- MACHINERY, Sheena Easton, EMI 5326
- ONLY THE LONELY, Prelude, After Hours AFT 06
- RUN AWAY, 10CC, Mercury/Phonogram MER 113
- RUN LIKE HELL, Peter & The Test Tube Babies, No Future 0115
- SENSITIVE, Mick Karn, Virgin VS508
- THANKS TO YOU, Sinnamon, PRT BKS 3
- WHAM RAP, Wham, Inner Vision IV LA2442

FLASHBACK

5	10	15
July 16, 1977	July 15, 1972	July 15, 1967
1 SO YOU WIN AGAIN, Hot Chocolate	1 PUPPY LOVE, Donny Osmond	1 A WHITER SHADE OF PALE, Procol Harum
2 FANFARE FOR THE COMMON MAN, ELP	2 ROCK AND ROLL PART 2, Gary Glitter	2 ALL YOU NEED IS LOVE, The Beatles
3 I FEEL LOVE, Donna Summer	3 TAKE ME BAK 'OME, Slade	3 ALTERNATE TITLE, The Monkees
4 MA BAKER, Boney M	4 SYLVIA'S MOTHER, Doctor Hook and The Medicine Show	4 THERE GOES BY EVERYTHING, Engelbert Humperdinck
5 BABY DON'T CHANGE YOUR MIND, Gladys Knight	5 CIRCLES, The New Seekers	5 SHED RATHER BE WITH ME, The Turtles
6 SHOW YOU THE WAY TO GO, The Jacksons	6 LITTLE WILLIE, The Sweet	6 IT MUST BE HIM, Vikki Carr
7 PRETTY VACANT, The Sex Pistols	7 I CAN SEE CLEARLY NOW, Johnny Nash	7 CARRIE ANNE, The Hollies
8 SAM, Olivia Newton-John	8 VINCENT, Don MacLean	8 SEE EMILY PLAY, Pink Floyd
9 PEACHES/GO BUDDY GO, The Stranglers	9 AN AMERICAN TRUOGY, Elvis Presley	9 IF I WERE A RICH MAN, Topol
10 ANGELO, Brotherhood of Man	10 ROCKIN' ROBIN, Michael Jackson	10 RESPECT, Aretha Franklin

TOP ALBUMS

Week ending July 24, 1982

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	4	THE LEXICON OF LOVE, ABC, Neutron □
1	5	4	FAME — Original Soundtrack, Various, RSO ○
3	4	2	LOVE AND DANCING, The League Unlimited Orchestra, Virgin
4	3	8	AVALON, Roxy Music, EG (Polydor)
5	2	3	PICTURES AT ELEVEN, Robert Plant, Swansong
6	16	19	THE CONCERT IN CENTRAL PARK, Simon and Garfunkel, Geffen
7	8	7	STILL LIFE (AMERICAN CONCERT 1981), The Rolling Stones, Rolling Stones Records
8	6	3	MIRAGE, Fleetwood Mac, Warner Bros
9	9	13	COMPLETE MADNESS, Madness, Stiff ☆
10	10	6	ABRACADABRA, The Steve Miller Band, Mercury/Phonogram
11	13	2	SCREAMING FOR VENGEANCE, Judas Priest, CBS
12	11	10	TROPICAL GANGSTERS, Kid Creole & The Coconuts, Ze/Island
13	7	3	IMPERIAL BEDROOM, Elvis Costello & The Attractions, F Beat
14	12	4	OVERLOAD, Various, Ronco ○
15	15	10	RIO, Duran Duran, EMI
16	14	15	THE KIDS FROM FAME, Various, BBC REP 447
17	14	15	ASIA, Asia, Geffen
18	22	12	TUG OF WAR, Paul McCartney, Parlophone
19	23	11	NIGHTBIRDS, Shakatak, Polydor
20	29	18	FRIENDS, Shalamar, Solar ○
21	27	4	HAPPY TOGETHER, Odyssey, RCA
22	25	6	THE CHANGELING, Toyah, Safari ○
23	18	7	THREE SIDES LIVE, Genesis, Charisma/Phonogram
24	28	28	LOVE SONGS, Barbra Streisand, CBS
25	19	4	FABRIQUE, Fashion, Arista
26	37	38	DARE, Human League, Virgin ☆
27	17	5	NON-STOP ECSTATIC DANCING, Soft Cell, Some Bizzare/Phonogram
28	21	11	HOT SPACE, Queen, EMI
29	33	2	GOOD TROUBLE, REO Speedwagon, Epic
30	63	2	THE SIMON AND GARFUNKEL COLLECTION, Simon and Garfunkel, CBS ☆
32	26	7	WINDSONG, Randy Crawford, Warner Bros ○
32	39	9	SWITCHED ON SWING, The Kings Of Swing Orchestra, K-Tel
33	30	12	ARE YOU READY, Bucks Fizz, RCA
34	40	10	COMBAT ROCK, The Clash, CBS
35	35	39	BODY TALK, Imagination, R&B
36	70	2	THE ANVIL, Visage, Polydor ○
37	31	16	THE NUMBER OF THE BEAST, Iron Maiden, EMI
38	37	18	CHARIOTS OF FIRE, Vangelis, Polydor ☆
39	34	18	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
40	61	15	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive
41	20	10	ORIGINAL MUSIQUARIUM 1, Stevie Wonder, Motown
42	36	36	PEARLS, Elkie Brooks, A&M
43	88	2	I'VE NEVER BEEN TO ME, Charlene, Motown
44	24	4	TURBO TRAX, Various, K-Tel
45	53	37	QUEEN'S GREATEST HITS, Queen, EMI ☆
46	48	6	STAGE STRUCK, David Essex, Mercury/Phonogram
46	49	33	NON-STOP EROTIC CABARET, Soft Cell, Some Bizzare/Phonogram
48	89	2	LOVE SONGS, Shirley Bassey, Applause
49	39	34	TIN DRUM, Japan, Virgin
50	32	21	PELICAN WEST, Haircut One Hundred, Arista ☆
51	77	8	JJ, Junior, Mercury/Phonogram
52	43	13	BARRY LIVE IN BRITAIN, Barry Manilow, Arista ☆

53	41	6	TROOPS OF TOMORROW, Exploited, Secret
54	58	34	4, Foreigner, Atlantic
55	45	9	EYE IN THE SKY, The Alan Parsons Project, Arista
56	44	4	GOLD, Steely Dan, MCA
57	55	11	THE CONCERTS IN CHINA, Jean-Michel Jarre, Polydor ○
58	47	10	THE EAGLE HAS LANDED, Saxon, Carrere
59	75	3	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
59	—	—	A CONCERT FOR THE PEOPLE (BERLIN), Barclay James Harvest, Polydor P.O.D 5052
61	85	19	THE GIFT, The Jam, Polydor
62	51	10	SULK, The Associates, Associates
63	65	10	SELECT, Kim Wilde, Rak ○
64	—	—	ASSEMBLAGE, Japan, Hansa HAN LP 1
65	—	—	THE SINGLES, Roy Wood, Speed SPEED 1000
66	—	—	NOT SATISFIED, Aswad, CBS 85666
67	62	25	ALL FOR A SONG, Barbara Dickson, Epic ☆
68	52	8	THE HUNTER, Blondie, Chrysalis
69	84	9	DURAN DURAN, Duran Duran, EMI
70	69	6	ALL THE GREAT HITS, Diana Ross, Motown
71	54	18	FIVE MILES OUT, Mike Oldfield, Virgin ○
72	46	17	SKY 4 — FORTHCOMING, Sky, Arista
73	78	14	1982, Status Quo, Vertigo/Phonogram
74	64	4	NIGHT AND DAY, Joe Jackson, A&M
75	50	4	THE LOVE THAT WHIRLS (DIARY OF A THINKING HEART), Bill Nelson, Mercury
76	74	5	BEAT, King Crimson, EG (Polydor)
77	73	6	12 GREATEST HITS VOL 2, Neil Diamond, CBS
78	42	49	ROMOURS, Fleetwood Mac, Warner Bros ☆
79	55	3	ON THE LINE, Gary U Bonds, EMI America
80	60	4	ALL THE BEST COWBOYS HAVE CHINESE EYES, Pete Townshend, Act
81	—	—	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel, CBS 69003 ☆
82	97	15	SHAPE UP AND DANCE (VOL 2), Angela Rippon, Lifestyle
83	76	10	BROADSWORD AND THE BEAST, Jethro Tull, Chrysalis
84	—	—	WILD DOGS, The Rods, Arista SPART 1196 ☆
85	80	4	JOHN PAUL II — THE PILGRIM POPE, BBC
86	67	6	CHILL OUT, Black Uhuru, Island
87	—	—	THE PARTY'S OVER, Talk Talk, EMI CDC 3413
88	71	6	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
89	96	2	MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram ☆
90	—	—	JUNKYARD, The Birthday Party, 4AD CAD 207
91	83	19	THE FUN BOY THREE, The Fun Boy Three, Chrysalis
92	91	11	PETHOUSE AND PAVEMENT, Heaven 17, Virgin ○
93	68	6	SHAPE UP AND DANCE (VOL 1), Felicity Kendal, Lifestyle
94	100	29	CHRISTOPHER CROSS, Christopher Cross, Warner Bros
95	87	2	LOVE HAS FOUND ITS WAY, Dennis Brown, A&M
96	—	—	THROWIN' DOWN, Rick James, Motown STML 12167
97	—	—	THE WALL, Pink Floyd, Harvest SHDW 411 ☆
98	—	—	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA INCE 5063 ☆
99	57	5	KILLERS, Kiss, Casablanca/Phonogram 100
100	81	10	WE ARE... THE LEAGUE, Anti-Nowhere League, WXYZ

VIDEO

1	1	COMPLETE MADNESS, Madness, Stiff
2	2	TRANSLOCAL UNITY EXPRESS, The Jam, Spectrum
3	—	ORCHESTRAL MANOEUVRES IN THE DARK — LIVE AT THE THEATRE ROYAL DRURY LANE, Virgin Video
4	5	BEST OF BLONDIE, Chrysalis
5	3	SIOUXSIE & THE BANSHREYS, Spectrum
6	15	LIVE AT HAMMERSMITH ODEON, Kate Bush, EMI
7	—	LIVE AT POMPEII, Pink Floyd, Spectrum
8	6	VIDEOSTARS, EMI
9	8	ROCK FLASHBACK, Deep Purple, BBC/3M
10	14	PHYSICAL, Olivia Newton-John, EMI
11	—	ELO LIVE IN CONCERT, VCI
12	11	BOB MARLEY & THE WAILERS, EMI
13	—	WELCOME TO MY NIGHTMARE, Alice Cooper, Select-a-Tape
14	4	PICTURE MUSIC, EMI
15	—	THANK YOU VERY MUCH, Cliff Richard & The Shadows, EMI

Compiled by HMV Shops

NIGHTCLUB

1	2	THE LOOK OF LOVE (Pts 1 / 3 / 2), ABC, Neutron 12in
2	1	INSIDE OUT, Odyssey, RCA 12in
3	4	I'M A WONDERFUL THING BABY, Kid Creole, Ze 12in
4	3	WORK THAT BODY, Diana Ross, Capitol 12in
5	18	FAME, Irene Cara, RSO 12in
6	17	A NIGHT TO REMEMBER, Shalamar, Solar 12in
7	5	MUSIC AND LIGHTS, Imagination, R&B 12in
8	13	HUNGRY LIKE THE WOLF, Duran Duran, EMI 12in
9	12	DO I DO, Stevie Wonder, Motown 12in
10	14	MURPHY'S LAW, Cher, Polydor 12in
11	8	ABRACADABRA, Steve Miller Band, Mercury
12	9	MAMA USED TO SAY (US REMIX), Junior, Mercury 12in
13	11	TORCH, Soft Cell, Some Bizzare 12in
14	10	FORGET ME NOTS, Patrice Rushen, Elektra 12in
15	22	NIGHT TRAIN (DANCE MIX), Visage, Polydor 12in
16	16	LET'S FUNK TONIGHT, Blue Feather, Mercury 12in
17	29	DA DA DA, Trio, Mobile Suit Corporation 12in
18	6	HAPPY TALK, Captain Sensible, A&M 12in
19	35	SHY BOY, Bananarama, London 12in
20	24	SKOONER OR LATER, Larry Graham, Warner Bros 12in
21	15	NO REGRETS, Midge Ure, Chrysalis
22	19	IKO IKO, Natasha, Towerbell
23	17	FANTASY ISLAND, Tight Fit, Jive 12in
24	45	STOOL PIGEON, Kid Creole, Ze 12in
25	25	DANCE WIT ME, Rick James, Motown 12in
26	20	ONLY YOU/SITUATION, Yazoo, Mute 12in
27	21	SAVE YOUR LOVE FOR MEMAGING FLY, Space, Metropolis 12in
28	56	KEEP ON, "D" Train, Epic 12in
29	60	LET IT WHIP, Dazz Band, Motown 12in
30	46	LETTING IT LOOSE, Heatwave, Epic 12in
31	33	HOUSE OF FUN, Madness, Stiff
32	40	GOING TO A GO-GO, Rolling Stones, EMI
33	61	STAR, Second Image, Polydor 12in
34	57	STREETWALKIN', Shakatak, Polydor 12in
35	51	NO REGRETS, Midge Ure, Chrysalis
36	26	GRACE, The Band AKA, Epic/Streetwave 12in
37	32	GOODY TWO SHOES, Adam Ant, CBS
38	44	CANT TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in
39	62	THE VERY BEST IN YOU, Change, London 12in
40	27	I WANT CANDY, Bow Wow Wow, RCA 12in
41	43	THE MEANING OF LOVE, Depeche Mode, Mute 12in
42	41	CLUB COUNTRY, Associates, Associates 12in
43	49	A YOU'LL NEVER BE LOVE CASCADE (DANCE MIX), Leisure Process, Epic 12in
44	34	CIRCLES, Atlantic Star, A&M 12in
45	31	I'VE NEVER BEEN TO ME, Charlene, Motown
46	—	HUNGRY LIKE THE WOLF (MIGHT VERSION), Duran Duran, EMI 12in
47	54	LOVE HAS FOUND ITS WAY, Dennis Brown, A&M 12in
48	55	BEATLES MOVIE MEDLEY, Beatles, Parlophone
49	47	SPACE AGE LOVE SONG, A Flock Of Seagulls, Jive
50	36	GIRL CRAZY, Hot Chocolate, Rak
51	28	(I'M INTO) YOUR LOVE, Jerome, RCA 12in
52	—	TOO LATE (US REMIX), Junior, Mercury 12in
53	39	WHAT/MEMORABILIA, Soft Cell, Some Bizzare LP
54	63	I'M AFRAID OF ME, Culture Club, Virgin 12in
55	38	AVALON, Roxy Music, Polydor
56	50	LOVE BUZZ/DANCIN' THE NIGHT AWAY, Vogque, Mercury
57	53	WHITE WEDDING, Billy Idol, Chrysalis 12in
58	—	MARGATE, Chas & Dave, Rooney
59	48	NO WAY OUT/DANCING IN THE STREET, UK Players, A&M 12in
60	64	PLAYTHING, Linx, Chrysalis 12in
61	—	NUMBER ONE/THE FUNK WONT LET YOU DOWN/WAS TIRED OF BEING ALONE, Patrice Rushen, Elektra 12in
62	65	DER KOMMISSAR, ATF, CBS 12in
63	—	VIDEOTHEQUE, Dollar, WEA
64	—	MISS ATTRACTA, Victor Romero Evans, Epic 12in
65	—	COME ON EILEEN, Dexy's Midnight Runners, Mercury 12in

★ CHARTFILE ★ by Alan Jones

OOPS! Chartfile boomed a couple of weeks ago in declaring 'Happy Talk' Rodgers and Hammerstein's second British number one. In fact, it's their third — Shirley Bassey's 1961 topper 'Climb Ev'ry Mountain' somehow escaping my notice.

Apologies to all concerned and thanks to Billboard's Paul Grein for bringing Ms Bassey's hit to my attention.

Thanks also to Manchester's leading watchdog, Colin Hughes, for informing me that 'Fame' was the first single to leap from a position outside the top 40 to the top five since John & Yoko's 'Happy Xmas (War Is Over)' soared from number 45 to number four in December 1980. 'Fame' of course has now hit now number one and how! According to Patti Scroggs' Thomas, the red-headed tyrant who lords over Record Business Research Department, 'Fame' accounted for one out of every 11 singles sold last week. Though it's a long way from the one in five ratio achieved by 'You're The One That I Want' in 1978 — by 'You're The One That I Want' has the thought to be the best ever — 'Fame' has the biggest market share of any single for over a year, bar none. Even The Human League's 'Don't You Want Me' failed to account for more than one sale in 12 at its peak. However, 'Don't You Want Me' was fortunate enough to be a hit around Xmas when record sales generally were much, much higher. As a result it sold over a million copies, something that 'Fame' for all its dominance is unlikely to do.

As of July 17, 'Fame' is the 15th number one of the year, a tally bettered only in 1965 when, at a similar stage of the year, 16 records had scaled the peak. In 1954, 1955, 1956, 1957, 1958, 1962 and 1971 there were



HAIRCUT ONE HUNDRED: really big in LA, man

less number ones in the full year than there have been so far in 1982. 1954 was the year of peak stagnation with just 12 records managing to hit the summit. At the opposite end of the scale, the most number ones in a year is 25, a total first achieved in 1968, and year is 1980.

Chartfile USA: Frank Zappa's 'Valley Girl' was the highest debutant on last week's US singles chart, smashing its way onto the survey at number 75 and beating at a stroke Zappa's previous highest singles chart placing.

In fact, despite his prodigious output — his latest album 'Ship Arriving Too Late To Save

A Drowning Witch' is his 36th in 16 years — Zappa has only breached the singles chart once before, in 1974 with the novelty 'Don't Eat The Yellow Snow', which reached number 86.

'Valley Girl' is a somewhat tongue-in-cheek observation of a particular type of Californian girl portrayed on record by Zappa's 14-year-old daughter Moon Unit. It's the first collaboration between Frank and Moon, as the record credits her. The single is already number one in Los Angeles which is more than any other place in the USA right now. Soft Cell's 'Tainted Love' got its initial break

in LA and topped the local charts as long ago as January. Haircut One Hundred's 'Love Plus' also preceded 'Valley Girl' as the local love rave. After three weeks at number one the Human League tumble to seven this week, making way for Survivor's 'Eye Of The Tiger' the theme for Sylvester Stallone's boxing notable double for 'Gonna Fly Now', the flick theme, Bill Conti's 'Gonna Fly Now', the theme from the original Rocky having topped the chart in 1977.

Chartfile Europe: Nicole's Eurovision winner 'A Little Peace' continues to sell strongly throughout Europe, particularly in Scandinavia. In Denmark it's number one and number two! After the German language 'Ein Bisschen Frieden' reached number one, Nicole cut a Danish version of the song entitled 'En Smule Fred' which has now deposed the former.

In Germany, OMD's 'Maid of Orleans' has ended 'Ebony And Ivory's' five week sojourn at number one but is itself under attack from 'Frant's' Zander's quick moving 'Da Da Da Ich Weiss Bescheid', a humorous cover of the Weiss Bescheid, a baby intoning 'Da Da Da' to add to the effect, a baby intoning 'Da Da Da' has been recorded and skillfully grafted onto the appropriate parts of the record!

September is the provisional release date for 'Something's Going On', the Phil Collins for 'Something's Going On', the Phil Collins has produced album by Abba's Frida. Collins has persuaded a bevy of stars to guest on the album which includes songs especially written by Bryan Ferry, Rod Argent, Russ Ballard, Jim Rafferty, Stephen Bishop and Tomas Ledin. A 26-track double album featuring all of Abba's UK hits, originally scheduled for the same date, is not now likely to appear until 1983. It will include two previously unissued songs. One will appear as a single shortly before the LP is released and the other will be held over until the album comes out. And Chartfile can exclusively come out. And Chartfile can exclusively come out. And Chartfile is also planning to record a solo album under the experienced guidance of Mike Chapman. Depending on Chapman's other commitments, recording should start at Polar in January/February 1983.

Polar in January/February 1983.

Pic by Peter Sumner

DISCO 45s

- 1 1 SOONER OR LATER (INST)/(VOCAL), Larry Graham, Warner Bros 12in
- 2 2 INSIDE OUT, Odyssey, RCA 12in
- 3 4 A NIGHT TO REMEMBER/REMIX, Shalamar, Solar 12in
- 4 3 LET'S FUNK TONIGHT/CLUB INSTRUMENTAL, Blue Feather, Mercury 12in
- 5 5 STANDING ON THE TOP, Temptations/Rick James, Motown 12in
- 6 13 MUSIC AND LIGHTS, Imagination, R&B 12in
- 7 8 STAR/SAMOLIC, Second Image, Polydor 12in
- 8 6 DO I DO, Stevie Wonder, Motown 12in
- 9 7 DANCE WIT' ME, Rick James, Motown 12in
- 10 15 KEEP ON YOU'RE THE ONE FOR ME (REPRISE), "D" Train, Epic 12in
- 11 11 SHE'S MY SHINING STAR/ON THE FLOOR, Fatback, US Spring LP
- 12 16 YOU OUGHT TO LOVE ME, Narada Michael Walden, Atlantic 12in
- 13 9 NUMBER ONE/I WAS TIRED OF BEING ALONE/THE FUNK WON'T LET YOU DOWN, Patrice Rushen, Elektra 12in
- 14 12 GO FINE, Howard Johnson, US A&M 12in
- 15 10 I'M A WONDERFUL THING BABY, Kid Creole & The Coconuts, Ze 12in
- 16 19 LET IT WHIP, Dazz Band, Motown 12in
- 17 14 LOVE YOU MADLY, Candela, Arista 12in
- 18 23 THANKS TO YOU/INSTRUMENTAL, Sinnamon, Becket 12in
- 19 14 LOVE HAS FOUND ITS WAY, Dennis Brown, A&M 12in
- 20 21 MURPHY'S LAW, Cheri, Polydor 12in
- 21 34 WALKING ON SUNSHINE, Rockers Revenge, US Streetwise 12in
- 22 28 YOU'RE THE ONE FOR ME/GONNA GET OVER YOU/CAN YOU HANDLE IT/COME LET ME LOVE YOU/MUST BE THE MUSIC (REMIXES), "D" Train/France Joli/Sharon Redd/Jeanette 'Lady' Day/Secret Weapon, Epic LP
- 23 24 THE VERY BEST IN YOU, Change, London 12in
- 24 18 CIRCLES, Atlantic Starr, A&M 12in
- 25 26 TIGHTEN IT UP, B.L.T., US Gold Coast 12in
- 26 29 LOVE ON A SUMMER NIGHT, McCrays, Capitol 12in
- 27 33 MONEY'S TOO TIGHT, Valentine Brothers, US Bridge 12in
- 28 23 RISING TO THE TOP/HANG TIGHT, Kent Burke, RCA 12in
- 29 31 WORK THAT BODY, Diana Ross, Capitol 12in
- 30 47 NICE & SLOW (US REMIX)/COME WITH ME, Jesse Green, Excalibur 12in
- 31 30 PLAYTHING, Linx, Chrysalis 12in
- 32 50 KEEP ON DUBBIN'/KEEP ON DANCING', Forroce, US West End 12in
- 33 36 SUMMER LADY/I'M READY/CONFIDENCE/SAFE IN MY ARMS, Narada Michael Walden, Atlantic LP
- 34 39 DON'T MAKE ME WAIT/DUB MIX, Peech Boys, US West End 12in
- 35 58 LATE (US REMIX), Junior, Mercury 12in
- 36 25 MAMA USED TO SAY (US REMIX), Junior, Mercury 12in
- 37 27 ECSTASY, Redd Holt, US Venture LP
- 38 35 ELECTROPHONIC PHUNK/THAT'S A LADY, Shock, US Fantasy LP
- 39 57 DANCE WITH ME/MOONDANCE, Bobby McFerrin, Elektra Musician LP
- 40 52 WHY I CAME TO CALIFORNIA/SLEEPIN' AWAY/CAN I TOUCH YOU THERE, Leon Ware, US Elektra LP
- 41 — HAPPY HOUR/SWEET MAGIC/NIGHT CRUISER, Deodato, Warner Bros 12in
- 42 59 I REALLY DON'T NEED NO LIGHT, Jeffrey Osborne, A&M LP
- 43 44 STOOL PIGEON, Kid Creole & The Coconuts, Ze 12in
- 44 67 KEEP ON MOVIN', Deodato, US Warner Bros LP
- 45 46 FEELIN' FINE, Sly Cabell, US Salsoul 12in
- 46 41 LETTIN' IT LOOSE/MIND WHAT YOU FIND, Heatwave, Epic 12in
- 47 64 FREEDOM/FREEDOM A GOGO, Thunderdumbs & The Toetsenman, Polydor 12in
- 48 48 FEELIN' LUCKY LATELY, High Fashion, Capitol 12in
- 49 43 I'M INTO YOU/LADY, Jerome, RCA 12in
- 50 53 MONEY TALKS/TROWDOWN/HARD TO GET/69 TIMES, Rick James, Motown LP
- 51 56 FUNN (INSTRUMENTAL), Gunchback Boogie Band, US Prelude 12in
- 52 61 LET'S ROCK (OVER & OVER AGAIN)/INST, Feel, US Sutra 12in
- 53 54 SHOUT FOR JOY, Dunn & Bruce Street, US Devaki 12in
- 54 60 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in
- 55 32 HARD TIMES, Al McCall, US West End 12in
- 56 45 STREETWALKING/GO FOR IT, Shkatak, Polydor 12in
- 57 79 PLANET ROCK, Afrika Bambaataa/Soul Force, US Tommy Boy 12in
- 58 62 WAKA JUJU, Manu Dibango, French CRC LP
- 59 40 WE'VE GOT THE GROOVE/DIAMOND REAL, A Taste Of Honey, Capitol LP
- 60 — JUMP TO IT, Aretha Franklin, US Arista 12in
- 61 36 YOU GOTTA GET UP, Majik, US Gold Coast 12in
- 62 68 JUST A LITTLE BIRTHDAY/ROCKIN' SIXTH STREET/SWEET LADY, Mighty Fire, US Elektra LP
- 63 69 THE LOVER IN YOU/INSTRUMENTAL, Sugar Hill Gang, US Sugarhill 12in
- 64 89 DON'T STOP MY LOVE, Passion, US Prelude 12in
- 65 70 MOODY/KEEP THIS ONE IN TUNE, Chris Hunter, Polydor 12in
- 66 84 THE PARTY TRAIN/WHAT IS A DREAM, Bohannon, US Phase II LP
- 67 73 ONE TO ONE, Freeze, Beggars Banquet 12in
- 68 55 I'LL DO MY BEST (FOR YOU BABY), Ritchie Family, US RCA 12in
- 69 — DANCE FLOOR/A TOUCH OF JAZZ, Zapp, Warner Bros LP
- 70 — DON'T TURN YOUR BACK ON LOVE, Freddie James, US Arista 12in
- 71 77 A CHANCE FOR HOPE, The LIVE Band, US TSOB LP
- 72 83 BABY DON'T YOU KNOW (INSTRUMENTAL), Bobbi Humphrey, US Uno Melodic 12in
- 73 — FAME, Irene Cara, RSO 12in
- 74 66 BEST LOVE (REMIX), Rose Royce, Epic 12in promo
- 75 74 HOLD ME TIGHTER IN THE RAIN/BE WITH ME, Billy Griffin, US Columbia LP
- 76 — BIG FUN, Kool & The Gang, De-Lite 12in promo
- 77 78 LOVE NEVER LOOKED BETTER (INSTRUMENTAL), Trilark, US Handshake 12in
- 78 63 KEEP ON MOVIN' AND GROOVIN'/INSTRUMENTAL, Atlantis, US Chaz Po 12in
- 79 — THE LOOK OF LOVE (Pts 1 / 3 / 2), ABC, Neutron 12in
- 80 42 TAKE YOUR TIME (INSTRUMENTAL), Roy Hamilton, white label 12in
- 81 51 EVERY WAY BUT LOOSE (REMIX), Plunkly/Oneness Of Juju, US Sutra 12in
- 82 — SADDLE UP, David Christie, KR 12in
- 83 71 I AM ON THE REAL SIDE, Lisa Hill, US Cherry Hill 12in
- 84 98 OVER LIKE A FAT RAT, Fonda Rae, Vanguard 12in
- 85 — NEVER KNEW LOVE LIKE THIS BEFORE, Patrick Boothe, Streetwave 12in
- 86 — DON'T STOP WHEN YOU'RE HOT/EASY LOVE/YOU'RE MY GIRL, Larry Graham, Warner Bros LP
- 87 — IT'S ALRIGHT/REMEMBER, Gino Scocio, US Atlantic RFC LP
- 88 — BEAT THE STREET/YOU'RE THE ONE/NEVER GIVE YOU UP, Sharon Redd, US Prelude LP
- 89 85 THE BIG GUNS, Heatwave, Epic LP
- 90 80 RUSH HOUR/PORT OF CALL, David Sanborn, US Warner Bros LP

INDIE 45s

- 1 17 DONT GO, Yazoo, Mute YAZ 001
- 2 1 WOMAN, Anti-Nowhere League, WXYZ ABCD(P) 4
- 3 5 THE BIG BEAN, Pigbag, Y 24
- 4 2 17 YEARS OF HELL (EP), Partisans, No Future OI 12
- 5 6 THE HOUSE THAT MAN BUILT (EP), Conflict, Grass 221984/1
- 6 3 WAIT FOR THE BLACKOUT, Damned, Big Beat NS(P) 77
- 7 4 TEMPTATION, New Order, Factory FAC 63(12)
- 8 10 WILD SUN, 999, Albion ION 1033
- 9 12 LOUD PROUD AND PUNK (EP), Business/Blitz/Gonads/Dead Generation, Total Noise TOT 1
- 10 7 FARCE (EP), Rudimentary Pain, Grass 221984/2
- 11 25 TAKE NO PRISONERS (EP), Red Alert, No Future OI 13
- 12 9 BELA LUGOSI' DEAD, Bauhaus, Small Wonder WEENY 2
- 13 14 ONLY YOU, Yazoo, Mute 7MUTE(12 MUTE) 020
- 14 8 SICK BOY, GBH, Clay CLAY 11
- 15 16 LET'S BREAK THE LAW/I HATE... PEOPLE, Anti-Nowhere League, WXYZ ABCD 2
- 16 — PAST MEETS PRESENT, Weekend, Rough Trade RT 107
- 17 11 NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37



- 18 22 XOYO, Passage, Cherry Red 12CHERRY 35
- 19 — IEYA, Toyah, Safari SAFE(P) 28
- 20 13 FAITHLESS, Scritti Politti, Rough Trade RT 101(T)
- 21 23 EL SALVADOR (EP), Insane, No Future OI 10
- 22 — MORE SHORT SONGS (EP), Six Minute War, Six Minute War SHW 1
- 23 31 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y (12)Y10
- 24 21 RUNNING AWAY, Paul Haig, Operation Twilight OPT 3
- 25 18 WARFARE (EP), System, Spiderleg SDL 4
- 26 34 TEARING UP THE PLANS, 23 Skidoo, Fetish FP 29
- 27 — GUESS WHO, A Certain Ratio, Factory Benelux FBN 17
- 28 29 I THINK WE NEED HELP, Farmer's Discs, Waap WAAP 3
- 29 — F*** THE WORLD (EP), Chaotic Discord, Riot City RIOT 10
- 30 15 DONT WANNA BE A VICTIM, Varukers, Inferno HELL 4
- 31 30 ANGEL FACE, Outcasts, 00 00 200
- 32 24 BRAVE NEW WORLD, Toyah, Safari SAFE(P) 45
- 33 20 I'VE GOT A GUN, Channel 3, No Future OI 11
- 34 28 SURVIVAL, Defects, WXYZ ABCD 3
- 35 45 A VIEW FROM HER ROOM, Weekend, Rough Trade RT 097
- 36 — SMASH IT UP, Damned, Big Beat NS 76
- 37 33 VIVA LA REVOLUTION, Adicis, Fall Out FALL 002
- 38 26 NAZI PUNKS, Dead Kennedys, Subterranean SUB 24
- 39 32 THIS DIRTY TOWN, Lurkers, Clay CLAY 12
- 40 27 THE SWEETEST GIRL, Scritti Politti, Rough Trade RT 091
- 41 35 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 42 39 NO DOVES FLY HERE, Mob, Grass 321984/7
- 43 — NO SOUL (EP), Court Martial, Riot City RIOT 11
- 44 38 EVERYTHING'S GONE GREEN, New Order, Factory Benelux FACBN 08
- 45 19 LOVE IS ALL IS ALRIGHT, UB40, DEP International 7DEP(12 DEP) 4
- 46 — WHO'S GONNA WIN THE WAR, Hawklocks, Flicknife FLS 209
- 47 47 LA VACHE QUI RIT (EP), Zounds, Not So Brave NSB 1
- 48 49 SUBLIMINAL, Drinking Electricity, Survival SUR (12)
- 49 43 ALL-OUT ATTACK, Blitz, No Future OI 1
- 50 — RUB ME OUT, Cravats, Existential 221984/4

INDIE LPs

- 1 2 2 X 45, Cabaret Voltaire, Rough Trade ROUGH 42
- 2 3 THERMO-NUCLEAR SWEAT, Defunkt, Hannibal HNBL 1311
- 3 5 THE CHANGELING, Toyah, Safari VOOR 9
- 4 1 WE ARE... THE LEAGUE, Anti-Nowhere League, WXYZ LMNOR
- 5 4 DEGENERATES, Passage, Cherry Red B RED 29
- 6 8 DR HECKLE AND MR JIVE, Pigbag Y 17
- 7 14 CAUTION TO THE WIND, Anti-Pasti, Rondelet ABOUT 7
- 8 7 HE WHO DARES WINS (LIVE IN BERLIN), Theatre Of Hate, Burning Rome SSSSS 2
- 9 12 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
- 10 16 MOVEMENT, New Order, Factory FACT 50
- 11 6 WARGASM, Various, Pax PAX 4
- 12 11 PUNK AND DISORDERLY, Various, Abstract AABT 100
- 13 9 RIOTOUS ASSEMBLY, Various, Riot City ASSEMBLY
- 14 10 HEAR NOTHING SEE NOTHING SAY NOTHING, Discharge, Clay CLAYLP 3
- 15 13 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 16 18 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 17 27 SIGNING OFF, UB40, Graduate GRADLP 2
- 18 22 SEVEN SONGS, 23 Skidoo, Fetish SM 2006
- 19 25 TWO BAD DJ, General Sain't & Clint Eastwood, Greensleeves GREL 24
- 20 24 UNKNOWN PLEASURES, Joy Division, Factory FACT 10
- 21 26 BEST OF THE DAMNED, Damned, Big Beat DAM 1
- 22 30 CHILDREN OF PARAN, Marc Bolan, Marc A BOLAN 2
- 23 17 GREATEST HIT, Blue Orchids, Rough Trade ROUGH 36
- 24 — JUNKYARD, Birthday Party, 4AD CAD 207
- 25 15 SCIENTIST WINS THE WORLD CUP, Scientist, Greensleeves GREL 37
- 26 21 CHANGE OF HEART, Positive Noise, Statik STATLP 8
- 27 — THE LORDS OF THE NEW CHURCH, Lords Of The New Church, Illegal ILP 009
- 28 — HEX ENDUCTION HOUR, Fall, Kamera KAM 1
- 29 29 STILL, Joy Division, Factory FACT 40
- 30 20 LIVE AT GOSSIPS, UK Subs, Chaos Tapes LIVE 009

US 45s

- 1 4 EYE OF THE TIGER, Survivor, Scotti Bros
- 2 1 ROSANNA, Toto, Columbia
- 3 3 HURTS SO GOOD, John Cougar, Riva
- 4 6 HOLD ME, Fleetwood Mac, Warner Bros
- 5 5 LET IT WHIP, Dazz Band, Motown
- 6 11 ABRACADABRA, The Steve Miller Band, Capitol
- 7 7 DONT YOU WANT ME, The Human League, A&M/Virgin
- 8 8 TAINTED LOVE, Soft Cell, Sire
- 9 9 ONLY THE LONELY, The Motels, Capitol
- 10 12 KEEP TO THE FIRE BURNIN', Red Speedwagon, Epic
- 11 15 HARD TO SAY I'M SORRY, Chicago, Full Moon/Warner Bros
- 12 7 LOVE'S BEEN A LITTLE BIT HARD ON ME, Juice Newton, Capitol
- 13 10 DO I DO, Stevie Wonder, Tamla
- 14 16 EVEN THE NIGHTS ARE BETTER, Air Supply, Arista
- 15 10 CAUGHT UP IN YOU, 38 Special, A&M
- 16 20 WASTED ON THE WAY, Crosby, Stills And Nash, Atlantic
- 17 14 ANY DAY NOW, Ronnie Milsap, RCA
- 18 TAKE ME DOWN, Alabama, RCA
- 19 19 STILL THEY RIDE, Journey, Columbia
- 20 22 PERSONALLY, Karla Bonoff, Columbia
- 21 21 WHAT KIND OF FOOL AM I, Rick Springfield, RCA
- 22 32 VACATION, The Go-Go's, I.R.S.
- 23 31 TAKE IT AWAY, Paul McCartney, Columbia
- 24 26 EARLY IN THE MORNING, The Gap Band, Total Experience
- 25 25 GOING TO A GO GO, The Rolling Stones, Rolling Stones
- 26 30 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
- 27 36 LOVE IS IN CONTROL, Donna Summer, Geffen
- 28 17 PLAY THE GAME TONIGHT, Kansas, Kirschner
- 29 44 LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
- 30 35 OUT OF WORK, Gary US Bonds, EMI-America
- 31 33 HOOKED ON SWING, Larry Elgart & His Manhattan Swing Orchestra, RCA
- 32 34 IF THE LOVE FITS WEAR IT, Leslie Pearl, RCA
- 33 43 AMERICAN MUSIC, Pointer Sisters, Planet
- 34 37 KIDS IN AMERICA, Kim Wilde, EMI-America
- 35 38 I FOUND SOMEBODY, Glenn Frey, Asylum
- 36 41 PAPERLATE, Genesis, Atlantic
- 37 39 NICE GIRLS, Eye to Eye, Warner Bros
- 38 40 LOVE PLUS ONE, Haircut One Hundred, Arista
- 39 42 YOUR IMAGINATION, Daryl Hall & John Oates, RCA
- 40 45 THINK I'M IN LOVE, Eddie Money, Columbia
- 41 59 AND I'M TELLING YOU I'M NOT GOING, Jennifer Holliday, Geffen
- 42 46 ROUTE 101, Herb Alpert, A&M
- 43 49 HOT IN THE CITY, Billy Idol, Chrysalis
- 44 56 EYE IN THE SKY, The Alan Parsons Project, Arista
- 45 47 IF YOU WANT MY LOVE, Cheap Trick, Epic
- 46 23 FORGET ME NOTS, Patrice Rushen, Elektra
- 47 24 HEAT OF THE MOMENT, The J. Geffken
- 48 27 EBONY & IVORY, Paul McCartney & Stevie Wonder, Columbia
- 49 28 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 50 29 CRIMSON AND CLOVER, Joan Jett & The Blackhearts, Boardwalk
- 51 48 THE OTHER WOMAN, Ray Parker Jr., Arista
- 52 50 BREAK IT UP, Foreigner, Atlantic
- 53 51 THIS MAN IS MINE, Heart, Epic
- 54 — I REALLY DON'T NEED NO LIGHT, Jeffrey Osborne, A&M
- 55 58 THE DOCK OF THE BAY, The Reddings, Believe In A Dream
- 56 57 EYE IN THE SKY, The Alan Parsons Project, Capitol
- 57 40 WHO CAN IT BE NOW? Men At Work, Columbia
- 58 — SOMEDAY, SOMEWAY, Marshall Crenshaw, Warner Bros
- 59 — WORDS, Missing Persons, Capitol
- 60 — LOVELINE, Dr. Hook, Casablanca

US LPs

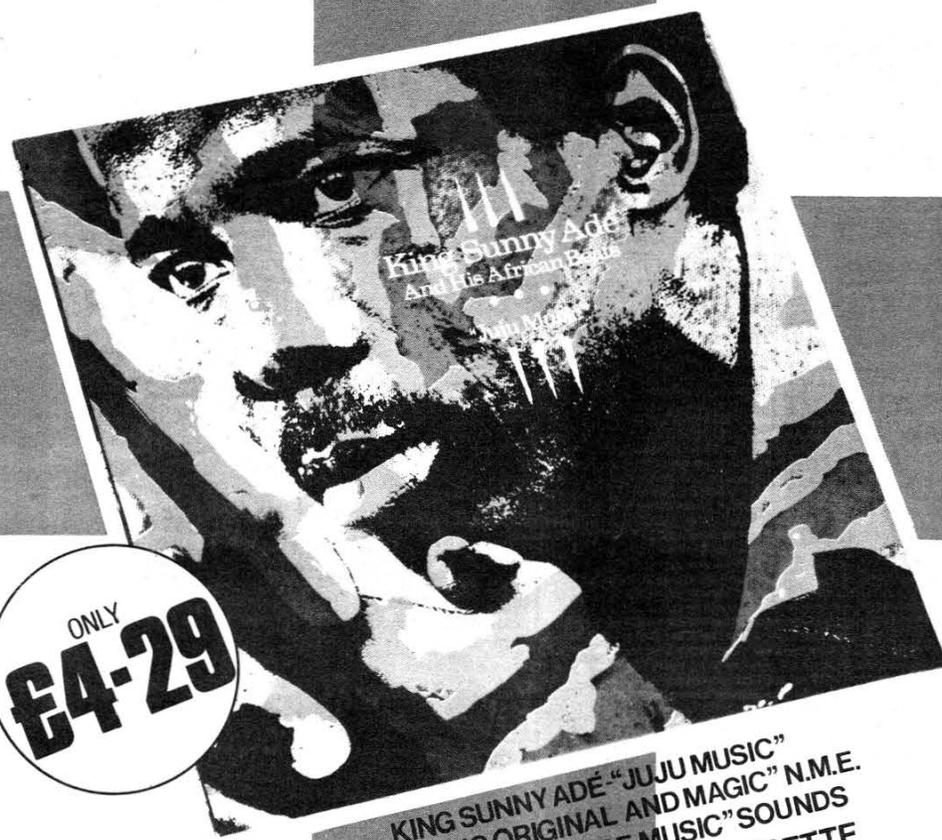
- 1 1 ASIA, Asia, Warner Bros
- 2 2 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 3 31 DARE, The Human League, A&M/Virgin
- 4 4 TOTO IV, Toto, Columbia
- 5 5 STILL LIFE, Rolling Stones, Rolling Stones Records
- 6 6 AMERICAN FOOL, John Cougar, Riva/Mercury
- 7 7 EYE OF THE TIGER, Survivor, Scotti Bros
- 8 8 GET LUCKY, Loverboy, Columbia
- 9 50 MIRAGE, Freshco, Haircut One Hundred, Warner Bros
- 10 10 SPECIAL FORCES, 38 Special, A&M
- 11 15 GOOD TROUBLE, Red Speedwagon, Epic
- 12 9 TUG OF WAR, Paul McCartney, Columbia
- 13 13 THROWIN' DOWN, Rick James, Gordy
- 14 14 KEEP IT ALIVE, The Dazz Band, Motown
- 15 18 ABRACADABRA, The Steve Miller Band, Capitol
- 16 16 VINYL CONFESIONS, Kansas, Kirschner
- 17 17 ESCAPE, Journey, Columbia
- 18 29 THREE SIDES LIVE, Genesis, Atlantic
- 19 19 ALL FOUR ONE, The Motels, Capitol
- 20 20 QUIET LIES, Juice Newton, Capitol
- 21 21 DREAMGIRLS, Original Cast, Geffen
- 22 22 COMBAT ROCK, The Clash, Epic
- 23 23 GAP BAND IV, Gap Band, Total Experience
- 24 24 NON-STOP EROTIC CABARET, Soft Cell, Sire
- 25 25 EYE IN THE SKY, The Alan Parsons Project, Arista
- 26 26 BLACKOUT, Scorpions, Mercury
- 27 28 HOOKED ON SWING, Larry Elgart And His Manhattan Swing Orchestra, RCA
- 28 49 PICTURES AT ELEVEN, Robert Plant, Swan Song
- 29 31 NOW AND FOREVER, Air Supply, Arista
- 30 30 MOUNTAIN MUSIC, Alabama, RCA
- 31 34 A FLOCK OF SEAGULLS, A Flock Of Seagulls, Live/Arista
- 32 35 CHICAGO 16, Chicago, Full Moon/Warner Bros
- 33 36 SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITON, Frank Zappa, Barking Pumpkin
- 34 42 ROCKY III, Soundtrack, Liberty
- 35 37 PELICAN WEST, Haircut One Hundred, Arista
- 36 43 ALL THE BEST CLOWNS HAVE CHINESE EYES, Pete Townshend, Atco
- 37 41 NO FEAR ALDUE, Glenn Frey, Elektra
- 38 38 ANNIE, Soundtrack, Columbia
- 39 39 JANE FONDA'S WORKOUT RECORD, Jane Fonda, Columbia
- 40 11 DIVER DOWN, Van Halen, Warner Bros
- 41 51 DAYLIGHT AGAIN, Crosby, Stills And Nash, Atlantic
- 42 4 THE OTHER WOMAN, Ray Parker Jr., Arista
- 43 40 4, Foreigner, Atlantic
- 44 44 REACH, Richard Simmons, Elektra
- 45 12 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I, Stevie Wonder, Tamla
- 46 59 POWER PLAY, April Wine, Capitol
- 47 57 E.T., Soundtrack, MCA
- 48 27 ALDO NOVA, Aldo Nova, Portrait
- 49 32 SWEETS FROM A STRANGER, Squeeze, A&M
- 50 — LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
- 51 51 STREETS AT NIGHT, The Alan Parsons Project, Capitol
- 52 52 MARSHALL CRENSHAW, Marshall Crenshaw, Warner Bros
- 53 53 AVOLON, Roy Music, Warner Bros
- 54 47 JUMP UP, Elton John, Geffen
- 55 55 WILD HEART OF THE YOUNG, Karla Bonoff, Columbia
- 56 40 NO CONTROL, Eddie Money, Columbia
- 57 — BEAT, King Crimson, Warner Bros
- 58 — JEFFREY OSBORNE, Jeffrey Osborne, A&M
- 59 — SUCCESS HASN'T SPOILED ME YET, Rick Springfield, RCA
- 60 60 STRAIGHT BETWEEN THE EYES, Rainbow, Mercury

OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS LATEST OUR PRICE RECORDS

OUR PRICE
Records
TOP 60

THIS WEEK	LAST WEEK	OUR PRICE
1	1	ABC LEXICON OF LOVE 3.99
2	2	LEAGUE UNLIMITED ORCHESTRA LOVE AND DANCING 2.99
3	10	O.S.T. FAME 4.29
4	3	FLEETWOOD MAC MIRAGE 4.29
5	6	KID CREOLE & THE COCONUTS TROPICAL GANGSTERS 4.29
6	4	ROXY MUSIC AVALON 4.49
7	5	ELVIS COSTELLO IMPERIAL BEDROOM 4.29
8	7	STEVE MILLER ABRACADABRA 3.99
9	8	ROBERT PLANT PICTURES AT ELEVEN 4.29
10	17	SHALAMAR FRIENDS 4.29
11	24	MARTI WEBB SONG AND DANCE 5.99
12	14	RANDY CRAWFORD WINDSONG 4.29
13	11	SOFT CELL NON-STOP ECSTATIC DANCING 2.99
14	9	THE ROLLING STONES STILL LIFE 4.49
15	12	FASHION FABRIQUE 3.99
16	30	ODYSSEY HAPPY TOGETHER 3.99
17	13	JOE JACKSON NIGHT AND DAY 3.99
18	16	SHAKATAK NIGHT BIRDS 3.99
19	15	MADNESS COMPLETE MADNESS 4.99
20	18	DURAN DURAN RIO 4.29
21	20	BARCLAY JAMES HARVEST CONCERT FOR THE PEOPLE 4.29
22	22	GARY U.S. BONDS ON THE LINE 4.29
23	21	ALAN PARSONS EYE IN THE SKY 4.29
24	28	DENNIS BROWN LOVE HAS FOUND ITS WAY 3.99
25	19	STEVIE WONDER'S ORIGINAL MUSIQUARIUM 5.99
26	23	PETE TOWNSHEND THOSE EYES 4.29
27	20	GENESIS THREE SIDES LIVE 5.49
28	27	FELICITY KENDAL SHAPE UP AND DANCE 4.29
29	26	PAUL McCARTNEY TUG OF WAR 4.79
30	25	RY COODER THE SLIDE AREA 4.29
31	34	A FLOCK OF SEAGULLS A FLOCK OF SEAGULLS 3.49
32	29	VANGELIS CHARIOTS OF FIRE 3.99
33	38	RICK JAMES THROWIN' OUT 4.29
34	32	PATRICE RUSHEN STRAIGHT FROM THE HEART 4.29
35	33	JUNIOR GISCOMBE JI 3.99
36	37	QUEEN HOT SPACE 4.49
37	31	VISAGE THE ANVIL 4.29
38	31	TOYAH THE CHANGELING 3.99
39	31	TALK TALK THE PARTY'S OVER 4.29
40	35	BLACK UHURU CHILL OUT 4.29
41	43	BOBBY WOMACK THE POET 3.99
42	36	BILL NELSON THE LOVE THAT WHIRLS 4.49
43	40	BUCKS FIZZ ARE YOU READY 3.99
44	44	KING SUNNY ADE JUJU MUSIC 4.29
45	39	THE CRUSADERS ROYAL JAM 4.99
46	49	IMAGINATION BODY TALK 3.99
47	60	SIMON & GARFUNKEL THE CONCERT IN CENTRAL PARK 6.49
48	47	STEELY DAN GOLD 4.29
49	42	BLONDE THE HUNTER 4.29
50	52	THE CLASH COMBAT ROCK 4.29
51	50	LYNYRD SKYNYRD VERY BEST OF 4.99
52	44	KING CRIMSON BEAT 4.29
53	45	HAIRCUT 100 PELICAN WEST 4.29
54	46	JOHN ANDERSON ANIMATION 4.29
55	48	BERNIE TORME TURN OUT THE LIGHTS 3.99
56	51	U.K. PLAYERS NO WAY OUT 3.99
57	53	JEAN-MICHEL JARRE CONCERTS IN CHINA 5.49
58	55	KIM WILDE SELECT 4.29
59	54	RIP, RIP & PANIC I AM COLD 4.29
60	58	JAPAN TIN DRUM 4.29

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AND HIS AFRICAN BEATS
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NEWS



KATE BUSH: out of the shadows

WIDE AWAKE IN A DREAM

KATE BUSH is back in action at last. The superstar singer who's been out of the limelight for a year, releases her new album on September 13 and her new single is out this week. Kate's album is 'The Dreaming' and it's the first album that she's produced herself.

The album contains her last hit 'Sat In Your Lap' and the title track of the album is released as a single on July 26.

Other tracks on the album are: 'Pull Out The Pin,' 'Leave it Open,' 'Night Of The Swallow,' 'Get Out Of My House,' 'All The Love,' 'Houdini,' 'Suspended In Gaffa' and 'There Goes A Tenner.'

Kate has used her regular backing band and there are no guest artists on the album although Kate's single 'The Dreaming' features animal impersonator Percy Edwards and everybody's favourite Australian Rolf Harris. The B side is 'Dreamtime' an instrumental track.

No reasons have been given for Kate's long absence from the music scene. There have been rumours about her quitting the music business altogether but these have been quashed this week by a spokesman for her record company.

"It's not a long time for such an established artist to take in releasing a single," he

told RECORD MIRROR this week. "Kate is a perfectionist after all."

It's been rumoured that Kate is working on a tour for the autumn but there has been no confirmation of this. Kate has only done one series of live performances a

couple of years ago and the special stage show had a number of spectacular effects.

"She's thinking about a tour but that's about as far as it's got," said the spokesman. "There is nothing more definite to say than that."



UB40: here comes the new single

UB Fourth LP

UB 40 release their new single 'So Here I Am' on August 16.

Once again it will be available on their independent label Dep International and the B-side is a live version of 'Silent Witness.' Since their return

from a tour of Zimbabwe, UB 40 have been recording in Ireland and their fourth album will be released in the autumn. They're planning a tour to coincide with the release of the album, but no dates have yet been confirmed.

More Bauhaus

BAUHAUS, WHO are currently in the studio recording their third album, play three dates in August.

The band will be appearing at Sheffield Lyceum August 14, Glasgow Tiffanys 15, Edinburgh Coasters 16. A release date for the album hasn't been given and there is no news yet of a new single or further dates.

Benson adds

GEORGE BENSON has added two dates to his forthcoming tour.

Benson will be playing Wembley Arena on October 23 and 24. Tickets priced £12.50, £10 and £7.50 are available now from the Wembley Box Office, London Theatre bookings, Premier Box Office, Keith Prowse and Albarmarie.

They are also available by post price £12.80, £10.30, and £7.80 from Kennedy Street Enterprises, PO Box 77, London SW4 9LH. Postal orders and cheques should be made payable to Kennedy Street Enterprises and don't forget to enclose a SAE.

There are also a few remaining £7.50 seats for Benson's Wembley concerts on October 20 and 21.

Clash deal

THE CLASH have added an extra London date to their tour. They'll be playing Brixton Fair Deal on July 30 due to massive public demand.

Old and Modern

MODERN ROMANCE swing back into action with a new single this month.

It's 'Cherry Pink And Apple Blossom White' which will be released on July 30. The single is backed with 'Who Is John Du Prez?' which spotlights Modern Romance's trumpeter John Du Prez.

'Cherry Pink And Apple Blossom White' was originally a double number one hit in 1955, when the original version by Perez Prado and the cover version by trumpet player Eddie Calvert, were both at the top of the charts.

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BAD MANNERS: hold on tight!

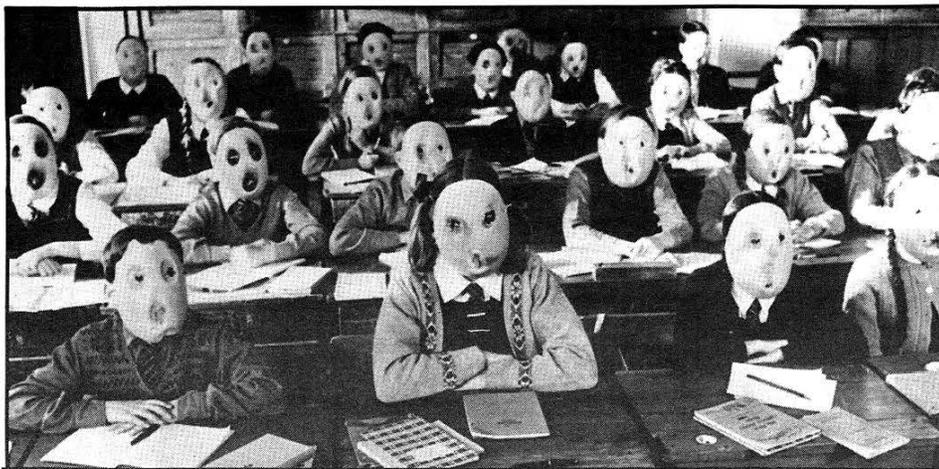
Hold on tight!

TOYAH, BAD Manners and Shakin' Stevens have been confirmed as guests on a new six-week summer fun quiz show 'Hold Tight!', to be recorded in August and transmitted by Granada on the ITV network in the Autumn.

Three more acts have yet to be signed up for the series. Presenters of the series will be Pauline Black, formerly of The Selecter, and Colin Crispin — making his TV debut. The series will be recorded at Alton Towers, a £15 million fun fair in Staffordshire.

Says producer Steven Leahy: "It's one of our most ambitious pop shows, we expect crowds of up to 30,000 each day and we will be making full use of the existing rides and races."

Alton Towers was chosen by the production team after an extensive search and a look at many other resorts and locations. "But Alton Towers came out on top," says Leahy. Bad Manners have also recorded the theme tune for the programme, 'Hold Tight,' and they release their new single 'My Girl Lollypop' this week. It's a remake of the old Millie classic.



PINK FLOYD: the real scene behind the writing desk

Associates correction

SORRY, IT seems that technical hitches meant our Associates story was wrong last week.

The band's new single is called '18 Carat Love Affair' and the band will be playing dates in August and not July. The date sheet is: Edinburgh Festival Assembly Rooms August 19, 20, 21. Glasgow Ultratech 23, 24. Manchester Hacienda 25. London Cambridge Theatre 29. London Camden Palace 30.

'18 Carat Love Affair' is a double A side with the Associates own interpretation of the Diana Ross hit 'Love Hangover'. A 12 inch version of the single features an extra track 'Voluntary Wishes, Swapit Productions'. The 12 inch also features the full length version of 'Love Hangover'. Both the seven inch and 12 inch versions come in a special full colour bag.

● Bass player Michael Dempsey, formerly of the Cure and an Associate for two years, has left the group. He's replaced by John Mambey, an old friend of leaders Alan Rankine and Billy Mackenzie.

Miller's double

STEVE MILLER has added two dates to his sell out tour.

Miller will now be appearing at the London Hammersmith Odeon this week on July 22 and 23. Tickets for the extra shows are priced £6.50, £5.50 and £4.50 and they are available from the box office and usual agents.

Shocking sister

TWISTED SISTER, America's most outrageous band since the Plasmatics, release their first British single this week.

The band who make their debut supporting Motorhead at Wrexham this weekend will be bringing out a four track 12 inch single 'Ruff Cutts'. Tracks on the single are 'What You Don't Know', 'Shoot 'Em Down', 'Under The Blade', and 'Leader Of The Pack'. The single was produced by the band themselves and Eddie Kramer, renowned for his work with Kiss and Peter Frampton.

Twisted Sister who describe their music as "shock rock" pack out 25,000 seater stadiums in New York and they're renowned for their spectacular live shows.

Twisted Sister plan to play some more British dates after their British debut with Motorhead, but these await confirmation.



MARC BOLAN in 1973

Vintage Bolan

FOUR EPs of vintage T Rex material will be available during the next two months. Each EP will feature four hit songs written by Marc Bolan and each will come in a picture bag. The first EP will

be out on July 26 and will have 'Children Of The Revolution', 'I Love To Boogie', 'Solid Gold Easy Action', and 'London boys.' Details of tracks on the other EPs aren't yet known.

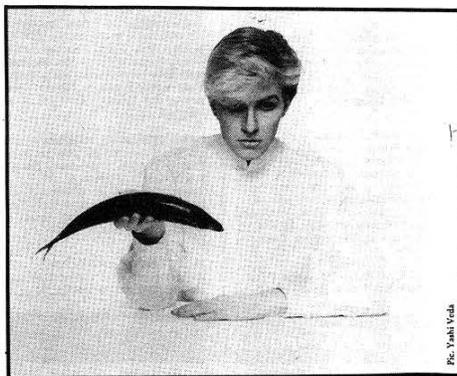
Stones 'too loud'

BRISTOL CITY Football Club could lose more than £4,000 following the Rolling Stones concert at its Ashton Gate stadium on June 27.

The local council plans to take legal action against the club, saying that the concert broke the agreed decibel limit and the fine could be up to £5,000.

Environment chiefs who monitored the concert, says that the sound was 15 decibels above the noise limit of 60 decibels and that local residents were frightened and outraged.

The band's exploding firecrackers which the band used during their show were also said to have terrified old people and pets in a wide radius.



DAVID SYLVIAN: Japan meet the YMO

Turning Japanese

JAPAN'S DAVID Sylvian releases a double A-sided single recorded with the Yellow Magic Orchestra's Ryuichi Sakamoto this week. Tracks on the single are 'Bamboo Houses' and 'Bamboo Music'. The latter

track is largely instrumental and both tracks are said to be "thematically linked." Both tracks were written by Sylvian and Sakamoto and they're currently doing some more work together in Japan with an album in mind.

Star turn on Radio 1

RADIO ONE celebrates its 10th anniversary of summer roadshows with a special series of "beach parties" starting this month.

Bad Manners star in the first show which kicks off at Cardiff Top Rank on July 23. All the shows start at 7.30 pm. The Beat headline Deeside Leisure Centre on July 30 and Shakatak can be seen in action at Carlisle Market Hall August 6. Gary Glitter will be hauling his blubber along at Great Yarmouth Tiffany's on Aug. 13 and Junior and guests will be starring at the Poole Arts Centre August 27. Madness will be along at the St Austell Coliseum September 2. Tickets are £3.50 in advance and they are available from the venues and local record shops.

Metal compound

AC/DC's BRIAN Johnson is featured on a new heavy metal compilation album out on August 12.

Brian is featured on some vintage material with his old band Geordie and other acts on the album include Twisted Sister, Anvil, The Rods, Praying Mantis and Lautrec. The album on Abstract Records, will have the special low price of £3.99.

Scritti hit?

SCRITTI POLITTI release their follow up single to 'Faithless' this week.

It's 'Asylums in Jerusalem' and the B-side is 'Jacques Derrida' — a remix of a recent studio recording for the BBC and not available elsewhere.

Scritti will also be releasing a special 12-inch single on July 30, which will feature an extended version of 'Jacques Derrida', from the same BBC session and an extra track 'A Slow Soul'. A limited edition print will be included in the package which will be numbered and personally signed by various members of the group.

The release of the album 'Songs To Remember' will be announced shortly.

Timeless Costello

ELVIS COSTELLO releases a new 12-inch single this week. The title track is 'Man Out Of Time' and the other tracks are 'Imperial Bedroom', and 'Town Cryer.'

On July 30 Costello will release an ordinary seven inch version of 'Man Out Of Time' with 'Town Cryer' as the B side.

FLOYD'S FINAL CUT

PINK FLOYD'S new single 'When The Tigers Broke Free' will be out on July 26.

Limited numbers of the single will be available in a triple gatefold sleeve featuring stills from the film 'Pink Floyd The Wall', currently showing at two major London cinemas and due for general release towards the end of August.

Pink Floyd also release a new album 'The Final Cut' on August 31, which features new songs written for the film

by Floyd member Roger Waters.

● Avon Books have just published a book called 'Pink Floyd The Wall'. It includes Roger's lyrics with colour stills from the film taken by David Appleby.

Angry League

THE HUMAN LEAGUE are angry that some shops have been charging full price for their recently released 'Love And Dancing' double album.

The band say that they put it out as a cut price album and the recommended selling price for 'Love And Dancing' is not more than £3.

"The whole point of 'Love And Dancing' is that we did it only as a bonus to fans who would like it," Phil Oakey told RECORD MIRROR this week. "It's there if they want it, but it's supposed to be sold cheaply as a little extra. That's why we haven't advertised it or anything."

The Human League are currently working on some fresh material and hope to release a follow up single to 'Don't You Want Me' soon.



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NEWS EXTRA

DOCTOR FEELGOOD have changed their line-up. Both Sparko and the Big Figure have left the band and they've been replaced by Buzz Barwell on drums and Pat McMullan on bass. Dr Feelgood will be back in action in Britain in the autumn, after limbering up with a Spanish tour.

THIS YEAR'S Brighton Record Fair will be held in the Brighton Centre on Sunday (July 25). Apart from a huge selection of vintage records, there will be videotapes, instruments, books and magazines. Admission to the fair will be £1.50 from 11am to 1pm and 45p from 1pm to 5pm.

LEICESTER BASED quartet the Swinging Laurels, who were featured on the recent Fun Boy Three single 'The Telephone Always Rings', have signed a deal with WEA Records. They're currently working on a single and hope to tour in early August.

B MOVIE now have a fan club and the address is B Movie c/o Martin, 17 St. Martin's Court, Wardour Street, London W1.

REGGAE BAND Nightdoctor, who supported UB40 on their last tour, have split up. Copies of their two live cassettes are available from Rough Trade or direct from Nightdoctor Tapes, 457 Latimer Road, W10 at £3 each plus 50p post and packing.



MARIETTA PARFITT, the wife of Status Quo's Rick, releases her first single this week. Getting out of the kitchen and into the recording studio, Marietta has done a version of a Cliff Richard song, 'Do You Wanna Dance'. Her old man produced the single and Cliff is featured on backing vocals. Kevin Godley is on drums. Better than darnin' socks, eh?

TOURS

STUDIO TWO, a duo from Hackney, play the following dates starting this month: Woolwich Tramshed July 22, Plumstead Prince Rupert 23, Deptford The Duke 24, Latchmere Theatre 25, Hope and Anchor 28, Plumstead Prince Rupert 30, Dingwalls 31, Malvern Winter Gardens August 6, London Greyhound 8, Woolwich Tramshed 14.

THE IMPOSSIBLE Dreamers will be playing the following dates: West Hampstead Moonlight Club Sunday (July 25), Hammersmith Clarendon 27, Fulham Golden Lion 28, Covent Garden Rock Garden August 1.

NEW HEAVY metal band Dumpty's Rusty Nuts who release their debut single 'Just For Kicks' shortly, will be playing Wimbleton Nelson's Club July 28, Lee Green Old Tiger's Head 29, Kingston Grey Horse August 16, London Marquee 18, Lee Green Old Tiger's Head 19, Oxford Penny Farthing 21, London Dingwalls 23, Oxford Penny Farthing September 23. The band are also last minute additions to the Motorhead show at Hackney on Sunday (July 25).

IDLE FLOWERS, who are fast building a cult following, will be playing Putney White Lion on July 30, Fulham Golden Lion August 4 and 18, Woolwich Tramshed August 17. The trio will also be appearing on French television shortly.

THE AU Pairs will be playing Birmingham Mermaid on Saturday (July 24) and Lambeth Town Hall July 29, before they begin a major European tour. Support groups for the gigs will be Fast Relief and the Androide Of Mu.

CARDIFF-BASED band Roots And Branches play a home town gig at Nero's on August 6.

PRINCE LINCOLN and the Royal Rasses will be playing a tour coinciding with the release of their new album 'Wild With The Rasses'. The band will play: London Venue August 12, Cardiff Top Rank 13, Manchester PSV Club 14, Huddersfield Cleopatra's 20, Birmingham Digbeth Civic Hall 23, London Lordship Park 29, Nottingham Zhivago's 30. **SONS OF Jah**, who have released their new album 'Universal Message' on their own Hatty Congo label, play Huddersfield Cleopatra's on Saturday (July 24).

Deptford New Albany Theatre August 8.

MARILLION, led by colourful singer Fish, will be playing Milton Keynes Starling Gate on Saturday (July 24), Southall Heads Club 29, London Marquee August 12 and 13, Luton Technical College September 3.

THE MONOCHROME Set, who have just released their new single 'The Mating Game', will be playing the London Venue on Sunday (July 26). The Set will feature new drummer Morris Windsor.

THE THREE Courgettes and Roman Holiday will be appearing in concert together at London Gossips Club in Dean Street on July 28.

FUNK JAZZ band Sun Ra Arkestra will be making their first London appearances since 1970 at the Venue on July 27 and 28. The band are also hoping to confirm dates in Manchester soon.

PENGUIN FURY, the band who expect people to turn up at their gigs carrying stuffed toy penguins, play a gig at the Hammersmith Clarendon Hotel on August 12.

RELEASES

RICHARD BONE follows his highly acclaimed 'Digital Days' 45 with a 12 inch single 'The Best Is Elite', this week. Other tracks are 'Quantum Hop', 'Invisible Guy' and 'Mutant Wisdom'.

FORMER DARTS lead singer Bob Fish releases his single 'Hot!' this week. It's the first song that Bob's written himself and it was produced by Andy Hill, of Bucks Fizz and Paris fame.

THE WAVES release their debut single 'Brown Eyed Son' on July 30. The band were formed by ex-Soft Boy guitarist Kimberly Rew. **24 HOURS**, a new five piece band from London, release a single, 'Siberian Sid', this week. The band are also lining up dates, following their show at the Venue, London, recently.

PREFAB SPROUT release their first single 'Lions In My Garden'

this week. The band will be playing a number of live dates soon but these await confirmation.

SQUIRE, WHO used to be with Secret Affair on I Spy Records, release their sixth single 'Girl On A Train' this week. The band have a new bass player, Jon Bicknell, and they're currently recording their second album 'Squire Get Smart' for release at the end of August.

DAVE EDMUNDS releases a new single, 'From Small Things Big Things Come', this week. It's a previously unreleased Springsteen song, which Edmunds is reputed to have first heard backstage during Bruce's Wembley concerts.

JUNE LODGE and Prince Mohammed have teamed up on a single, 'Someone Loves You

Honey', which is out this week. It was originally released in Jamaica last year and it spent two months at number one. The single is produced by Joe Gibbs, who has worked with Bob Marley, Toots and the Maytals, Peter Tosh and Dennis Brown.

NORTHERN DUO Sun Yama release a version of Bob Dylan's 'Subterranean Homesick Blues' this week. The single was originally featured on a northern compilation album and has been brought out by public demand. Sun Yama feature Joe Holden from Hull and Dolly Korova from Alnwick, Northumberland.

FAITH GLOBAL, who feature ex-Ultravox guitarist Billy Shears, release a three-track 12 inch single this week. Tracks featured are 'Earth Report', 'Coded World' and 'Love Seems Lost'. The band hope to play some live gigs before the end of the year.

TV AND RADIO

Pink Floyd get a plug on 'The FRIDAY Rockshow' when their 1974 Wembley performance of 'The Dark Side Of The Moon' is on Radio One. Earlier in the evening Annabella of Bow Wow Wow will be discussing the new singles on 'Roundtable'.

Every region has some music on its **SATURDAY** morning show, but nothing can be confirmed. David Essex Showcase puts the spotlight on Thomas Dolby and Nancy Nova among others, on BBC 1. Afterwards Dollar and Eurovision songbird Nicole

appear on the variety show 'Summertime Special'. Yazoo can be enjoyed with the Horlicks on the late night chat show 'Saturday Live'.

SUNDAY sees Gambaccini dissecting the career of Eric Clapton, from John Mayall to Cream, from Layla to his current easy-listening style. The programme is on Radio One.

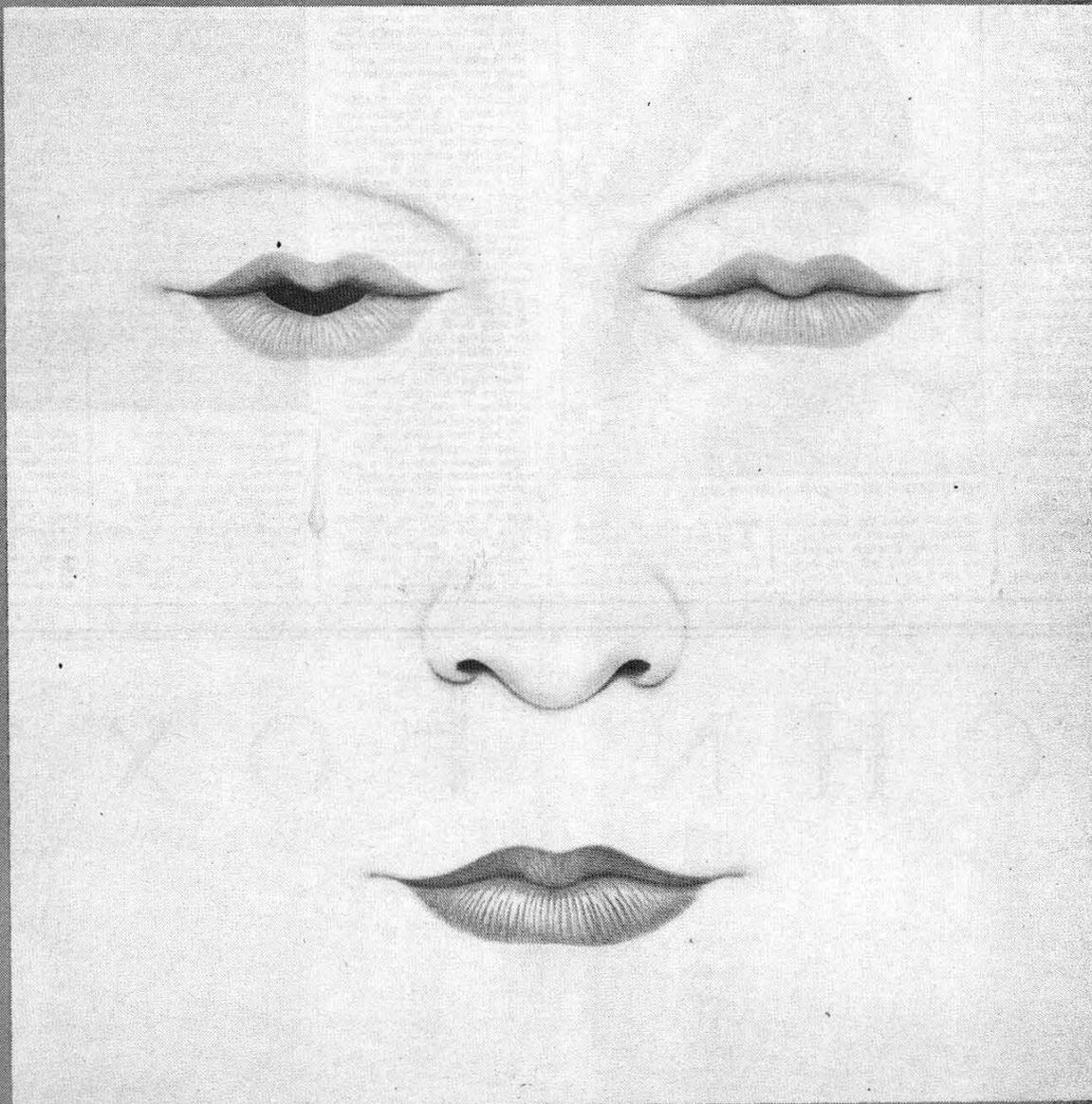
School holidays are here and BBC 1 shows old 'Cheggar's Plays Pop' shows at 9.30am every day this week. **MONDAY'S** features Bucks

Fizz, Altered Images and Bardo.

TUESDAY'S 'Cheggar's Plays Pop' features Alvin Stardust, Flock Of Seagulls and Classix Nouveaux. The late night BBC 1 'In Concert' features Barclay James Harvest.

Bananarama, Haircut 100 and Madness will greet early risers on **WEDNESDAY** on 'Cheggar's Plays Pop'. But there's a vintage 'The Monkees' episode in which Micky Dolenz is challenged to a duel on BBC 1.

TALK · TALK



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Right oink!

DANIELA SOAVE rhymes in time with RANKING ROGER

THE BEAT'S very own pop up toaster Ranking Roger has got jam on it. Not only is he one seventh of Birmingham's best group, but he's also released the single of the summer: 'Pato And Roger (Ago Talk) Tappy Lappy Dub'. An optimistic slice of the choicest blend of toasting and reggae, Roger wrote and recorded the song with his friend Pato. From whence came the idea?

"Well, there are seven people in the Beat and we've all had different influences," he explains. "So when somebody came up with a song, each of us could only use a little of our imaginations. I've had lots of ideas, very different from the Beat and that's why I decided to do it."

It was pure fate that Roger met his toasting companion, Pato. "I met him at a toasting competition which I was judging and he won it," Roger says. "I got his phone number which I then managed to lose, but luckily one of my sister's friends knew him so we were able to get in touch."

"We did a few demos and we thought it was good. In fact, we've done enough for three albums! It's fun."

Originally Roger saw this collaboration as a one off thing, but now he's keeping an open mind. "I don't really like saying anything about the future because I like to take things as they come, but I think that maybe in a couple



Pic by Adrian Beatt

TOASTING ROGER: grill-a-minute stuff

of years when the Beat have calmed down we might do something. Besides, I want to do something with my sister — she's got a great voice."

The youngest of a family of four sisters and one son, Roger says he had a very musical upbringing due to the many different blends

of music that was played in the house.

"My family are a weird family," he grins. "I think they're all mad. Most black people just like listening to reggae and disco but my family are all like me. We listen to everything."

It was this love of music that has led to Roger's little side line, The Magnum Force Hi Fi disco, which he and Pato take round dances and parties. "Two bad DJs together!" he jokes. "I still love doing it in my spare time. When you come home from being on tour you want to do something completely different, and this is what I do. I must be addicted to music, it's just another way of enjoying it."

I still can't grasp how Roger manages to toast but he maintains it's something that comes with practice, just like anything else.

It just comes out, I don't know how. You think of one word... like sound for instance and then you think of words to rhyme," and off he goes into a spontaneous demonstration. And as for toasting with somebody else, Roger says that you get used to that, too.

"Pato and I have been toasting together now for eight months and we've got used to each other's styles. At first we were just going to do the single for our sound system, but then we decided to do more with it. If we decide to do another single together I'd like to make it more underground than this one, because if reggae gets



NATASHA

RESPECT — Aretha Franklin. The best example of a female singer going

MY GENERATION — The Who. The true beginning of punk as I see it

WHILE MY GUITAR GENTLY WEEPS — The Beatles. Truly onomatopoeic. That guitar really does sound like it's crying

I HEARD IT THROUGH THE GRAPEVINE — Marvin Gaye. That voodoo rudeness I love so much

WALKING IN THE SAND — The Shangri-Las. One of my favourite Spector productions. He's managed to capture a mature innocence. (That's funny, I always thought George 'Shadow' Morton produced this — Ed)

JAILHOUSE ROCK — Elvis Presley. The most monumental con of all time. A real parody which nobody understood, except Elvis. His voice has a great feel and I only wish he'd been allowed to sing more like this

(I CAN'T GET NO) SATISFACTION — The Rolling Stones. A really horny song

WITHOUT YOU — Nilsson. This was written by Pate Hamm who was one of the best songwriters of his time. It's such a brilliant song, your grandmother could have a hit with it

MY SHARONA — The Knack. Quality rock 'n' roll with loads of balls

LAYLA — Derek and the Dominoes featuring Eric Clapton. Very sexy

too commercial it ruins it.

"I started toasting by listening to other people. I was influenced by Clint Eastwood years ago," he continues. "What I'd do would be to listen to other toasters' records then toast over it but use my own lyrics."

On the Beat front, Roger's been doing a lot of travelling. They recently completed an

American tour supporting the Clash, and they're shortly returning to the States to support the Police on their mega-tour.

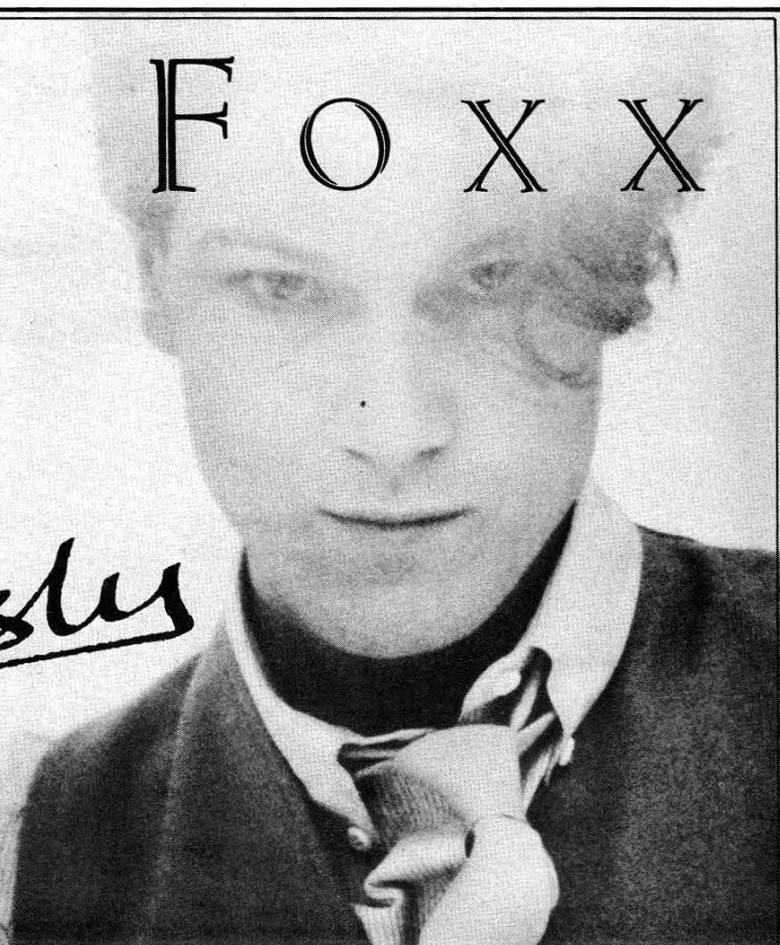
"I'm hoping to be able to toast for the Police," Roger concludes. "I asked the Clash if I could do it one night, and we enjoyed it so much that I did it every single night for the remainder of the tour."

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Terry's all gold



by **SUNIE**

SUMMERTIME and the livin' is easy... Some news this week of the **Fun Boy Three**, purveyors of this year's Summer Hit (sez Old Sunie's Almanack).

Firstly, the glad tidings that Neville Staples and his Belle Star, Stella, appear to have been re-united. This follows a separation that can probably be attributed to Nev's — ahem — wanderlust. Terry Hall has other problems — he's the possessor of such a sweet tooth that, given the chance, he'll squander a whole week's wages on "little jelly things and Mars bars," he confesses. So his girlfriend minds the wage packet, doling out a sweetie allowance to Tel each day. Aaah!

You may also be interested to learn that all the guest musicians on 'Summertime' are girls, with Nicky Holland of the Ravishing Beauties heading the cast...

Anyone noticed how much Alf of Yazoo sounds like Cher on 'Don't Go'? And does anyone else besides my informant recall the lady in question joining the Little Roosters on stage at a Dingwalls gig many moons ago? Memories are made of this, eh...

● Rip Rig and Panic, in Bologna recently for a festival appearance, were nicked and fined for public obscenity. Seems Gareth Sager and Mark Springer were wandering about rather scantily clad, and if that doesn't sound too offensive to you, then you've obviously never seen them in their Y-fronts...

Everyone's favourite cheeky chappie, laugh-a-minute Sting, is back in the courts. After his wrangle over the deodorant ads using 'Don't Stand So Close To Me' as their jingle, he's at war once more with his publishers, Virgin. He claims that the lovely Carol Wilson, then a department head at Virgin Music, beguiled him into signing a contract that he found "unintelligible" and has since come to regret and seek escape from.

Fiddlesticks! The old codger must have been at least 26 when he signed the contract, and if you haven't got your wits about you by that age — I Perhaps the court case is behind Gordon's recent claims that he wants to retire from rock



Pic by Adrian Bost

Big leggies

NOT THE forces' sweetheart (except maybe in Nicaragua), nor a 'Playgirl' reject... If you can take your appalled and unbelieving eyes from the knobby, fuzzy pins displayed here with such wanton abandon by their owner, and clock his

face, you'll recognise Mick Jones of The Clash. Mick is sporting the "baggy shorts and DMs" look that Paris tells us is de rigueur this season, and adopting his favourite "Madame Recamier" pose...

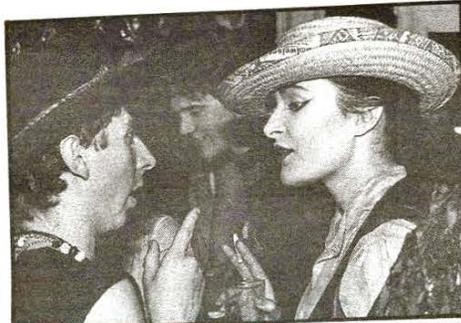
to concentrate on his acting career...

Echo And The Bunnymen were joined on stage at Shepton Mallet festival by a clutch of **Drummers Of Burundi** for a stirring rendition of 'All My Colours'...

Culture shock of the event, however, was provided by Julian Cope, who turned up on stage amidst the ethnic turns clad in black leather and accompanied by Nicky Holland on keyboards and Dave Balfe on tubular bells. The trio, trading under the delightful moniker of **Place De La Concorde**, played four numbers from the forthcoming **Teardrop Explodes LP**, and were said by some to be the best thing to appear all weekend...

Here's a rum do — Hazel O'Connor, having dumped boyish manager Alan Edwards, is being "minded" by Alan Seifert. So what? So up until about a month ago, Seifert was Toyah's manager. That's what! (snicker)...

Remember I told you that **Spandau Ballet's** bongo basher **Steve Norman** was looking a lot trimmer these days? Well, the reason has become clear — the lad has gone veggie. Following the Beverly Hills diet, no doubt. The pineapples and pawpaws



Pic by Gabor Scott

Hat's entertainment

FASHION FOOTNOTE: as the Jones fashionplate will already have suggested to you, the way to be ahead this summer is indubitably to wear a hat. Here, Marc Almond, in natty black number, shows Siouxsie, in a dashing straw, the results of his latest manicure...

are obviously doing him the world of good...

And talking of **Les Spands**, I hear that Gary and Martin Kemp gave drummer John Keeble a pair of lizards for his birthday. Are they trying to tell

him something? He's not twiggling, anyway, and has happily christened his new pets **Gin and Tonic**. Wonder what his mum thinks about the new arrivals? For Mr Keeble, like all the Ballet boys, still lives at

home with mum and dad...

● **Mikkey Dread** appeared as The Clash's special guest in Newcastle on Wednesday and Thursday, DJ'ing and joining the band for 'Bank Robber'...

Paul Caplin of Haysi Fantayzee, you're in big trouble! At least, according to your former colleagues **Animal Magnet**. Like them, Caplin is signed to EMI Records. Although everyone knows he's part of Haysi (on RCA), he's not allowed to be seen to be part of Haysi (on RCA). Because he's still signed to EMI. See? So EMI are hopping, 'cos his physog appears on the sleeve of 'John Wayne Is Big Leggy'. Naughty...

Seems the Palace is holding a regular "Debs' Night", though some of the guests at the most recent of 'em were hardly in the Debrett class. All of Talking Heads, for a kick-off, and (it gets worse) **Bow Wow Wow**. Just imagining **Matthew Ashman**, **Lee Gorman** and **Dave Barbe** let loose amongst a clubful of freckled **Felicitys** and **Fionas** makes my blood run cold...

And talking of the doings of the deb set, it is my sad duty to inform you that you've missed the annual **Berkeley Square**

Ball, which took place on Monday. Based on a Sixties theme, this year's event featured various dredged-up stars of yesteryear, plus pretend-Sixties combo **Mood Six**. Hardly sounds like the gig of the century, so you're probably pleased that you decided to save the £46 ticket price after all...

Two gents known as **Sam** and **Tom** have quit those moody moderns **23 Skidoo**, for what their record company cryptically calls "psychick reasons". Find the lady? Well, I'm not losing sleep over the riddle. But "Lord" **Jim Reid** is inconsolable...

Madness man **Lee "Kix" Thompson's** dad 58-year-old **Fred Thompson**, has been charged in connection with a £1 million drugs racket.

● The **Banshees** are in the studios doing an LP for September release, so presumably the **Siouxsie-Ioses-voice-forever** stories were something of an exaggeration. Either that or our little songthrush is taking a hell of a risk with what's left of her vocal chords...

Jeffrey Daniel, bodypopping **Shalamar** supreme, has been meeting Brit popsters at every turn. He gave his phone number to **Siobhan** of **Bananarama** at the Palace, but she was so tidily that by now she probably doesn't even remember meeting the bloke. He bumped into **Boy George** in the Kings Road, too, and requested that they have their picture taken together. **Boy George** obliged, and doubtless the **Folks Back Home** just won't believe Jeffrey's holiday snaps.

Talking of my favourite prima donna, it seems he's grown tired of the locks-up look (after all, he has been wearing them since his **Bow Wow Wow** days) and has had them taken out. Ouch! Worth it, however, since he tells me he looks much prettier with his **barret au naturel**. And hey **George**, what's this about a secret gig, supported by the **McLaren**-inspired **Jimmy The Hoover**?

No sign of **Suggs's** plotlet arriving at the time of writing, though the little devil's overdue. **Missus Anne**, alias **Bette Bright**, is preparing herself for the event, while **Suggs** bites his nails and waits at home for what he refers to as "me prize"...

And **Tina Weymouth** is the latest celeb to announce that she's **enroute**...

Theatre of Hate have finally sacked their guitarist **Billy Duffy**, a move that's been in the wind for ages. Insufficient loyalty to The Cause, I'd guess, whatever that is...

Sorry, **Tina Weymouth**, I take it all back. You're not the latest celeb to announce she's enroute at all. Seems **Patti Smith's** in the family way, too...

Sheena Easton set to divorce husband **Sandy** and wed one of the grand fromages at **Capitol Records**, if my spies are to be believed...

● Another wedding story, though this is such a perennial rumour that it's a bit hard to take too seriously. A story is circulating that **Chrissie Hynde** and **Ray Davis** wed in Los Angeles on June 19...

Stewart Copeland is to write the score for 'Rumble Fish', the new **Francis Ford Coppola** movie, which stars **Dennis Hopper** and will be shot in black and white. Hope he's checked out his publishing deal properly...

ELKIE BROOKS THROUGH THE AGES



Pic by SKR

BOBBED

FINAL PROOF that life begins at 40 — or is it 50 — Elkie Brooks is back in the charts almost 400 years after her stage debut as a dance band singer in the days when the lute was a progressive instrument.

The **Safford** lass's comedy version of the old **Moody Blues** pomp rock classic 'Nights in White Satin' has taken the charts by storm and put the



Pic by Monitor

BRAZEN

Barbara Cartland of rock back in the public eye.

So, after extensive research through the original lithograph prints and cave drawings, **RECORD MIRROR** hacks working round the clock have come



BUSTY

with the definitive pictorial history of Elkie over the years.

Years that have included the rough and raunchy **Vinegar Joe** — featuring **Robert Palmer** among its few charms — the imaginatively titled southern boogie outfit **Met Willie**, and right up to her 1977 metamorphic moulding into a 'quality' middle of the road cabaret singer with 'Pearl's A Singer'.



BARE

And the rest is history. Mega selling albums, marriages and television series. A success story that adds weight to the old adage that 'if at first you don't succeed... show your tits.' *Simon Tebbutt*

GARY U.S. BONDS.



PRODUCED BY
**BRUCE SPRINGSTEEN
 AND
 MIAMI STEVE.**

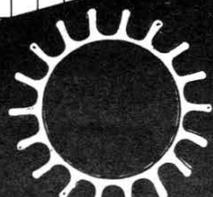
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GOODIES

FUN BOY THREE: 'Summertime' (Chrysalis) The song of the summer. If the weather isn't hot and sultry, the music is. I've always suspected that Terry Hall has A Voice and here's the proof of the pudding. Without being depressing, there's a sad, wistful air to this treatment, and also a strong forties feel to it. Shut your eyes and you're sitting on a fire escape stairway somewhere in New York on a humid day. And they've used real strings — none of this synthesiser rubbish. A step away from the jungle beat but the result is just as hot.

SHEENA EASTON: 'Machinery' (EMI) A great change of direction for Sheena Shirley Orr. I couldn't see Barbra Streisand wrapping her vocal chords round this. This will be a larger hit than Sheena's recent releases — glad to see her out of what could have been a very paralysing rut.

THE RAINCOATS: 'Running Away' (Rough Trade) Not having 14 Cambridge degrees I can't figure out which side is meant to be revived so I'll do both. Some people might think the Raincoats murder 'Running Away' (yet another re-hash... this week is full of them) but it's very pretty in a wistful way. 'No One's Little Girl' is wistful too, but in a menacing way. Ever heard a whisper that is



threatening? Then listen to this. A true gem and one of the superior releases of the week. Delightful and offbeat.

SOUNDTRACKS & HEAD: 'Rain, Rain, Rain' (Rough Trade) Good grief, two Rough Trade records in my good books and I'm not even trying to be presentious! Quel odd name for an ensemble but what a beautiful record. Ethereal, haunting and quite, quite delicious. I'm a sucker for a piano! Rhythmic and captivating, this gets a gold star.

BADDIES

BAD MANNERS: 'My Girl Lollipop' (Magnet) Poor Bad Manners must be running out of ideas. It's difficult to be wild and whacky all the time. This is no better than the original, in fact come to think of it, it's worse.

TOM TOM CLUB: 'Under The Boardwalk' (Island) Where some clueless Yanks (and yes, I do know who they are) attempt to be the US version of the



Reviewed
by **DANIELA
SOAVE**

Funboy Three and Bananarama. After 'Wordy Rappinghood' I expected much more from Ms Weymouth and friends. This is a prime example of how to murder a bloody good song. If they wanted to give it the FBI treatment they could have really gone to town on the rhythm and chanting. As it is, this version sends me lurching for the original.

THE CRACK: 'Going Out' (RCA) What is the point? This isn't music, this isn't about being young and going out on a Friday night. What a load of rubbish. Now I'm here, I drink beer. I can't think straight yells the (for want of a better word) singer. No wonder if he writes lyrics like that. I'm sick to death of morons moaning about the system. Do they think it disguises their total ineptitude?

AVERAGE WHITE BAND: 'You're My Number One' (RCA) Funky combo from my home town, they used to be miles ahead of their time. Now I'm not so sure. They seem to be living up to their name, or should that be living down? I know nostalgia can be a dangerous thing but perhaps the AWB would do well to listen to their earlier records.

CARLY SIMON: 'Why' (Mirage) Penned by the tres chic Nile Rogers and Bernard Edwards, Carly sings her way through what could be a passionate song as though it is a nursery rhyme. This is so frustrating because you know it could be so much better. What's the matter with everybody this week — have they forgotten what emotion is? (How to sound like Kevin Rowland part 6).

JACKSON BROWNE: 'Somebody's Baby' (Asylum) Another film soundtrack. The acceptable face of West Coast rock. Not exactly what you'd call a stunner but then again, it doesn't send you rushing for the sick bucket.

RANDOM HOLD: 'Dancing In The Street' (RCA) Why are there so many records this



FUN BOY THREE celebrate the summer

week which are a) remakes and b) influenced by the FB3? A better attempt than the Tom Tom Club's effort. Why bother making another version unless you want to do a better one?

LIQUID GOLD: 'Where Did We Go Wrong?' (Polo) Do you really want me to tell you? Got a few years?

TOM ROBINSON: 'Now Martin's Gone' (Statik) Quite a clever song but to my ears it's



completely ruined by the production which leaves it all on one level. And as one office sage pointed out, very sub Human League. And as poor Tom sings: 'Things will never be the same again'. Too right, too right.

ODDITIES

KATE BUSH: 'The Dreaming' (EMI) They say this one grows on you but to me it sounds like one hell of a jumble. It's one of those songs you've got to learn, but then I always find that these are the ones I like best. Has Kate gone to Australia recently, or was she influenced by that spate of Aussie films that were shown on BBC2 recently? This is a song about aborigines and the Australian outback, and sounds very very ethnic. Kate even tries to sing with an Australian accent! Very ambitious but until I've heard it another 50 times I haven't a clue.

BOW WOW WOW: 'Louis Quatorze' (RCA) A re-recorded version, this is totally limp and lifeless. I love Bow Wow Wow when they're manic and hysterical and fully charged, raring to go. But this is slower and has about as much enthusiasm as a housewife on Valium.

10CC: 'Runaway' (Mercury) I'm sure this must have been reviewed because it feels like it's been out about 400 years already. Anyway, 10CC are a turgid affair and not worth the effort. When all you fans start sending in the hate mail, could you make sure you send me unusual stamps for my collection please?

PHIL LYNOTT: 'Together' (Vertigo) Produced by the man with the Midas touch, Midge Ure. I'm none too sure about this one. A bit too pedestrian for my liking and too much like his first album.

BUZZ: 'Hit The Road Jack' (RCA) Yet another rehash. Yet another boring old record. This group is yet another hype. Who cares?

MUNDANITIES

ALVIN STARDUST: 'I Want You Back In My Life Again' (Stiff) Is it Cliff? Could well be if you weren't told it's old Shane Fenton. Nicely sung, nicely produced, it leaves me cold.

RAGE: 'Woman' (Carrere) Dirty old dogs. How could I say that I love you, the singer wails. Well he can't like women very



much if he can put a picture of two of them fingering one another's boobs on the cover. Macho sexist crap.

SEARCH: 'Peanut Butter And Jam' (PRT) What an odd title for a funk record. I can't imagine James Brown singing about this. In fact it's completely ludicrous.

THE TOURING COMPANY: 'Every Step Of The Way' (Radioactive) Who is this, Noosha Fox or Kate Bush

pretending to be a sub standard Bucks Fizz? Sounds like it.

BLANCMANGE: 'Feel Me' (London) This beckons you to it until he starts to sing. He's been listening to too much Joy Division and Talking Heads for his own good. Pity.

DALEK I LOVE YOU: 'Holiday In Disneyland' (Korova) Another bunch from Liverpool. Paul and Andy from OMD had dealings with this group before they struck out on a limb. This is all very experimental and modern and reminds me of the sound of the juke mills I used to walk past when I was a kid. Surprisingly pleasant and should be investigated.

T REX: 'Children Of The Revolution'/'I Love To Boogie'/'Solid Gold Easy Action'/'London Boys' (EMI) Where would Marc Bolan be if he were alive today I ask myself, as I wonder what prompted this release. Even if you're his biggest fan you've got to admit that his lyrics are even worse than Jon Anderson's and that's saying something. Always thought Marc Bolan was overrated. More stamps please.

DUMPY'S RUSTY NUTS: 'Just For Kicks' (Cool King) One doesn't half get tired of whacky records. This one is no better or no worse than any other — fast boogie guitar, London accent, singing about roaring along on his motorbike. Will be a hit on the jukebox down his local boozier but nowhere else.

BLACK ROSE: 'Sucker For Your Love' (Teas Beat) Frenzied duelling guitars racing along at a helluva pace — gosh this intro goes on a bit — whoops, here we go, into the usual tortured vocals. Real run of the mill fodder. Music to shake the nuts out of your head to. Yeuch!

ROSE ROYCE: 'Somehow We Made It Through The Rain' (Epic) Typical smoochy number. I suppose this sort of thing is popular as the last dance down the disco. I find it tedious and pathetic.

NEIL DIAMOND: 'Be Mine Tonight' (CBS) What can you say about Neil Diamond? Typical gravely voiced song with string arrangements, flimsy backing vocals and lots of crashing cymbals. Unconvincing.

HAZAN: 'Get A Little Closer' (EMI) Sharp production lifts this slightly above the rest of the drive I've had to listen to but I'd rather listen to Linx or Junior.

NICOLE: 'Give Me More Time' (CBS) What a good voice this girl has. At only 17 she can already put so much into a song. It's a shame the songs



are all naff. I'd love to hear her doing something more apt for her age, but unfortunately she likes singing this kind of drive.

SEARCH PARTY: 'Urban Foxes' (Magnet) Another synthesised duo who obviously listen to a lot of New Musik and Buggles. In this is where it gets them. I shouldn't bother.

TEDDY LINCOLN: 'Seventeen' (Regal) Not generally fond of reggae singles, but this is as cool as a summer shower. Refreshing and very enjoyable.

POSITIVE NOISE: 'Waiting For The Seventh Man' (Statik) Yet more funk. This does absolutely nothing for me at all, with its mucky production and plodding pace. Sounds like they got tired of waiting for the seventh man and went home.

SUN YAMA: 'Subterranean Homesick Blues' (Transtatik) A group with a sense of humour but I just can't see the joke. I've a funny feeling the lyrics might be quite witty but as they're almost drowned the point is lost.



KATE BUSH goes Australian (wow!)



MICK KARN: a gentleman and a sculptor.

KARN buy ME LOVE

MICK KARN is easily on the shortlist for my desert island dinner party — except that he'd probably be too busy to make it.

An interview in a favourite Japanese restaurant makes business look suspiciously like pleasure. You mean I get paid for this too?

Mustn't get too relaxed, though — easy on the sake, at least to begin with. Keep a clear head, girl.

My companion sits opposite me, duskier than usual after a holiday in Los Angeles spent with Rob, the group's former guitarist.

If I can keep my covetous eyes off that piercing pink and green sweatshirt he's wearing for a moment, I'll start off on my list of questions. Why did you choose Ricky Wilde to produce 'Sensitive', your solo single?

Well, Virgin and I drew up a list of possibilities, but I began to feel frightened that some of them might be a bit overpowering with their ideas. Such as?

There was — oh, what's that guy's name? The one who does everyone?

Martin Rushent?

Yeah, that's it! He was favourite. Ricky's young and seems to have a good ear for a commercial sound, and the single came out exactly how I wanted it. But it's not a taste of what's to come on my LP, just a one-off.

The point of doing all this is not that I'm bored with Japan, but just out of curiosity, I wanted to see whether I could work with other people. Tell me about the lyrics to 'Sensitive'.

Hmm. See, I'm a big softie, deep down. It's about things you do when you're under the influence of that Emotion — you make a fool of yourself, but you don't care, and people can't understand it.

It's hard not to apply the lyrics to a particular episode in Mick Karn's existence, but we'll get to that later. In the meantime, an orange juice for me and more sake for him. What do you think of Arloia (Japan's old label) re-releasing 'I Second That Emotion'?

Oh God, I've always hated that song! Me and Steve have always hated it — not the song, but

our rendition of it. It's got such a gloomy, cotton-wool-wrapped-round-it atmosphere, and our playing is really safe, uninteresting. I hear they're planning to release 'Adolescent Sex' next, which is disgusting. It could blow everything. It's got nothing to do with us now at all.

HOW MUCH contact do you have with the rest of the group during a lay-off like this, when you've no work to do together?

Not that much. It feels really weird when they're not here, though. I've come back from holiday and everyone's away, it's really lonely. But we're definitely all much happier for the break. It's worked, then?

Oh yeah, we're all discovering so much about ourselves...

Sounds like you've just come back from L.A. Yeah, man! But seriously, we're all quite naive when it comes to everyday life. Once we'd stopped depending on our parents, we had each other. We'd always go out together, because of lack of confidence. That's probably why we started dyeing our hair and wearing make-up. But I've really been wanting to get away from all this group activity. I've been wanting to do the solo single for about a year and a half now.

It's like a little kid wanting to go shopping without his mum, for once. With us all working apart from each other now, on our own, it's making us grow up incredibly fast.

There must be an awful lot of people buying tickets for this autumn's tour on the strength that it could well be Japan's farewell tour.

Five nights at Hammersmith, Obooi? It was going to be nine, but we cut it down. It's hard to believe — nine dates at the same place! Couldn't handle that at all. Is it a farewell tour? I honestly don't know. What can I say? We haven't discussed it. We start touring in October, and it goes on until January, then... I just don't know.

Why are you doing this massive tour, anyway?

Can you put the tape on pause a minute? (Thinks). Right, well to begin with we agreed to do a British tour, but then we hadn't been to

Europe or America for a long time, or to Australia at all. They all somehow got strung together — I think because our agent and the promoters and our manager are just as worried as anyone else that there won't be any more afterwards.

Did you develop your stage technique, which is really the focal point when Japan play live, to compensate for the fact that the singer stands still?

Oh, definitely. We thought it all out right at the beginning. Dave hates entertaining. He likes to just sing, concentrate on feeling what he's singing, whereas I like to entertain. So it seemed logical for me to take over that side of things. Those strange, zigzagging movements, very stylized — you look as though you're on wheels. Do you —

Practise? No! I tried that once at an airport and I fell over.

ARE YOU a very good bass player?

No, I don't think so. Technically, I'm terrible. Look, let me explain — it may take a while, and it sounds like the most far-fetched thing you've ever heard but it's true. With anything I do, and that includes music and the sculptures, the only way I can make it work is by totally blanking myself, not thinking about what I'm doing at all. I just let my hands do it, and I'm playing. Or sculpting.

It's the only way I can play. I can't play rhythm and blues. I can never rehearse.

So how can you improve — do you just rely on some sort of spiritual input?

Oh yes. It sounds weird, but I really believe in the spiritual side of things. I hate to say it, 'cos it sounds so — I mean, I never thought I'd be saying these sort of things.

It doesn't keep you up nights, though, does it?

Only when I worry that there might not be any more coming from somewhere!

If Japan do make another studio album, will it be very different from the last? Was the eastern-ness of 'Tin Drum' a thing apart? I think it was "Japan's eastern album". We're more likely to follow the direction of, say, 'Sons Of Pioneers', rather than the very clinical feel of something like 'Still Life In Mobile Homes'.

Are disagreements within the band mainly between you and David?

No, if anything we argue less. What people don't understand is that when we do fight, it's like fighting with your brother. Afterwards, it's just forgotten.

Sounds very civilised. But things were not ever thus — sooner or later we're going to have to broach the notorious episode in which Mick's girlfriend walked into the sunset with none other than David Sylvian. The affair became public knowledge, and the tone of Mr Karn's comments then was rather more bitter than today's.

How much does the "inside Japan" story vary with your frame of mind when you're telling it?

That's a good question. I like that... do I have to answer it? It alters a hell of a lot with the mood I'm in, which is probably why I regret that interview (in which the story came to light) now. It's taken a long time, but that whole thing has taught me a lesson — a positive one, not just "don't trust anyone ever again". I'm a lot calmer about things now, because I now understand how Dave feels, which I failed to do before. I think he's finding things difficult —

All this growing up?

Yeah. It's so weird, finding yourself growing up. Being like the grown-ups. I've got a bank account this year, for the first time.

But about me and Dave — the personal side — look, I'm a big softie and an emotional guy, but all that stuff really doesn't matter in the long run. I've known Dave for 11 years, and our friendship is stronger than anything like that. The band as a unit is a strong unit. Things are different now, from the time when all that happened.

BELEVE him. All part of growing up, after all. In closing, may I quote you a few lines from those 'Sensitive' lyrics we talked about?

"Now my life I'll spend inside this jealousy, it seemed so easy — I could have your beauty for free.

When time decides to take this pain away, we'll find our freedom again. We're still gentlemen..."

Sunie goes on a

dream date with

Japan's Mick Karn

Pic: Justin Thomas

Is Kevin Rowland a Celt hero or is it all sham rock?

TEA CUPS clatter in a West End grease bar — for the best part of two hours they're the only thing that punctuates our conversation. A detailed, intense yet nonetheless relaxed conversation eyeball to eyeball across a formica divide.

Having hardly done any interviews for a good couple of years, the Dexys Midnight Runners man has a lot to say. The effect is rather like water gushing from a recently unblocked pump. Or the free flow of verblage one might expect from a prisoner who has just come out of solitary.

As far as the Press is concerned and for reasons Kevin later makes clear, he might as well have been shut away inside. But now with a few weeks' growth softening his features and acres of denim contributing to an overall air of geniality, Rowland is more than ready to talk.

About his new sound and image, about his attitude in the past, about notorious incidents like the one that got him a suspended prison sentence; even about the mutual admiration he and Adam Ant have for one another — to the extent that Rowland reckons "Adam nicks a few ideas from us. But I don't mind that. I think he's funny."

But most of all, and most understandably, Kevin talks about himself and Dexys' music. At such length that it's difficult to know where to begin. Let's start with the live show. After all, the Projected Passion Revue was one of the major events in last year's pop calendar.

"Well, however good you thought that was, we were really just warming up for this year," he begins. "This year is the big attack. We were tunnelling underground. Now's the time to burst up for air. I think we're going to be big now, really successful."

"Just wait till August after the release of the LP, you've seen nothing yet. Again, we'll be doing gigs in theatres only. No, I don't mind people dancing, wherever we play there's always a space to dance if you want to. But the idea is that they come in and be entertained."

"I don't like dance halls where you end up just playing to the people in the front. We want to project to everybody. Wherever I go it's like bouncers are kicking people in the face... we want to reach the last person in the back row, everyone. We want to pull them in and move them and give them a show to remember. The show of their life!"

FINE, POSITIVE thinking but then Kevin is, and never has been, anything if not ambitious. We talk about his original belligerence, both to the media and Dexys' first record company, EMI. This must have been more than mere defensiveness in the face of the machinations of the music business?

"Right. In the beginning I had a totally different approach to now. I wanted DMR not just to be a successful group making money and all but to be a group that people would never forget. The group to end all groups. I had ridiculous ideas which contributed to the group splitting up."

"Like at one point... the first year we would have hit singles and make an LP and become a very successful band — which we did. The second year, we would make a film — not a pop film — I would write a script and we would all act in it and then we wouldn't make any records that year."

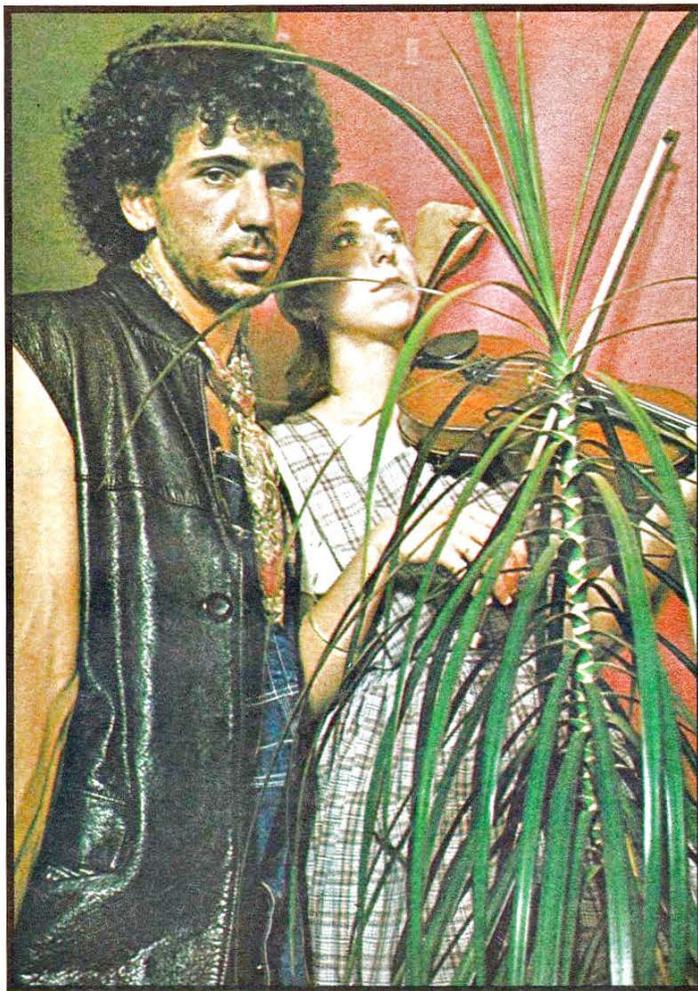
"Then the third year we'd do something totally different. Like at one stage I was even talking about blowing up the Houses of Parliament and then we'd all go to jail for 10 years and it would just be a crazy story. It really freaked some of the band out."

Well, yes, I imagine it would. Er, do you think you've mellowed at all since then?

"No, I don't think I've mellowed, just changed. What I hadn't taken into account, which is really strange since I'm the one that goes on about feeling and emotion, is that about six months later I'd have something different to say."

And at least one change of line-up. The present Dexys, trimmed down to a central nucleus "of about three or four" is about the fourth different lot of Runners, the current crew being more of a part-time affair.

"It's much better to work with a strong nucleus — that's me, Billy Adams (banjo) and Seb Shelton (ex-Secret Affair) who I think is



KEVIN AND HELEN: 'Are you sure that plant's a shamrock?'

'I thought about

blowing up the

Houses of Parliament...'

probably the best drummer in the country — and just draft other people in from time to time. Like the brass. I'd like to make clear that we've still got a brass section and we'll use Big Jim and the others on a freelance basis."

Right now there's another musician in Kevin's life who he hopes will stick with him for a long time — 21-year-old fiddle player Helen O'Hara who along with Steve Brennan comprises The Emerald Express. The circumstances surrounding Kevin's meeting with Helen are typically controversial.

"I used to see her waiting at the same bus stop as me outside Birmingham. One day I noticed her carrying a violin case and I asked her if she would be interested in playing with the band. I'd already had the idea of using strings and she looked great too!"

"Unfortunately, she gave me the cold shoulder, saying she wasn't interested in pop music, only traditional music which she was

studying at college. Anyway, I asked her again the next day and went as far as to follow her home the following evening. All the time she was turning round, telling me to go away, but eventually I saw where she lived and put a tape through her door along with my phone number."

"Within the hour she had phoned me back, expressing her interest. And we've been inseparable ever since!"

Well, where there's a will... What turned you on to using fiddles, anyway? Like did you ever like folk music?

"Er, not really. I would like to stress that this is not folk music we're doing."

Okay, but the fiddles are more folk than say, country and western.

"Yeah, yeah. Exactly. They're fiddles rather than violins or strings. It's important to emphasise that. It's not even Celtic music, just like it isn't folk. It's a combination of lots

of things, to make a lot of different sounds into a completely new and fresh sound. That's what I wanted to do, and we'll do it again, y'know. I want Dexys Midnight Runners to be an ever-challenging always-changing force."

"Also I think it's totally different to anything anyone else is doing at the moment, and yes, I take pride in that. No, I wouldn't like to describe it as anything at all... You know, I've made that mistake before. In 1980 I was saying this is soul, but it was a mistake because it wasn't totally soul."

"I mean, I wish I'd spelt it a different way, s-o-l-e or s-o-a-l, to give it that separation, because people said 'oh, he's just reviving Otis Redding, whereas it wasn't that at all. And now I think it's much more different."

WHAT CELTIC records have you listened to? Where do you get your influences from?

"I don't really listen to it all. I think it's from within me, a natural thing. I didn't sort of go out and buy lots of Celtic records. I've listened to one or two but they've been no use, really. When I formed the first group I went through like a cleansing period to get rid of all the rock influences and listen to lots of soul, which influenced my writing and approach to music and singing, but it's not necessary to do that now. This is a natural development."

Also more natural, in Kevin's eyes at least, is the new image and apparel — which can only be described as hoe-down chic. It's a lot more relaxed than the boxing boots and pony-tail. Less confronting, y'know?

"Definitely, yes. It still raises quite a few stares. I mean people walk down the road and see the width of my trousers and laugh. The good thing about them is they're quite comical, because the crotch is way down by my knees."

Well thank God for the humour — that's something which has certainly been lacking in the past. I mean Dexys have always come across as being very po-faced. All that jogging and self-improvement and stuff...

"Po-faced? I don't see why," he argues. "It's just that I take it all very seriously, y'know? I just want to make brilliant records... I don't know how you can talk about this lack of humour. I haven't done an interview for two years."

Exactly, and those essays you printed in the music press instead seemed a bit sanctimonious, to say the least. Sort of lecturing.

"Yes, I suppose you could say that. But that's how we felt at the time, y'know, and I don't regret it or anything I've ever done. This year it wouldn't be right to do essays, that's why I'm doing interviews."

HMMM... WHICH leaves us with the suspended sentence incident, the infamous iron bar affair which left no doubt in a lot of people's minds that Kevin was, well, to put it bluntly — mad.

"Well that was ages ago. What happened was we were doing a video and there was a quiet section in the middle of the song 'There There My Dear' where I wanted to have tramps."

"It was about 10 at night so I went down to the local police station to ask where they could recommend I would find some (tramps) and they recommended this churchyard in the centre of Birmingham. On the way two blokes followed, then another four. I didn't know who the hell they were but they started going 'Ah, there's that flash twit, Rowland' and started kicking my heels and generally trying to provoke me."

"They started chasing me and I passed this building site and it was them or me so I picked up this bar and started swinging it at them. Then they all started running and suddenly a copper appeared and all he could see was me shaking this iron bar. I decided to leg it and was losing him till I saw this other one waiting for me with his truncheon."

"He said 'do you want this?' and I said 'no thanks' and got arrested. I got a nine month sentence, suspended for two years. It turns out those other people were a nowhere band seeking publicity."

Which is one charge which could never be levelled at one of Kevin's, even if his attitude to the Press is changing. Still, when your music can speak for itself, why bother with publicity? Or as he says to Eileen: "Though spiritual seduction might seem more my aim, right now I just want to take off all your clothes and do something dirty to you..."

Story: Mike Nicholls

Pics: Adrian Boot



ALBUMS

Aisle drink to that

THE CHURCH: 'The Blurred Crusade' (Carrere CAL 140)

I PUT a spike into my vein and feel a charge so sharp and sure I must be listening to the second Church LP! But who are The Church and why are these relics from the bygone beat age flirting with mid-sixties psychedelia?

Well, for a start they're from Australia and if there's one thing that can burn the best out of a bunch of reprobate surf groupies it's that bronzing Bondi Beach sun. But The Church are no frazzled revivalists. Like The Birthday Party, The Cramps, the very wonderfully psychotic Gun Club and perhaps most pertinently, the sadly defunct Soft Boys, The Church are merely built on the foundations of a golden era.

Their actual structure is inextricably caught up in the humour self-parody, satire and above all, respect, of and for the present. At a time when many leading artists are realising that there are few new musical fields to plough and little left unsaid, The Church too are paying tribute. By opening and poking among rock's rich archives, they are leaving themselves free to explore their own ideas and dreams.

Soulful Steve Kilbey's lyrics are quietly preoccupied with dreams and other related imagery. Steve Kilbey's songs are of yearning and celebration, celebrating love lost and hopefully regained. Love songs like 'Just For You' and 'To Be In Your Eyes', embellished with scintillating guitars (electric, acoustic and 12 string from Peter Koppes and Marty William-Piper respectively) and shot through with world-weariest vocals this side of the Only Ones.

If there's to be any criticism of The Church it's that their guitar sound is just a little too derivative of McGuinn and The Byrds. But y'know... Finally 'The Blurred Crusade' is produced by the heavily in-demand Bob Clearmountain who this year alone has performed similar services for Roxy Music and the Rolling Stones. Not that The Church need such a superficial seal of approval.

I put a spike into these grooves and am intoxicated by songs of strength and redemption. Let us pray! + + + + +

Mike Nicholls



FLEETWOOD MAC: 'sweet nothings'

Schlock follies

FLEETWOOD MAC: 'Mirage' (WEA K56952)

MAYBE IT is a miracle after all. All that cash from all those sales of 'Rumours' and 'Tusk' and even a live LP derived from both. Better keep on shoveling out more of the same, just in case it is a mirage. And to make the whole charade more painless, get everyone writing songs, including the engineer, would you believe.

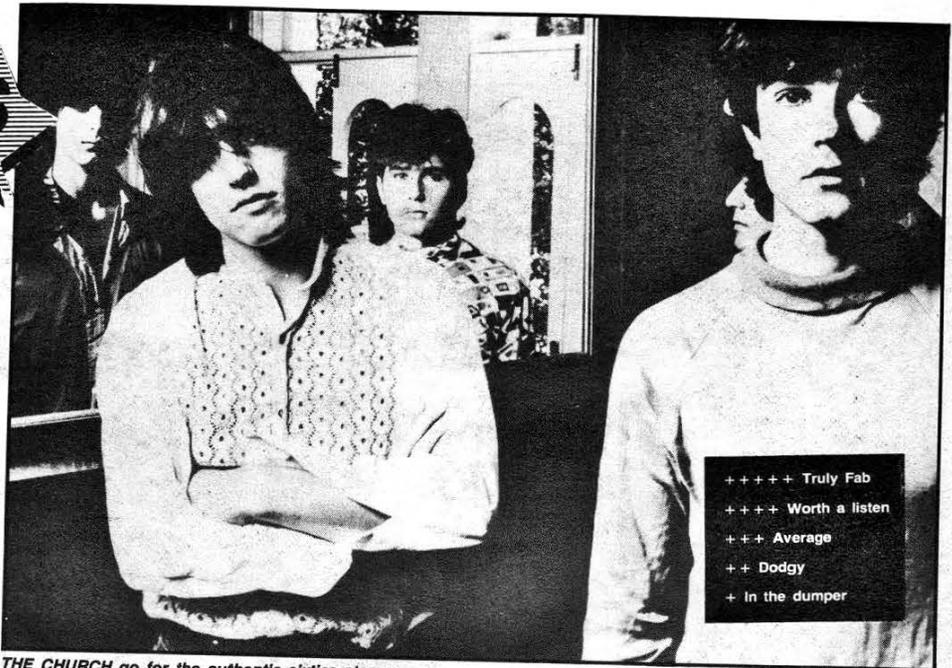
That way they just can't go wrong. Wrong! 'Mirage' is the most inconsequential hotch-potch of sweet nothings imaginable. I mean Stevie Nicks' ridiculously affected voice is thoroughly cloying and annoying at the best of times, but when she starts trilling words like: "Meet me down by the railway station..." Like can you imagine her riding any train except mayhap a gray one?

Most of her other contributions are similarly banal, it being left to Lindsey Buckingham to take some of the insult away from the injury. Hence the alert guitars letting rip between the horrendous harmonies and come-including choruses. Sure there are some pleasant arrangements but generally with more 'sats' than in a throat specialist's surgery.

Yet the most damning indictment of 'Mirage' is 'Oh Diane'. Not only is it by far and away the best track — a simple fifties Buddy Holly type ditty — but also the most untypical Mac song since 'Oh Well'. Practically everywhere else it's just the same Fleet-fingered follies in a different sleeve.

Or to extend the metaphor to the similarly popular fast food, the same old Big Mac reconstituted for junk food junkies. + +

Mike Nicholls



THE CHURCH go for the authentic sixties stare

CHARLENE: 'I've Never Been To Me' (Motown (STML 12171))

CHARLENE'S 'I've Never Been To Me' is indisputably the worst record ever to reach Number One. A sticky piece of mid-Atlantic slop, categorised by insincerity, false emotion and the most wretched lyric this side of Jimmy Pursey. "I moved like Harlow in Monte Carlo". For Christ's sake!

Flicking over the sleeve of this passionate work of art, I received my first shock. Charlene records for Motown, home of the greatest Sixties pop'n'soul, purveyors of class product and bastion of excellence. I nearly wept. Charlene on Motown, it's obscene.

Recovering from the shock, I began to work (and it was hard) my way through the 10 tracks of this particular lady's tears. But really, the song titles were enough to give the game away. 'Johnny Doesn't Love Here Anymore', 'After The Ball', 'I Need A Man', 'If I Could See Myself'.

The LP is jammed full of dime store psychology for the woman who hasn't got a mind to make up. Charlene, and I mean this most sincerely, deals with the anxieties of mid-life crisis. She reaches all those poor creatures who haven't got enough money to go see an analyst and have their ego massaged.

Yep, a Charlene record recaptures those golden moments of American TV, when the woman, tears in her eyes, turns to her man, and says something like "Do you want to talk about it?" or "We can work it out Hank". Charlene you're so SOAPY.

I could say Charlene is a warm, sincere, caring human being — but I think I'll leave this session on the couch to the immortal words of Simon — the punters' friend — Tebbutt — Bleurgh, pass the sick bag! +

Jim Reid

GARY US BONDS: 'On The Line' (EMI America AML 3022)

THE RESUSCITATION of veteran soul rocker Gary US Bonds by Brocoo Springsteen was one of the joys of last year. But the action replay brings disappointment.

Seven unreleased Springsteen songs may sound appetising but it's obvious that 'da Boss' has stopped the foolish policy of giving all his best songs away for others to have hits. These seem to have been dusted off from the bottom of the pile rather than the spirited gems he chose for last year's 'Dedication' set. The formula remains the

same; you can substitute 'Angelyne' for last year's 'Jolie Blon', 'Last Love' for 'Daddy's Coming Home' and so on but quality control has gone AWOL.

The only real shining light remains Gary US Bonds' impeccable vocals which spit fire on the party burners and sooth like velvet on the mellow mood. It's a shame the material doesn't provide a better setting.

Mike Gardner

PEYR: 'As Above' (Shout LX 001)

WHEN KILLING Joke was split asunder by the Icelandic exploits of Jaz and Geordie, the music press was all but forced to hurriedly go and find out what stirred on this island more famous for cod and myth than music.

Well, in a nutshell, Peyr is what's happening and Jaz knew it. Peyr are the real Killing Joke. They live their music and it shows. 'As Above' is a glorious tribute to all things (b)right and beautiful. The influences fly — Bowie, Cure, punk, Joy D and more — but Peyr are one off. Listen to 'Dead/Undead' or 'Are You Still There?' and the combination of raw lggg aggression and subtle tonal quality is revealed, and revered.

The lyrics are, in general, acute and pointed, only on 'Wolf' do they revert to the mother tongue and it is too much of a muckness by half, the Norse language is not meant to be sung.

That criticism aside, Peyr seem set to be the first Icelandic band to break through and, with or without the two dead Jokers, that success will be founded very firmly on a unique talent base. + + + +

Kevin Wilson

CROSBY, STILLS AND NASH: 'Daylight Again' (Atlantic K50896)

ONCE UPON a time this particular team could play music as magical as the Brazilians play football. Their peace and love whimsy used to hit the nerve of the generation like a velvet glove — soft, stylish but powerful. Even their last reunion in 1977 carried a bit of clout.

Now if they do have their fingers on the pulse of a generation then the arteries have hardened with middle age. This album is quite simply a travesty of vinyl.

The glorious melodies of their golden era are now mundane and barely decorative to some of the worst lyrics this side of Pete Sinfield. Stills has always been difficult to control. Crosby is expected to ramble on his stream of unconsciousness but

even Graham Nash has lost his knack for melody. It's time for them to be carted off to the Old Hippies Home where they can discuss the rising cost of dope and the nice weather in California.

Even their creamy harmonies have curdled and the energy throughout the proceedings wouldn't power a torch battery. The only positive note to the proceedings is that Neil Young had the good sense to stay at home. +

Mike Gardner

GWEN GUTHRIE: 'Gwen Guthrie' (Island ILPS 9699)

GWEN GUTHRIE'S solo debut is the perfect salad day soul album. This set, which started life as a funk project for reggae mafiosi Sly Dunbar and Robbie Shakespeare, has a slinky fatback swing to the disco rhythms.

But this is Guthrie's show. A songwriter (she wrote Linda Lewis's 'This Time I'll Be Sweeter' and Ben E King's 'Supernatural Thing') and a session singer of note, she provides a passionate performance.

This is an effortlessly likeable album. You'll find it sneaking onto the turntable with regularity. It has that frothy sparkle of Tom Tom Club or Grace Jones.

The uptempo funk of 'Peak A Boo', 'Getting Hot', the Donna Summerish 'Dance Fever' and the ace single 'It Should Have Been You' is the spruce kind that refreshes as much as it sweats.

But it's the slower sultry stuff that takes the honours.

particularly 'Your Turn To Burn' and the sumptuous 'For You (With A Melody Too)'. The only aberration is a lukewarm version of Bob Marley's 'Is This Love?' but then again we're not all perfect. But she comes close. + + + +

Mike Gardner

REO SPEEDWAGON: 'Good Trouble' (Epic EPC 85759)

KANSAS: 'Vinyl Confessions' (Kirschner KIR 895714)

I GUESS if I was making a million dollars an album and filling huge American stadiums, I'd be content churning out this kind of pap too. REO Speedwagon have one good theme and they've exploited it time and time again in a welter of overblown production. 'Good Trouble' is uninspired music written to formula. The only track I feel obliged to cock half an ear to is 'Keep The Fire Burnin''. And what of dear old Kansas? Anybody who writes lines like "Will you still remember when the morning light has come" is begging for trouble. The kings of American punk rock have lost their crowns and whatever happened to the class and majesty of tracks like 'Dust In The Wind'?

Too cosy by half, Kansas' music has become a complacent vehicle for their new found religious beliefs. Verily, each of these albums is a sore disappointment. + + for each.

Robin Smith

Under the influence

THE FIXX: 'Shattered Room' (MCA FX 1001)

THE FIXX aren't exactly the most fashionable of modern bands. They're a bit too safe for today's trend setters. Neither subversive in their stance, dangerous in their rhythms nor particularly pretty in their posing, the Fixx prefer to pin their hopes on their playing ability. And in that they can be justly proud.

'Shattered Room' is their debut album. It comes after two years of hard graft and uphill struggle with a couple of false starts along the way. But it's been well worth the wait. Led by Cy Curnin's strong, clear voice and kicked from behind by Adam Woods' dynamic drumming the Fixx have managed to synthesize a highly intelligent, even ingenious form of modern British rock from influences which include Bowie, Roxy Music, BeBop Deluxe, XTC and U2.

The 10 songs here, all produced by Rupert 'Lone Ranger' Hine, include the excellent Top 75 hit 'Stand Or Fall' and its moody follow-up 'Red Skies' as well as stab beat dance tunes like 'Sinking Island'. None of them will tell you the meaning of life... but they'll all provide you with a sort of quality musical entertainment all too rare nowadays.

+ + + +

Chas de Whalley

IT'S FIVE O'CLOCK in the morning and dawn has just broken over Newcastle. Joe Strummer looks at the white haze on the TV and then at the dirty sky. He can barely tell the difference.

He is standing by the window of the hotel room, staring down at the mixture of road, roundabout, and high rise that is the only available view. He's tried to open the window and failed, pronouncing it "suicide-proof". Swaying by the glass, Joe watches a lorry load head under an underpass. All he can think of is insects. "How do people live here?" he cries out, knowing he has no answer.

Joe's voice is a mixture of exhaustion and anguish, the voice of a man who can take no more. The hour we have just passed is the hour of the wolf, that period of grey light that precedes the dawn. The hour of the wolf is the hour in which most people are born and most people die, the darkest hour of the night.

Strummer's despair is beginning to frighten me. He's muttering about "con-tricks and lies" and he has the eyes of a man who has seen the skull beneath the skin.

"There ain't no asylum here," he sang at the City Hall seven hours earlier. Now he's rubbing his own nose in the fact. Joe's depression is an act of penance, of self-mortification. Sometimes it's better to pull the curtains and go to bed.

This solution no longer works for Strummer: "I can't sleep anymore. I'm still awake at 6.30 every morning, reading Bukowski. I've been like this for about six months, since I gave up dope. A joint's as good a sleeper as Valium and I'd been smoking for about 10 years. I had to stop. I'm in search of my memory, in search of my dreams. I want to be able to go to sleep and dream and wake up remembering what I've dreamt."

"There's one dream that haunts me. We're at a gig, as always in my dreams. The PA's broken down and everyone's freaking out, wondering how we can go on. There's a huge crowd out there and they're screaming for us, louder and louder, like a beast that's got to be fed.

"I'm telling the others that it's cool and not to worry. There's a great big camel onstage where my mike always is, stage centre. The crowd is howling for its money's worth and we rush out onstage. I tell the others that it's OK, that I'll sing up the camel's sum and the words will come out of its mouth amplified.

I get behind the camel and go to sing 'Garageland' and instead of amplifying me to 4,000 people, the camel starts farting in my face.

What does it mean, Joe?
To me it means that there's very little of me left and that I'm willing to gamble the little there is on the Clash."

TWO MONTHS ago, Strummer fired Topper Headon from the Clash's drum seat and brought back Terry Chimes. Three and a half months ago, Strummer walked out on the Clash on the eve of a major English tour and the release of the Clash's fifth album, 'Combat Rock'.

When Strummer returned from his hideout in France, the Clash dusted themselves down and flew to America for five weeks. Five days after he rejoined the Clash, Terry Chimes was off on his first visit to America. Already Terry fits behind the kit and while he hasn't quite the power of Topper, he has the strength.

"I'd been with Generation X," explains Terry, "and when that folded I stopped being in bands for a while. I was doing some computer programming when I got the call-up. It's better to do something like that to bring in the rent than play in a band in which you don't believe. It was funny at first playing with the Clash again, like having a second childhood. I felt I was in some kind of time warp at first."

TERRY HAS held the Clash together in their hour of need. He's mastering the Clash's style as quickly as he can but, inevitably, his presence has obliged the band to return to their earlier songs, to leave out the dub improvisation and keep it short and sweet.

The Clash in Brixton fired on all cylinders and the audience went with them in a sweaty, heaving cry of joy. If rock is dead and the live show a thing of the past, what now will release us, take us over that sweaty brink to which the Clash have always led us?

The Clash in Newcastle died before an audience watching them as if from behind thick glass. This was not the audience to convince Strummer he was right to return from France.

"I do feel more trapped since I did the bunk because you can't do it twice. I came back because there's no way out and because I respect Paul and Mick. And yet tonight the crowd was so dead I was thinking we should quit — what's the point of this if we're not turning them on? I don't want to end up like the Stones. I find it terrifying that 100,000 people want to go and see them in this day and age. It's necrophilia."



THE CLASH: five years on

Doubt and desperation on the edge of town

From Garageland to hell with Joe Strummer of the Clash

"The only great audience is a young audience and our audience isn't the youth anymore. We should clear the boards for the young breed of savages that are here, never mind the young pop tycoons.

"I'm quite ready to be knocked off my perch but I'd like it to be by someone who cares, a younger version of myself, I suppose. But I'm not moving for the pop moguls... To me, it's 1962 again. We're like Gene Vincent, a bit ageing but still viable and Visage, ABC, The Human League are all Connie Francis, pop watering down and feeding off rock... the new rebels have got to surface!"

On the table in Strummer's room, there's a ukelele and a few books, the songs of Pete Seeger, the great American folksinger, a book about Nicaragua, another about the secrecy with which the British State is governed.

Strummer's dreams of change have collapsed and so has his belief that the Clash would be able to effect a change. He's left watching the pop moguls dance in the charts, left singing a lament: "There ain't no need for you, go straight to hell boys..."

"Pop moguls!" snorts Strummer in disgust. "What's that got to do with changing the world? Politics don't work, they tried it in Russia and it didn't work so you tell me what's to be done? I think people just want to go to heaven, that's why I'm drinking so much tonight, that's why people want heroin to get up there as quickly as possible, anywhere out of this world."

"We tried to do something else. We thought there was some truth to be said in music. We were definitely trying to usher in a new age and it hasn't happened. That's why we're dodos, anachronisms. Perhaps we've been blowing the trumpet where no note is called for, maybe all the western world has to offer is a pretty tune and a few words that don't mean anything... I feel high and dry and beached though I know we're still the best live band and we can still blow any band off stage..."

JOE STRUMMER is a man at the end of his tether. He feels there's a good deal left in the Clash while at the same time

feeling that they're already an anachronism. He's a man who believes in peace but simmers with violence towards the injustice he sees everywhere. He's a man who sees himself running out of beliefs but who has no belief in a world beyond good and evil. Joe Strummer is a moralist?

"I believe in good and evil and that what you do will be returned to you. If I didn't believe that I'd just go out and steal, become a cat burglar like those moguls. I believe in evil — it's violence and thievery, screwing your fellow man when he's not ready for it. It's when you think somebody's taking the piss and the feeling comes to get up and smash them in the face, to take the easy way. I've licked drugs; whatever drives me to drinking, that's the devil."

"Anyway," says Joe with a sudden smile, "mustn't grumble..."

Joe Strummer is 30, the Clash are five. Neither of them have changed the world, both are growing old and both are a little afraid of the fact. If the Clash are over the hill, how do you explain their performance at Brixton; how do you explain 'Go Straight To Hell'; a song that has more sorrow and compassion than anything pop music could dream of?

When I left Joe at five thirty, I was afraid to leave him alone, Mohican bent, staring out at the wasteland of modern Newcastle. Somehow he deserves better. Don't we all?

Story: Mark Cooper

Pic: Adrian Boot

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- A Night to Remember
- Shalamar
- Just Who is the
- 5 O'Clock Hero
- The Jam

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A life of my own



ALL my life, my mum and dad have pushed me, against my will, to do things like piano and ballet lessons, sing in church and school choirs, and now they're pushing me into taking driving lessons.

At 58.00 a time, I just feel these are a waste of money. I'm scared of larger vehicles, although I wouldn't mind a scooter or a motorbike.

Really, my life has never seemed my own. At 18, my parents still treat me as a piece of furniture, to obey, support and respect them and their views. They treat my brothers, aged 15 and 12, in just the same way. I can't leave though, as I'll need their support for my grant if I go to college next year. I'm no older cousins I can talk to and am very nery in some situations because of having to take a lot of violence from my parents in the past. My boyfriend doesn't understand as he's had a comparatively easy life.

I've always given up the things my parents wanted me to do after a short time. Why is this? What's wrong with me? Louise, Wisbech

● Stop feeling so sorry for yourself. If you have no interest whatsoever in some of things your parents would like you to do, or be, your resentment is understandable. If you feel you can't live up to their expectations and feel smothered by their possessiveness, that's understandable too. Many people still living at home and itching to start out on their own feel just the same way.

But don't be too hard on your parents, and, just for once, try to see their point of view. As far as they're concerned they're trying to give you the chances and opportunities which perhaps they never had. While you've felt just like a piece of furniture being shifted around a showroom they've been under the impression that paying for expensive lessons and giving you the opportunity of learning new skills shows how much they care, despite other family tensions.

Perhaps they haven't realised that they cannot catch up on the unfulfilled desires and ambitions of their own youth by ramming them down your throat.

Up until now, you've tried to assert your individuality and potential independence by eventually rejecting any parental attempt to mould the way you live your life. That's pretty negative. Come up with some ideas of your own for a change. It's time to sort out your own priorities and start thinking about what you want to do with your life for yourself. Tell them. They'll probably be pleased to see how positive you've become. Don't let your pattern of opting out blow your chances



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.

of completing college. Moving away from home could be the biggest eye-opener and confidence booster you've ever had.

Naming the drinks

CAN you tell me how to make a Pina Colada cocktail? I've heard various recipes, but would like to know about the real thing. Also, can anyone name a cocktail?

Dave, Romford

● A genuine Pina Colada consists of between 1½ and 2 oz of white or golden rum, 2 oz preferably fresh pineapple juice, straight from the fruit, or a good bottled variety, and, hardest to get, around a dessert spoonful of tinned coconut cream, found in specialist cocktail shops, and some delicatessens. Blend all the ingredients together, with 6 or so ice cubes in an electric blender, for around 30 seconds, adding a cherry and a slice of lemon. There's nothing to stop any individual or bartender naming an original mix unofficially, but ensuring a liquid immortality is difficult. Only members of the UK Bartenders Guild, which holds the cocktail register, are eligible to enter cocktail creation contests and win a place for a new name on the official list. Prospective candidates could ask a friendly bartender to place you in the running or can join the Guild as an associate member and try your luck. Details from UK Bartenders Guild, 70 Brewer Street, London W1.

Meanwhile cocktail fanciers stuck on a recipe, trying to

locate bizarre and esoteric ingredients and rockstars with an original recipe idea who'd like to become a legend before closing time can ring the specialists: The Cocktail Shop, 5, Avery Row, London W11 (Tel: 01 493 9744).

Office blues

HAVING just left school, it looks as if I'll be taken on for a civil service job paying £70.00 a week. This isn't a bad job at all, but I'd be working in an office all day and know I'd be bored after even a few weeks.

If I stuck the job for a year and then tried for others, do you think employers would tend to go for someone who has been unemployed in preference to me? Also, if I packed in the job after six months or so, would it be held against me by future employers? I don't want to work for the rat race all my life. Ali, Rochdale

● Don't knock it until you've tried it! Jobs for first-timers are scarce enough, and there's no point in throwing away the chance of gaining valuable work experience and a useful wage because of a few advance reservations about this office vacancy. If you are offered the job, be positive and take the opportunity to find out.

Even if past work experience bears little relation to a later application, employers are more likely to recruit young people who've shown initiative and determination by working before.

And, once you have a job, you'll be in a much stronger position to make further applications elsewhere, whether you stay for six months, a year, or longer. Who knows, you might even surprise yourself and enjoy it.

Lost deposit

RECENTLY I put down a deposit on a cassette radio which I no longer want. When I told the shop I'd changed my mind, the assistant was very rude and refused to return the deposit. Can they do this? What are my rights? Barry, Lincs

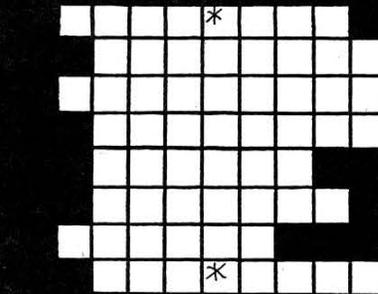
● Fraid you've lost some money. Anyone who reserves or orders goods by putting down a deposit is entering into a contract of sale with the shop and agreeing to buy the goods in question. If you simply change your mind, you've broken this contract and the shop has every right to keep the deposit.

But, there are exceptions to this general rule which apply only if you make some specific proviso, at the time of placing an order. For example, if the shop is asked to supply goods for a birthday present perhaps, by a certain date, but the goods don't arrive in time, then you can cancel your order, without losing your deposit. As a safeguard, to prove that a certain arrangement was made, it's best to follow up a verbal agreement in writing.

PUZZLES

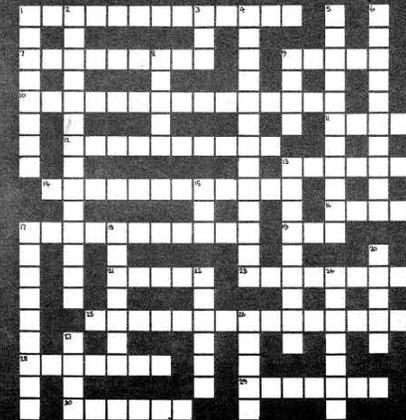
POP-A-GRAM

Solve the eight cryptic clues and write the answers across the puzzle so that the starred down column reveals what might explode on naughty tiny children. Remember the clues aren't in the correct order. You have to decide what the right order is.



Crazy old Fred Bire provided Lynrd with a re-released hit (8). On the golf course M holed out in one, but only received an order from Fleetwood (4,2). If you rip a coil all over the place you'll find an adjective for Kid's gangsters (9). The broken roof puts together a clue for this old soul group who've just enjoyed some chart action (4,4). Send a drain SOS to a plumber. He might be able to work his body (5,4). EN Rachel straightened herself out and realized that the never knew herself (8). Red shot all over the place to hang on to these HM boys (3,4). 'Hy yobs!' yelled the three girls. But they only found a reserved lad (3,3).

X-WORD



- CLUES
ACROSS
- 1 A Gary Numan hit for bed time (2,4,7)
 - 7 Midge isn't sorry (2,7)
 - 9 ELO drummer (5)
 - 10 Group putting a bit of magic back into the charts (5,6,4)
 - 11 Former Pistols drummer (4)
 - 12 Classix Nouveaux hit (2,2,1,5)
 - 13 What Natascha and The Belle Stars have in common (3,3)
 - 14 Give Me The Night and Love X Love has been his two biggest hits so far (8,8)
 - 16 How Bryan's bride was stripped (4)
 - 17 1979 Toto hit (4,3,4)
 - 19 Poison (-) League (3)
 - 21 What Robert Palmer was looking for (5)
 - 23 Where Bruce went down to (3,5)
 - 25 The Ruts' greatest (8,7)
 - 28 Bowie's song (7)
 - 29 Star of Melville film (7)
 - 30 Bye Bye Love Brothers (6)
- DOWN
- 1 Song by Randy Crawford (4,4)
 - 2 Genesis caught in the act (5,4,4) sending out (1,1,1)
 - 3 What Sting and the boys were be cheerful (3,4)
 - 4 What Madness are (13)
 - 5 Recording partner of Graham Nash (5,6)
 - 6 1979 Generation X hit (4,6)
 - 8 Money spinning musical (5)
 - 9 Latest King Crimson offering (4)
 - 12 Recent Odyssey hit (6,3)
 - 15 Queen label (1,1,1)
 - 17 The captain's conversations (5,4)
 - 18 1980 Sky hit (7)
 - 29 & 27 down Where the fireman rushes in from the pouring rain (5,4)
 - 22 1981 Dexy's hit (4,2)
 - 24 He had a number of reasons to be cheerful (3,4)
 - 26 They will be remembered with a Fanfare (5)
 - 27 See 20 down

LAST WEEK'S X-WORD ANSWERS
ACROSS
1 Factory, 4 Scorpions, 7 Island Of Lost Souls, 9 Hungry Like The Wolf, 14 Crying, 15 Span, 16 Split, 18 Killamjaro, 19 Tune, 21 USA, 22 Rig, 23 Tourists, 24 King, 26 Westworld, 30 Isley, 32 Celebration, 35 Ghost Town, 36 Real.

DOWN
1 Faithless, 2 Colin Moulding, 3 Red, 5 Croce, 6 Nile Rodgers, 8 Only You, 10 Rock This Town, 11 Kenny, 12 Happy House, 13 Winner Takes It All, 17 Cats, 20 Drowning, 25 Gay, 27 See You, 28 Rock On, 29 Robert, 31 Enola, 33 Linc, 34 BTO.

LAST WEEK'S POP-A-GRAM SOLUTION
Soft Cell, Island, D Train, Midge Ure, Paris, Leo Sayer, Nicole.
DOWN: Circles

POP-A-GRAM WINNER: Bob McCready, 66 Thundersley Park Road, Benfleet, Essex

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

KONTACT KORNER

WANT TO meet other people in your area for gig-going? Or just isolated? Send a few details of your musical tastes and other interests to Kontakt Korner, Help, Record Mirror, 40 Long Acre, London WC2. If you haven't heard already, hang on there, we're trying to put you in touch.

In fright entertainment

WHO'S A pretty boy then? Rob Halford isn't wearing an ounce of leather and studs today. Off duty chic for Judas Priest's singer is a massive gold ring on each finger and matching chains draped across his body, setting off his jeans and braces.

"My jewellery certainly isn't brass dear," he says waving an elegant hand to catch the sunlight. As you've probably guessed, our Rob isn't exactly your typical heavy metal bawler. Reclining on a couch with his freshly dyed blond hair (it seems to be receding a bit), he looks like a kind of cross between Nero about to watch Rome burn and Liberace. The lad could do with a bit of a diet as well, he's definitely well on his way to a second chin.

"I'm not here to discuss my private life," sighs Rob. "I'm a sort of multi deviant though. I have lots of interesting hobbies that might get me deported if the press ever got to hear about it."

"Have you seen the bathroom in this hotel room? Well, there's mirrors all over the walls. It's wonderful."

Fine, fine. Robert and his buddy guitarist Glenn Tipton have just risen to face the day and a string of interviews. They seem a little bit disinterested with life today and maybe it's the results of too many drinks last night.

"Ooh we're on the orange juice today, would you like one it's very nice," says Rob. "Wait a minute I'll have to take my little pills. I've got gallstones you see, in three years time they're going to have to carry me out. Well it will make a change in the papers 'Rock Star Dies Of Gallstones'. Am I sounding like a geriatric?"

Strange how a man of Rob's delicate nature could have helped cook up an album like 'Screaming For Vengeance', which is climbing the charts faster than an eagle on amphetamines.

"I'm not as I am on stage, because if I behaved like that all the time, I'd scare you shitless," he says. "You'd be off down the street in a panic. I can be such a demon you know. I work very hard on stage. I like a change when I'm off the road."

Like slipping into something more comfortable?

"Oh yes it gets incredibly hot with all that gear on, it's very sticky when you're playing a hall in America and it's 110 degrees."

"Glenn and I want to live to a very old age. If it all ends we'll form a comedy duo called Glenn and Rob. We'll do television and all that kind of thing."

"One of the many elements that



ROB HALFORD is struck in the back by a wayward laser beam

jobs for studio staff and that kind of thing.

"We don't want to get involved in politics or talking about money though. We are not the sort of band to get itself splashed all over Sunday newspapers."

"I live in a moderate sized detached house with two cars in the drive and six dwarfs who thrash me every Sunday. Seriously though, Priest are a band who like to blend into the background when we're not working."

"Although thousands of people come to see us I don't look at myself as some sort of hero, although I'm treated that way. I prefer to think that we've made a lot of people happy and perhaps acted as a springboard for new talent."

"I admire professionalism. I admire anybody who's good at his job both inside and outside the music business."

"It could be Fred Astaire or anybody," chips in Glenn.

PRIEST hope to be touring Britain either late this year or early 1983, complete with stage effects including the Hellion winging his way across the back of the stage. Until October they'll be playing America where they comfortably pack in crowds of 20,000. It's a fine figure to achieve after their tenth album and nearly as many years in the business.

"The fact that we've done so many hit albums hits us from time to time," says Rob. "I think we've made a pretty good contribution to the cause of British music. I'm satisfied and happy today."

"Perhaps I'll be wearing a studded jock strap on the next tour to celebrate but then again I don't know. Priest aren't a bizarre publicity seeking machine. There hasn't been much hype surrounding us, we've been pretty innocent as far as that sort of thing has been concerned."

"We've been in the game a long time. I remember being cooped up in a small van in the middle of some foreign place at three o'clock in the morning with nothing to eat, but music keeps you going."

"As a matter of fact I think it keeps the whole world going, without it earth would be a barren planet. How's that for a speech. I'm quite philosophical today, I don't know what's come over me."

Although they won't be able to see their heroes for a long time, Priest starred people would be able to see a video of the band on Top Of The Pops soon, filmed at a generating station near Kempton Park for their single 'You've Got Another Think Coming'. Rob and the boys run around surrounded by laser beams and other effects.

"I think we're the first heavy metal outfit to use lasers on video," he says. "That power station conveyed a real sense of power and majesty."

"We might also do a video package of our past hits sometime, but everybody is doing that sort of thing."

How about the Hellion concept.

Robin Smith warily enters the Judas Priest camp

goes into Judas Priest is its humour," chips in Glenn (who incidentally is dressed in whiter than white trousers, shoes and shirt).

"Sometimes there's a slightly tongue in cheek quality. Don't get me wrong we're deadly serious about what we do, but we can laugh as well. It stops us playing the same old tired riffs."

That's definitely true of Priest's latest album 'Screaming For Vengeance', so far the definitive HM masterpiece of the year. But what's the strange bird called the Hellion on the cover all about — "from an unknown land and

through distant skies came a winged warrior. Nothing remained sacred, no-one was safe from the Hellion as it uttered its battle cry."

"It's the mystical vehicle that transports us to other worlds," says Glenn.

WE SET out to make a very aggressive album," says Rob. "We wanted to be really sharp and powerful. Anger is a very honest human emotion and if you can channel it into the music so much the better. We don't have a lot of arguments with each other. Oh yes there's the odd row to clear the air but nothing else."

"If fans can relieve their emotions with us then it's surely much better than going out and beating up somebody's granny."

"We wanted people to pick up the album, love the cover and tell all their friends about it. It's a sort of entertainment package."

"I'm very proud of it. It's one of the most cohesive things I've ever done. It also reflects the full spectrum of my voice. There are so many singers around who never explore what they can do with their voices. I try to get as great a range of notes from my voice as Glenn does from his guitar. I don't think we've ever tied ourselves

down musically. Take 'Point Of Entry' which explored the limits of heavy metal. I always thought it was a fine piece in the Judas Priest catalogue of work."

'Screaming For Vengeance' was recorded in Ibiza and mixed in America because of Britain's nasty tax laws. Rob hopes Maggie will do something to ease the burden on rock stars.

"I just feel that we and other bands are a valuable export commodity selling lots of albums abroad and yet we can't record here because the Government takes so much money. By recording here we'd also create

Are there any further plans for that?"

"No, not really, although we'd like to do some film music at some time, maybe science fantasy. I read some Marvel comics but I prefer French comics, they're not afraid to show the human anatomy in graphic detail. American comics would never dream of showing Superman's willy."

"I used to enjoy reading the adventures of Keyhole Kate as well, I like peering into people's bedrooms like she did. Really I think Judas Priest are a bit like the Bash Street Kids, but I'm certainly not ugly like Plug."

ON STAGE

No to Europe

LIAISONS DANGEREUSES
The Venue, London

LAST WEEK, a hip German trio with a French name and a growing reputation drove me out of the Venue with my hands over my ears and the Entente Cordiale a rapidly fading memory.

The facts? Well, there are two synth "players" and a singer with a memorable line in rapid body movement and piercing howls. One of the static members is female, blonde and coolly stunning to look at, but any pleasure I derived from the visuals was pounded out of me by the aural within minutes.

Liaisons Dangereuses play monotonously rhythmic, piercingly percussive music, at a volume that would have done in the walls of Jericho in five seconds flat — brass sections being last year's thing, of course. The singer wails and flails with reckless abandon, the rhythms contrive to cosh you on the cranium while pounding you on the chest simultaneously, and before long you find yourself outside the Venue, hotfooting it to the place next door for a pizza, a beer and a bit of glorious peace and quiet.

At least, one reviewer did.
Sunie



BUZZ: entertainment

Razor Sharp

BUZZ/MAXIMUM JOY
Hammersmith Palais, London

MAXIMUM JOY, a ten-piece dance collective with the emphasis firmly on the feet, began promisingly, but somehow lost their way amidst a plethora of Burundi-beat imitations — the sort of thing the very able Pigbag dismissed many moons ago. They left us with their latest single 'In the Air'.

It was left to Buzz to work up the first sweat of the evening. The seven-piece London outfit, mixing a smooth concoction of soul and funk, showed the all important craft and skill, to move — literally.

Fronted by a winning vocal three-some, Buzz bounced through a set of sharp, tight dance-floor killers, with all the

professionalism and assurance of seasoned performers. Leading the way was Dee Sharp, a cool oh-so-smooth mixture of poolside gigolo and dance-hall crooner.

With Buzz the accent is very firmly on ENTERTAINMENT — dance times, fun times and good times. Their songs are a light, airy memory — it's Saturday night, it's the disco ... and it should be the time of your life.

Whether it's with their rendition of the Ray Charles classic 'Hit The Road Jack', or one of their own up-tempo numbers, Buzz display an intensity and passion that is rare these days.

Buzz are a precious thing, use them well. Now I'll buzz off.

Anita Kirpal

Joining the stadium set

TALKING HEADS
Wembley Arena, London

A UNIFORMED guard is telling my neighbour to take her feet off the plastic chair, David Byrne invites the crowd to dance and bouncers push them back with barriers. Welcome to Wembley and the wonderful world of stadium rock.

The Talking Heads have swollen to stadium-size and stadium-sound. The old intimacies, the old tensions between Byrne's irony and his alienated sense of the 'modern world' have been removed. The Heads have turned all their songs into stadium epics, stadium anthems.

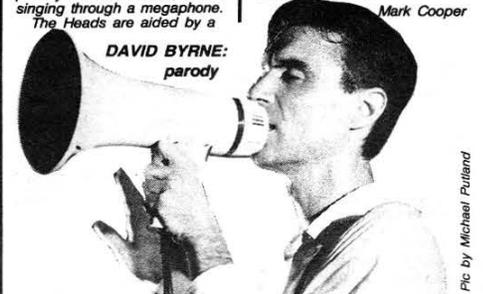
Byrne himself takes centre stage and turns his intellectual psycho learnings into a stadium character. David has learned to project — at the expense of most of his old wit. Only when he sings through a megaphone does Byrne's gift for surprise resurface. A perfect parody of stadium rock, a man singing through a megaphone. The Heads are aided by a

percussionist, a keyboard player, a singer and a guitarist, all black. The four are superb musicians in the Funk tradition. They urge the audience to clap along and help turn the Heads into an awesomely clean machine and the songs into funk epics. They also ensure that all the quirks and idiosyncrasies of the old Heads have been flattened out while their basic sound has swelled up out of all proportion.

'Take Me To The River' is the encore, 'Psychokiller' the opener. Both are turned into long and stately workouts, vocals hammering out the chorus, the band chugging along like a state parade. In between, the same treatment was offered to much of the material from 'Remain In Light' and 'Fear of Music'.

Talking Heads were brilliantly awful. Didn't they play well, weren't they boring? The overweight Heads and Wembley Arena were made for each other, a marriage made in a car park. Who needs limousines?

Mark Cooper



DAVID BYRNE: parody

Pic by Michael Pullard

PHILIP JAP

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Me and the Associates

Martha Ladley's life with the stars, by Daniela Soave

IF YOU'VE been wondering who the mysterious blond who's been appearing on Top Of The Pops with the Associates and Roxy Music is, all is about to be revealed.

Her name is Martha Ladley, and you've come across her before as keyboard player in the Canadian group Martha And The Muffins, who had a hit here a couple of years back with 'Echo Beach'. You might also remember her splendid solo single from last year, 'Finlandia', a beautiful composition which had a choral air to it. The radio DJs played it to death, but it didn't make much impact on the charts.

Martha is 26, hails from Toronto and, had she been a couple of inches taller, could be taken for a beautiful model. With flawless skin, large blue eyes and a curtain of thick blonde hair, she is every bit the image of a Roxy Music girl — cool, sophisticated and charming.

It must be all that fresh air she was brought up in at her parents' farm near Toronto. Until the age of 18, Martha lived at home, but as she approached the end of her teens she developed this mysterious urge to live in Blackpool!

"It's not as strange as it sounds," she says. "I wanted to study fine art at college and I wanted to live away from home. If I had wanted to study it in Toronto I would have had to stay put, so I began applying to art colleges in Britain which took overseas students. I'd left it a bit late in the academic year and Blackpool was the only establishment which had a place to offer."

Having completed her foundation year, Martha went on to the Hornsey Art School — where Adam Ant got his diploma — but she didn't get very far... a few weeks into the course, the administration department twigged that Martha was a foreign student and demanded over £2,000 in fees. So back it



MARTHA LADLEY: Muffin wrong here

was to Canada, to complete her education there. It was at this point that she met up with the fellow students who were to form Martha And The Muffins.

"Once we had the hit in Britain, I was very keen for us to make our base here," she explains. "We had been over here a couple of times and the reception was far better than in

Canada. My argument was that we should concentrate on the countries where we were doing well and then try to break through back home, but the others wanted to go back.

"I felt that if we went back to Canada, we'd still be playing the same old clubs years later, so I decided to remain in Britain. And that's exactly what has happened to the Muffins,

they're playing the same rock circuit and haven't made much progress. It's a shame because I do still keep in touch and I wish it had happened for them."

LUCKILY, MARTHA is a frugal character and had wisely saved some of her grant and a large percentage of her advances from Martha And The Muffins. With this money and PRS royalties, she managed to live for six months, giving her time to write. When the money did run out, Martha worked in a friend's shoe shop in Covent Garden.

"I didn't really enjoy that too much but it paid the rent and I was very lucky that my friends would let me take days off if I needed to do interviews or work in the studios. Not many people would. And besides, it gave me the time to write.

"I never once thought of giving up music," she adds. "Before I joined the Muffins I had a very good job in Canada as a computer operator, earning over £7,000 a year — which is an excellent salary when you consider it was four or five years ago. So having given that up, I didn't want to get a job again. I'd made my decision to write music and I stuck to it."

Martha got to know the Associates when she asked them if they'd play on some of her songs. Unfortunately they were unable to do so because of other commitments, but a few months later they got in touch with Martha and asked her to sing on their songs! As for Roxy Music, Martha forged a firm friendship with them when the Muffins supported them on a British tour three years ago.

In the meantime, Martha divides her days between London and Bath, where she has a studio flat.

"Having been brought up in the country I find London gets a bit too much," she says. "So I like to retreat to Bath where I can write and paint. I hope to start selling my works soon.

"As for my compositions, I've finally stopped fighting myself. I was brought up with classical music, and for years I've refused to let any element creep into my songs. But I finally decided I was stifling myself, so now I am just letting it come."

Soon you will be able to hear for yourself. Although she is without a record deal, several companies are showing interest in Martha. All I can say is, about time too.

Pic by Richard Haughton

HE'S BEEN called a posing old doughnut, the powder puff of pop, a talentless moron and the most ludicrously dressed prannet this side of Liberace.

Actually, Steve Strange is a regular sort of chap. Love him or hate him, he's been here too long to be dismissed as a passing phase. Mr Strange intends to stick around for a while.

When we meet, Steve is as natural, unannounced face sans makeup, white sleeveless top and mud brown trousers, gathered and belted at the waist.

Steve's a busy boy these days, trying to find time to cope with Visage, his club the Camden Palace, his fashion shows and various advertisements. From boy about Blitz to a shrewd businessman?

"Oh no, I could never really become a businessman," Steve shudders. "All the hassle of having to arrange tickets for trips and studios for rehearsals would be a nightmare."

That's not quite what I meant by businessman. Although he has been slagged off in the past for being a mindless moron, surely he should be credited with some sense. The offers wouldn't keep pouring in if he were a complete idiot.

"Oh, that!" he exclaims. "Yes, a lot of careful thought goes into my contracts. I always read the small print. I am in a position to put forward my ideas and prove that I do have gray matter. Business wise I've always had a good brain.

TREE'S COMPANY

"For instance, the clubs. The Palace is one of the best — if not the best — clubs in Europe, and I can say that in all honesty because I've been to most of them."

The Palace will be the first club of Steve and Rusty's that will actually make them money. It was written into the contract that they would

"I really wanted to do that film," he says. "I would have played a psychotic cop killer. It turned out I had lost it because I should have been phoning them and they thought I wasn't very keen."

"Still," he adds as he refills his glass, "I'm being offered scripts all the time. There's one called 'The Thief Of

fact, Steve is meant to look like something out of Lord Of The Rings.

"I can't say too much because I don't want to give too much away," Steve says mysteriously. "It's connected with the new single. Visage are going to open up a lot more, be more accessible to the people. Which is why I'm going to be performing live next year. We've started to work on the sets already, the show will be two hours long and like a Busby Berkeley movie."

So confident is Steve that he's planning to put out a solo album in the near future. He's been learning to mix and produce, and he's eager to put that to good use.

"I like what I'm doing with Visage but now I want to do more experimental stuff," he says. "I think my own stuff will be more obscure. I don't wish to give too many clues about it yet, but I got a lot of inspiration when I was on holiday in Egypt."

And that's as much as Steve Strange will give away for the moment. He guards his plans fiercely in case someone pinches them, and besides, he doesn't like to plan too far in advance.

"There will be a new Visage album before Christmas, and that will be the beginning of a new era," he concludes. "It's sad that Midge has gone but maybe it is good for us. I'm a lot more confident now because I've learned so much in the past."

Is Steve Strange all bark and no bite? asks Daniela Soave

have to pay back the initial investment before they started to profit from the Palace, but in less than three months they have actually done this.

APART FROM raking in the ackers from Camden Palace, Steve isn't doing too badly on the silver screen, either. He's off to Germany for 10 days to shoot a commercial for the Japanese, using 'Night Train' as the backing music. An advertising campaign for Olympus cameras is also planned.

Steve also wants to move into the more demanding medium of films. He's already had one disappointment this year, when the part he was after went to John Lydon.

Bagdad' which is quite interesting."

If you think Mr Strange is sounding a lot more sure of himself these days, you'd be right.

"I'm a lot more confident on my own now," he agrees. "That's why Midge left Visage. At the beginning I didn't know too much so I tended to take a back seat, but now I've acquired more knowledge I want to use it. "The trouble with that was that both Midge and I are very, very stubborn and neither of us would back down to the other's idea. One of us had to go."

Now, you might have thought that Visage's new image is a bit like a bush baby up a tree, but in actual



STEVE STRANGE: leaf it out mate

Finger on the Trigger

KING TRIGGER'S act used to begin with percussionist Trudi dancing to a tape. She'd come out to delight and terrify, spinning round the stage in a fury of delight.

When King Trigger supported the Thompson Twins, they were requested to cut the dance or leave the tour. To Trudi's disgust, the dance was cut.

"It's so sexist to say to a woman you can't wear a boob tube and a rag round your hips if you choose. Trudi makes her own decisions," explains singer Sam Hodgkin.

This story tells a lot about King Trigger. Currently London's most trumpeted signing, Trigger balance between proud independence and wily compromise, between pounding drums and catchy songs, between the edge and the charts.

From the start, King Trigger decided to aim for the top. Guitarist Meryn and singer Sam once shared a residency in a pub-punk-pop band. They knew bassist Stuart from college while Sam and Stuart met Trudi while the three of them had stalls down the Portobello Road. When they all got together to try it out, they'd written a song in half an hour. King Trigger had clicked!

"We rehearsed in a Chubb safe in a safety deposit room in a warehouse run by an unintelligible Scottish caretaker" explains Sam. "We played our first gig almost a year ago today, out in the Portobello Road under a sheet of polythene to keep



'Well I'll be

Triggered!'

says Mark

Cooper



the rain out. After that, we hustled for support gigs, played the Venue and caught the attention of the club's organiser John Reid. He's now our manager.

Then we toured with the Thompson Twins and survived on crisps and peanuts. Finally we played this gig at London University and there were about a hundred record company people there. We had five offers on the table but Chrysalis saw us on the Friday and signed us on the Tuesday."

As far as Stuart and Sam are concerned, King Trigger always wanted to sign to a major label: "We want to be in the charts, simple as that! There's no point in playing around in pubs, working hard and losing money. We decided to go big, to play better places, get a good contract and sell a lot of records. We've both given up degrees to do this and we want to make it count."

Trigger reckon that bands need money to make good

records: "If you want to have freedom, you have to have backing. If you're financially restricted, you're aesthetically restricted — we don't want to be painters who can't afford their paints."

Chrysalis have ensured that this is no longer the case. King Trigger have taken the chance that they're good enough to pay off. Suddenly, they have responsibilities: "Now there's money behind us our relationship to the band and each other has changed; King Trigger has become a full-time job. Before we couldn't afford to rehearse every week, now we've spent the last three months in each other's company. That's quite a strain

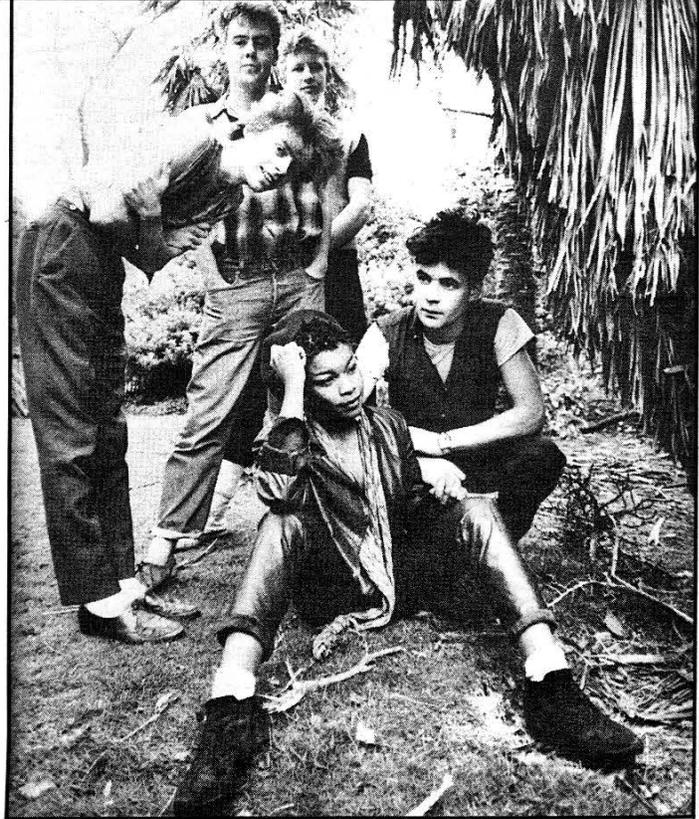
King Trigger have become professionalists where once they were amateurs.

Now they have to learn how to handle recording studios: "The studio has opened huge doors for us. At first we were intimidated by the Manor. We'd only done two radio sessions before and suddenly there we were in the Manor, the lap of luxury, with people treating us like a band and making coffee and meals for us."

The results are the single 'The River' and a soon come album. 'The River' is bright, lively and a little tame.

One wouldn't expect too much if Trigger didn't give all the signs of being capable of being truly dangerous. Trudi alone is a force to be reckoned with, a Grenadine with all the energy and independence of a natural force.

Already Trigger are growing a little nervous, both that they've not yet been fierce enough and that their powerful drumming could become repetitious. "We've almost perfected



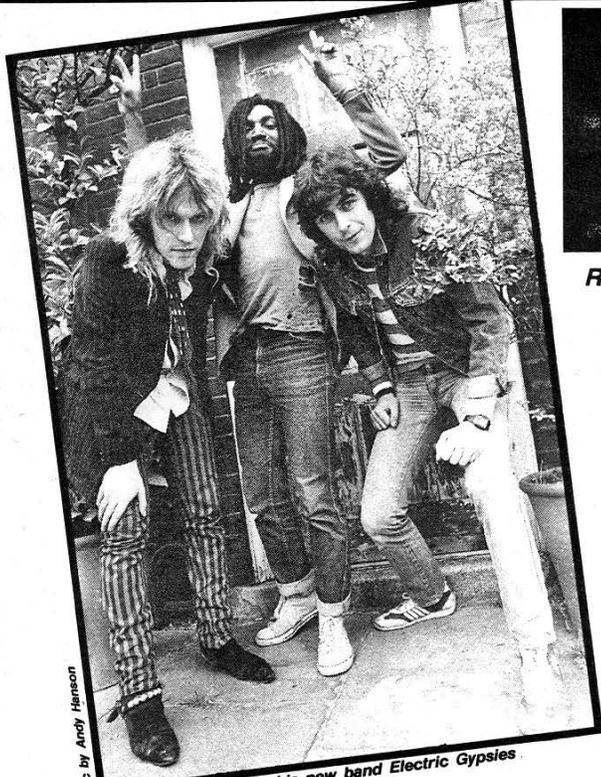
KING TRIGGER: the boys give Trudi a headache

how to use these heavy rhythmic workouts. We've got the strength to muster an enormous amount of energy

— when it really works we come off and sleep for two days. Now we want to use the studio to investigate new

ideas, to put in four ideas instead of two. We're not a finite group, there's no limit to our potential."

Pic by David Corio



Pic by Andy Hanson

BERNIE TORME with his new band Electric Gypsies

Torme's torment

Robin Smith explores the lucrative world of the temp guitarist

JOIN OZZY Osbourne's band and earn a thousand dollars a week. Eating bats is not necessary.

This was the offer that former Gillan guitarist Bernie Torme couldn't refuse — and after a mere two days of rehearsals he was off to play on Ozzy's American tour, temporarily replacing Randy Rhoads who was killed in a plane crash.

"I had a phone call one evening from David Arden, the brother of Ozzy's girlfriend Sharon," says Bernie. "At that time I was putting a new band together and I'd even booked some dates so at first I said it was impossible. But then I thought about the nice hotels I'd be staying in and the money. "I wasn't too scared at

appearing in front of large crowds like Madison Square Garden, but some of the fans frightened me.

"One came in with a dead cat wrapped around his waist and there was another one dressed up as death. His face was made up like a skull and he was carrying a scythe. I made sure that I stood towards the back of the stage.

"I thought the first two gigs I played were atrocious from my point of view because I hardly knew any of the material. But with a dwarf being hung on stage and other things going on, I don't think anybody really noticed.

Throughout his dates with Ozzy, Bernie found he was constantly upset by the recent death of Rhoads. "That was the thing I just couldn't come to terms with. I do believe in the supernatural and I'm sure the whole band had a feeling that he was still there in some form.

THE worst thing was checking into hotel rooms that had been booked in his name and using his pedals and

equipment on stage." So Bernie is glad to be back home and as a parting gift Uncle Oz presented him with a cheque for five thousand dollars and a new guitar to help his career as a solo artist.

He's just released his album 'Turn Out The Lights' to mixed critical acclaim and he's packing them in at clubs, including a roistering good show at the London Marquee. It's all a bit of a change from playing with Gillan and Bernie's very happy.

"I felt that band weren't progressing," he says. "Frankly I got fed up with playing the same old stuff night after night and Ian could be a bit of a dictator.

"A lot of my album was recorded when I was still with Gillan. They didn't want me to take the tapes home in case I did a bunk and didn't come back!

"I think the album could have been a bit more positive in parts and the second one should change all that. It's a bit introspective, I was pretty miserable at the time.

Bernie's recruited former Wild Horses drummer Frank Noon and dreadlocked ex-Bethnal bass player Everton Williams to form his permanent band the Electric Gypsies.

"I don't know what's going to happen in the future, but I'm sure there are many Gillan fans out there who are interested in me," he says.

"I'm in the same position now as Gillan was when I joined the band — I'm poised on the edge of something. "Really, I just enjoy looning around on stage. I act myself and I hope people are going to come and see me."

A LIFE IN THE DAY OF

BA Robertson



BRIAN ROBERTSON comes up for air

30-YEAR-OLD Brian Alexander Robertson, Scotland's answer to Bob Geldof, was born in Glasgow but moved down to London when he was 20, because there was no music industry in Scotland. He had his first hit with 'Bang Bang', and has gone on to host Mike Read's evening radio show, 'Friday Night Saturday Morning', a documentary about Scottish music entitled 'Jock And Roll'... amongst others. His latest TV series started on Monday night on BBC1, entitled 'BA and Music', and he has just released an LP entitled 'R & BA'. He lives in Malda Vale with his girlfriend Karen.

black music, record producers, and for the last programme we're going to have a ceilidh. We'll record it the same evening as the programme goes out. I would have liked to do it live because that gives me an extra buzz. I love doing television because it's another facet of the entertainment business, but no way would I ever give up songwriting to concentrate on becoming a television celebrity. Writing a song is the best buzz you ever could get. I love it. Actually, I turn down far more television offers than I accept. I turn down things like games shows, plug shows and quizzes. One bone of contention is people always tell me that I'm always on 'Pop Quiz' when in actual fact I've only done it twice, which is no more than Midge Ure or Bob Geldof.

FF I'M UP by 8.30 every morning. I can't lie in bed for long, I suppose it's the West of Scotland work ethic — if you don't work all the hours God gives you, you don't deserve to get on. What's my bedroom like? Small, square, fitted wardrobe which overlooks the back garden, pale in colour — what's the name, oh yes magnolia!

Unfortunately there's no Teasmade so I have to get up and make it. While it's brewing I'll go to the front door to get the mail which I separate into two piles. One is bills and they get ignored, the other pile is fan mail. I don't have a fan club as such, but on the back of my records there's always a box number where people can write to me, and they get forwarded to me. What I do is occasionally write a news letter and anyone who has written to the box number is automatically put on a mailing list. I've done things like send them a flexi disc which was called 'Bars On 45', a compilation of all my hits. Once I've read the mail and

had my cup of tea, I then have a cup of coffee and a marmite sandwich. I don't get any newspapers delivered, instead I tend to pick them up as the day progresses. If I'm writing or recording in the studio then it usually happens to be the *Star* or the *Sun*, but if I'm at the BBC then I tend to see the world through the eyes of the *Times* or the *Guardian*.

After breakfast comes the panic stations. I'm always

wildly late for everything, no matter what I do. In fact, breakfast is consumed while I'm standing up and brushing my teeth. At the same time I'm drinking my cup of coffee.

God, my day sounds really tedious and boring. When I tell you that I've spent the last 26 weeks in the studio you'll understand why. There's not really all that much you can say about being in the studio. It is basically doing the same thing

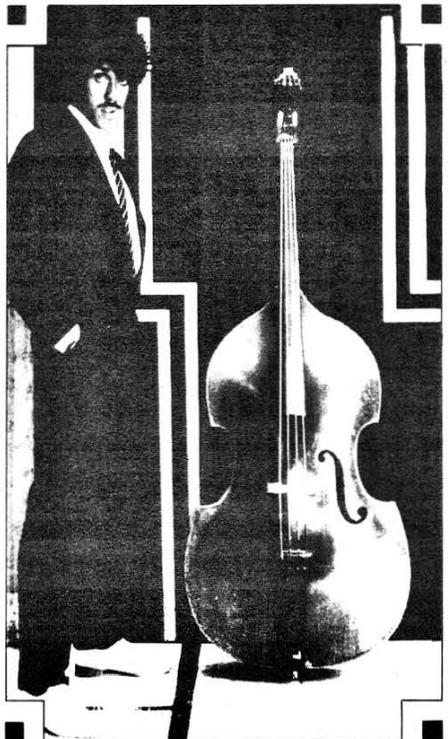
all day long and therefore doesn't make very interesting reading. I do probably get more work done than most other stars. During the 26 weeks I was in the studio I recorded 26 songs and 26 minutes of incidental music, which is a good result.

Apart from working on the music side, I also like to do other things. I'm doing a seven week series for the BBC which started on Monday called 'BA and Music', and every week that will have a different theme. For instance the first one was about songwriters and others still to come include a ladies' night, a programme about

I don't really have much time for hobbies as I'm always wildly busy. I do like to read a book or go to a movie or watch my videos. The trouble with videos is that you forget all about time and you can watch them into the early hours of the morning.

Karen and I like entertaining; she does the cooking. I can only manage a boiled egg and soldiers so if she's ill she has a very limited diet. Our dining room is called the strawberry room and everything in it has strawberries on it. The dining table is shaped like a giant strawberry — Karen had it specially made. The plates have little strawberries on them and everything in the room is either green or pink. Whoever comes to dinner has to wear green or pink, too.

We usually go to bed about one o'clock in the morning. I like to have lots of things to do for the next day because I need that sort of charge to make me extra productive.



PHILIP LYNOTT

New Single
TOGETHER
Produced by Midge Ure

7" Solo 4 **TOGETHER**
SOMEBODY ELSE'S DREAM
12" Solo 4 12 **TOGETHER (dance mix)**
TOGETHER (7" mix)
SOMEBODY ELSE'S DREAM

DISCOS



FREEEZ: simply chilled honey

FREEEZ HAVE come back from the cold. The band, who became a hot dance property after their 'Southern Freeez' hit last year, are again heading chartwards with 'One To One'. But they nearly threw it all away.

According to their fast talking vocalist, 21-year-old

HAVE AN ICE DAY

John Rocca, it has been a year of almost ridiculous extravagance for the North London band.

"We lost £18,000 on our tour, as we were trying to play small places with a full rig of lights and a good sound system. We also spent all last summer in a rehearsal studio for no particular reason. Apart from that I

started eating out all the time, going to flash clubs like Stringfellows and buying expensive clothes.

"I decided you couldn't exactly go to these places on a pushbike so I bought a big Ford Mustang like Steve McQueen drives in 'Bullitt' with the big fat wheels and electric windows. I don't drink or smoke so this was my way

of going over the top. But I got too flashy and I wrote off the car."

By the time they'd got over their 15 minutes of fame the band had split.

"The public forgets very quickly. You can sign autographs after being on 'Top Of The Pops', but within 14 days it's all gone."

Their debut album cost them a mere £3,500 to make,

and Rocca admits he was impressed with it.

"There's a lot of energy on it. We were young and we were trying to play as flashy as we could so we were hitting our limits. Since then we've been trying to get the perfect production which has been a mistake. 'One To One' is back in the direction we were in first."

Now with original members bassist Peter Maas, Andy Stennett on keyboards and new man ex-Light Of The World drummer Everton McCalla, Rocca knows what he wants — success.

Wash day tips

WHILE CLEVELAND funksters the Dazz Band are cleaning up in the American charts with their top five hit 'Let It Whip', the foxy song is only bubbling under our national best sellers list.

But the octet aren't going to sweat to work harder, as they're found that the best funk comes when they mess about.

According to the band's spokesman, saxophonist Bobby Harris that's often the way with the music.

"Before, when we tried to come up with that kind of sound, we found ourselves too regimented and formulated — the only way to create good funk is to be loose and relaxed. You either hit it dead centre or you miss completely — there's no halfway with funk!"

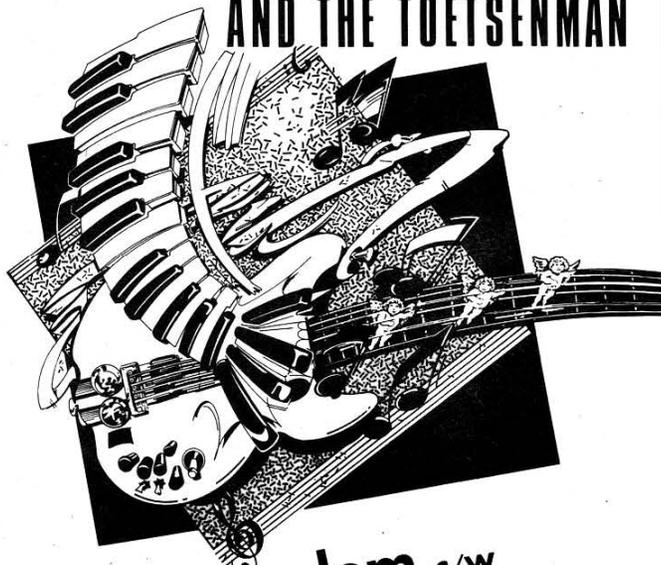
MG



DAZZ BAND: casual

Mark King & Mike Lindup of LEVEL 42 are

THUNDER THUMBS AND THE TOETSENMAN



Freedom c/w
Freedom A GoGo
A brand new single
Available now on 7" and 12" (Extended Version)



Financial report

RIO DE Janeiro born Eumir Deodato, currently bubbling under the charts with 'Happy Hour', has no qualms about selling his music.

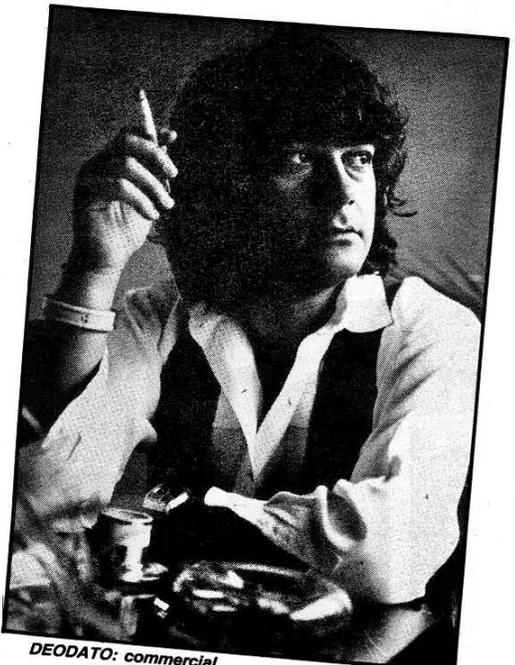
The keyboardist, who first found fame with his jazz version of 'Theme From 2001: Also Sprach Zarathustra' and now makes piles of cash producing Kool And The Gang, just wants to be able to pay the rent.

"I'm a professional musician, I make my living from making music so I cannot indulge myself in the philosophies that some musicians do. There's always traditionally been some criticism — especially in jazz circles — of musicians who want to make money. Well, I don't want to starve, so I pay attention to the public, to what they want by playing a lot and doing a lot of listening.

"It's apparent to me that music is no longer the 'property' of the musician. It's a commercial property," he says.

Deodato, who moved to the United States in 1976, created one of the first crossover jazz hits and people like Billy Cobham, Stanley Clarke, Ray Barretto and John Tropea, who played on his 1973 hit '2001', have all pursued recording careers geared towards commercial success since.

"I write very, very sparingly," he explains. "I don't care too much about notes. I don't care about writing melodies. I write colours more than anything else, because the arrangement is only there to enhance the tune. I let the band play the melody and solos, and just use the orchestra for colour. I look at myself as an arranger and composer before I see myself as a solo-artist."



DEODATO: commercial

Deodato's talents as an arranger have reaped Kool and the Gang no less than nine consecutive hits. "The whole thing came about almost by accident. They approached me because they knew my records and felt that I could get them really focused.

"That had been the problem: the group had become somewhat dispersed in their musical thinking and needed someone to bring it all into perspective. It was great because I had been a fan of theirs from the early days."

MG

DISCOS

ODDS 'N' BODS

ROCKERS REVENGE has been snapped up by Phonogram for rush release on London. *Satril* picked up *Dunn & Bruce Street*... I've finally invested in a quartz locked deck, so all bpm's will now be absolutely accurate (unless marked with c for circa meaning they were done in a shop)... *Steve Walsh* (01-724 1559) is looking for a lighting and sound engineer, to learn the business from scratch if necessary, at one of the World's major ballrooms (I wonder which one?!)... *M Platts* now — beat this! — says: "When between DJ jobs my charts are more accurate than half those working"... *Russ Winstanley* reintroduces Northern Soul allitners to Wigan at *Tiffanya's* the second Friday of every month from Friday August 13 (let's hope that's not an omen!), with all the old *Casino* jocks plus the prospect of *Edwin Starr* live in September — £2 for members, 1am-8am, 1,200 capacity, lotsa sweat!... *Capital Radio's* open air jazz festival at *Knobworth* last weekend, at least, had great weather for once... *Top Of The Pops'* recent 'Soul Train' like edition had its effect — look at the top end of the pop chart... I stopped playing 'Fame' after the fifth time at a mobile gig last Saturday — the TV series' *Erica Gimpel* must be bitter that it's not her version that hit here, as most people probably think they're buying her... UK pressings of the 'KISS' Mastermixes' double album, although identified by



JAMES HAMILTON at the controls

catalogue number and sleeve logo as on *Epic*, actually use the *Prelude* label on the actual records — a long overdue British identity for the hot American disco outlet... *Whitehaven Whitehouse's Phil Haslehurst* sent me a tape of local Cumbrian band *It Bites*, whose 'Ytopio' is a very accomplished catchy fast flowing sax-led jazz instrumental... *Gary Crowley* could make a fortune doing gigs, to judge from the likely lad's first live *Tuesday Club* broadcast from the *Camden Palace* recently on *Capital*... *Alan Coulthard's Solar* mix got everyone talking who'd heard it on *Luxembourg* last Friday at 10.10pm — like a fool I forgot to hear it as I was out drinking with *Peter Young!*... *OK, Keith*, so *Persis Kambata* is not in the new 'Star Trek' flick, though it's still subtitled 'The Wrath of Khan'... *Richard Allinson* just did a brill segue from *Ultravox 'All Stood Still'* into the similar *Sheena Easton 'Machinery'* — what a way to start sitting in for *Nicky Horne!*... *Rush Release's Ian Titchener* marries *Clare* soon, and invited the world to *Harrington Lazars* to celebrate this Tuesday just gone... *Nicky Sands*, once disco pluggier for such as *CBS* and *UA* but now an area manager for *Alfred Marks*, finally made *Joy* an honest woman and honeymooned in New York where they caught all the many doo-wop shows, both live and on radio (check 101FM Sundays 7pm-midnight, and twiddle through AM frequencies Saturday 10am-2pm to locate *Bobby Jay's* show)... *Rick Holland* kindly gave me a replacement *Willie Tee 'Walking Up A One Way Street'* so Tuesdays at *Le Beat Route* are cool again!... *Rick* himself jocks at *Tulse Hill's*



MUSIC! LIGHTS! Jeffrey Daniel is determined to make it a night to remember as he, a member of America's funk triplets *Shalamar*, meets up with British soul trio *Imagination*

Bonne Bonne (pronounced 'Bon Bonnie') where he alternates with *Tom Nelson (The Admiral)*, and at *Twickenham's Wining Post*... *Bristol's Martin Starr*, thanks to a mention on this page, temporarily does *Dave Beeching's Level One* club in *Neasden* shopping centre every Mon/Thursday... *Mayfair Gullivers* lets you drink yourself legless for free up until midnight every Tuesday, provided you pay £5 admission... *Pigbag 'Big Bean'* on 12in is 129-131-129-131bpm... I have seen the likely reality of the 21st century on *Earth*, in a preview of the hit US movie 'Blade Runner', and it is not a pretty sight — but the movie and its visionary effects are stunning... *Abba's 'Lay All Your Love On Me'* was only on 12in here, but did indeed come out in the States on 7in... *Ronnie Scott's* got a chef in his club who's half black and half Japanese, so every December he attacks *Pearl Bailey!*... KEEP IT TIGHT!

IMPORTS

SHARON REDD: 'Beat The Street' (LP 'Redd Hot' US Prelude PRL 14106) Sinnamon's producer Eric Matthew concentrates too much on creating a hard dry rhythm texture which may be modish but lacks instant happy appeal, although this jittery burbling

117½bpm smacker pinches that "D" Train intro and hence synchs superbly out of *Rockers Revenge's* middle bit (*Bobby "O"* is then great out of it — see later), 'You're The One' smacks starkly along at 110½bpm with electronic precision but little joy, 'Never Give You Up' sways squiggly at 113bpm, 'Send Your Love' is a purposefully rolling 101bpm chugger, and 'In The Name Of Love' a lush 127bpm rhythm ballad. Not her best, but not bad. **FREDDIE JAMES:** 'Don't Turn Your Back On Love' (US Artista CP 716) Tony Greenprod/Tea Scott-mixed powerfully simple strong straight ahead no messin' 113-112½bpm 12in disco roller builds through nagging vocals in a familiar fashion and mixes sensationally with *Odyssey*, the 2-track flip's 112½bpm instrumental version starting electronically in Peech Boys style. **CONWAY & TEMPLE:** 'Love Lights (You Can Lay Your Head On My Shoulder)' (US Old Town OTXL-1984) Craftily compulsive well constructed chick 'n' chap duetted 110bpm 12in soulful swayer mixes perfectly out of *Odyssey* (in fact it was this rather than *Odyssey* which got my floor started on Friday!), the pleasant groove switching into some rap bits before the end. Nice to see the vintage label back, now based in suburban Woodbury rather

than on Broadway in New York. **RAFAEL CAMERON:** 'Desires' (US Salous SG 373) Randy Muller-prod/penned moderately tuneful if loosely strating *Wonder-ishly* growled steadily accelerating 113-117bpm 12in swayer, more a mood than a song and very obviously in the *Odyssey* bag, ends up working into an impassioned sweat and is really rather good despite his new album in general being rather bad. **DAVID MCPHERSON:** 'You Can't Stop!' (US SAM S-12349) Shep Pettibone-mixed huskily sung swaying 115bpm 12in jitterer with slinky backing chick while the rhythm and intensity beef up under the smooth veneer until it reaches a rumbling, tapping and scrubbing break, the 2-track flip featuring (of course) an electronically freaky 'Fierce Instrumental' as well as a 'Traditional Instrumental'. It's deceptive — my floor got surprisingly frisky while it was on. **BOBBY "O":** 'Still Hot 4 U' (US "O" Records OR 718) Although there's an 'I'm So Hot For You' vocal A-side, it's this dynamite rattling and smacking 122bpm 12in instrumental rhythm side that'll grab most jocks — wild and 'fierce' with flutter echo and all the trendy trimmings, it vari-synchs sensationally (and I mean, sensationally!) through Sharon Redd's 'Beat The Street.'

MIGHTY FIRE: 'Just A Little Bit' (LP 'Mighty Fire' US Elektra E1-60104) Fairly mundane funk set serviced to DJs by *Fred Dove* (hence chart mentions), redeemed by this one gently twiddling attractive 98bpm jogger, much better than the dull funky 122bpm 'Heavy Rotation', 115bpm 'Start It Up', 112bpm 'Sixth Street' — the group also have a new 12in, not on LP, 'Take It To The Hoop' — L.A. Lakers' (US Elektra 0-6990), a sparse c126bpm funk smacker about basketball and their local team heroes. **HOWARD JOHNSON:** 'Say You Wanna' (LP 'Keepin' Love New' US A&M SP-4895) I still think the ex-Niteflyer lead singer is too carefully controlled and quite frankly rather dull on this very samey set from Evelyn King's production team, the only advantage in this 113-112-113-112bpm track being that it not surprisingly mixes perfectly with 'So Fine', 'I'm In Love', etc. **PATRICK COWLEY** featuring **SYLVESTER:** 'Do Ya Wanna Funk' (US Megatone MT 102) Sylvester is in 'You Make Me Feel (Mighty Real)' voice on this very similar 130bpm 12in synth and drumkit backed pounder,

TURN TO PAGE 28

DISCO DATES

THURSDAY (22) *Robbie Vincent* jazz-funks *Hitchin Regal*; *FRIDAY (23)* Light Of The World kick off their UK tour at *Southend Zero 6, Harringay Bolts* (corner Salisbury Promenade / St Ann's Road) hosts the grand final of the National Gay Disco Dancing Championships; *SATURDAY (24)* *LOTW* play *Gravesend Woodville Halls, Dicks Inn* gay disco at *London Oxford Street's Spats* has a "sports night" (balls provided); *SUNDAY (25)* *LOTW* play *Brighton Top Rank*; *MONDAY (26)* *LOTW* play *Tunbridge Wells Assembly Hall*; *TUESDAY (27)* *LOTW* play *Southampton Top Rank*; *WEDNESDAY (28)* *LOTW* play *Cardiff Top Rank, Medium Wave Band* play *Mayfair Gullivers*. *LOTW* are busy, but presumably it's the holiday season most places else!



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DISCOS

FROM PAGE 27

well done but now dated for all except Cowley's camp followers.
DAVID SANBORN: 'Rush Hour' (LP 'As We Speak' US Warner Bros 1-23650) The jazz saxist's specialist convoluted c116-112-116bpm instrumental burbler and moodier c105bpm 'Port Of Call' are naturally being charted by some jocks because, well, it's David Sanborn. Real dance appeal is low even if the music's OK.
PIECES OF A DREAM: 'We Are One' LP (US Elektra 60142) Down tempo jazz apart from the last cut each side, the chix-sung jittery 109bpm 'Yo Frat' half-stepper and 'Mt. Airy Groove', a slow 107bpm instrumental smacker starting with the currently trendy back-tracking beat effect.
LAURICE HUDSON: 'Feel My Love' (US Snowflake SDS 505) Familiar sounding Maxine Singleton-ish lurching c116bpm 12in midtempo rolling smacker, sung by a lady with an "L", just lacks that vital magic spark.
GERALD MALLORY: 'Lay It Down On Me' (US Prelude PRL D 627) Smoothly crooned intensifying c125bpm 12in jitteringly tugging chugger, breaking only in the North-West (where they tend to chart anything that's out).
THE SYSTEM: 'It's Passion' (US Mirage DM 4837) Synth heavy ponderously repetitive c115bpm 12in instrumental smacker, which Peter Powell likes.
BRENDA JONES: 'My Heart's Not In It' (US Wave DL 1215) CM Lord co-prod/penned soulfully wailed emphatic c113bpm 12in lurching thudder with lots of presence and bass synth.
BT (BRENDA TAYLOR): 'You Can't Have Your Cake & Eat It Too' (US After Hour Records AHR 4100) Purposeful c112bpm 12in chunderer with insistent chaps behind wailing BT.

GRAND MASTER FLASH & THE FURIOUS FIVE: 'The Message' (US Sugarhill SH-584) Rather good interestingly natural to begin with slow thudding c110bpm 12in rap about hard times.
RICH LITTLE: 'President's Rap' (US Boardwalk NBS-99901) Ronald & Nancy Reagan impersonations (with applause) over the c100bpm 12in 'Genius Of Love' riff, not very funny unless you're in tune and in America.
ORANGE KRUSH: 'Action' (US Prep Street PFR-001) Trendy electro beats, Chex chipmunk voices and rapping soulful chick all weaving together at a slow c106bpm 12in funk pace.
GLASS: 'Let Me Feel Your Heartbeat' (US West End WES-22145) Trendy Peech-ish introed chix wailed ponderous c112bpm 12in jolter, instrumental flip.
VARIOUS: 'Disco Breaks On The Double' LP (Dutch Rams Horn 2-6002) Double album of recent (but not new) full length 12in material, half reasonable / half gay, all mixed and including yet another 'You're The One For Me' phasing out of 'Hit'n Run Lover'.
ROCK CANDY: 'I Got Love' (US Profile PRO-7009) Tee Scott-mixed chix-sung chunkily tugging dull c111bpm 12in jogger.
WYND CHIMES: 'Checkin' Out Your Stuff' (US RCA PD-13249) Guys yowled rumbling monotonous c117bpm 12in snicker.
HI-RISE: 'Funky Nite' (US Hi-Smoke HSM 1000) Heavy slow c106bpm 12in funk in three different versions.
JAY W McGEHE: 'When We Party' (Canadian Scorpio DK 82-01) Stevie Wonder-ish chix supported clean c120bpm 12in rumbling thudder, Jay's name not actually being printed as the artist, oddly.
EASY GOING: 'Go Away Little Girl' (Italian Delirium DLM M25965) Flowing c118bpm 12in chugger with synthetic strings, not the old song.

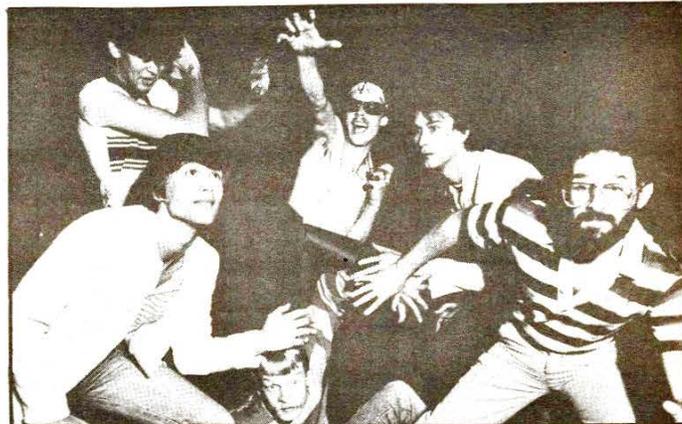
DEE DEE WOP: 'Get Off My Cloud' (Canadian Rio RIO 39) Exaggeratedly English accented chick talks through the Stones oldie over a thudding c112bpm 12in beat.
TERRI GONZALEZ: 'Born A Winner' (US Becket BKD-510) Ponderous slow tugging c99bpm 12in thudder.
BARRY WHITE: 'Change' (US Unlimited Gold 429-03051) A striking start then dips disastrously before Barry hollers a c131bpm 12in smacker about a change being needed. Indeed.
SOUND TROUPE: 'Can You Really See Me' (US SAM 5-12348) Chaps 'n' chix sung deliberately jolting slow c118bpm 12in jiggler.
TOM COLLINS: 'Do It' (US URSA 12UA-100) Vocally varied butch guy/chix interplaying bumpily jiggling c121-122bpm 12in thudder.
CHERYL LYNN: 'Instant Love' (US Columbia 44-02914) Dull jorky c120bpm 12in tumbler.

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 4) with increased support are Roundtree 'Hit On You' (Aria 12in), Kevin Toney 'Special K' / 'Spread The Word' / 'Red Tape' (US Fantasy LP), Magic Lady 'Give It Up' (US A&M LP), Pieces Of A Dream 'Mt. Airy Groove' / 'Don't Be Sad' (Elektra LP), Shakatak 'Bitch To The Boys' (Polydor LP), Pigbag 'The Big Bean' (Y 12in), Dance Reaction 'Disco Train' / 'Train Sound' (Carrere 12in), Conway & Temple 'Love Lights' (US Old Town 12in), LJ Reynolds 'Special Effects' (US Capitol 12in), Bob James 'Spunky' / 'Shamboozie' (Tappan Zee LP), Mezzoforte 'Shooting Star' (Steinar 12in), Funkapollitan 'Run Run Run (Instrumental)' (London 12in).
HIT NUMBERS: Beat Per Minute for last week's pop chart entries on 7in. (endings denoted by f for fade, c for cold, r for resonant) are Yazoo 125/5f, Cliff Richard 112f, Elkie Brooks 0-27-55-0r, The Firm 129f, Randy Edelman 0-46f, Belle Stars 0-89/188f, Chas & Dave 146c, Gary US Bonds 109-111-113f, Scorpions 152-153f, The Fixx 60-120-123-0r.

UK NEWIES

KOOL & THE GANG: 'Big Fun' (De-Lite DEX 7) 'Celebration' meets 'Get Down On It' halfway at 116bpm — which really says it all — the 12in being flipped by the extended 110-111bpm remix of 'Get Down On It' previously only available for Walkman wearers on the 'Dura-Dance' cassette compilation.
PATRICK BOOTHE: 'Never Knew Love Like This Before' (Streetwave STR A13-2596) The Richard Jones-produced track is so truly awesome this time that the sinister bass figure is likely to do damage to your speakers as this purposefully pushing 109bpm 12in jittery unwinds, Earth Wind & Fire's overworked Phenix Horns yet again braying behind pent up Patrick (instrumental flip) — but, vital to Streetwave though this



DUTCH BAND Blue Feather, currently climbing the charts with 'Let's Funk Tonight,' play a string of dates starting this month.

They kick off by supporting *Light Of The World at the Hammersmith Odeon on July 31* followed by gigs in their own right at: *Hitchin Regal August 5, Manchester Unity 7, Cardiff Top Rank September 3, Brighton Top Rank 10, London Venue 11. More dates will be confirmed later.*

release is, I still have the nagging doubt that not enough of a song developments, despite the last minute insertion at my suggestion of more variety towards the end. However, its immediate impact is strong (especially on radio), and it should do much better than that last disaster.
KENI BURKE: 'Risin' To The Top' (RCA RCAT 252) Around for ages on album, this beautifully soulful classy cool unburied (0-194bpm 12in) jogger has been flipped for value by his set's next hottest cut, the similarly cool drifting and rolling 111-112½bpm 'Hang Tight'. On both, it's the man's vocal quality that counts.
HOT QUISINE: 'Keep The Same Old Feeling' (Kaleidoscope KRL A13-2560) Roy Carter-produced simple high pitched unison charmed and harmonised flowing spacious clean burbling 125bpm 12in kicker with synth twiddles breaking through the catchy vocal pattern, now certainly on white label although there's possibly a remix due.
BOYS TOWN GANG: 'Can't Take My Eyes Off You' (ERC EPC 1401, via PRT) Number one in Holland, as Jonathan King told the watching millions in the same 'Top Of The Pops' slot that launched 'Da Da Da' here, this simple MoR-styled chick sung (0-129bpm 12in) revival of the Frankie Valli / Andy Williams oldie should delight mums and dads everywhere. Here it's flipped by the frantically galloping zinky 132bpm Disco Kicks (Remix).
DONNA SUMMER: 'Love is in Control (Finger On The Trigger)' (Warner Bros K 79302T) Properly remixed, extended and decidedly strung out 132bpm 12in version of her Quincy Jones-produced current pop hit, with instrumental flip, not that this lengthening adds any punch to the more concise 7in.
BB & Q BAND: 'Imagination' (Capitol 12CL 257) Jacques Fred Petrus-produced stark 117 (intro)-119bpm 12in smacker bristling with vocodered title line

bursts in the intro (fun to mix) before the guys worryingly wall over the moderately funky monotonous lurching sparse synthetic beat. Veteran Philadelphia soul DJ / group manager Kae Williams wrote it.
DISTINCTION: 'That's The Way I Like It' (Hansa HANSA 12-16) Appealing sounding Liverbird foursome with Real Thing connections (but then what black Liverpudlians haven't?) can't avoid echoing KC's similarly titled oldie as they chant this new Roy Carter-prod / penned lightweight spurring 119 (intro)-121-119-121bpm 12in thudder, like a more soulful Bananarama.

LOUIS CLARK conducting **THE ROYAL PHILHARMONIC ORCHESTRA:** 'If You Knew Sousa (And Friends)' (RCA RCAT 256) Terrific ultra jolly marching and galloping party fun, the 12in seguing both 128bpm parts in fact in reverse order to the 7in sides, the B-side Part 1 (if you get me) going nicely before Mario Lanza's 'Valencia' (US RCA), Cor! **BLANCAMANGE:** 'Feel Me' (c125bpm 12in) John Luongo mixed 111bpm 12in white boys funker starts promisingly in Peech Boys style but then naff spoken vocals spoil it, and unbelievably the instrumental flip lacks the Peech parts.

• DJ SPOT •

- SO MANY records have been hitting the Breakers purely on the strength of play in gay discos that it seems timely to list the specifically gay club hits on their own. Now that there's more room, as promised, this could be a regular feature provided we get enough regular chart returns.
- 1 CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in
 - 2 LOVE PAINS, Yvonne Elliman, US Moby Dick 12in
 - 3 INSIDE OUT, Odyssey, RCA 12in
 - 4 BABE WE'RE GONNA LOVE TONIGHT, Lime, US Prism/Canadian Uniwave/Matra 12in/German Polydor LP
 - 5 RAIN, G.D. Band, Epic 12in promo
 - 6 GIVE ME JUST A LITTLE MORE TIME, Angela Clemmons, Portrait 12in
 - 7 (THE BEST PART OF) BREAKIN' UP, Roni Griffiths, Vanguard 12in
 - 8 STORMY WEATHER, Viola Wills, US Sunergy 12in
 - 9 MAMA TOLD ME, Fantastique, Canadian Rio 12in
 - 10 PASSION, Flirts, Canadian Unidisc 12in
 - 11 SING SING SING, Charlie Calafio Orchestra, US Profile/Dutch Rams Horn 12in
 - 12 I'M A WONDERFUL THING BABY, Kid Creole, Ze 12in
 - 13 DO I DO, Stevie Wonder, Motown 12in
 - 14 TORCH, Soft Cell, Some Bizzare 12in
 - 15 DA DA DA, Trio, Mobile Suit Corporation 12in
 - 16 DON'T COME CRYING TO ME, Linda Clifford, US Capitol LP
 - 17 WORK THAT BODY, Diana Ross, Capitol 12in
 - 18 KEEP ON, "D" Train, Epic 12in
 - 19 I LIKE PLASTIC, Marsnam 'Delia' Raven, Red Bus 12in
 - 20 IT'S ALRIGHT/WHO DUNNIT?, Gino Soccio, US Atlantic RFC LP



BOYS TOWN Gang — number one in the gay chart, number one in Holland, their 'Can't Take My Eyes Off You' revival is now out here

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LYRIC WRITERS required by Recording Company. Details (SAE): Robert Noskes, 30 Sneyd Hall Road, Bloxwich, Walsall, Midlands.

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GENESIS OFFICIAL CLUB. — Send SAE to GENESIS INFORMATION, PO Box 107, London N6 5RU.

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U2 OFFICIAL Info Service. — Send SAE to US INFO, PO Box 48, London N6 5RU.

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GOD'S TOYS

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40 Long Acre, London WC2

Status symbol

I REALLY don't know what the music business is coming to. The Eighties have been the worst years in music history so far. The whole music scene seems to be based on the current trends. All you ever see on television, hear on the radio or read about in the papers are bands like Soft Cell, Duran Duran, Depeche Mode, Fun Boy Three, Visage and many other synthesiser groups.

None of these groups will be around in 10 years time. Straight down the line rock'n'roll is the only honest form of music. The only bands that will be around in 10 years time are good solid rock bands who don't change direction because of some trend.

Everybody changes their musical tastes as they get older but once you get into hard driving rock bands such as Status Quo there is no holding you back. You stay faithful for ever.
Paul Levrier, Hythe, Kent
● I can see you're a progressive thinker. Tell me, do they still paint themselves with woad down in Kent these days?

Rigging panic

I HAVE come to the conclusion that the record charts are rigged. Otherwise it would surely not be possible for total crap records like 'Goody Two Shoes' by Adam Ant and 'Happy Talk' by Captain Sensible to reach number one. Even the artists' names are pathetic.

It would be interesting to hear what Alan Jones makes of this issue. Meanwhile, I am kicking myself for all the times I've defended the charts against the very accusations I'm now making.

Keith Baker, Basingstoke, Hants

● Just because you don't like these records getting high in the charts doesn't necessarily mean they're rigged

We are not amused

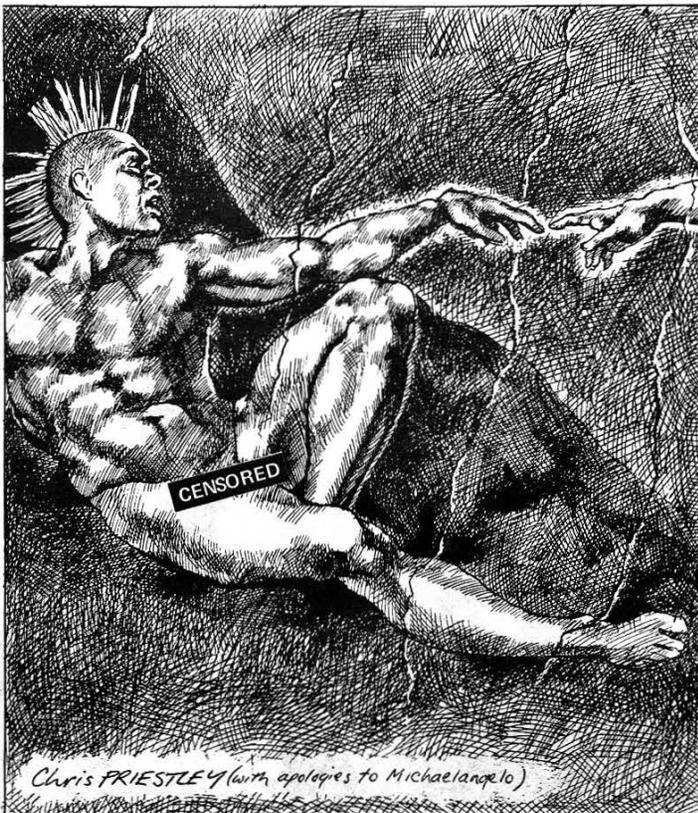
I WANT to reply to a letter of John Manwell from RECORD MIRROR June 19, concerning Queen.

According to him, Queen had not made a public apology to Bow Wow Wow. Well, let me tell you honey, they did! Queen was very, very shocked when they saw the hundreds of beer cans thrown at Bow Wow Wow. Roger Taylor was very angry.

Queen don't care what the fans think? The fans don't care what Queen think! And that's the truth!

Anyway, I was in the audience too, and Bow Wow Wow was worth the beer cans. The music was too loud, there was no variety in their show and the main reason was their dreadfully common and angry looking guitarist. Everyone hated him, especially when he threw back the cans at fans who were not to blame.

I'm sure you have never met Queen in private, for you don't know what they are like. I have! And in my opinion they're just a



THE GOSPEL According To Saint Wattle.

- 1) In the beginning God created mod and rock.
- 2) The Earth was a dull place and God said let there be punk
- 3) And God created a group of disciples called St Sid, St John, St Paul and St Steven and did give them the name of Sex Pistols.
- 4) And God saw this was good and he began to create more groups

And on the first day he created the Damned
And on the second day he created the Clash
And on the third day he created the Exploited
And on the fourth day he created the UK Subs
And on the fifth day he created the Angelic Upstarts
And on the sixth day he created the Anti-Nowhere League
And on the seventh day he was so knackered he didn't do anything
And the Lord said go forth to Brighton and beat up a skinhead and there was much gnashing of teeth and wringing of hands in the land.
David Kelly, Scarborough, Yorks

● And the Lord said unto the men in white coats go forth into the land that is known as Scarborough and get this looney in a straitjacket as quick as you can

very kind group, interested in people who are interested in them. Lots of love.
Frieda Schoormans, Dongen, Netherlands
● They must be a very unusual bunch indeed if they're interested in people who throw beer cans at their support acts

Long distance Walker

I WOULD like to thank Mike Nicholls for his review of the Scott Walker album, but would like to point out that Scott Engel has NO weakness in his voice. And he is certainly not to be compared to Perry Como.

Anyway, how about fresh interviews with the God Like Genius as he's back in this country now.
As for the caption under the photo, Julian Cope is the one

impersonating Scott Walker, not the other way round.
Jackie Crawford, Aberystwyth
● Yes, we know. It was a joke. Geddit!!!!!! Never mind

Business as usual

ALONGSIDE YOUR 'good' review of Toyah's Hammersmith concert your critic added the usual Toyah remark — business or pleasure.

Well, it was pleasure 100 per cent. I can't speak for Toyah herself but she certainly looked like she was enjoying it with 2,000 fans adoring her. She wouldn't be a human being if she didn't feel pleasure at that, would she?
Peter Saben, Harrow
● You should have seen the grin on her face afterwards counting 2,000 four and a half quids

Old folk

THANKS FOR all the stuff on Jethro Tull you've featured recently. Their album, single and concert have all been reviewed so how about an interview to top it all off?
Jeremy Wrack, Scunthorpe

● We've phoned the matron of the old folk's home and she said they'll be ready to talk just as soon as their new teeth arrive

Sunie and hobnobbing

I HAVE often had my doubts about some of the reports in Sunie's 'Private Files' column in your paper and after reading this week's edition these doubts have been confirmed.

I am referring to the snippet that reads "Duran Duran have been hanging out at Wimbledon ..." Since Duran Duran flew

out to Antigua on June 4 two weeks before flying to New York to rehearse for their current US tour, I find it amusing to read the aforementioned snippet.

Perhaps in the future, Sunie will stick to fact as opposed to fantasising about hobnobbing with the stars.
Jane Wormsley, Redditch, Worcs

● When it comes to Sunie and hobnobbing with the stars we can assure you there's no fantasy

Cliff hanger

WHO IS Mark Cooper? Answer — he is a narrow minded journalist who is totally oblivious to what is going on around him. I am of course referring to his predictable review of Cliff Richard's latest single 'The Only Way Out'.

So Cliff makes "young music for middle aged people" does he?

I suppose the ageing Mr Cooper does not realise that Cliff has a following made up of young children, teenagers and fully fledged adults. In other words, it does seem that a lot of people appreciate his music. I wonder, did Mark Cooper really listen to his record or was the incompetent fool obliged to condemn Cliff before even giving him a chance.

Fiona Shaw, Datchet, Berks

● Mark Cooper tried listening to the Cliff single but the batteries in his hearing aid gave out

Wit's end

ISN'T IT about time you grew up? Why is it that you always

feel a compulsion to try and be witty at the end of people's letters. While some do actually try to be funny, often those who write in have genuine and important points to make, so why not respond as such?
Nick Brett, Swindon, Wilts
● Because everything would end up as boring as your letter

Bribery corner

I HAVE watched the trends of the letters printed on your page for well over a year. There seems to be five things which will help a letter get printed.

- 1) Condemn RECORD MIRROR totally
 - 2) Rip apart the reviews in the previous week's issue
 - 3) Use the phrase "Just who the hell does ... think he/she is."
 - 4) Don't write a letter with Gary Numan in it
 - 5) Say RECORD MIRROR is great
- Tom McGuire, Reading, Berks
● You left one out. Enclose a fiver with every letter

Groveller

I WOULD like to thank Sonia Ducie for the good review she gave Toyah's Hammersmith concert. I was present at the gig myself and it was even better than the first time I saw her last Christmas. Thank you RECORD MIRROR, you're great. You'd be even greater if you gave me a five pound record token.

Tom McGuire, Reading, Berks

● I've just explained that one, Tom. We're not the ones who send out the ackers — you do



STEVE in his kindergarten outfit

Child's play

ACCORDING TO last week's profile on Steve Strange he was born in 1959 and claims that the first live show he saw was the Beatles in Rhyll. As it happens, the last occasion the Beatles appeared in Rhyll was at the no longer existent Ritz Ballroom on two consecutive nights in 1963.

I was there and, although the place was bulging at the seams, I'm sure the presence of a podgy four-year-old wearing mascara and blusher would have caught my attention. I cannot wait for your next issue when, hopefully, all will be explained.

John Clever Loophole, Rhyll
● Well, you know how touchy these people are about their ages. Steve was probably in the back row of the chorus

RECORD
MIRROR

YAZOO

IT'S THE unlikely showbiz team up since Stan Laurel and Ollie Hardy, but with a second single, 'Don't Go' all set to follow the smash classic 'Only You' right up the charts, Yazoo have proved that the oddest bedfellows can make success as well as the odd bit of money.

Yazoo are, as I'm sure you all know by now, the enigmatic Vince Clarke, late of Basildon pretty boys Depeche Mode, and old time friend, the statuesque and soulful Alison Moyet, better known to us and for reasons best known to herself as Alf.

"'Only You' was going to be a one off thing," says the lovely Alf, "then we decided we wanted to carry on and see what we could come up with."

So, flushed with success, the couple came up with the brilliant 'Don't Go'.

"I was just getting bored before," says Vince, "and fed up with so much pressure being in a successful band. It doesn't do anything for your imagination — there's no time to write, experiment and develop. And the music is the most important thing."

