

JULY 31, 1982 35p

RECORD MIRROR

FUN BOY THREE

Vested interests, p15

TWISTED SISTER

Outrage in shocking colour!

Hot Chocolate

LOTW

Tygers Of Pan Tang

Bow Wow Wow

Junior

Madness, Motorhead live

DONNA SUMMER

Sultry colour poster!

FUN BOY THREE go fourth with ex Ravishing Beauty NICKY HOLLAND. Pic by ADRIAN BOOT

DISCO 45s

INDIE 45s

US 45s

- 1 1 SOONER OR LATER (INST)(VOCAL), Larry Graham, Warner Bros 12in
- 2 4 LET'S FUNK TONIGHT/CLUB INSTRUMENTAL, Blue Feather, Mercury 12in
- 3 3 A NIGHT TO REMEMBER, Shalamar, Solar 12in
- 4 2 INSIDE OUT, Odyssey, RCA 12in
- 5 6 MUSIC AND LIGHTS, Imagination, R&B 12in
- 6 7 STAR/SAMBO LIC, Second Image, Polydor 12in
- 7 10 KEEP ON/YOURE THE ONE FOR ME (REPRISE), "D" Train, Epic 12in
- 8 21 WALKING ON SUNSHINE, Rockers Revenge, US Streetwise 12in
- 9 14 SO FINE, Howard Johnson, US A&M 12in
- 10 43 STOOOL PIGEON, Kid Creole & The Coconuts, Ze 12in
- 11 13 NUMBER ONE/I WAS TIRED OF BEING ALONE/THE FUNK WON'T LET YOU DOWN, Patrice Rushen, Elektra 12in
- 12 9 DANCE WIT ME, Rick James, Motown 12in
- 13 5 STANDING ON THE TOP, Temptations/Rick James, Motown 12in
- 14 19 LOVE HAS FOUND ITS WAY, Dennis Brown, A&M 12in
- 15 26 LOVE ON A SUMMER NIGHT, McCrarys, Capitol 12in
- 16 41 HAPPY HOUR/SWEET MAGIC/NIGHT CRUISER, Deodato, Warner Bros 12in
- 17 16 LET IT WHIP, Dazz Band, Motown 12in
- 18 8 DO I DO, Stevie Wonder, Motown 12in
- 19 12 YOU OUGHT TO LOVE ME, Narada Michael Walden, Atlantic 12in
- 20 36 TOO LATE (US REMIX), Junior, Mercury 12in
- 21 28 RISIN' TO THE TOP/HANG TIGHT, Kent Burka, RCA 12in
- 22 11 SHE'S MY SHINING STAR/ON THE FLOOR, Fatback, US Spring LP
- 23 42 I REALLY DON'T NEED NO LIGHT, Jeffrey Osborne, A&M 12in
- 24 47 FREEDOM/FREEDOM A GOGO, Thunderthumbs & The Toetsenman, Polydor 12in
- 25 44 KEEP ON MOVIN', Deodato, US Warner Bros LP
- 26 17 LOVE YOU MADLY, Candela, Arista 12in
- 27 51 FUNN (INSTRUMENTAL), Gunchback Boogie Band, US Prelude 12in
- 28 20 MURPHY'S LAW, Cheri, Polydor 12in
- 29 18 THANKS TO YOU, Sinnamon, Bocket 12in
- 30 60 JUMP TO IT, Aretha Franklin, US Arista 12in
- 31 23 THE VERY BEST IN YOU, Change, London 12in
- 32 88 NEVER GIVE YOU UP/BEAT THE STREET/YOURE THE ONE, Sharon Redd, US Prelude LP
- 33 — IMAGINATION, BB&Q Band, Capitol 12in
- 34 64 DON'T STOP MY LOVE, Passion, US Prelude 12in
- 35 40 WHY I CAME TO CALIFORNIA, Leon Ware, US Elektra LP
- 36 24 CIRCLES, Atlantic Starr, A&M 12in
- 37 52 LET'S ROCK (OVER & OVER AGAIN)/INSTRUMENTAL, Feel, US Sutra 12in
- 38 27 MONEYS TOO TIGHT, Valentine Brothers, US Bridge 12in
- 39 15 I'M A WONDERFUL THING BABY, Kid Creole & The Coconuts, Ze 12in
- 40 85 NEVER KNEW LOVE LIKE THIS BEFORE, Patrick Boothie, Streetwave 12in
- 41 38 ELECTROPHONIC PHUNK/THATS A LADY, Shock USA, Fantasy 12in
- 42 57 PLANET ROCK, Afrika Bambaataa/Soul Sonic Force, US Tommy Boy 12in
- 43 31 PLAYTHING, Linx, Chrysalis 12in
- 44 69 DANCE FLOOR/A TOUCH OF JAZZ/PLAYIN' KINDA RUFF, Zapp, Warner Bros LP
- 45 45 FEELIN' FINE, Sly Cabell, Virgin 12in
- 46 25 TIGHTEN IT UP, BLT, US Gold Coast 12in
- 47 61 YOU GOTTA GET UP, Majik, US Gold Coast 12in
- 48 63 THE LOVER IN YOU, Sugar Hill Gang, US Sugarhill 12in
- 49 72 BABY DON'T YOU KNOW (INSTRUMENTAL), Bobbi Humphrey, US Uno Melodic 12in
- 50 22 GONNA GET OVER YOU/SEARCHIN' TO FIND THE ONE/MUST BE THE MUSIC/YOURE THE ONE FOR ME/CAN YOU HANDLE IT/DYIN TO BE DANCIN (KISS REMIXES), France Joli/Unlimited Touch/Secret Weapon/"D" Train/Sharon Redd/Empress, Epic/Prelude LP
- 51 37 ECSTASY, Redd Hott, US Venture LP
- 52 54 CAN'T KEEP MY EYES OFF YOU, Boys Town Gang, ERC 12in
- 53 32 KEEP ON DUBBIN/KEEP ON DANCIN', Forrice, US West End 12in
- 54 34 DON'T MAKE ME WAIT/DUB MIX, Peech Boys, US West End 12in
- 55 53 SHOUT FOR JOY, Dunn & Bruce Street, US Devaki 12in
- 56 70 DON'T TURN YOUR BACK ON LOVE, Freddie James, US Arista 12in
- 57 66 THE PARTY TRAIN (PTS I/II/III), Bohannon, US Love II LP
- 58 59 WE'VE GOT THE GROOVE, A Taste Of Honey, Capitol LP
- 59 — GIVE IT UP/HOLD TIGHT, Magic Lady, US A&M LP
- 60 58 WAKA JUJU, Manu Dibango, French CRC LP
- 61 73 FAME, Irene Cara, RSO 12in
- 62 46 LETTIN' IT LOOSE, Heatwave, Epic 12in
- 63 56 STREETWALKIN'/GO FOR IT, Shakatak, Polydor 12in
- 64 33 SUMMER LADY/I'M READY/CONFIDENCE, Narada Michael Walden, Atlantic LP
- 65 — KEEP THAT SAME OLD FEELING, Hot Quisine, Kaleidoscope 12in
- 66 55 HARD TIMES, Al McCall, US West End 12in
- 67 — PEANUT BUTTER AND JAM, Search, Philly World Records 12in
- 68 50 MONEY TALKS/TROWDOWN/HAPPY, Rick James, Motown LP
- 69 87 IT'S ALRIGHT/REMEMBER/YOU MOVE ME, Gino Soccio, US Atlantic RFC LP
- 70 — LOVE LIGHTS, Conway & Temple, US Old Town 12in
- 71 65 MOODY/KEEP THIS ONE IN TUNE, Chris Hunter, Polydor 12in
- 72 67 ONE TO ONE, Freeez, Beggars Banquet 12in
- 73 — HIT ON YOU, Roundtree, Aris 12in
- 74 29 WORK THAT BODY, Diana Ross, Capitol 12in
- 75 — CAN'T TAKE MY EYES OFF YOU (REMIX), Boys Town Gang, Dutch Rams Horn 12in
- 76 — LET ME FEEL YOUR HEARTBEAT, Glass, US West End 12in
- 77 — GIVE ME JUST A LITTLE MORE TIME, Angela Clemmons, Portrait 12in
- 78 39 DANCE WITH ME/JUBILEE/MOONDANCE, Bobby McFerrin, Elektra Musician LP
- 79 76 BIG FUN, Kool & The Gang, De-Lite 12in
- 80 30 NICE & SLOW (US REMIX), Jesse Green, Excalber 12in
- 81 75 HOLD ME TIGHTER IN THE RAIN/BE WITH ME, Billy Griffin, US Columbia LP
- 82 71 A CHANCE FOR HOPE, THE LIVE BAND, US TSOB LP
- 83 77 LOVE NEVER LOOKED BETTER (INSTRUMENTAL), Trilark, US Handshake 12in
- 84 — MT. AIRY GROOVE/DON'T BE SAD/YO FRAT, Pieces Of A Dream, Elektra LP
- 85 — MY LOVE GROWS STRONGER/FUNKIN' AROUND, Bloodstone, US T Neck LP
- 86 — YOU CAN'T STOP, David McPherson, US SAM 12in
- 87 — CLOVE AND SHINAMON/THE FLIGHT/STREET BEAT, Dave Valentin, US Arista RFC LP
- 88 78 KEEP ON MOVIN' AND GROOVIN'/INSTRUMENTAL, Atlantis, US Chaz Ro 12in
- 89 — GET YOUR BODY UP/BRING YOUR SWEET LOVIN' BACK, Starpoint, US Chocolate City LP/12in promo
- 90 — SHE'S GOT IT, Leroy Hutson, US Elektra 12in

- 1 1 DONT GO, Yazoo, Mute (12) YAZ 001
- 2 — RUN LIKE HELL, Peter & The Test Tube Babies, No Future OI 15
- 3 3 THE BIG BEAN, Pigbag, Y Y24
- 4 4 17 YEARS OF HELL (EP), Partisans, No Future OI 12
- 5 2 WOMAN, Anti-Nowhere League, WXYZ ABCD(P) 4
- 6 5 THE HOUSE THAT MAN BUILT (EP), Conflict, Grass 221984/1
- 7 11 TAKE NO PRISONERS (EP), Red Alert, No Future OI 13
- 8 13 ONLY YOU, Yazoo, Mute (12 MUTE) 020
- 9 10 FARCE (14 track EP), Rudimentary Peni, Grass 221984/2
- 10 16 PAST MEETS PRESENT, Weekend, Rough Trade RT 107
- 11 6 WAIT FOR THE BLACKOUT / JET BOY, JET GIRL, Damned/Captain Sensible, Big Beat NS(P) 77
- 12 9 LOUD PROUD AND PUNK (EP), Business/Blitz/Gonads/Dead Generation, Total Noise TOT 1
- 13 22 SIX MORE SHORT SONGS (EP), Six Minute War, Six Minute War SMW 1
- 14 12 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEEENY 2
- 15 7 TEMPTATION, New Order, Factory FAC 63(12)
- 16 8 WILD SUN, 999, Albion ION 1033
- 17 19 IEVA, Toyah, Safari SAFE(P) 28
- 18 10 KEROY, Passage, Cherry Red (12) CHERRY 35
- 19 17 NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37
- 20 50 RUB ME OUT, Cravats, Grass 221984/4
- 21 20 FAITHLESS, Scritti Politti, Rough Trade RT 101(T)
- 22 14 SICK BOY, GBH, Clart CLAY 11
- 23 31 EL SALVADOR (EP), Insane, No Future OI 10
- 24 27 GUESS WHO, A Certain Ratio, Factory Benelux FBN 17
- 25 13 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y(12) Y10
- 26 29 F*** THE WORLD (EP), Chaotic Discord, Riot City RIOT 10
- 27 30 DON'T WANTA BE A VICTIM, Yankurs, Inferno HELL 4
- 28 — LOUD, POLITICAL AND UNCOMPROMISING, Chaos UK, Riot City RIOT 12
- 29 46 WHO'S GONNA WIN THE WAR, Hawklords, Flicknife FLS 209
- 30 — CAGED, 1919, Red Rhino RED 14
- 31 37 VIVA LA REVOLUTION, Adicts, Fall Out FALL 002
- 32 26 TEARING UP THE PLANS, 23 Skidoo, Fatsh FP 20
- 33 28 I THINK WE NEED HELP, Farmer's Boys, Waap WAAP 3
- 34 15 LET'S BREAK THE LAW/HATE... PEOPLE, Anti-Nowhere League, WXYZ ABCD
- 35 39 THIS DIRTY TOWN, Lurkers, Clay CLAY 12
- 36 25 WARARE (EP), Spidey SDL 4
- 37 24 RUNNING AWAY, Paul Haig, Operation Twilight OPT 3
- 38 41 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 39 — THINK OF ENGLAND (EP), Instant Agency, Half Man, Half Biscuit
- 40 43 NO SOLUTION (EP), Court Martial, Riot City RIOT 11
- 41 36 SMASH IT UP, Damned, Big Beat NS 76
- 42 — THE SIX MINUTE WAR (EP), Six Minute War, SG SGS 113
- 43 35 A VIEW FROM HER ROOM, Weekend, Rough Trade RT 097
- 44 33 I'VE GOT A GUN, Channel 3, No Future OI 11
- 45 — DEAD HERO, Samples, No Future OI 14
- 46 — BRITOM, Straps, Donut DONUT 3
- 47 — 11,000 MARCHING FEET, Xpooz, Red Rhino RED 15
- 48 — THE BAD BRAINS (EP), Bad Brains, Alternative Tentacles VIRUS 13
- 49 — OPEN YOUR EYES, Lords Of The New Church, Illegal ILS 0030
- 50 32 BRAVE NEW WORLD, Toyah, Safari SAFE(P) 45

INDIE LPs

- 1 24 JUNKYARD, Birthday Party, 4AD CAD 207
 - 2 4 WE ARE... THE LEAGUE, Anti-Nowhere League, WXYZ LMNOP 1
 - 3 3 THE CHANGELING, Toyah, Safari VOOR 9
 - 4 1 2 X 45, Cabaret Voltaire, Rough Trade ROUGH 42
 - 5 2 THERMO-NUCLEAR SWEAT, Defunkt, Hannibal HNBL 1311
 - 6 27 THE LORDS OF THE NEW CHURCH, Lords Of The New Church, Illegal ILL 009
 - 7 7 CAUTION TO THE WIND, Anti-Pasti, Rondelet ABOUT 7
 - 8 11 DEGENERATES, Passage, Cherry Red B RED 29
 - 9 11 WARGASM, Various, Pax PAX 4
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- Pic by Fin Costello
- 10 16 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
 - 11 9 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
 - 12 6 DR HECKLE AND MR JIVE, Pig Bag, Y Y17
 - 13 15 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
 - 14 14 HEAR NOTHING SEE NOTHING SAY NOTHING, Discharge, Clay CLAYLP 3
 - 15 12 PUNK AND DISORDERLY, Various, Abstract AAST 100
 - 16 13 RIOTOUS ASSEMBLY, Various, Riot City ASSEMBLY 1
 - 17 10 MOVEMENT, New Order, Factory FACT 50
 - 18 18 SEVEN SONGS, 23 Skidoo, Fetish FM 2006
 - 19 23 GREATEST HIT, Blue Orchids, Rough Trade ROUGH 36
 - 20 20 UNKNOWN PLEASURES, Joy Division, Factory FACT 10
 - 21 21 BEST OF THE DAMNED, Damned, Big Beat DAM 11
 - 22 22 CHILDREN OF RAIN, Marc Bolan, Marc A BOLAN 2
 - 23 29 STILL, Joy Division, Factory FACT 40
 - 24 17 SIGNING OFF, UB40, Graduate GRADLP 2
 - 25 19 TWO BAD DJ, General Saint & Clint Eastwood, Greensleeves GFLER 24
 - 26 28 THE RUPPER HOUR, Fall, Kamera KAM 1
 - 27 28 FLIPPER, Flipper, Subterranean
 - 28 — EVACUATE, Chelsea, Step Forward STEPLP 7
 - 29 — SHOOT OUT THE LIGHTS, Richard & Linda Thompson, Hannibal HMCD 1303
 - 30 — AFTER THE SNOW, Modern English, 4AD CAD 200

- 1 1 EYE OF THE TIGER, Survivor, Scotti Bros
- 2 2 ROSANNA, Toto, Columbia
- 3 3 HURTS SO GOOD, John Cougar, Riva
- 4 4 HOLD ME, Fleetwood Mac, Warner Bros
- 5 6 ABRACADABRA, The Steve Miller Band, Capitol
- 6 11 HARD TO SAY I'M SORRY, Chicago, Full Moon/Warner Bros
- 7 7 DONT YOU WANT ME, The Human League, A&M/Virgin
- 8 14 EVEN THE NIGHTS ARE BETTER, Air Supply, Arista
- 9 9 ONLY THE LONELY, The Motels, Capitol
- 10 10 KEEP THE FIRE BURNING, REO Speedwagon, Epic
- 11 5 LET IT WHIP, Dazz Band, Motown
- 12 8 TAINTED LOVE, Soft Cell, Sire
- 13 16 WASTED ON THE WAY, Crosby, Stills And Nash, Atlantic
- 14 12 LOVE'S BEEN A LITTLE BIT HARD ON ME, Juice Newton, Capitol
- 15 22 VACATION, The Go-Go's, I.R.S.
- 16 13 DO I DO, Stevie Wonder, Tama
- 17 15 CAUGHT UP IN YOU, B3 Special, A&M
- 18 23 TAKE IT AWAY, Paul McCartney, Columbia
- 19 19 STILL THEY RIDE, Journey, Columbia
- 20 20 PERSONALLY, Karla Bonoff, Columbia
- 21 34 WHAT KIND OF FOOL AM I, Rick Springfield, RCA
- 22 26 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, Melissa Manchester, Arista
- 23 27 LOVE IS IN CONTROL, Donna Summer, Geffen
- 24 24 EARLY IN THE MORNING, The Gap Band, Total Experience
- 25 25 GOT IT TO A GO GO, The Rolling Stones, Rolling Stones Records
- 26 29 LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
- 27 30 OUT OF WORK, Gary U Bonds, EMI-America
- 28 40 THINK I'M IN LOVE, Eddie Money, Columbia
- 29 33 AMERICAN MUSIC, Partner Sisters, Planet
- 30 34 KIDS IN AMERICA, Kim Wilde, EMI-America
- 31 31 HOOKED ON SWING, Larry Elgart & His Manhattan Swing Orchestra, RCA
- 32 32 IF THE LOVE FITS WEAR IT, Leslie Pearl, RCA
- 33 35 I FOUND SOMEBODY, Glenn Frey, Asylum
- 34 36 PAPERLATE, Genesis, Atlantic
- 35 44 EYE IN THE SKY, The Alan Parsons Project, Arista
- 36 39 YOUR IMAGINATION, Daryl Hall & John Oates, RCA
- 37 37 NICE GIRLS, Eye To Eye, Warner Bros
- 38 38 LOVE PLUS ONE, Haircut One Hundred, Arista
- 39 41 I'M TELLING YOU I'M NOT GOING, Jennifer Holiday, Geffen
- 40 42 ROUTE 101, Herb Alpert, A&M
- 41 43 HOT IN THE CITY, Billy Idol, Chrysalis
- 42 57 WHO CAN IT BE NOW? Men At Work, Columbia
- 43 17 ANY DAY NOW, Ronnie Millsap, RCA
- 44 38 TAKE ME DOWN, Alabama, RCA
- 45 45 IF YOU WANT MY LOVE, Cheap Trick, Epic
- 46 54 I REALLY DON'T NEED NO LIGHT, Jeffrey Osborne, A&M
- 47 — JACK AND DIANE, John Cougar, Riva/Mercury
- 48 — BLUE EYES, Elton John, Geffen
- 49 68 PLAY THE GAME TONIGHT, Kansas, Kirschner
- 50 58 SOMEDAY, SOMEWAY, Marshall Crenshaw, Warner Bros
- 51 59 WORDS, Missing Persons, Capitol
- 52 — VALLEY GIRL, Frank & Moon Zappa, Barking Pumpkin
- 53 46 FORGET ME NOTS, Patrice Rushen, Elektra
- 54 47 HEAT OF THE MOMENT, Asia, Geffen
- 55 48 EBONY & IVORY, Paul McCartney & Stevie Wonder, Columbia
- 56 — ENOUGH IS ENOUGH, April Wine, Capitol
- 57 — LET ME GO, Ray Parker Jr., Arista
- 58 — LOVE OR LET ME BE LONELY, Paul Davis, Arista
- 59 — R.I.A., A Flock Of Seagulls, Jive/Arista
- 60 60 LOVELINE, Dr Hook, Casablanca

US LPs

- 1 18 ASIA, Asia, Geffen
- 2 2 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 3 9 MIRAGE, Fleetwood Mac, Warner Bros
- 4 4 TOTO IV, Toto, Columbia
- 5 5 STILL LIFE, Rolling Stones, Rolling Stones Records
- 6 6 AMERICAN FOOL, John Cougar, Riva
- 7 7 EYE OF THE TIGER, Survivor, Scotti Bros
- 8 28 PICTURES AT ELEVEN, Robert Plant, Swan Song
- 9 11 GOOD TROUBLE, REO Speedwagon, Epic
- 10 10 SPECIAL FORCES, 38 Special, A&M
- 11 8 GET LUCKY, Barking Pumpkin, Columbia
- 12 15 ABRACADABRA, The Steve Miller Band, Capitol
- 13 13 THROWIN' DOWN, Rick James, Gordy
- 14 14 KEEP IT ALIVE, The Dazz Band, Motown
- 15 18 THREE SIDES LIVE, Genesis, Atlantic
- 16 3 DARE, The Human League, A&M
- 17 17 ESCAPE, Journey, Columbia
- 18 21 DREAMGIRLS, Original Cast, Geffen
- 19 19 ALL FOUR ONE, The Motels, Capitol
- 20 12 TUG OF WAR, Paul McCartney, Columbia
- 21 23 GAP BAND UP, Gap Band, Total Experience
- 22 22 COMBAT ROCK, The Clash, Epic
- 23 24 NON-STOP EROTIC CABARET, Soft Cell, Sire
- 24 25 EYE IN THE SKY, The Alan Parsons Project, Arista
- 25 27 HOOKED ON SWING, Larry Elgart and His Manhattan Swing Orchestra, RCA
- 26 26 BLACKOUT, Scorpions, Mercury
- 27 29 NOW AND FOREVER, Air Supply, Arista
- 28 32 CHICAGO 16, Chicago, Full Moon/Warner Bros
- 29 31 A FLOCK OF SEAGULLS, A Flock of Seagulls, Jive/Arista
- 30 34 ROCKY III, Soundtrack, Liberty
- 31 33 SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITON, Frank Zappa, Barking Pumpkin
- 32 41 DAYLIGHT AGAIN, Crosby, Stills and Nash, Atlantic
- 33 35 PELICAN WEST, Haircut One Hundred, Arista
- 34 36 ALL THE BEST COWBOYS HAVE CHINESE EYES, Pete Townshend, Atco SD
- 35 37 NO FUN ALLOW, Glenn Frey, Elektra
- 36 40 DIVER DOWN, Van Halen, Warner Bros
- 37 16 VINYL CONFESSIONS, Kansas, Kirschner
- 38 38 ANNIE, Soundtrack, Columbia
- 39 39 JANE FONDA'S WORKOUT RECORD, Jane Fonda, Columbia
- 40 42 THE OTHER WOMAN, Ray Parker Jr., Arista
- 41 46 POWER PLAY, April Wine, Capitol
- 42 47 E.T., Soundtrack, MCA
- 43 43 4, Foreigner, Atlantic
- 44 45 STEVE WONDER'S ORIGINAL MUSIQUARIUM I, Stevie Wonder, Tama
- 45 50 LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
- 46 — SCREAMING FOR VENGEANCE, Judas Priest, Columbia
- 47 56 NO CONTROL, Eddie Money, Columbia
- 48 48 ALDO NOVA, Aldo Nova, Portrait
- 49 30 MOUNTAIN MUSIC, Alabama, RCA
- 50 52 MARSHALL CRENSHAW, Marshall Crenshaw, Warner Bros
- 51 51 STREET OPERA, Ashford & Simpson, Capitol
- 52 57 BEAT, King Crimson, Warner Bros
- 53 53 AVALON, Roxxy Music, Warner Bros
- 54 — ONE ON ONE, Cheap Trick, Epic
- 55 55 GREAT BEYOND, The Young, Karla Bonoff, Columbia
- 56 58 JEFFREY OSBORNE, Jeffrey Osborne, A&M
- 57 — NIGHT AND DAY, Joe Jackson, A&M
- 58 80 STRAIGHT BETWEEN THE EYES, Rainbow, Mercury
- 59 59 SUCCESS HASN'T SPOILED ME YET, Rick Springfield, RCA
- 60 54 JUMP UP, Elton John, Geffen

TOP ALBUMS

Week ending July 31, 1982

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	1	5	FAME, Original Soundtrack, Various, RSO □
2	16	2	THE KIDS FROM FAME, Various, BBC
3	1	5	THE LEXICON OF LOVE, ABC, Neutron ○
4	3	3	LOVE AND DANCING, The League Unlimited Orchestra, Virgin ○
5	4	9	AYALON, Roxy Music, EG (Polydor)
6	9	14	COMPLETE MADNESS, Madness, Stiff ☆
7	12	11	TROPICAL GANGSTERS, Kid Creole & The Coconuts, Zet/Island
8	5	4	PICTURES AT ELEVEN, Robert Plant, Swansong ○
9	6	20	THE CONCERT IN CENTRAL PARK, Simon And Garfunkel, Geffen
10	10	7	ABRACADABRA, Steve Miller Band, Mercury/Phonogram
11	8	4	MIRAGE, Fleetwood Mac, Warner Bros
12	7	3	STILL LIFE (AMERICAN CONCERT 1981), The Rolling Stones, Rolling Stones Records
13	18	13	TUG OF WAR, Paul McCartney, Parlophone ○
14	17	16	ASIA, Asia, Geffen
15	14	5	OVERLOAD, Various, Ronco ○
16	20	19	FRIENDS, Shalamar, Solar
17	13	4	IMPERIAL BEDROOM, Elvis Costello & The Attractions, F Beat
18	11	3	SCREAMING FOR VENGEANCE, Judas Priest, CBS
19	15	11	RIO, Duran Duran, EMI
20	27	6	NON-STOP ECSTATIC DANCING, Soft Cell, Some Bizzare/Phonogram
21	19	12	NIGHT BIRDS, Shakatak, Polydor
22	—	—	DONNA SUMMER, Donna Summer, WEA K99153
23	23	8	THREE SIDES LIVE, Genesis, Charisma/Phonogram
24	25	5	FABRIQUE, Fashion, Arista
25	33	13	ARE YOU READY, Bucks Fizz, RCA
26	21	5	HAPPY TOGETHER, Odyssey, RCA
27	24	29	LOVE SONGS, Barbra Streisand, CBS
28	32	8	WINDSONG, Randy Crawford, Warner Bros ○
29	26	39	DARE, Human League, Virgin ☆
30	34	12	HOT SPICE, Queen, EMI
31	38	11	COMBAT ROCK, The Clash, CBS ○
32	38	19	CHARIOTS OF FIRE, Vanclges, Polydor ○
33	36	3	THE ANVIL, Village, Polydor ○
34	39	18	BAT OUT OF HELL, Meatloaf, Epic/Cleveland ☆
35	49	35	TIN DRUM, Japan, Virgin
36	35	40	BODY TALK, Imagination, R&B
37	42	37	PEARLS, Elkie Brooks, A&M
38	59	2	A CONCERT FOR THE PEOPLE (BERLIN), Barclay James Harvest, Polydor
39	65	2	THE SINGLES, Roy Wood, Speed
40	22	7	THE CHANGELING, Toyah, Safari
41	11	11	ORIGINAL MUSAQUARIUM 1, Stevie Wonder, Motown
42	29	3	GOOD TROUBLE, PEO Speedwagon, Epic
43	32	10	SWITCHED ON SWING, The Kings Of Swing Orchestra, K-Tel
44	46	7	STAGE STRUCK, David Essex, Mercury/Phonogram
45	—	—	CANT STOP THE CLASSICS, Louis Clark Conducting The Royal Philharmonic Orchestra, K-Tel One 1173
46	37	17	THE NUMBERS OF THE BEAST, Iron Maiden, EMI
47	50	22	PELICAN WING, Haircut One Hundred, Arista ☆
48	58	11	THE EAGLE HAS LANDED, Saxon, Carrere
49	59	4	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
50	66	2	NOT SATISFIED, Awwad, CB □

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
51	45	38	GREATEST HITS, Queen, EMI ☆
52	46	34	NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre/Phonogram
53	87	2	THE PARTY'S OVER, Talk Talk, EMI
54	71	19	FIVE MILES OUT, Mike Oldfield, Virgin ○
55	67	26	ALL FOR A SONG, Barbara Dickson, Epic ☆
56	68	9	THE HUNTER, Blondie, Chrysalis
57	30	3	THE SIMON AND GARFUNKEL COLLECTION, Simon And Garfunkel, CBS ☆
58	40	18	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive
59	62	11	SULK, The Associates, Associates
60	44	5	TURBO TRAX, Various, K-Tel
61	64	2	ASSEMBLAGE, Japan, Hansa
62	52	14	BARRY LIVES IN BRITAIN, Barry Manilow, Arista ☆
63	53	7	TROOPS OF TOMORROW, Exploited, Secret
64	78	50	RUMOURS, Fleetwood Mac, Warner Bros ☆
65	72	18	SKY 4 — FORTHCOMING, Sky, Anola
66	83	11	BROADWORD AND THE BEAST, Jethro Tull, Chrysalis
67	81	9	JI, Junior, Mercury/Phonogram
68	69	10	DURAN DURAN, Duran Duran, EMI
69	43	3	I'VE NEVER BEEN TO ME, Charlene, Motown ○
70	54	35	4, Foreigner, Atlantic
71	55	10	THE CONCERTS IN CHINA, Jean-Michel Jarre, Polydor ○
72	95	3	LOVE HAS FOUND ITS WAY, Dennis Brown, A&M
73	90	2	JUNKYLAND, The Birthday Party, A&M
74	79	4	ON THE LINE, Gary U Bonds, EMI America
75	77	7	12 GREATEST HITS VOL 2, Neil Diamond, CBS ○
76	61	20	THE GIFT, The Jam, Polydor
77	94	2	WILD DOGS, The Rods, Arista
78	57	12	THE CONCERTS IN CHINA, Jean-Michel Jarre, Polydor ○
79	87	2	THE WALL, Pink Floyd, Harvest ☆
80	48	2	LOVE SONGS, Shirley Bassey, Asplause
81	—	—	HUNKY DORY, David Bowie, RCA INTS 5084 ☆
82	100	11	WE ARE... THE LEAGUE, Anti-Nowhere League, EXYZ
83	93	7	SHARP UP AND DANCE (VOL 1), Felicity Kendal, Lifestyle
84	89	3	MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram ☆
85	70	7	ALL THE GREAT HITS, Diana Ross, Motown
86	98	2	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA ☆
87	92	12	PENTHOUSE AND PAVEMENT, Heaven 17, Virgin ○
88	—	—	STRAIGHT BETWEEN THE EYES, Rainbow, Polydor PCLD 5056 ○
89	80	5	ALL THE BEST COWBOYS HAVE CHINESE EYES, Pete Townshend, A&M
90	82	16	SHARP UP AND DANCE (VOL 2), Angela Rippon, Lifestyle
91	99	6	KILLS, Kias, Casablanca/Phonogram
92	63	11	SELECT, Kim Wilde, Rak ○
93	96	2	THROWN DOWN, Rick James, Motown
94	94	30	CHRISTOPHER CROSS, Christopher Cross, Warner Bros
95	74	5	NIGHT AND DAY, Joe Jackson, A&M
96	—	—	ARCHITECTURE AND MORALITY, Orchestral Manoeuvres In The Dark, Virgin DID 12
97	56	5	GOLD, Steely Dan, MCA
98	—	—	STRAIGHT FROM THE HEART, Patrice Rushen, Elektra K52352
99	73	15	1982, Status Quo, Vertigo/Phonogram
100	—	—	IN CONCERT, The Rolling Stones, Decca (Holland) 6640 037

VIDEO

1	4	THE BEST OF BLONDIE, Chrysalis
2	2	TRANSGLOBAL UNITY EXPRESS, The Jam, Spectrum
3	—	THE JACKSON LIVE IN CONCERT, K&L
4	6	LIVE AT HAMMERSMITH ODEON, Kate Bush, EMI
5	—	ELVIS IN HAWAII, Mountain Video
6	9	ROCK FLASHBACK, Deep Purple, BBC/3M
7	14	PICTURE MUSIC, EMI
8	10	PHYSICAL, Olivia Newton-John, EMI
9	—	GREATEST FLIX, Queen, EMI
10	1	COMPLETE MADNESS, Madness, Stiff

Compiled by HMV shops

NIGHTCLUB

THIS WEEK	LAST WEEK	WEEKS IN CHART	ALBUM
1	5	12	FAME, Irene Cara, RSO 12in
2	2	2	INSIDE OUT, Cyndee, RCA 12in
3	1	1	THE LOOK OF LOVE (Pts 1/3), ABC, Neutron 12in
4	7	5	MUSIC AND LIGHT, Imagination, R&B 12in
5	6	4	A NIGHT TO REMEMBER, Shalamar, Solar 12in
6	4	4	WORK THAT BODY, Diana Ross, Capitol 12in
7	3	3	I'M A WONDERFUL THING BABY, Kid Creole, Ze 12in
8	11	4	ABRACADABRA, Steve Miller Band, Mercury 12in
9	10	8	MURPHY'S LAW, Cheri, Duran Duran, EMI 12in
10	8	11	HUNGRY LIKE THE WOLF, Purrin Duran, EMI 12in
11	19	5	SHY TALK, Bananarama, London 12in
12	9	12	DO I DO, Stevie Wonder, Motown 12in
13	15	11	NIGHT TRAIN (DANCE MIX), Visage, Polydor 12in
14	16	11	LET'S FUNK TONIGHT, Blue Feather, Mercury 12in
15	17	14	DA DA DA, Trio, Mobile Suit Corporation 12in
16	14	14	FORGET ME NOTS, Patrice Rushen, Elektra 12in
17	12	12	MAMA USED TO SAY (US REMIX), Junior, Mercury 12in
18	13	13	TORCH, Soft Cell, Some Bizzare 12in
19	20	20	SOONER OR LATER, ON IN A MILLION YOU, Larry Graham, Warner Bros 12in
20	24	12	STOOL PIGEON, Kid Creole, Ze 12in
21	21	21	STANDING ON THE TOP, Temptations, Motown 12in
22	12	12	IKO IKO, Natasha, Sony 12in
23	18	18	HAPPY TALK, Captain Sable, A&M 12in
24	38	12	HANT TAKE MY EYES OFF YOU, Boys Town Gang, ERC 12in
25	—	—	DONT GO, Yazoo, Mute 12in
26	36	12	GRACE, The Band AKA, Streetwave 12in
27	44	12	CIRGLES, Atlantic Starr, A&M 12in
28	52	12	TOO LATE, Junior, Mercury 12in
29	27	12	SAVE YOUR LOVE FOR MEMAGIC FLY, Space, Metropolis 12in
30	28	12	KEEP ON, "D" Train, Epic 12in
31	65	12	COME ON EILEEN, Dexy's Midnight Runners, Mercury 12in
32	29	12	LET IT WHIP, Dazz Band, Motown 12in
33	33	12	STAR, Second Inning, Mercury 12in
34	25	12	DANCE WITH ME, Rick James, Motown 12in
35	34	12	I'M AFRAID OF ME, Culture Club, Virgin 12in
36	31	12	HOUSE OF FUN, Madness, EMI 12in
37	23	12	FANTASY ISLAND, Tight Fit, Jive 12in
38	34	12	STREETWALKIN', Shakatak, Polydor 12in
39	35	12	NO REGRETS, Midge Ure, Chrysalis
40	41	12	ROCK THE CASBAH, The Clash, CBS 12in
41	47	12	LOVE HAS FOUND ITS WAY, Dennis Brown, A&M 12in
42	51	12	I'M INTO YOUR LOVE, Jerome, RCA 12in
43	61	12	I WAS TIRED OF BEING ALONE/NUMBER ONE, Patrice Rushen, Elektra 12in
44	39	12	THE VERY BEST IN YOU, Change, London 12in
45	43	12	A WAY YOU'LL NEVER BELIEVE CASCADE (DANCE MIX), Leisure Process, Epic 12in
46	47	12	IT STARTED WITH A KISS, Hot Chocolate, Rak 12in
47	60	12	PLAYTHING, Linc, Chrysalis 12in
48	56	12	LOVE BUZZ, Vogue, Mercury 12in
49	58	12	LET IT LOOSE, Heatwaves, EMI 12in
50	—	—	THE CLIPPING-SONG, Belle Stars, Stiff 12in
51	—	—	I SECOND THAT EMOTION, Japan, Hansa 12in
52	—	—	I REALLY DONT NEED NO LIGHT, Jeffrey Osborne, A&M 12in
53	—	—	RAIN, GD Band, Epic 12in promo
54	—	—	FREEDOM, Thunderhums & The Toetsenman, Polydor 12in
55	—	—	LOVERS CONCERTO, Smaak, Jive 12in
56	64	12	VIDEO THEQUE, Victor Romero Evans, Epic 12in
57	57	12	WHITE WEDDING, Billy Idol, Chrysalis 12in
58	69	12	ALL OF MY HEART/DATE STAMP, ABC, Neutron LP
59	61	12	HAPPY HOUR, DoDoDo, Warner Bros, A&M 12in
60	53	12	WHAT, Soft Cell, Some Bizzare LP
61	62	12	FOOLS ARE FRIENDLY, Xoshaiv, Le Maitre Music 12in
62	64	12	WHAM RAPI Wham, Inner Vision 12in/promo remix
63	65	12	WARCHILD, Blondie, Chrysalis 12in

★ CHARTFILE ★ by Alan Jones

SOME WEEKS ago, Chartfile launched a search for the shortest single ever to make the charts. It's a topic which seems to have captured the imagination of readers, prompting scores of you to dash, stopwatch in hand, to the nearest turntable and time every record suspected of coming within shouting distance of the UK Subs' 'She's Not There', which you may recall being timed at 96 seconds at the beginning of this quest.

In the end, however, only four shorter singles were discovered. Three of the four checked in at 94 seconds, a remarkable coincidence. These were 'Baby I Don't Care' by Buddy Holly, 'What Do You Want' by Adam Faith and Elvis Presley's 'One Broken Heart For Sale'. Faith's disc was the Xmas number one in 1959 and holds the dubious distinction of being the shortest number one of all-time.

But shorter than any of these by a full seven seconds was 'Let's Have A Party', a fleeting 87 seconds long from start to finish. Like 'One Broken Heart For Sale' it was recorded in a longer version which was used in the film 'Loving You', but seems not to have been bootlegged.

Sheffield reader Norman Cole went a little further, exploring the theme of shortest number ones between 1958 and 1981, and came up with the following sub-2 minute toppers (times in seconds):
 94, What Do You Want — Adam Faith (1959);
 102, Poor Me — Adam Faith (1960);
 106, I Got Stung — Elvis Presley (1959);
 110, Great Balls Of Fire — Jerry Lee Lewis (1958);
 116, Kon-Tiki — Shadows (1961)



SOFT CELL: not a meat cleaver in sight

- 112, Surrender — Elvis Presley (1961)
- 114, How Do You Do It — Gerry & The Pacemakers (1963)
- 115, Somebody Help Me — Spencer Davis Group (1965)
- 118, Baby Come Back — Equals (1968)

Norman's research also revealed the shortest number ones of the Seventies and Eighties. In the former category, Little Jimmy Osmond's 'Long Haird Lover From Liverpool' comes top, a marvellously short 2 minutes and 14 seconds. Runners-up are the Tams' 'Hey Girl Don't Bother Me' (2m 17s) and 'Eye Level' by the Simon Park Orchestra (2m 19s). So far in the Eighties only one of the 59 chart-toppers has fallen short of 2½ minutes, the Jem's 'Start' (2m 25s). In a final flurry of

statistical hysteria, Norman revealed that to listen to the 415 singles which he surveyed — that is, every number one from January 3, 1959 to December 26, 1981 — would take 23 hours 45 minutes and 4 seconds...
 In a similar vein, 'Disaffected Beatles fan' Cheryl Fields of Colchester reports that the shortest song she has ever committed to vinyl was the two 23 second 'Her Majesty' from 'Abbey Road'. Do I know of a shorter track, she asks. She supplements her question with a mention of the 'Nutopian International Anthem', a track on John Lannan's 'blind Gates' album consisting of three seconds complete silence. 'Unique?', she muses.
 By chance, the answers to both of Cheryl's queries are provided by the same album,

John Denver's 'Rhymes and Reasons'. There amongst Denver's own inlaid melodies is the Tom Paxton song, 'The Ballad Of Spiro Agnew'. Former US Vice President Agnew resigned in 1973 after being charged with tax evasion, and Paxton's feelings about Agnew's evasion are evident from the following unabridged transcript of lyrics: 'Till sing you a song of Spiro Agnew and all the good things he's done'. That's it. It says more in 15 seconds than a three minute song could hope to do. It's followed by 'The Ballad Of Richard Nixon', a fitting tribute to the ex-president lasting exactly 0.00 seconds...

On July 10, Soft Cell's 'Tainted Love' was No. 178 in the BMRB chart. A week later it was back in the Top 25. Why? It could have something to do with the fact that chart return shops were suddenly flooded with copies of the disc sporting the original picture bag and selling at just 75p.

There are three reasons why Phonogram should try to revive the record so long after its initial success. First, to push its sales over the million mark. A platinum disc separates the giants from the also-rans. 'Tainted Love' has already sold nearly 500,000 copies and a few weeks scuttling around in the nether regions of the chart could speed its platinum graduation considerably. Second, it was one year ago this week that the record made its chart debut. What better way to celebrate its anniversary than by re-charting? Finally, after a six month voyage 'Tainted Love' has just made the US top ten. What better time could there be to re-focus British attention on it? Maybe I'm being too cynical, but I firmly believe one or all of these factors persuaded Phonogram to work extra hard on re-charting the disc.

It's not another indication that the bottom end of the chart should not be taken too seriously. Gallup takes over the compilation of the chart at the end of the year. It will be fascinating to see how they propose to compile an accurate and reliable top one hundred using only 250 shops, each of which will have an easily recognisable Datapoint terminal. Non-chart return shops will be able to buy the terminals, but initially at least their presence in a shop should prove a useful aid to anyone wishing to manipulate the chart...

DISCO 45s

- 1 1 SOONER OR LATER (INST)(VOCAL), Larry Graham, Warner Bros 12in
- 2 4 LET'S FUNK TONIGHT/CLUB INSTRUMENTAL, Blue Feather, Mercury 12in
- 3 3 A NIGHT TO REMEMBER, Shalamar, Solar 12in
- 4 2 INSIDE OUT, Odyssey, RCA 12in
- 5 6 MUSIC AND LIGHTS, Imagination, R&B 12in
- 6 7 STAR/SAMBOVIC, Second Image, Polydor 12in
- 7 10 KEEP ON YOU'RE THE ONE FOR ME (REPRISE), "D" Train, Epic 12in
- 8 21 WALKING ON SUNSHINE, Rockers Revenge, US Streetwise 12in
- 9 14 SO FINE, Howard Johnson, US A&M 12in
- 10 43 STOOOL PIGEON, Kid Creole & The Coconuts, US 12in
- 11 13 NUMBER ONE! WAS TIRED OF BEING ALONE/THE FUNK WON'T LET YOU DOWN, Patrice Rushen, Elektra 12in
- 12 9 DANCE WIT ME, Rick James, Motown 12in
- 13 5 STANDING ON THE TOP, Temptations/Rick James, Motown 12in
- 14 19 LOVE HAS FOUND ITS WAY, Dennis Brown, A&M 12in
- 15 26 LOVE ON A SUMMER NIGHT, McCrains, Capitol 12in
- 16 41 HAPPY HOUR/SWEET MAGIC/NIGHT CRUISER, Deodato, Warner Bros 12in
- 17 16 LET IT WHIP, Dazz Band, Motown 12in
- 18 8 DO I DO, Stevie Wonder, Motown 12in
- 19 12 YOU OUGHT TO LOVE ME, Narada Michael Walden, Atlantic 12in
- 20 35 TOO LATE (US REMIX), Junior, Mercury 12in
- 21 28 RISIN' TO THE TOP/HANG TIGHT, Keni Burke, RCA 12in
- 22 11 SHE'S MY SHINING STAR/ON THE FLOOR, Fatback, US Spring LP
- 23 42 I REALLY DON'T NEED NO LIGHT, Jeffrey Osborne, A&M 12in
- 24 47 FREEDOM/FREEDOM A GOGO, Thunderdumbs & The Toetsenman, Polydor 12in
- 25 44 KEEP ON MOVIN', Deodato, US Warner Bros LP
- 26 17 LOVE YOU MADLY, Candela, Arista 12in
- 27 51 FUNN (INSTRUMENTAL), Gunchback Boogie Band, US Prelude 12in
- 28 20 MURPHY'S LAW, Cheri, Polydor 12in
- 29 18 THANKS TO YOU, Sinnamon, Beckett 12in
- 30 60 JUMP TO IT, Aretha Franklin, US Arista 12in
- 31 23 THE VERY BEST IN YOU, Change, London 12in
- 32 88 NEVER GIVE YOU UP/BEAT THE STREET/YOU'RE THE ONE, Sharon Redd, US Prelude LP
- 33 — IMAGINATION, BB&O Band, Capitol 12in
- 34 64 DONT STOP MY LOVE, Passion, US Prelude 12in
- 35 40 WHY I CAME TO CALIFORNIA, Leon Ware, US Elektra LP
- 36 24 CIRCLES, Atlantic Starr, A&M 12in
- 37 52 LET'S ROCK (OVER & OVER AGAIN)/INSTRUMENTAL, Peel, US Sutra 12in
- 38 27 MONEYS TOO TIGHT, Valentine Brothers, US Bridge 12in
- 39 15 I'M A WONDERFUL THING BABY, Kid Creole & The Coconuts, US 12in
- 40 85 NEVER KNEW LOVE LIKE THIS BEFORE, Patrick Booth, Streetwave 12in
- 41 38 ELECTROPHONIC PHUNK/THAT'S A LADY, Shock USA, Fantasy 12in
- 42 57 PLANET ROCK, Afrika Bambaataa/Soul Sonic Force, US Tommy Boy 12in
- 43 31 PLAY WITHIN, Linx, Chrysalis 12in
- 44 69 DANCE FLOOR/A TOUCH OF JAZZ/PLAYIN' KINDA RUFF, Zapp, Warner Bros LP
- 45 45 FEELIN' FINE, Sly Cabell, Virgin 12in
- 46 25 TIGHTEN IT UP, EL7, US Gold Coast 12in
- 47 61 YOU GOTTA GET UP, Malik, US Gold Coast 12in
- 48 63 THE LOVER IN YOU, Sugar Hill Gang, US Sugarhill 12in
- 49 72 BABY DONT YOU KNOW (INSTRUMENTAL), Bobbi Humphrey, US Uno Melodic 12in
- 50 22 GONNA GET OVER YOU/SEARCHIN' TO FIND THE ONE MUST BE THE MUSIC/YOU'RE THE ONE FOR ME/CAN YOU HANDLE IT/DYIN' TO BE DANCIN' (KISS REMIXES), France Joli/Unlimited Touch/Secret Weapon/"D" Train/Sharon Redd/Emprise, Epic/Prelude LP
- 51 37 ECSTASY, Redd Holt, US Venture LP
- 52 54 CANT KEEP MY EYES OFF YOU, Boys Town Gang, ERC 12in
- 53 32 KEEP ON DUBBIN'KEEP ON DANCIN', Forroee, US West End 12in
- 54 34 DONT MAKE ME WAIT/DUB MIX, Peech Boys, US West End 12in
- 55 53 SHOUT FOR JOY, Durrn & Bruce Street, US Devaki 12in
- 56 70 DONT TURN YOUR BACK ON LOVE, Freddie James, US Arista 12in
- 57 66 THE PARTY TRAIN (PTS I/II/III), Bohannon, US Phase II LP
- 58 59 WE'VE GOT THE GROOVE, A Taste Of Honey, Capitol LP
- 59 — GIVE IT UP/HOLD TIGHT, Magic Lady, US A&M LP
- 60 58 WAKA JUJU, Manu Dibango, French CRC LP
- 61 73 FAME, Irene Cara, RSO 12in
- 62 46 LETTIN' IT LOOSE, Heatwave, Epic 12in
- 63 56 STREETWALKIN'/GO FOR IT, Shakatak, Polydor 12in
- 64 33 SUMMER LADY/W/READY/CONFIDENCE, Narada Michael Walden, Atlantic LP
- 65 — KEEP THAT SAME OLD FEELING, Hot Quisine, Kaleidoscope 12in
- 66 55 HARD TIMES, Al McCall, US West End 12in
- 67 — PEANUT BUTTER AND JAM, Search, Philly Word Records 12in
- 68 50 MONEY TALKS/THROWDOWN/HAPPY, Rick James, Motown LP
- 69 87 IT'S ALRIGHT/REMEMBER YOU MOVE ME, Gino Soccio, US Atlantic 12in
- 70 — LOVE LIGHTS, Conway & Temple, US Old Town 12in
- 71 65 MOODY/KEEP THIS ONE IN TUNE, Chris Hunter, Polydor 12in
- 72 67 ONE TO ONE, Freeze, Beggars Banquet 12in
- 73 — HIT ON YOU, Roundtree, Aria 12in
- 74 29 WORK THAT BODY, Diana Ross, Capitol 12in
- 75 — CANT TAKE MY EYES OFF YOU (REMIX), Boys Town Gang, Dutch Rams Horn 12in
- 76 — LET ME FEEL YOUR HEARTBEAT, Glass, US West End 12in
- 77 — GIVE ME JUST A LITTLE MORE TIME, Angela Clemmons, Portrait 12in
- 78 39 DANCE WITH ME/JUBILEE/MOONDANCE, Bobby McFerrin, Elektra Musician LP
- 79 76 BIG FUN, Kool & The Gang, De-Lite 12in
- 80 30 NICE & SLOW (US REMIX), Jesse Green, Excaliber 12in
- 81 75 HOLD ME TIGHTER IN THE RAIN/BE WITH ME, Billy Griffin, US Columbia LP
- 82 71 A CHANCE FOR HOPE, The Live Band, US TSOB LP
- 83 77 LOVE NEVER LOOKED BETTER (INSTRUMENTAL), Trilerk, US Handshake 12in
- 84 — MT, AIRY GROOVE/DONT BE SAD/YO FRAT, Pieces Of A Dream, Elektra LP
- 85 — MY LOVE GROWS STRONGER/FUNKIN' AROUND, Bloodstone, US T Neck LP
- 86 — YOU CANT STOP!, David McPherson, US SAM 12in
- 87 — CLOVE AND CINNAMON/THE FLIGHT/STREET BEAT, Dave Valentin, US Arista LP
- 88 78 KEEP ON MOVIN' AND GROOVIN'/INSTRUMENTAL, Atlantis, US Chaz Ro 12in
- 89 — GET YOUR BODY UP/BRING YOUR SWEET LOVIN' BACK, Starpoint, US Chocolate City LP/12in promo
- 90 — SHE'S GOT IT, Leroy Hutson, US Elektra 12in

INDIE 45s

- 1 1 DONT GO, Yazoo, Mute (12) YAZ 001
- 2 — RUN LIKE HELL, Peter & The Test Tube Babies, No Future OI 15
- 3 3 THE BIG BEAN, Pigbag, Y Y24
- 4 4 17 YEARS OF HELL (EP), Parisians, No Future OI 12
- 5 2 WOMAN, Anti-Nowhere League, WXYZ ABCD(P) 4
- 6 5 THE HOUSE THAT MAN BUILT (EP), Conflict, Cross 221984/1
- 7 11 TAKE NO PRISONERS (EP), Red Alert, No Future OI 13
- 8 13 ONLY YOU, Yazoo, Mute 7 MUTE (12 MUTE) 020
- 9 10 FARCE (14 track EP), Rudimentary Peni, Cross 221984/2
- 10 16 PAST MEETS PRESENT, Weekend, Rough Trade RT 107
- 11 6 WAIT FOR THE BLACKOUT / JET BOY, JET GIRL, Damned/Captain Sensible, Big Beat NS(P) 77
- 12 9 LOUD PROUD AND PUNK (EP), Business/Blitz/Gonads/Dead Generation, Total Noise TOT 1
- 13 22 SIX MORE SHORT SONGS (EP), Six Minute War, Six Minute War SWM 1
- 14 12 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENEY 2
- 15 7 TEMPTATION, New Order, Factory FAC 63(12)
- 16 8 WILD SUN, 999, Albion ION 1033
- 17 19 IEVA, Toyah, Safari SAFE(P) 29
- 18 18 NOYD, Passage, Cherry Red (12) CHERRY 35
- 19 17 NIGHT AND DAY, Everything But The Girl, Cherry Red CHERRY 37
- 20 50 RUB ME OUT, Cravats, Cross 221984/4
- 21 20 FAITHLESS, Scotti Polit, Rough Trade RT 101(T)
- 22 14 SICK BOY, GIB, Clay CLAY 11
- 23 31 EL SALVADOR (EP), Insane, No Future OI 10
- 24 27 GUESS WHO, A Certain Ratio, Factory Banlux FBN 17
- 25 13 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y(12) Y10
- 26 29 F** THE WORLD (EP), Otacolic Discord, Riot City RIOT 4
- 27 30 DONT WANNA BE A VICTIM, Varukers, Inferno HELL 4
- 28 — LOUD, POLITICAL AND UNCOMPROMISING, Chaos UK, Riot City RIOT 12
- 29 48 WHO'S GONNA WIN THE WAR, Hawklorids, Flicknife FLS 209
- 30 37 CAGED, 1919, Red Rhino RED 14
- 31 37 VIVA LA REVOLUTION, Adicts, Fall Out FALL 002
- 32 26 TEARING UP THE STRINGS, 23 Skidoo, Fetish FP 20
- 33 28 I THINK WE NEED HELP, Farmer's Boys, Waap WAAP 3
- 34 15 LET'S BREAK THE LAW/HATE... PEOPLE, Anti-Nowhere League, WXYZ ABCD
- 35 39 THIS DIRTY TOWN, Lurkers, Clay CLAY 12
- 36 25 WARFARE (EP), System, Spiderleg SDL 4
- 37 24 RUNNING AWAY, Paul Haig, Operation Twilight OPT 3
- 38 41 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 39 — THINK OF ENGLAND (EP), Instant Agency, Half Man, Half Biscuit
- 40 43 NO SOLUTION (EP), Court Martial, Riot City RIOT 11
- 41 36 SMASH IT UP, Damned, Big Beat NS 76
- 42 — THE SIX MINUTE WAR (EP), Six Minute War, SG SGS 113
- 43 35 A VIEW FROM HER ROOM, Weekend, Rough Trade RT 097
- 44 33 I'VE GOT A GUN, Channel 3, No Future OI 11
- 45 — DEAD HERO, Samples, No Future OI 14
- 46 — BRIXTON, Straps, Donut DONUT 3
- 47 — 11,000 MARCHING FEET, Xpooze, Red Rhino RED 15
- 48 — THE BAD BRAINS (EP), Bad Brains, Alternative Tentacles VIRUS 3
- 49 — OPEN YOUR EYES, Lords Of The New Church, Illegal ILS 0030
- 50 32 BRAVE NEW WORLD, Toyah, Safari SAFE(P) 45

INDIE LPs

- 1 24 JUNKYARD, Birthday Party, 4AD CAD 207
 - 2 4 WE ARE... THE LEAGUE, Anti-Nowhere League, WXYZ LIMP OP
 - 3 3 THE CHANGELING, Toyah, Safari VOOR 9
 - 4 1 2 X 45, Cabaret Voltaire, Rough Trade ROUGH 42
 - 5 2 THERMO-NUCLEAR SWEAT, Defunkt, Hannibal HNBL 1311
 - 6 27 THE LORDS OF THE NEW CHURCH, Lords Of The New Church, Illegal ILP 009
 - 7 7 CAUTION TO THE WIND, Anti-Pasti, Rondelet ABOUT 7
 - 8 5 DEGENERATES, Passage, Cherry Red B RED 29
 - 9 11 WARGASM, Various, Pax PAX 4
-
- 
- Pic By Fin Costello
- 10 16 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
 - 11 9 SPEAK AND SPELL, Depeche Mode, Mute STUMM 8
 - 12 8 DR HECKLE AND MR JIVE, Pig Bag, Y Y17
 - 13 15 FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
 - 14 14 HEAR NOTHING SEE NOTHING SAY NOTHING, Discharge, Clay CLAY LP 3
 - 15 12 PUNK AND DISORDERLY, Various, Abstract AABT 100
 - 16 13 RIOTOUS ASSEMBLY, Various, Riot City ASSEMBLY 1
 - 17 10 MOVEMENT, New Order, Factory FACT 50
 - 18 18 SEVEN SONGS, 23 Skidoo, Fetish FM 2006
 - 19 23 GREATEST HIT, Blue Orchids, Rough Trade ROUGH 36
 - 20 20 UNKNOWN PLEASURES, Joy Division, Factory FACT 10
 - 21 21 BEST OF THE DAMNED, Damned, Big Beat DAM 1
 - 22 22 CHILDREN OF HARM, Marc Bolan, Marc A BOLAN 2
 - 23 29 STILL, Joy Division, Factory FACT 40
 - 24 17 SIGNING OFF, UB40, Graduate GRADLP 2
 - 25 19 TWO BAD DJ, General Saint & Clint Eastwood, Greensteleves GREL 24
 - 26 28 HEX EDUCATION HOUR, Fall, Kamera KAM 1
 - 27 — FLIPPER, Flipper, Subterranean
 - 28 — EVACUATE, Chelsea, Stag Forward STEPL 7
 - 29 — SHOOT OUT THE LIGHTS, Richard & Linda Thompson, Hannibal HMDC 1303
 - 30 — AFTER THE SNOW, Modern English, 4AD CAD 200

US 45s

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

US LPs

- 1 18 ASIA, Asia, Geffen
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- 33 35 BELCAN WEST, Haircut One Hundred, Arista
- 34 36 ALL THE BEST COWBOYS HAVE CHINESE EYES, Pete Townshend, Atco SD
- 35 37 NO FUN ALOUD, Glenn Frey, Elektra
- 36 40 DIVER DOWN, Van Halen, Warner Bros
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- 38 38 ANNIE, Soundtrack, Columbia
- 39 39 JANE FONDA'S WORKOUT RECORD, Jane Fonda, Columbia
- 40 42 THE OTHER WOMAN, Ray Parker Jr, Arista
- 41 46 POWER PLAY, April Wine, Capitol
- 42 4 E.T., Soundtrack, Atlantic
- 43 43 4, Foreigner, MCA
- 44 45 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I, Stevie Wonder, Tamla
- 45 50 LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
- 46 — SCREAMING FOR VENGEANCE, Judas Priest, Columbia
- 47 56 NO CONTROL, Eddie Money, Columbia
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- 49 30 MOUNTAIN MUSIC, Alabama, RCA
- 50 52 MARSHALL CRENSHAW, Marshall Crenshaw, Warner Bros
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- 52 57 BEAT, King Crimson, Warner Bros
- 53 53 AVALON, Roxy Music, Warner Bros
- 54 — ONE ON ONE, Cheap Trick, Epic
- 55 55 WILD HEART OF THE NIGHT, Karla Bonoff, Columbia
- 56 58 JEFFREY OSBORNE, Jeffrey Osborne, A&M
- 57 — NIGHT AND DAY, Joe Jackson, A&M
- 58 60 STRAIGHT BETWEEN THE EYES, Rainbow, Mercury
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Pic by Simon Fowler

HONEYMAN SCOTT

Cocaine death

COCAINE LED to the death of Pretenders guitarist James Honeyman Scott, a London inquest was told last week.

The pathologist explained that death from heart failure was due to an intolerance of the drug.

Honeyman Scott died in a friend's flat after spending the evening at The Venue in London just over a month ago.

A verdict of death by misadventure was returned.

This is the first time cocaine has been identified as a killer. The verdict has frightened many users in the music business who previously felt the drug to be "safe."



Diana Rolls

DIANA ROSS has a new single out next week... and it's a song from the early Seventies.

Called 'Old Funky Rolls', the number was recorded in 1973 while she was doing sessions for her 'Last Time I Saw Him' album.

On the B-side is 'The Boss' — which was a hit for the singer in 1979. A 12-inch record features an extended version of 'The Boss' following its disco success.



ROXY MUSIC: In search of Avalon?

FERRY SETS SAIL

ROXY MUSIC are to go on the road again... as RECORD MIRROR exclusively revealed in June.

Bryan Ferry and the band go out on the road in September, marking Roxy's first tour in two years.

Their live dates follow the success of their 'Avalon'

album and single. Roxy will play concerts in London, Birmingham, Brighton, Glasgow and Edinburgh as well as dates in Ireland.

Ferry will be joined on stage by Roxy stalwarts Andy Mackay and Phil Manzanera as well as Chic backing vocalists Fonzi Thornton, Michelle Cobbs and Tawatha Agee who appear on the Avalon LP.

British dates start at London's Wembley Arena on September 23 and 24. They go on to play: Birmingham National Exhibition Centre 27, Brighton Centre 28, Glasgow Apollo 30 and Edinburgh Playhouse October 1.

In Ireland the group appear at the Limerick Savoy Theatre on August 12 and Dublin's Royal Dublin Society 14 and 15.

HOW TO BOOK: Birmingham tickets are £7.50, £6.50 and £5.50 and are available by post from Roxy Music Concerts, National Exhibition Centre,

Birmingham B40 1NT. Cheques or postal orders should be made payable to 'NEC Ltd. (Roxy Music)' and sent with a SAE.

Brighton tickets cost the same and are only available from the box office by personal application. Edinburgh tickets are also only available by going in

person and all tickets are £7.50.

Both Ireland concerts have tickets on sale from the respective box offices this week. Limerick tickets cost nine and eight pints and tickets for Dublin are priced at nine, eight and seven pints.

More Music

IMAGINATION, RIDING high in the charts with 'Music And Lights', have added three dates to their autumn tour.

They'll be playing a second show at Ipswich Gaumont starting at 10.30 pm on September 11, Derby Assembly Rooms 21, and London Dominion Theatre October 3.

Animal roars back

TOP PUNKS The Anti-Nowhere League are going out on tour again next month.

The group do a seven-date "mini tour" with The Meteors and The Defects supporting. Their new tour runs: Brighton Top Rank August



Pic by Chris Walter

ANIMAL: choker too tight
22, Poole Wessex Hall 23, Portsmouth Locarno 24, Plymouth Top Rank 25, Norwich Gala Ballroom 27, Nottingham Union Rowing Club 28 and London Lyceum 29.

Ozzy's tribute

OZZY OSBOURNE releases a new album in November.

'Talk Of The Devil' will be a special tribute to Randy Rhoads, the guitarist who died in a plane accident earlier this year and sources say it will be a limited edition of 150,000 copies.

The album will concentrate on material recorded during Rhoads' time with the band.

Ozzy is hoping to play some dates in Britain in November, but nothing has been confirmed.

Dates for Coconuts

KID CREOLE & The Coconuts are going on tour again... just months after their sell-out shows in May and June.

The group, who have hit the charts again with their 'Stool Pigeon' single, play 13 dates in October.

Already August Darnell (alias Kid Creole) is starting rehearsals in New York for a completely new show. And it's expected to be more extravagant than ever as it may feature part of a Broadway musical he's hoping to put on in New York at the end of the year.

The new tour kicks off at London's Lyceum on October 11. Then: London Hammersmith Odeon 12, Newcastle City Hall 13, Leicester De Montfort Hall 14, Manchester Apollo 15, Edinburgh Playhouse 17, Glasgow Apollo 18, Liverpool Empire 19, Birmingham Odeon 21, Brighton Conference Centre 22, St Austell Cornwall Coliseum 23, Southampton Gaumont 24 and Poole Arts Centre 25.

Box offices open this Friday (July 30) for all the shows and tickets cost between £4 and £6.50.



COATI MUNDI in full flight

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Private Lives

AT WIMPWATER HALL LADY MADONNA BLANDWIMPING OPENS THE MORNING POST IN THE PRESENCE OF HER ALCOHOLIC, RELIGIOUSLY CONFUSED, GUILT-RIDDEN, FILTHY RICH HUSBAND...



Edinburgh Festival lined up

SIMPLE MINDS, BAUHAUS and Rip Rig & Panic are the first bands to be fixed for this year's Edinburgh Festival.

Bauhaus play the city's Coasters night club on August 16 while Simple Minds play two nights at the same venue on September 9 and 10. Rip Rig & Panic appear at the Queens Hall on August 22.

Tickets are on sale from Edinburgh Record shops or by post from: Regular Music, 25 Johnston Terrace, Edinburgh 1 at £3.50 each. Applications should include an SAE and postal orders only should be made payable to Regular Music.

More bands are currently being fixed for the sixth festival in the city which takes place from August 15 to September 10.



PHIL COLLINS tries out his Sting impersonation

Genesis — autumn tour set

GENESIS ARE on for their autumn tour. The trio have already fixed up seven dates in September — with more to follow.

The tour — which RECORD MIRROR exclusively revealed would take place in June — includes concerts at St Austell Coliseum on September 18, Shepton Mallet Showering Pavilion 19, Birmingham NEC 20 and 21, Deeside Leisure Centre 22 and Edinburgh Royal Ingliston Royal Highland Exhibition Hall 24 and 25. But London concerts have

still to be finalised. It looks as if their plans for playing the capital's Earls Court have been scrapped in favour of playing the Hammersmith Odeon.

Although the dates have yet to be confirmed, rumours are strong that the trio will play a series of concerts at the venue instead of two large dates.

Their shows are likely to be more spectacular than ever. The group are using a special computer-controlled lighting system, as well as the highly advanced rig that is used at all of their concerts.

The tour follows the success of the group's 'Paperlate' single — although no follow-up has been decided. But it is almost certain that a new album could be ready to follow hot on the heels of their live shows.

● HOW TO BOOK: Tickets for Shepton Mallet, Birmingham,

Deeside and Ingliston are available by post from Gentour, PO Box 4YA, London W1A 4YA. Cheques or postal orders should be made payable to Gentour and sent with a SAE. Tickets all cost £7.50 and 28 days should be allowed for delivery — don't forget to state the concert required.

Cornwall Coliseum tickets are on sale now by postal application from the venue. Tickets are also available by personal application from the Birmingham NEC box office and at Glasgow and Edinburgh for the Ingliston concert. They are available from the Edinburgh Playhouse box office from August 1 and Glasgow's Apollo Theatre box office from August 2. But there are only a limited amount of tickets available.

London ticket details will be announced when the concerts are confirmed.

Blue single

BLUE RONDO A La Turk have a new single out next week. Called 'The Heavens Are Crying' it will also come out as a twelve inch "club-mix."

Since their minor hit, 'Klactoveesedstein' the cult group have been at work on their debut album which is due out in September. And they've added a new keyboard player, David White and a third horn player, Peter Tholo Segona to their line up.

A number of British gigs are also on the cards for the autumn.



TIGHT FIT: A case of "thighs" all round

Tight Fitting

TIGHT FIT are rushing out on a tour that starts this week. The group — who hit the charts with 'The Lion Sleeps Tonight' and 'Fantasy Island' — have suddenly decided to do the dates at short notice.

Lead singer Steve Grant will be joined by his glamorous partners Julie Harris and Denise Cynsell for the 18-date tour. As soon as they've finished their live dates, Tight Fit release their debut album — as yet untitled — which will include both their hit singles and the latest 'Sacred Heart' number — released this week.

Dates start at the Hitchin Regal Theatre on July 27. They go on to play: Warrington Parr Hall 29, Chippenhams Gold Diggers Club 30, St Austell Cornwall Coliseum 31, Poole Arts Centre August 1, Stoke Trentham Gardens 3, Winsford Hall 11, Sunderland Floral Pavilion 6, Oldham Queen Elizabeth Hall 7, Batley Frontier Club 8, Inverness Ice Rink 10, Glasgow Kelvin Hall 11, Sunderland Fusion 12, Billingham Arms 13, Skegness Pavilion 15, Margate Winter Gardens 16, Eastbourne Kings Country Club 17, Harrow Middlesex & Herts Country Club 18, Worcester The Barn 19, Bridgewater Withiel Farm 20 and Basildon Festival Hall 22.



MICHAEL SCHENKER GROUP: line up confirmed

Schenker Group fuses

THE MICHAEL Schenker Group have finalised their line-up at last.

The group — who were joined by ex-Rainbow vocalist Graham Bonnet in March — have taken on drummer Ted McKenna who replaces Cozy Powell. McKenna used to play with Alex Harvey and Rory Gallagher.

An album called 'Assault Attack' is due to be released in

the autumn. MSG are currently in Munich recording the LP.

The new line-up makes its live debut when MSG headline the Reading Festival on August 29. And a proper tour looks likely for the autumn.

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It's those Happy Birthday Blues

THE PARTY'S over for the Birthday Party. The cult group play their last gig, at the London Venue, on August 5.

After that drummer Phil Calvert leaves and the others base themselves in Berlin.

The band appear to be throwing away the success they've built up in England, with their last album, 'Junkyard' just reaching number one in the indie charts.

From their new home in

Berlin the rest of the band are planning to put out an E.P. which will be available here.

Miles out

MIKE OLDFIELD has added two dates to the beginning of his September tour.

He now plays Oxford Apollo on September 5 and Sheffield's City Hall 6.



FREDDIE does his stuff

Queen takes Back Chat

QUEEN HAVE another single out next week.

The group release two tracks from their 'Hot Space' album on August 3. They are 'Back Chat' with 'Staying Power' on the flip side — and they also come out as 12-inch versions.

Following their sell-out British shows, Queen are currently in the middle of a two-month American tour.

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KISS CLONES Twisted Sister — who made their British debut at the Wrexham Stadium concert — play two gigs at the London Marquee on August 2 and 3. The group have just released a four-track EP called 'Ruff-Cuts'.

NEIL YOUNG is to play three British concerts — his first for six and a half years. He appears at the Birmingham National Exhibition Centre on September 24, and London's Wembley Arena 26 and 27. Birmingham tickets cost £3, £7 and £5 and are available by post from: Neil Young Concert, PO Box 4, Altrincham, Cheshire WA1 2JQ. Postal orders only should be made payable to Kennedy Street Enterprises and sent with an SAE. London tickets are £3.80 and £7.80 and are available from Mac Promotions, PO Box 28Z, London W1A 2BZ. Postal orders only should be made payable to Mac Promotions and sent with an SAE.

PUNK BAND Infra Riot have an album 'Still Out Of Order' released this week.

RECORD SHOPS have been accused of overcharging for albums again. A "mini-album" 'Tench' by Shriekback which should cost £3 is being sold at "astronomical prices", according to their record company Rough Trade. "We recommend anybody wishing to buy the album to look around before paying any more than that," a spokesman said this week.

TOURS

HEAVY METAL guitarist Gary Moore has fixed up three dates before he plays the Reading Festival next month. Moore — who is joined by Ian Paice on drums, bassist Neil Murray, singer Charlie Hahn and Tommy Eyre on keyboards — plays: Chippenham Gold Diggers August 24 and the London Marquee 25 and 26.

HAWKWIND ARE going on the road again. The veteran group play 26 dates kicking off at the Hitchin Regal on October 14 and 15. Then: Manchester Apollo 16, Preston Guildhall 17, Liverpool Empire 18, Glasgow Apollo 19, Edinburgh Playhouse 21, Aberdeen Capitol 22, Newcastle City Hall 23, Bradford St George's Hall 24, Sheffield City Hall 25, Birmingham Odson 27, St Albans Civic Hall 30, Bristol Colston Hall 31, Southampton Gaumont November 1, Hanley Victoria Hall 3.



ORANGE JUICE bring out a single next week — the first since their 'Felicity' hit. It is a double A side called 'Two Hearts Together'/'Hokoyo' and is the first record to feature the group's new line up with guitarist Malcolm Ross and drummer Zeke Manyika, who sings the lead vocals on 'Hokoyo' in Shona, the native language of Zimbabwe. The group have started recording their second album which is due out in the autumn, when they will also be touring.

Dunstable Queensway Hall 4, Norwich University 5, Ipswich Gaumont 6, Leicester De Montfort Hall 7, Tunbridge Wells Assembly Rooms 9, Folkestone Leas Cliff Hall 10, Guildford Civic Hall 11, London Hammersmith Odson 12 and 13 and Oxford Apollo 14. Former band members Nick Turner and Bob Calvert are expected to turn up on some dates.

BLURT ARE to play three dates before going out to Europe. They play: Cheltenham Arts Centre July 31, London Venue August 18 and Brighton Xtreams 19.

RHYTHM AND Blues band The Inmates — who hit the charts with 'Dirty Water' — play three London dates at the Marquee August 1, Fulham Greyhound 7 and Battersea Big Top 9.

BLANCMANGE HAVE added another London date to the end of their current tour. The synth duo play the city's Beat Route on August 5.

TOP SECRET play four London dates starting at the Barracuda on August 9, Rock Garden 13, Moonlight Club 16 and Fulham's Golden Lion 17.

REGGAE SINGER Alton Ellis plays a one-off gig at Nottingham's Sherwood Rooms on August 7.

THE ROOM play London's Venue on August 10 and the Liverpool Warehouse on August 21. The group — who have just released an album called 'Indoor Fireworks' — are to add more dates in the autumn.

RELEASES

THE DEAD Kennedys are back in action with a single out this week. Called 'Bleed For Me', it's backed with 'Life Sentence' — two new songs. They are due to visit Britain again in the autumn.

THE KORIGIS — who hit the charts in the late Seventies with their 'Everybody's Got To Learn Sometime' single — have a record out on August 6. Titled 'Don't Look Back', it features new member Maggie Stewart on keyboards.

CAPTAIN BEEFHEART is to release his twelfth album in September. The "singer-poet" brings out an album called 'Ice Cream For Crow' — and it will possibly be preceded by an EP featuring some of the new tracks along with older material.

ALL-GIRL soul band High Inergy bring out their new album on August 6. It is

called 'So Right' and includes the current single 'First Impressions'.

CLASSIC REGGAE records from the Trojan label are re-released this week. Two Gregory Isaacs LPs 'In Reason' and 'All I Have To Love' are out again, along with the compilation 'Club Reggae' and the three-album box set 'The Trojan Story'. Also planned is a follow-up 'Trojan Story Volume Two'.

SNOOKER STAR Hurricane Higgins is the subject of a record by Georgia Fame released this week. It's called 'The Hurricane' and devoted to the World Champion, who regained his title this year.

REGGAE SINGER Horace Andy has a new single out this week — a double A side called 'Love Hangover'/'Serious

Thing'. His label stablemates the Love Joys release 'Stranger' and Junior Delahaye has a single called 'Love' out at the same time.

BLACKPOOL Oi! band Antiaocial! have a single 'Made in England' released this week.

AMERICAN DISCO hit 'Feelin' Fine' by Sly Cabell is released in Britain this week. The single also comes out as a 12-inch and was a hit from New York.

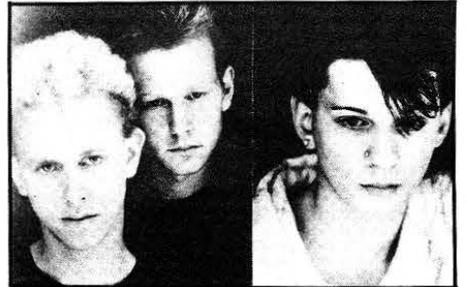
AFRICAN BAND Orchestra Makassy have an album 'Agwaya' released on August 28. The group features 14 musicians and will have a single 'Mambo Bado' released some time before the album.

TV AND RADIO

EARLY RISERS can see BBC 1's 'Cheggers Plays Pop' every weekday morning at 9.20am. THURSDAY'S edition features the Beat, Rocky Sharpe And The Replays and Hot Chocolate.

ITV's 'Razzamatazz' on FRIDAY has Depeche Mode and Haircut One Hundred while Radio One's 'Roundtable' has Dexys main man Kevin Rowland giving his verdicts on the new releases. Blondie producer Mike Chapman helps out. Later 1st appear on 'The Friday Rockshow'. 'Cheggers Plays Pop' has the Fun Boy Three, Bow Wow Wow and Tight Fit.

SATURDAY morning sees lots of pop on the various regions. BBC 1 later has Gary Numan's ex-band Dramatis on the 'David Essex Showcase', with White And Torch and Transporter. 'Summertime Special' is given a cockney flavour with Chas And Dave while Bad Manners are on 'Saturday Live'. Radio



DEPECHE MODE: Friday, ITV

One's 'In Concert' features Girlschool.

GAMBACCINI's profile subject on Radio One is the Drifters on SUNDAY while LWT viewers get to see The Beat and Q-Tips into the small hours of Monday. MONDAY'S 'Cheggers Plays Pop' has Yazoo, Bad Manners and ABC.

TUESDAY'S 'Cheggers' features Monsoon, The Nolans and Coast To Coast.

WEDNESDAY'S 'Cheggers' serves Dollar, Toyah and Classix Nouveaux, while 'The Monkees' on BBC 1 gives another dose of vintage music and loopy humour.

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THIS WEEK	LAST WEEK	OUR PRICE
1	3	OBT FAME 4.29
2	1	ABC LEXICON OF LOVE 3.99
3	2	LEAGUE UNLIMITED ORCH. LOVE AND DANCING 2.99
4	5	KID CREOLE & THE COCONUTS TROPICAL GANGSTERS 4.29
5	4	FLEETWOOD MAC MIRAGE 4.29
6	8	STEVE MILLER ABRACADABRA 3.99
7	6	ROXY MUSIC AVALON 4.49
8	10	SHALAMAR FRIENDS 4.29
9	16	ODYSSEY HAPPY TOGETHER 3.99
10	7	ELVIS COSTELLO IMPERIAL BEDROOM 4.29
11	11	MARTI WEBB SONG AND DANCE 5.99
12	NEW	DONNA SUMMER DONNA SUMMER 4.29
13	9	ROBERT PLANT PICTURES AT ELEVEN 4.29
14	18	SHAKATAK NIGHT BIRDS 3.99
15	NEW	VARIOUS THE KIDS FROM 'FAME' 4.29
16	12	RANDY CRAWFORD WINDSONG 4.29
17	21	BARCLAY JAMES HARVEST CONCERT FOR THE PEOPLE 4.29
18	14	THE ROLLING STONES STILL LIFE 4.49
19	19	MADNESS COMPLETE MADNESS 4.99
20	13	SOFT CELL NON-STOP ECSTATIC DANCING 2.99
21	23	ALAN PARSONS EYE IN THE SKY 4.29
22	15	FASHION FABRIQUE 3.99
23	22	GARY U.S. BONDS ON THE LINE 4.29
24	24	DENNIS BROWN LOVE HAS FOUND ITS WAY 3.99
25	20	DURAN DURAN RIO 4.29
26	17	JOE JACKSON NIGHT AND DAY 3.99
27	27	GENESIS THREE SIDES LIVE 5.49
28	25	STEVIE WONDER'S ORIGINAL MUSICIARIUM 5.99
29	26	PETE TOWNSHEND CHINESE EYES 4.29
30	29	PAUL McCARTNEY TUG OF WAR 4.99
31	32	VANGELIS CHARIOTS OF FIRE 3.99
32	34	PATRICE RUSHEN STRAIGHT FROM THE HEART 4.29
33	28	FELICITY KENDALL SHAPE UP AND DANCE 4.29
34	33	RICK JAMES THROWIN' OUT 4.29
35	37	VISAGE THE ANVIL 4.29
36	39	TALK TALK THE PARTY'S OVER 4.29
37	31	A FLOCK OF SEAGULLS A FLOCK OF SEAGULLS 3.49
38	35	JUNIOR GISCOMBE JR 3.99
39	44	KING SUNNY ADE JU JU MUSIC 4.29
40	47	SIMON & GARFUNKEL CONCERT IN CENTRAL PARK 6.49
41	46	IMAGINATION BODY TALK 4.29
42	45	THE CRUSADERS ROYAL JAM 4.99
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49	49	BLONDIE THE HUNTER 4.29
50	48	STEEL Y DAN GOLD 4.29
51	50	THE CLASH COMBAT ROCK 4.29
52	42	BILL NELSON THE LOVE THAT WHIRLS 4.49
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54	56	UK PLAYERS NO WAY OUT 3.99
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56	52	KING CRIMSON BEAT 4.29
57	54	JON ANDERSON ANIMATION 4.29
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FLEET STREET EC4
HIGH HOLBORN WC1
KENSINGTON HIGH STREET W8
KINGS ROAD SW2
LEICESTER SQUARE W2
LONDON WALL EC3
LUDGATE HILL EC2
OXFORD STREET W1
QUEENSWAY W2
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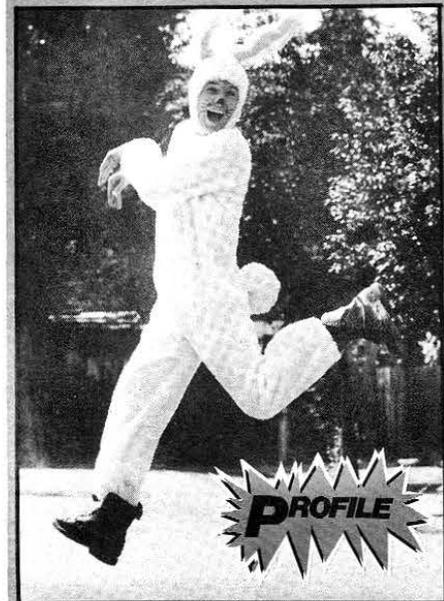
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NEWS BEAT



PROFILE

CAPTAIN SENSIBLE OF THE DAMNED

FULL NAME: Raymond Ian Burns (But I hated it so I changed it, as everybody knows)
NICKNAME: Shiftface McGee
DATE OF BIRTH: Mind your own bleeding business
PLACE OF BIRTH: Zarbo Nebula
EDUCATED: At a zardo school that taught me nothing but lies and bullshit
HEIGHT: Over six feet
WEIGHT: 12½ stone of rippling muscle
COLOUR OF EYES: Bloodshot
FIRST LOVE: Large wads of money
FIRST DISAPPOINTMENT: Marc Bolan's death
FIRST PERFORMANCE: 100 Club supporting The Sex Pistols
FIRST LIVE SHOW SEEN: Dave, Dee, Dozy, Beaky, Mick and Tich at some cinema in south London with the Bee Gees supporting
FIRST RECORD BOUGHT: 'I'm A Moody Guy' — Shane Fenton (now Alvin Stardust)
MUSICAL INFLUENCES: Early Soft Machine, Chocolate Watch Band, Strawberry Alarm Clock
INSTRUMENTS PLAYED: Any sodding thing I can lay my hands on
HERO: Ghandi, Tony Benn
HEROINE: Dolly Mixture
FAVOURITE BOOK: Wisden's Cricketer Almanac
FAVOURITE MAGAZINE: Socialist Worker
FAVOURITE FILMS: I hate films. They are usually full of bloody producer bullshit and cash orientated profit excess. They've got no ideas. Since the 'Carry On's' it's been going downhill
FAVOURITE TV SHOW: All TV is moronic shit.
BEST LIVE SHOW SEEN: Tony Benn at the CND Rally, Hyde Park
FAVOURITE CLUBS: Bridgehouse, all pubs
FAVOURITE FOOD: I'll eat anything, except rabbit
FAVOURITE CLOTHES: Cheap ones that aren't too possey
HAIRCUT: Yes, please!
FAVOURITE DRINK: Beer, real ale not plesky lager
IDEAL HOME: With Mummy, Daddy and Rabbit (called Rabbit)
IDEAL HOLIDAY: Touring with The Damned
IDEAL CAR: If I ever drove a car it would be a menace to mankind
MOST FRIGHTENING EXPERIENCE: Running out of booze in the studio at one in the morning. (We kicked in an off licence and spent the night in the cells)
WORST EXPERIENCE: The same
FUNNIEST EXPERIENCE: Rat falling off drumstool at punk festival in France (then off live stage as well)
SUPERSTITIONS: Hogwash
FANTASY: Peace on Earth
MOST HATED CHORE: Tuning my guitar when pissed
AMBITION: Frank Sinatra to cover one of my songs



TALK TALK: over-critical acclaim?

Pic by Nils Jorgensen

Soft talking

JIM REID listens to TALK TALK talk

IT'S BEEN a year since I first saw Talk Talk make their way into the world. A year that's seen them sign a major record deal, flirt with the top Forty and release an album of rich promise and ambition. It's also been a year in which the group have learnt to accept the fickleness of the music press and the fallibility of their record company.

For, although Talk Talk's ascent has been fairly smooth, the group have been plagued by ill considered reviews and faintly ludicrous comparisons with other groups. However, with the current single 'Today' set to become that illusive first hit, and a Stateside tour with Elvis Costello ready to consolidate the considerable 'buzz' about the group in America, Talk Talk are set to smash the criticism and imprint their own personality onto the nations pop consciousness.

Before I go further, let me just say this: Talk Talk are going to be a very BIG group. Talk Talk's music is built around stirring, insistent melodies and the sharp songwriting talents of vocalist Mark Hollis. It's a lush sound, saturated with sweetness and emotion; evocative, ethereal, yet still anchored by a winning pop

song writing, it's an ambitious combination most fully realised on the LP's title track 'The Party's Over', a winding, skilfully woven dialogue of love and despair.

"This was the newest song at the time of recording and in terms of development it's closer to where we're going. It's the story of a woman who's past her peak but doesn't realise it, really it's about aspiring for greatness and the ridicule you get for doing it."

A personal gripe Mark? Hollis's lyrics predominantly deal with hurt and despair, do they come from personal experience?

"Not really, they're just observations of people, you don't have to experience something to write about it."

Throughout this conversation bassist Paul's main preoccupation has been marshalling various young ladies of his

acquaintance, and searching for a phone box to reach the lovely Vicky. Drummer Lee reveals respectfully diverse listening habits — everything from the new Cabaret Voltaire LP to classical music, while classically trained keyboards man Simon maintains his reputation for silence and politeness. Hollis may be the mouth and motive force, but his assurance and confidence are certainly bolstered by the fact that he has three very talented musicians to work with.

Because they strive and search for the best, Talk Talk are worth far more than most new pop. They haven't quite made it yet, but for a group of just twelve months standing they've spun some infectious pop and released a very creditable debut LP. Remember it's the quest that's important. Talk Talk know this, but I wonder how many of their competitors do?

Jim Reid

sensibility... Yet if the group have a drawback, it's the danger of their music becoming just TOO soothing, too pleasant and dangerously close to American FM radio fodder. Talk Talk have no guitarist; operating with keyboards, bass and drums they aim to build their melodies around a loose, almost jazzy structure. Yet isn't there a danger of this becoming too soft-centred, lacking cut and aggression? Vocalist Mark disagrees.

"I just can't honestly see that, listen to a song like 'Hate' for instance, you don't need guitars to sound aggressive." Mark Hollis is a very intense young man, sharp, angular and wonderfully Cockney, he has a passionate belief in his songs and the group's future. For a man fronting a modern pop group Mark has refreshingly old fashioned ideas. I nod in agreement as he berates the current obsession with packaging and image. Mark Hollis wants his songs to stand on their own, not on the colour of the group's latest suits.

I note the difference between Talk Talk's dance orientated singles and the more considered epic pop on the LP.

"We aim to be as diverse as possible, to cover all sorts of areas. Of course singles have to be immediate, instant, we can do that, but we also want to write albums that stand as albums not merely a collection of singles and dud filler tracks."

Their debut LP 'The Party's Over' certainly reaches for these aspirations, yet to this writer, the results are not always completely successful. Talk Talk are aiming for an epic pop sound built around flexible musicianship and traditional



Pic by Andre Colling

WOODY orders his rice balls

Video lunacy

MADNESS: 'Complete Madness' (Stiffilms Video VHS Stiff 1 — available in VHS or Betamax format £19.95)

OKAY, SO this has been out for a few weeks now and has been sitting pretty at the top of the video charts for almost as long, but in the light of other recent video releases it is such brilliant value that it merits an extended mention.

Comprising the same items as the album of the same name, 'Complete Madness' documents Camdan's craziest from an early film at the Hope & Anchor ('One Step Beyond') to

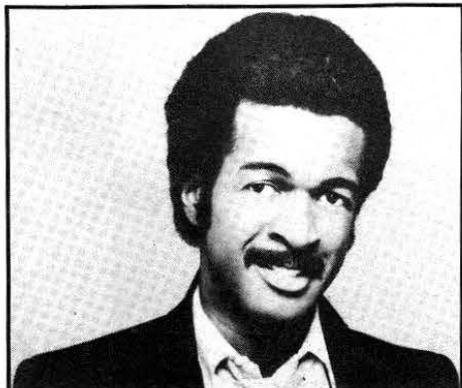
a more elaborate sequence in the desert ('Nightboat To Cairo') and a good deal of tomfoolery in the stunning 'Return Of The Los Palmas Seven' instrumental.

In complete contrast, two other top sellers the Gary Numan video of his last ever live performance at Wembley and The Jam's 'Trans-Global Unity Express', are utter yawnsville — just straight reproductions of gigs which don't bear repeated viewing. On 'Trans-Global' the lighting isn't even any good.

But Madness: guaranteed to cheer up the most depressing day. But you already knew that. Mike Nicholls

STAR CHOICE

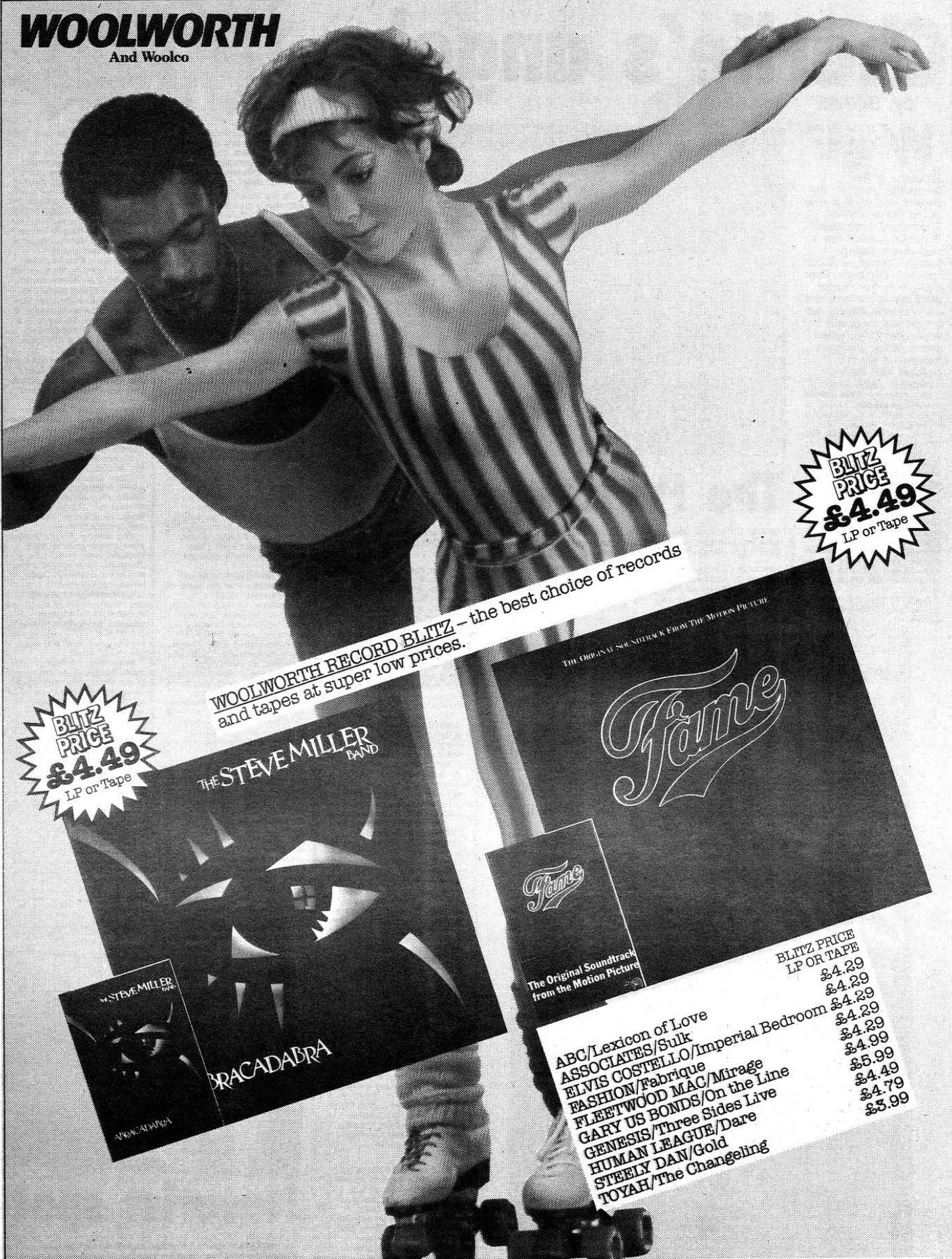
LARRY GRAHAM
JOHNNY B. GOODE — Chuck Berry. I liked the guitar and lyrics.
WHY DO FOOLS FALL IN LOVE — Frankie Lyman And The Teenagers. The first record I bought. I loved their singing and dancing.
THE BEATLES (WHITE ALBUM) — The Beatles. There's some great songs on that album.
LIVE AT THE APOLLO — James Brown. A real exciting high energy show.
MUSIC OF MY MIND — Stevie Wonder. I love the songs and the sound of this album.
SMASH HITS — Jimi Hendrix. Great guitar playing and energy.



GREATEST HITS — Sly And The Family Stone. I played on them.
SOONER OR LATER (album) — Larry Graham. My latest accomplishment.

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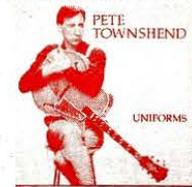
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BARCLAYS

JUDAS PRIEST: 'You've Got Another Thing Comin'' (CBS) Alright, alright. I know it's predictable to have this sitting at the top of the page, but after suffering Charlene, Pete Townshend, and the Associates, what's a boy to do? A Priest prime cut, proving they have the talent to write the best commercial HM since Whitesnake. Their biggest hit so far, if there's any justice.

PETE TOWNSHEND: 'Uniforms' (A&M) Picture sleeves like this should come with a Government Health Warning. Townshend looks like a vampire after a night out or a



PETE TOWNSHEND
UNIFORMS

freshly warmed up corpse. Nearly sounding as miserable as Paul Weller, Townshend's outlook on life is also as tiresome. This isn't worth a tinker's cuss, me old mate.

CHARLENE: 'It Ain't Easy Coming Down' (Motown) Lordy, lordy, lordy, the monster has risen from the depths again. This time Charlene whimpers on the perils of a broken relationship, tightening up her corsets and chundering all over the place. I have a maniacal dream about strapping this old trouper, Elkie Brooks and Nicole into a non-returnable space capsule...

SYLVIAN AND SAKAMOTO: 'Bamboo Houses' (Virgin) Flouncing around in Japan, David Sylvian and Sakamoto from the Yerraw Magic Orchestra have come up with something a darn sight more palatable than Karn's dismal solo effort. Sylvian's vocals are kept to a bare minimum — thank the stars — on a quirky, infectious tune. I've developed quite a yen for it (geddit?).

PINK FLOYD: 'When The Tigers Broke Free' (Harvest) Yawning old Floyd half full of brilliance, half full of bunkum and raking in the cash like there's no tomorrow whatever they do. Rasping military style drums on a rousing dramatic piece about the state of the world and beyond, no doubt. There's nothing like having a social conscience and getting paid for it. Happy yachting lads...

RICCHI E POVERI: 'Make It With Me' (Carrere) Doubtless this is set to blast off all across Europe and serenade Jackie and Tracy sitting on the beach in Benidorm being eyed up by randy Spanish waiters itching to get their fingers on nubile English flesh. We can only hope it sinks without trace before it's able to cross the Channel.

MAXIMUM JOY: 'In The Air' (Y Records) Maximum pain is perhaps more apt. High voices



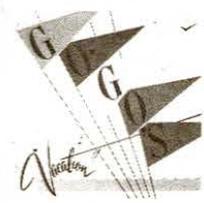
and farting sounds. Not the best way to start a Friday morning.

SYLVIA AND THE SAPPHIRES: 'Shopping Around' (Stiff) Stiff's answer to Mar Wilson is this fairly cheap sounding Sixties style group. Thank God for Madness for pulling in the cash, eh what?

B A ROBERTSON: 'Dot Dot Dot' (Asylum) Robertson's cosy niche as chat show presenter has put paid to the sort of innovation that made 'Bang Bang' such a classic. Down the dumper with it.

LOOSE TALK 'Dan Dare' (Jet) There's been some horrible things done to one of Britain's best loved comic characters down the years and this is one of them. A pathetic tribute that reeks of nothing but a cheap cash in. Star bores.

GO-GO'S: 'Vacation' (A&M) No go again. The Go-Go's are one of those questionable American bands occasionally foisted us from time to time with



promises of expensive trips to San Francisco to see them. Smarty pants song in their usual too cute style. They've also been listening to too much early Blondie, so there.

THE GIST: 'Love At First Sight' (Rough Trade) I reckon with the right exposure Rough Trade have got hold of a little gem here. A loping quite hypnotic song and if the Scrifs can do it, so can the Gist.



Reviewed
by **ROBIN SMITH**

THE FARMERS BOYS: 'Whatever Is He Like' (Backs) Were they dying when they recorded this?

THE PLATTERS: 'Platterama Medley' (Mercury) What's next then, a compilation of Vera Lynn's hits on 45? Sedate compilation for mums and dads. The breaks in tempo are a shade too jerky though.

THE DRIFTERS: 'You Better Move On' (Atlantic) Something of a classic that should cut across all prejudices. For those quiet moments when you're alone and in dire need of a cuddle.

MARIETTA: 'Do You Wanna Dance' (Polydor) If you've seen your old man bashing his heart out on stage then there probably comes a time when you want to do the same



yourself. The lithesome Marietta is the wife of Status Quo's Rick Parfitt. It's a re-work of one of my least favourite songs but not a bad effort. A decent video should help it chart.

URBAN SHAKEDOWN: 'Big Bad Wolf' (Polydor) I'd rather be hit around the head with a blunt instrument than hear this again.

VAMPIRES: 'Harry's House' (Next) One of those innocuous happy little bands that major record companies used to sign when they had a bit of cash to spare. The Vampires, eh? I reckon they should call themselves the Dull Troils.

PHILLIP JAP: 'Save Us' (A&M) Jap old boy, this is crap.

MANEATERS: 'Nine To Five' (EG) From way back in 1978 when Haircut 100 weren't even born, comes a single featuring Adam Ant and Toyah from the film 'Jubilee'. A period piece thrash about with little serious chart potential.



ROB HALFORD: bathed in adulation

Pic by Robert Ellis

THE MONOCHROME SET: 'The Mating Game' (Cherry Red) Isn't it fun? Isn't it wacky? Somebody pass the sick bag.

DUNN AND BRUCE STREET: 'Shout For Joy' (Satrii) With a name nearly as stupid as Morrissey Mullen, this is third rate disco for one legged ducks.

THE FRENCH: 'The River Flows East' (Sanguine) Interminable mutterings about rivers delivered in sub-Sylvian



tones. Well, they come from the north and some funny people live up there.

TWISTED SISTER: 'Ruff Cutts' (Secret) To be perfectly honest, frank, sincere and brutal this strangely sounds a little tame. Obviously the good Sister's repete has been based largely on outlandish stage shows and this doesn't commit that excitement to vinyl. Perhaps the long awaited Pete Way produced album will change that, but at the moment it's not bending my needle.

GRAHAM PARKER: 'No More Excuses' (RCA) The old bore is back; a sad casualty of the late Seventies. Another spiteful song and who cares?

MELANIE: 'Detroit Or Buffalo' (RCA) Old hippy tarted up in feathers, hat and soft focus photography. She does her best to sound like Linda Ronstadt. Poor dear.

UK DECAY: 'Werewolf' (Corpus Christi) What sort of warped child did these people have to produce this? Listening to a British Leyland production line would be more agreeable.

THE CHURCH: 'Almost With You' (Carefree) More isa vicar? The Church have the potential of a block of wood.

SNIFF 'N' THE TEARS: 'Hungry Eyes' (Chiswick) The Sniffs deserve the Zaine Griff award for hanging around and making a nuisance of themselves. Four albums on and still nobody really cares. The Sniffs are one of those bands who used to be lovingly described as a "good little pop band."

PERFECT ZEBRAS: 'Touching My Heart Again' (Focus) Somebody's been listening to too much Spandau Ballet. What a bunch of dullards.



ANNABEL LAMB: 'I Know How Love Goes' (A&M) Two words will do. Why bother?

RICHARD BONE: 'The Beat Is Elite' (Survival) "A founder member of New York's electronic scene," says the bio and we all know what that means don't we? Not since Laurie Anderson has there been such torture. 'Nuff said.

THE ASSOCIATES: '18 Carat Love Affair' (Associate) Absolute hell. It's Billy's awful



voice you see, which is rather like an uncontrolled brat screaming at his mother because she won't give him any sweeties. At least 'Club Country' had some style and grace, but this just disappears up its own backside.

POPULAR VOICE: 'Here For The Summer' (Backs) Low density jazz funk. Exquisitely unappealing.



THE MONOCHROME SET: wacky... and sick making

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Pic by Adrian Boot

TERRY and NICKY find the one about two old men in deckchairs hilarious

The easy life

Mark Cooper relaxes with FUN BOY THREE

VICTOR LOWNDES used to run the English section of the Playboy Empire. Recently he was made redundant. He doesn't seem to be suffering.

Victor retains possession of his favoured toy, a country mansion that dominates the countryside near Tring in Hertfordshire.

'Stocks' consists of innumerable rooms with innumerable paintings, a room full of space invaders, another with a private bar. There's a tennis court and a squash court, well-stocked stables containing horses for fun and a horse or two for the hunt that Victor loves.

Victor and his wife are kind hosts, even if they have to be. In their hour of need they've taken to hiring out their house for conferences and the occasional film.

This goes some way to explaining the presence of the three scruffy rogues currently distributing themselves in and around Victor's jacuzzi. Neville and Lynval are enjoying the waters while Terry slumps by the towels, his face maintaining its usual glum clown's stare.

The Funboy Three are here to make the video that will accompany 'Summertime' on its various TV appearances. The three Funboys play the

parts of houseboys, slaves to the rich. The daughters of the house have taken a fancy to the three and are siding with the boys against their parents. Neville succeeds in winning the house from Daddy in a crap game.

Cut to Mummy and Daddy leaving the house, bags packed, cut to Funboys enjoying champagne and the daughters.

A sweet little fancy and one not so far from the truth. The wonderful world of pop has brought them to the mansions of the rich and they are determined to enjoy themselves.

The Funboys have got away with it, an escape that has nothing to do with talent. This really amuses Terry Hall. He'd probably laugh if he wasn't worried he'd end up crying.

"I'm a disillusioned young boy.

"I don't like fun at all," Terry explains, "I think it's disgusting. That's why we have fun onstage now, because I hate it so much. Since The Fun Boy Three started I've been seen smiling; I used to be miserable all the time in the Specials. I've left 'doom' behind for 'fun,' they're both ridiculous. My idea of fun isn't doing music at all, it's sitting at home in Coventry with my girlfriend, cat on my lap, watching something like 'Coronation Street.' My idea of work is being in a pop group — it's a job and a joke; it'd be funnier still if we

weren't successful, then we'd be real prats."

If Terry enjoys TV, Lynval's idea of a good time is making music and going out to a club and Neville's... well, Neville's is women.

The one thing that all three have definitely decided is not fun was being in the Specials. Terry's natural gloom has been dimmed to dark by the experience: "Some of the ideas with which the Specials began were great... in principle. But they were totally impractical. How can a group bring 'unity' in the whole world? The Specials went on a political campaign for two years to no avail. It's pathetic thinking you can change things because you can't."

The Funboy Three are the product of the sad crash of the Specials.

The Specials dreamt of bringing unity to the youth and ended up fighting amongst themselves.

According to Terry, the world doesn't change: "Dinosaurs used to rule the world and hedgehogs didn't get a look in. Nothing's changed. We're three hedgehogs. When we did 'Lunatics' it was taking the piss out of ourselves, out of politics, the Specials and the charts. I haven't belief in anything except myself, my family, my girlfriend, Rick our manager, and Neville and Lynval. Nothing could separate us. Apart from that, I couldn't give a shit."

From the first, the FB3 were determined that their venture would avoid the pitfalls into which the Specials plunged: "We learnt that the only way you can enjoy what you're doing is to make sure that everything is equal and democratic and that things aren't being dominated by

one person." This is Neville talking, the man whose energy used to dominate the Specials' live performances.

Don't you miss performing, Neville?

"I went onstage with Ranking Roger to join the Clash in Birmingham and it was great... I love the Clash and I hadn't been on a stage for over a year. We will tour around Christmas time and by then we'll have something to offer visually and musically. I couldn't go through all that bullshit with the skinheads again. You'd get about 20 of them at each Specials performance, they didn't come to enjoy it, a lot of them came to give Lynval and me a hard time and the others for having us there." Neville shakes his head, as if trying to clear a bad memory.

The Specials' experience made all three Funboys uptight and cynical. The design of the Funboys may not have disposed of the cynicism but it has enabled the lads to relax: "The Specials was a big group in a uniform," explains Lynval, "There's only three of us. We don't want to be put in a uniform like a policeman and have to wear a suit. We wear what we want now and we're not trying to kill ourselves. The Funboy Three appeal to a lot more people than records made for punks or tees..."

To further broaden their appeal, the FB3 have imported Nicky Holland, once a Ravishing Beauty, to add a touch of classical class to their amateur inventiveness. Nicky is classically trained and it is her vocal and orchestral arrangements that dominate 'Summertime'.

Lynval meanwhile thinks the three of them are

overdue some praise: "When we left the Specials we had nothing; all we had was the fact that our faces were known. I was the only one who could actually play an instrument — I had to tell the others if they were out of tune or tell them if something was no good. You've got to be extremely stupid or extremely brave to leave a group when they've just got a Number One single, especially when the majority of you can't even play!"

"We started with nothing, we were dead empty. We can't go any further back, we started from the very bottom. People don't give us credit for what we've achieved; we didn't try to be a disco group or a reggae group, we just got on with what we had and our own style."

If Lynval is proud of what the Funboys have achieved, Terry remains amused. After all, it's Terry who's the heart of the group. It's Terry's flat, deadpan voice that dominates the singing and Terry's lugubrious face that dominates the look. Terry is most amused when emphasising the Funboys' lack of skill and hinting at their lack of talent.

"I don't know how to play any instruments," he says indifferently. "And I don't really want to learn about things either. I did that at school and it was awful. All you need to know about an instrument is how to get a noise from it. That's why we started with drums. How far can you go with a drum? All you can do is hit it. I played a bit of piano on the album and I'd never played a piano in my life. Our philosophy is that whoever feels capable of doing something should just go ahead and do it. We just

make mood music, we just play whatever mood we're in."

Some might call them moody. The FB3 turned their moodiness and their lack of skill into their central talent, all with a stubborn, single-minded self-satisfaction that verges on the perverse. Terry goes out of his way to emphasise his lack of interest in pop records. Perversely, it's his lazy lack of interest and his refusal to be bullied, to get back on the scrapheap, that makes the FB3 and their percussive ramblings so successful.

"Personally," says Terry, looking as mournful as possible, "I'm sick to death of music. I'm not saying rock and roll is dead because it's not, it just goes on and on. That's why I concentrate on the visuals. To me pop groups are 99 percent the visuals and one percent the music. I've always been more interested in groups that look more interesting than they sound."

The Funboy Three are designed as a parody of a pop group. While groups like Bucks Fizz work terribly hard for their success, practice a lot and smile all the time, Terry frowns and is professionally lazy. He has had the bare-faced nerve to ask the public to reward him for being sullen, for singing flatly and for banging a Tunisian drum or two and it's worked!

Terry Hall likes to laugh at everything. It would be hard to say whether he finds life more depressing than funny or more funny than depressing.

Only a cynic would have placed Terry Hall in a group called The Fun Boy Three.

A twist in the tale

Robin Smith recoils from the pit secrets of TWISTED SISTER

ACTUALLY, THEY'RE not really twisted at all.

On here, singer Dee Snider said he kept a bar constrictor in his bathroom and has played Mark Mendoza is quietly known as "The Animal," but there's all down to earth people almost.

Let's do the interview on the hotel roof. Says Dee: "We can crawl along the ledge and it's out in the open air." Now I'll suffer being beaten up by fans for saying their album wasn't up to scratch and the execution by Judas Priest's Rob Halford for maintaining pure putting on a bit of weight, but I'm not complaining on any of a rock for anybody. Dee decides to compromise and we head for the pub.

But here Kiss dressed warpaint and needs his three heads so much excitement about a new HM act as Twisted Sister. On the last at Wrexham over the weekend they follow this with dates next month and more in the autumn. Twisted Sister's success has largely relied on word of mouth and the odd specially imported release, which the band had to finance themselves.

IN SOMETHING like six years of making a living playing clubs in the New York area not one major label signed them up. But now Secret Records have got 'em and their first track "I Want Cultus" is out this week.

"We look like women, talk like men and play like motorcycles," says Dee Snider during a Coke A Coke? See what I mean about their being normal? Dee is teetotal and off stage he keeps himself in shape by weight training. Guitarist L.J. French is also into physical fitness, and has just finished with "hours in the New York marathon."

"The last time I was drunk was when I was 14," says Dee. "I'm into natural energy. I like intensity of a natural kind, the excitement I get from being surrounded by speakers and a screaming audience is the only excitement I need."

"Society today seems to be geared into people being

unable to enjoy themselves without stimulants. Some of my friends, we avoid drug addicts, but I don't touch the stuff."

"It's strange how drink can make some forms of behaviour acceptable. For instance, if you were in the pub and after getting drunk, you stood up on the table and pissed all over the floor, you'd really enjoy it. But if you did it when you were sober, they'd have you locked up and put up in a straight jacket."

"There's also only one woman for me and that's my wife. Hey you want to see her picture?"

Dee's wife, Joanne, has a tattoo dedicated to her on her back and she also has time to do some modelling. Dee and Joanne are also expecting their first child in a month (G).

"I hope the kid will be a male, like me. I wish I had about 12 kids in different colours and form a band with them. I was in the front row of one of our concerts," says Dee. "I met her after, and she hated me for a long time."

"Oh, suppose we're a pretty odd couple. She's only five feet. We go to a bar and get together and go crazy."

DEE RECKONS he's been going crazy ever since he was about eight. It's a summer waiting for a bus when it

comes, you get up and see you see the Beatles on the Ed Sullivan show last night? Everybody was going mad."

"I thought when that's what I want to do, and my friends and I got a band together. We had only electric guitar and the rest were on tennis rackets and tin cans, followed by Black Sabbath, the New York Dolls, Led Zeppelin and Alice Cooper. Dee and his mates eventually formed Twisted Sister."

"We have an arrogant attitude, we insist that people enjoy themselves. Says Dee: "I will not have people coming to our concerts and sitting down. We want the audience to know we're not giving ourselves to them,

"I try to speak for the people who come to us and I support the underdogs of this world. I'm reacting against the sort of pressure that comes down from above and I can identify with it, coming from a twisted sister."

Sister's album produced by Peter Way in LA and featuring a guest appearance by ex-Robbers guitarist Fast Eddie on a track called "You'll Look A Whole Lot Better by Dee's days as a bathroom attendant."

"The only thing I could think about was getting in a taxi car, turning up the speakers and blasting off down the road to anywhere. It's the best that a twisted heavy metal band can do."

"I really can't stand bathroom music. There's just a few bands in America that are not available. They can't turn it into a fashion. All the radio stations want people to do over their hair. They're trying to bring back a whole generation."

"I think we're going to make it over here. British audiences are pretty receptive and there seems to be a spirit of brotherhood and communication between bands over here. More than you get elsewhere."

AFTER THE album is recorded, Dee hopes to return to his American live shows although he had to get rid of the eight foot long bar constrictor, which he had on a special diet of rats.

"I used to get it out, it was quite friendly," he says. "I also owned a vicious ferret. I couldn't use the bathroom for six months, because it used to go for my

house. Like the Adams family, you remember, that crazy old show where there were people and things I went to have flame throwers in the kitchen and have enough money to be able to repair the damage."

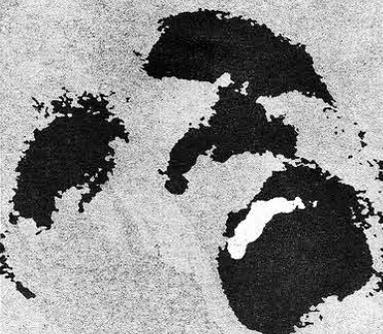
"My ultimate goal in life is not to have to work at all."



Pic by Fin Costello

NINE TO FIVE

THE SINGLE



Mameoaters

FEATURING ON THE B SIDE
JERUSALEM BY SUZI PINNS

Christine Buckley

celebrates

the 30 years

(or is that 30 hits?)

of HOT CHOCOLATE

HOT CHOCOLATE just keep on steaming. 30 singles under their ample belts and they're back in the charts with this year's second smash, 'It Started With A Kiss.'

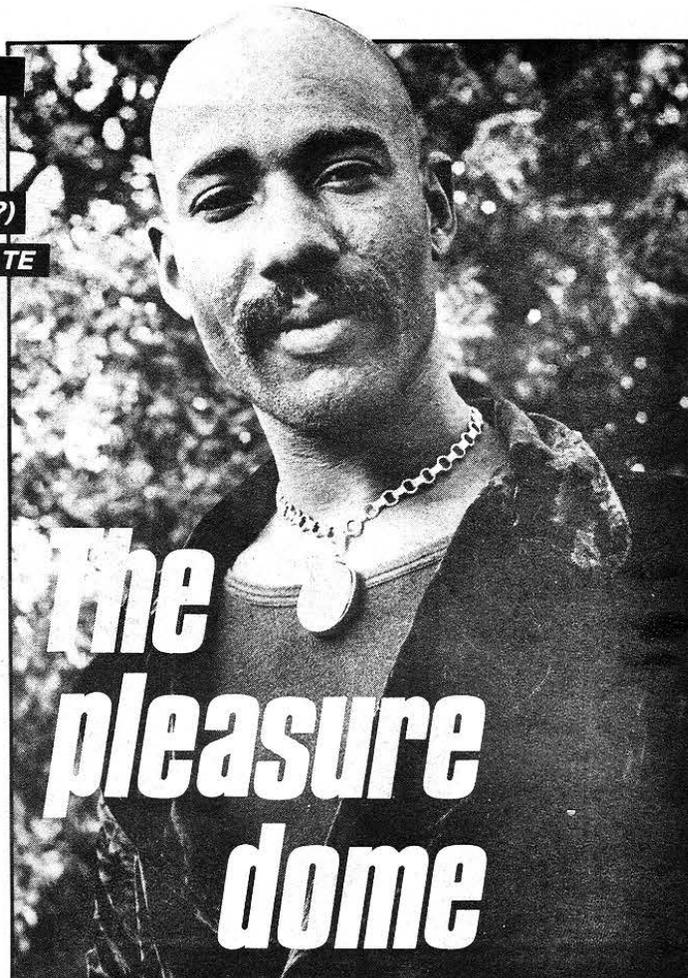
"Music is about strong songs. People are always looking for something new, but the old sentimental songs remain." The band may be almost inadvertently riding the crest of a wave but there's no chance of their style altering to any change in that wave.

Durable is probably the best way of describing the band's performance, and Errol views criticism that their recordings are samey with a complacent, but by no means bitter, cynicism: "It isn't so much the overall sound which is the same. It's the attitude, that is what is noticeable and distinguishable. If I sang in a different manner, deeper for instance, it would make the sound totally different. It's the attitude which comes over most strongly."

"It's not that all the songs are the same, but they have a similar character."

The last two singles, 'Girl Crazy' and 'Sealed With A Kiss' were very different, he argues, if only in terms of tempo and it is just the attitude they share that gives them the Hot Chocolate stamp. Both songs were written in America. Errol, who writes all the music, spent some time there at the suggestion of Mickie Most, the band's longtime producer, thinking that the land of the free may offer a little new inspiration. For a band like Hot Chocolate, America would seem their ideal environment. Bearing in mind that they haven't toured there for the last three years, why don't they give it a bit more attention, even base the band there?

"Laziness basically," says Errol. "I like England too much." He's a relaxed character, to say the least. His ultimate wish is for the band to be remembered as: "One of the best pop groups of all time", and he is content to stick with the old formula for achieving that. Has he never considered varying his



The pleasure dome

ERROL BROWN: a heady brand of disco pop

songs' subjects, delving into the realms of protest songs maybe?

"I honestly don't think they do any good. I don't think they've ever achieved anything. I don't think they can. We did have a go once with 'Brother Louis' but I don't plan to again", he says.

So it's definitely a safe groove Hot Chocolate move in, one which satisfies their audience. A Hot Chocolate audience is a certain type, although surprisingly not an especially steadfast or faithful one. That's surprising because often when a band has been around for as long as Hot Chocolate have, they acquire a certain support which will be there no matter what.

"I don't think we've really got a following as such. Certainly not a fanatic one.

Ours is just a nicely behaved audience. Very laid back people. Very middle class."

It is satisfying for you to just appeal to that one type?

"I'm happy with our audience. I would hate any sort of violence at the concerts. I like the people to be moved and enjoy it, but that can happen without things getting unpleasant."

After over a decade of musical life and over 30 singles you can label Hot Chocolate as "standard". Fair enough if they've found a niche they're happy with, which is also keeping them well above the bread-line, there's no point in experimenting for the sake of it. But what about the new world of video. Might that not provide a good vehicle to create some new effects without drastic changes?

"It doesn't really appeal. I think it's good for promotion purposes, especially so you can be seen in other countries. I like it for that. But not for the sole purpose of the music. I'm not too interested in the artistic possibilities. That's because my great love is being a performing artist."

"I just want to entertain people. I think people should get back to the stage more."

It's a strange world Hot Chocolate inhabit. It's not the real — though who's to say what's real — everyday one because they're too obviously light for that. Neither is it one of fashion and image. And yet other people must live there too, because of their staying power, which doesn't show any signs of waning yet. See you in 30 hits time, Errol.

ROCKY ROAD TO SUCCESS



SURVIVOR practise their Stallone stances

IF YOU go to see Sylvester Stallone's new movie, 'Rocky III', the chances are you'll hear of more than just one Survivor.

For the band who play the title track to the film are none other than American heavy rockers Survivor, currently bubbling under the charts with the song 'Eye Of The Tiger'.

The group, featuring Jim Peterik on keyboards, guitar and vocals, David Bickler lead guitar, and Frank Sullivan on synthesiser with bassist Stephan Ellis and

drummer Marc Droubay, got together in 1978 when they started touring the Chicago area of the Midwest. And they chose the name Survivor because they reckoned it reflected their lives in the rock'n'roll circus.

Way back in 1970 Peterik formed a group called Ides Of March and wrote the million seller 'Vehicle'. He later teamed up with Frank Sullivan to write 'Rockin' Into The Night' for .38 Special and went on to pen the title song for last year's film 'Heavy Metal'.

But it's 'Eye Of The Tiger' that has given the band international recognition. "Aside from being the theme of the movie, the song really sums up the band's attitude," says Peterik. "We're out here to make our mark and we have to take that go get 'em approach. We call ourself Survivor because we're all survivors of different bands and rock'n'roll situations. It's a great feeling to watch Stallone in the movie, working out to 'Eye Of The Tiger'. Just like the character he portrays, Survivor are hungry for success."

THE FUN BOY THREE



NEW SINGLE

Summertime

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Pic by Rick Wainson



TYGER JON DEVERILL: interviewed in a lions' corner house, no doubt

SEX AND drugs and rock'n'roll, eh? You can forget it. Least, you can forget it when you're talking to Newcastle's Tygers Of Pan Tang.

"Our life doesn't revolve around women, drugs, booze and rock'n'roll," says lead singer John Deverill. "That would be pretty empty. I like drinking. We all like going out and having a good drink, but I don't fancy the idea of writing songs about being drunk every night."

Fair enough! But for those who don't know, here comes the shock. The Tygers Of Pan Tang are a heavy metal band. Yes, they play that noisy brand of heavy rocking music normally associated with headbanging and lobotomised neanderthals all sticking their fingers up their noses.

But, despite their sound and their following, the Tygers are not of this ilk. The group formed back in 1978 in hometown Whitley Bay, a seaside town just outside Newcastle, and suffered the usual traumas of endless line

up changes, local cult status after winning the heats of a talent contest, singles, albums and the Reading Festival, before the first real signs of success came with last year's album 'Crazy Nights'.

Anyway, the relevant thing is that Jon Deverill took over from Jess Cox as lead singer last year and Fred Purser, late of new wave rockers Penetration, replaced John Sykes on lead guitar and it's there I'm talking to.

And what I want to know is,

if they're not out raping and pillaging Newcastle every night like marauding Vikings, do they sit in knitting and discussing recipes for tomorrow's tea?

"We don't get very much spare time," explains Jon. "But it's nice to wind down every so often if you've done something like a prolonged period in the studio or a tour. I like reading. I'll read anything. The occasional thriller, a bit of sci fi here and there, the odd historical thing."

"I'm from Wales and when the band isn't busy rehearsing

I go home to Cardiff and see my family."

ALTHOUGH THE pair look the part with their flowing locks and second skin jeans, Jon's musical pedigree and career, through school bands including one Genesis type, has been pretty straightforward for a rock musician.

"When I left school I worked for the council to get some cash to buy equipment. I'd been through quite a few bands before the Tygers but they're my first name band," he says.

Fred, who shelved plans to go to university to study physics so he could carry on his music, has made quite a leap from playing with those late Seventies new wave heroes, Penetration, to the Tygers.

"On paper it sounds like a big leap," he says. "But in practice I don't think it was."

The Tygers' manager had seen me in Penetration. Initially he asked me to join before John Sykes joined, but I was away in France at the

time. Anyway, when John left, my name was at the top of the list."

"John left about three days before our first headlining tour of France," continues Jon. "Fred had about two days to learn the whole set. And the French tour went really well. Fred fitted in perfectly. We knew we'd made the right choice. And on the album we've just finished, Fred's brought other elements in. He's a keyboard player as well as a lead guitarist. We can go for much more adventurous things than the straight heavy metal sound."

"I've always wanted to go for more adventurous things than perhaps we have done in the past and there were seeds sown in the previous albums but we needed someone else to go 100 per cent for what we wanted and that's Fred."

Now, all musicians want to talk about their new album and the interviewer's main task is to try and stop them. This time it's impossible — Jon is really excited about this one, called 'The Cage' and released on August 20, because it's getting the

Tygers away from being just another heavy metal band. "One of our main stumbling blocks has been that I don't think we've ever achieved a distinctive Tygers sound," he says, "and we feel we've done that with this album. My favourites are a couple of songs called 'The Actor' and 'Making Tides' but there's nothing on there I'd skip. "And hopefully we'll get people listening to this album, who in the past would never have dreamed of listening to us. We used to attract a straightforward heavy metal crowd who were into Saxon or Iron Maiden and a lot of new wave heavy metal things, but now I hope we'll appeal further. "I'm not saying that there's anything wrong with the fans we had before and hopefully they won't be put off by anything in it. We're still a hard rock band, you know. It's not that we've sold out or anything but hopefully we'll get some more fans."

NOW, IF there's one thing the Tygers Of Pan Tang are aware of, it's the dangers of cross-posturing and gross over-the-top playing which characterises so many of the second wave of heavy metal bands, many of them merely imitating the first wave of 10 years ago.

"It's so easy, especially in heavy metal, to fall into a rut and keep on churning out the same old things," says Jon. "I can see why people dislike it so intensely. Obviously, we don't, because we play it."

"But it's a form of popular music that's been around for a long time and will continue. There will always be heavy metal or heavy rock or whatever you want to call it. But a lot of people snore at it and won't give it a chance. A lot of people have our albums and won't play them. We've been labelled heavy metal so there's nothing interesting there, is what they think. Let's not listen to that."

"But the heavy metal treatment is great. It's got lots of power. I think you can say just as much in heavy rock as you can in punk or whatever. If you want to."

With tours of Britain, Japan and the States coming up and their new album, the Tygers at last feel they're heading for the success that has eluded them, especially on vinyl, for so long.

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Noise!

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★ BUILD A BIG MAC ★

QUESTION: WHAT does a mega group of 15 years standing do when they've sold millions, played to millions and made a lot more millions and there isn't really much left to do in life?

ANSWER: They record a new LP and make ludicrous prepared statements like: "I think a lot of people will be pleasantly surprised by this album. It represents a real band effort — and shows that we've still got it." And then they refuse to give any interviews.

Well, that's exactly what ageing rockers Fleetwood Mac — bubbling under the charts with their single 'Hold Me' — have done with their 450th vinyl offering, 'Mirage'.

Now, Fleetwood Mac, who first hit the big time back in 1969 with 'Albatross', may have been around for a decade and a half but, unlike say the Stones and the Who, who, barring the odd accident, remain in pretty much the same form they started out in, have undergone some pretty torturous and tedious line-up changes since hitting the present mega buck selling formula.

One guy left in 1970 to be replaced by Christine McVie, John's wife, then somebody else got accosted by the Children Of God in Los Angeles in 1971 and became converted and a Bob Welch copped out in



STEVIE NICKS: bathchair fun

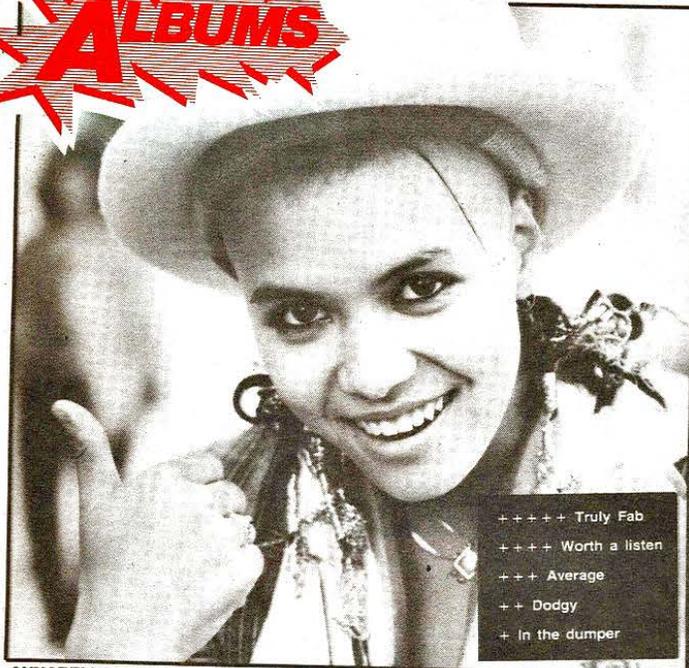
1974 saying he was "burned out."

The rest of the gang didn't take the hint and, in 1975, added Lindsey Buckingham and Stevie Nicks to the line-up to produce the 1977 smash album

'Rumours' and single 'You Can Go Your Own Way'.

And so the endless success story continues with the soon to be released 'Mirage'. I can't wait for the surprises ...

ALBUMS



+++++ Truly Fab
 ++++ Worth a listen
 +++ Average
 ++ Dodgy
 + In the dumper

Pic by Steve Rappoport

ANNABELLA gives Sunie the OK

Heavy petting

BOW WOW WOW: 'I Want Candy' (EMI EMC 3416)

"WHERE McLAREN went wrong," declared one pundit in the RM office, "was using up all their good songs before they got a hit."

Well, everyone has their pet theory regarding Bow Wow Wow and their Svengali, and that one's at least more sensible than a lot I've heard. For whatever reason — shortage of new material? wanting to do justice to the old? — the original sex gang children are plundering their back catalogue.

'Louis Quatorze', the next single, and 'Mile High Club', for instance, have been re-recorded with Kenny Laguna at the controls. (The gentleman's on his way to becoming the rocker's Trevor Horn, 'would appear.) Anyway, Annabella's rendition of 'Mile High Club' is still pretty limp: "this is your Captain Lush speaking," indeed! Wonder who that was written for? Equally,

'Louis Quatorze' is still a brill song, all breathless shriek and precocious sexuality. Add the effective but empty 'I Want Candy' and the negligible 'Cowboy', and you've got the sum of the newly recorded material on this LP. The rest is early stuff, familiar to the hipper amongst you, from 'C30' and 'W.O.R.K.' to the songs which comprised 'Your Cassette Pet'.

Production throughout is less than wonderful, but the songs, great rowdy bursts of energy topped with McLaren's studiously unorthodox lyrics, are irresistible. This early Annabella is nothing as obvious as a sex kitten; she's a sly child who knows the value of sex and gold although she hasn't shed her puppyfat yet.

'Sexy Eiffel Towers!' 'Giant Sized Baby Thing!' 'Homo Sex Al Apache!' This is the sound of a group who wanted more than candy. Listen to it, and wonder whether they've settled for the sweets. + + + + Sunie

Cocktail shaker

DONNA SUMMER: 'Donna Summer' (Warner Brothers K99163)

THERE'S NO way that this was going to fail. Donna Summer had to produce the goods since she'd signed a megabuck contract with music biz whizz-kid David Geffen and released a wet one in last year's 'The Wanderer'.

Nobody can fail when you assemble the dynamic duo of producer Quincy Jones and songwriter Rod Temperton, with added ingredients like Stevie Wonder, Michael Jackson and Bruce Springsteen with members of Shalamar. The Commodores and a whole star studded cast of thousands. Even H B Barnum and Cecil B de Mille would have been proud. Especially when the whole cocktail is delicately mixed into a state of the art Habitat soul album.

The songs from the single 'Love Is In Control (Finger On The Trigger)', Springsteen's 'Protection' to Jon and Vangelis' 'State Of Independence' are all calculated to hit the middle ground with such accuracy that you can only marvel at the precision of their strikes.

You have to admire the architects and accountants that constructed such a masterpiece of chic soul muzak. + + + + + Mike Gardner



KEV and the gang outside their caravan

Fiddler's dream

KEVIN ROWLAND AND DEXYS MIDNIGHT RUNNERS: 'Too-Rye-Ay' (Mercury Mers 5)

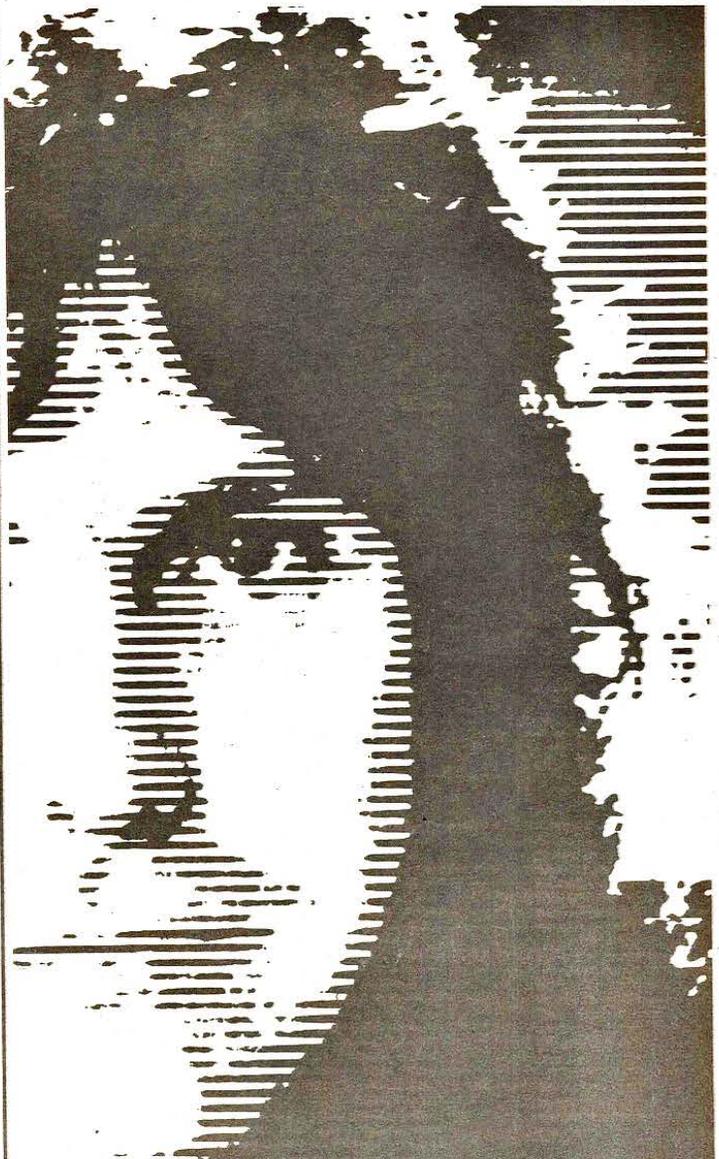
SO IT'S all back to Birmingham New Street for a fresh bunch of Runners to bow before Mr Rowland's latest whims of change. As all but the sleepest will be aware, this time round it's mainly folk and fiddles but no intentional influences, he claims. Just unconscious ones, y'understand, ranging from Otis Redding whistling to the Sergeant Pepper-style call to arms of 'The Celtic Soul Brothers'.

Add a few almost vaudeville amateur dramatics and a pinch of platitudes from early Dexys and you've got quite a varied package.

Fans may feel hard done by at the inclusion of new versions of 'Plan B' and 'Liars A to E', but bear in mind that Kevin is no Costello-esque one-man Brill Building and with the songs he does write is painstaking beyond the call of duty. Hence the sublime 'Old' and 'Until I Believe In My Soul' whose lyrical niceties I'll leave you to savour for yourselves.

In addition The Emerald Express fiddles add a dimension not generally thought possible in rock music, but then Kevin never really did profess to being a rocker, just like he regrets ever having tagged himself a soul rebel. Because ultimately he's basically his own man, single-mindedly producing the kind of music he wants, unhindered by external distractions.

This might explain why he has not only put his name upfront but also made one of the best albums of this or any other recent year. + + + + + Mike Nichols



FRANKIE MILLER

NEW ALBUM NEW CASSETTE STANDING ON THE EDGE

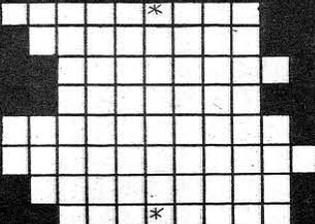
INCLUDES THE SINGLE
 TO DREAM THE DREAM



PUZZLES

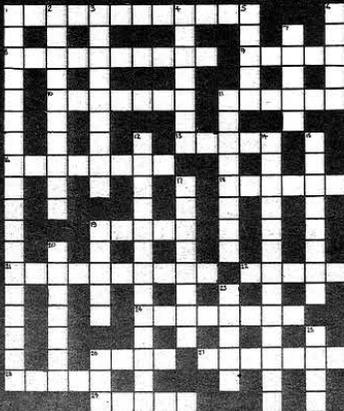
POP-A-GRAM

Solve the eight cryptic clues and write the answers across the puzzle so that the starred down column reveals a brotherly band who've had lots of hits. Remember the clues aren't in the correct order. You have to decide what the right order is.



- Visiting a boutique. Beg robes, unwrap them and they should reveal a man with a silver bullet band (3,5)
 Flogging a dead horse exploits SS men (3,7)
 Ron goes nine times round for Booker T's instrumental classic (5,6)
 Lesse Roy some hits. He'll want his heart to beat in time (3,5)
 Some of old Al's spice sent gangsters to a ghost town (8)
 Magayr ran left the tubeway army years ago (4,5)
 Crazy Ken Mose got very confused by their Sixties TV series (7)
 Though very mixed up Jilly Lobe wanted to be a piano man (5,4)

X-WORD



CLUES

ACROSS

- Diana's keep fit routine (4,4,4)
- Rainbow's admission of defeat (1,3)
- His ship arrived too late to save a drowning witch (5)
- 1968 Mop-top hit (3,4)
- Found at The Videotheque (6)
- The Jam's beginning (6)
- 1973 Jolley Brothers hit (4,4)
- Die Straits character (6)
- Regatta De Police LP (5)
- American singer songwriter who had hits with Lonely Boy and Never Let Her Slip Away (6,4)
- British (—) Pulse (5)
- 1973 Iggy Pop LP (3,5)
- Oakey from the league (4)
- They were out for Alice (7)
- The Changeling (6)
- 1969 Tommy Roe No 1 (5)

DOWN

- Why The Damned will hang around (4,3,3,8)
- Scritti Politti label (5,5)
- A special Fun Boy (5,4)
- The Gibb Brothers as they are better known (3,4)
- Alf and Vince (5)
- Edwin or Ringo (5)
- Label you'll find 10 across on (5)
- Letter heading for Quo (4,4)
- Classie singer (6,7)
- What Chrislie was (4,2,3,4)
- Kraftwerk classic (3,5)
- Dave Edmunds side kick who had to be Cruel To Be Kind (4,4)
- Group to go with The Jam (5)
- Inside Out group (7)
- It helps Marc find his way (5)
- What happens to Spandau Ballet in the dark (4)
- They won't let you down (1,1,1)

LAST WEEK'S X-WORD ANSWERS

ACROSS

- 1 We Take Mystery, 7 No Regrets, 9 Bevan, 10 Steve Miller Band, 11 Cook, 12 Is It A Dream, 13 Iko Iko, 14 George Benson, 16 Bare, 17 Hold The Line, 19 Ivy, 21 Clues, 23 The River, 25 Babylon's Burning, 28 Alabama, 29 Daltry, 30 Everly

DOWN

- 1 Wind Song, 2 Three Slides Live, 3 SOS, 4 Embarrassment, 5 David Crosby, 6 King Rooster, 8 Eville, 9 Beat, 13 Inside Out, 15 EMI, 17 Happy Talk, 18 Toccata, 20 Penny, 22 Show Me, 24 Ian Dury, 26 Skids, 27 Lane.

LAST WEEK'S POP-A-GRAM SOLUTION

Four Tops, Hold Me, Freebird, The Rods, Diana Ross, Shy Boy, Charlene, Tropical.

DOWN: Teardrop

LAST WEEK'S COMPETITION WINNER IS: Susie L Pugh, 15a Stonor Road, London W14

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 Acne, London, WC2J 9JT.

For Bucks' sake

BUCKS FIZZ Hull City Hall

IF ONLY people would drop their pretensions and see Bucks Fizz for themselves I guarantee they would get a shock. It's about time all you posers out there realised that Bucks Fizz are an entertaining and enjoyable proposition, and that they sing with force and style.

At the moment their audiences definitely fall in the pre-pubescent range, which is a great pity because they've got a lot more to offer. But gradually, as the word spreads, you'll realise that, yes, it's hip to like Bucks Fizz thrashing their way through a generous helping of 18 songs charged with emotion and spirit on their massive 40 date seaside tour. You don't actually realise until you see Bucks Fizz live that all four of them possess a strong and characteristic voice. Cheryl's is as sweet as honey, Jay's is biting and sexy, Mike ranges from sounding choral to raunchy and Bobby's is strong and hard hitting.

The two ballads 'Love Dies Hard' which included some beautiful vocal weaving and 'All Out Of Love', which was tackled with fine results by Cheryl and Mike, illustrate their impressive vocal range. The next single 'Easy Love' is reminiscent of a Donna Summer song, the raunchy lead vocals being handled by Jay. Her voice is so strong that it knocks you over. A melody of 'Pinball Wizard' (Bobby), 'D'Ya Think I'm Sexy' (Mike), 'Hot Love' (Jay), 'Knock On Wood' (Cheryl) and 'Rockin' All Over The World' (all four) brought the show to the last number 'The Land Of Make Believe'.

With an encore of the song which everyone thought would be the beginning and end of the one hit wonders, 'Making Your Mind Up', Bucks Fizz left a lot of people with revised opinions. Beneath the sugar coating there is a much more substantial bite.

See for yourself. I can't wait to say I told you so.

Daniela Soave

THE PRINCE'S TRUST ROCK GALA

Dominion theatre, London

ORGANISED to raise funds for the youth-orientated Prince's Trust for charity, and serving as a showcase for the winners of a talent contest conducted by the trust, the gala was a curious mixture of fun and tedium, formality and enthusiasm.

The biggest hit of the show was undoubtedly the Prince of Wales, who was cheered rapturously every time he moved. It was worth the price of a £25 ticket just to see him on stage chatting with the deadlocked ranks of Unity, the contest winners.

The latter, though only given a two-number spot, proved sound and looked well natty in their sporting-and-military chic. The singer worked a bit hard at the old wackiness, but for an untried act playing such a high-pressure gig, they were amazingly confident.

Indeed, they looked more self-assured than Madness, who opened the show in rather wobbly fashion with a kazoo'd national anthem (HRH was not noticeably amused). Once on more familiar ground, however, they took off — particularly Lee Thompson, though his aerial ballet during 'Baggy Trousers', suspended in a sort of high-flying truss, looked less than comfortable. That said, Camden's finest were otherwise on excellent form, delivering a greatest hits set that short-changed no-one.

Unity's appearance and two faultless, deliriously received

ON STAGE

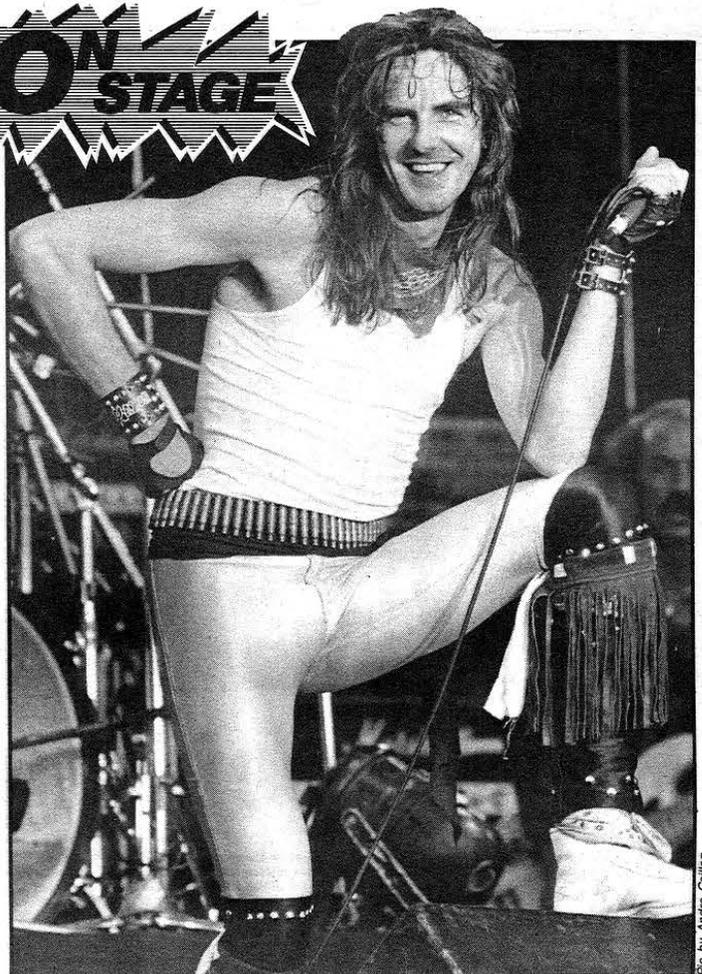


Photo by Andre Colling

SAXON'S BIFF: playing safe

A CURE FOR HACKNEY

MOTORHEAD/SAXON Hackney Stadium

AND I missed 'Songs Of Praise' for this? A thousand miserable people squatting in the arena at Hackney Stadium, surrounded by a dirt track and Hell's Angels security men looking like sad apes after the keeper's forgotten feeding time.

Ain't no doubt about it, Sundays weren't designed for festivals and United Kingdom Angels (yes that's true) who organised this event, must have lost a considerable amount of cash. There were even rumours that the gig might have to be called off, because ticket sales were so bad.

Maybe it was the one and a half mile walk from the tube, the fear of being beaten up or quite simply the amount of exposure that Motorhead and Saxon have already had, that kept the punters away.

There was no sense of occasion about this gig. No sense of expectation in the air especially with the grinding support acts in the afternoon.

Saxon looked pretty unnerved coming on as the sun went down. "Don't be frightened I don't bite you know," said Biff like a Punch and Judy show operator, trying to entice the kiddies on a cold day.

The set lacked impact and even the curtain unveiling the huge metallic eagle was stuck

for a while. Understandably Saxon played it safe. 'Princess Of The Night' clattered off the back of the arena but by 'Strong Of The Arm Of The Law' they were struggling.

"This one's for the bikers," droned Biff before the obligatory 'Stallions Of The Highway' and 'Wheels Of Steel'. They should have cut 'Wheels Of Steel' in half and retired with honour. You have to admire Biff for his tenacity, but he should have given up and gone off for a cup of tea.

You could have had more fun at a funeral than waiting for Motorhead. They were an hour late while roadies fiddled around and lights flashed. Again the reception was laden apart from a small hard core. It seemed that Robertson was pretty content to pose and please himself with his battery of guitars and Lemmy sounded well out of it.

The beast stumbled, Lemmy growled and at one point it looked as if the power had failed. Lemmy joked and tried to make the best of it but everybody gritted their teeth and tried to stick it out. The only songs that stood out were 'America' and a re-vamp of the old blues number 'Hoochie Coochie Man'.

A real pig of an evening and I'm trying to forget about it. Definitely the only memorable part was when they played 'Stairway To Heaven' through the PA as the sun went down over Hackney. Funny that.

Robin Smith

numbers from Joan Armatrading went by all too quickly, leaving us to the tender mercies of Jettyr Tull for an exorcising quarter of an hour. That anachronistic embarrassment out of the way, a tantalising glimpse of the massed muscles of the Masai Dance Company led us into the real Special Occasion stuff — the supergroup, no less.

Headed by Pete Townshend and led from the rear by Phil

Collins, the ensemble shifted to accommodate Gary Brooker, Robert Plant and Jess Roden, all strutting their groyling, antique stuff. Best moment by far was Kato Bush's number, a storming success right down to the moment when the second strap on her bodice gave way. Delicious! She got through it all like a troupier, though her final curtsy was understandably rather cautious.

Workmanlike Midge Ure and

Dave Formula blended into the background, save for a creditable 'No Regrets', while the one exotic ingredient in a rather sloppily-mixed cocktail was Japan's Mick Karn. Visually riveting, his inventive playing saved the early part of the set from sliding into a morass of rock jam cliches.

Still, it's not every night that you see the hair to the throne in a Madness audience... Sunie

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The long and short of it

THE SIZE of my penis worries me as it's only just over three inches long, sometimes smaller, and only about six inches when erect. Is this normal?

Other guys are always bragging about their size and I sometimes wonder if there's something wrong with me.

My girlfriend hasn't said anything, but she seems to have lost interest in me recently and I wondered if this has anything to do with it. For obvious reasons, I can't discuss this with anyone I know. I'm 17. Gary, Plymouth

● **If you're into statistics, it's reckoned that the average penis, when flaccid, is around three and three quarter inches long, and research shows that an average for the erect penis clocks-up at between six and six and a half inches. But a shorter penis can gain larger dimensions than its apparently larger equivalent when erect, and these figures are after all only mere averages indicating the range of individual size variations.**

Too large? Too small? Too fat? Too thin? Put away the tape measures and let's explode some myths.

Obsession with penis size is often a source of worry to many boys and men,

reinforced by a legion of superstar sagas and genital jokes. There is no evidence to support the misconception that penis size is the be all and end all of a sexual relationship, sexual pleasure or sexual prowess.

The vagina will accommodate any size of penis, and, clitoral stimulation — a source of great sexual pleasure for the female of the species — has nothing to do with penis size at all.

Blaming the waning of a relationship on your penis size is something of a cop-out. Whatever happened to love 'n' affection, sharing interests and goals for the future? Have you done something to offend her?

There may be a range of reasons why your girlfriend and yourself don't seem to be getting on so well as before. Start communicating with her again and find out. Having talked things over,



you may find that you'll both have to work a little harder at every aspect of your relationship if you want to stay together.

Bully brother

MY BIGGEST problem is my older brother, aged 21, and still living at home. Every five minutes he starts an argument with me, usually for no reason at all. He's deliberately scratched half my record collection, threatened to strangle me, thrown a hammer at me and even threatened me with a breadknife. He says he'll get me if I bug him again. He uses the place like a doss house, and my father, who works nights anyway, can't control him.

The only good thing is that he's planning to move away to share a flat with his girlfriend soon. But my life is a misery and I don't think I can stand it until then. I'm 17. What can I do about him?

Tony, Norfolk
● **View his imminent departure as a lucky break for everyone concerned, except perhaps his girlfriend if he acts the same way with her.**

At least for you and your parents, the chance of leading a quieter life lies ahead.

Meanwhile, you can choose between two courses of action. Try not to aggravate him, turn the other cheek, and stay out of his way whenever possible. Or, next time he tries violent tactics, simply confront him by standing up for yourself, preferably when his chances of grabbing the nearest implement are considerably reduced. If he is a bully by nature, your brother may also be a coward, unable to cope with someone who refuses to be cowed by his bullying tactics.

It sounds as if your father and yourself would do better to join forces. Or perhaps there is someone else in the family or a friend who can help you to sort him out, without involving any escalation of violence.

As a last resort, you may have no option but to call the police if he does go over the top. They won't necessarily intervene in a domestic dispute, but their presence may at least act as a deterrent to his more anti-social tendencies. Thank your lucky stars he's going.

Vocal harmony

I'M 18 years old and have a very high pitched voice, which is very embarrassing, especially when it comes to trying to talk to girls. Most blokes I know have deep voices. Can I take hormones or have an operation to change it? Mike, Essex

● **Voices, like people, come in a variety of shades and sizes, and the idea of having an operation or taking hormone tablets to change the way you naturally speak is unrealistic, to say the least.**

The fact that you have a higher vocal range or a softer intonation than a few of the deeper voices around has nothing whatsoever to do with your relative virility, if that's what's worrying you.

Being the owner of a gravel voice doesn't automatically spell success with the girls. And there's no way that a lighter shade of speech instantly counts you out.

Right now, your biggest let down isn't your voice but the common self-defeatism which comes from a lack of self-confidence. Feeling shy and self-conscious can happen to anyone. Just trying to appear more self-confident, even if you don't feel that way inside, really does work. Give yourself a chance.

Putting a name to it

WE ARE a four-piece band from Gloucester who want to register our band name so no-one else can use it. Can you publish the



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 01-835 1147.

address where we can register our group?

Mark, Glos
● **Sorry, but there is no official band name register. Until February of this year it was possible for groups to log their band as a business with the now defunct Register of Business Names, based at Companies House in London. But the register is ceased now.**

What can you do? If you're sure your choice hasn't already been bagged by someone else just use it. Should another band start playing under the same name in the future, ask your friendly national music paper to put you in touch and simply ask them to desist in view of your prior right to the name. Send a solicitors letter if necessary.

Collecting any cuttings of gig reviews in fanzines, mentions in the local press or in four news and gig-guide columns is useful ammunition for proving that you were playing under a certain name at a certain time — if you ever have to prove it.

In past cases of band name duplication, the group that first landed a recording contract and the back-up financial clout of a record company, has always been the one to keep the name, regardless of which band first used the moniker in question.

In the money

IHAVE what I believe to be an excellent advertising slogan for a large company which often advertises on TV and in national newspapers. How do I go about putting over my ideas to them and making sure they don't use them without my permission? I'd like to be paid for my contribution too.

Steve, Portsmouth
● **Although many advertising campaigns appear to be no more than the mental ramblings of a chimpanzee with a hangover, every major company spends a large budget each year on the constant search to sell products or services to the general public. If one advertising campaign doesn't work too well or present quite the dynamic image required, another professional outside agency lends the account, and, within the advertising and promotions industry, competition to land a coveted account is intense.**

If you think you can do better, consign your slogan to paper and go to the top; the managing director of the company you have in mind. While you can't copyright an idea, if you've written a completely original slogan or

ling, the sequence of words, at least, belongs to you, and your letter should stress that you'd like payment if and when your advertising material is taken up and used. Keep a copy. If your slogan is more than just an everyday cliché and could be considered an original piece of work in its own right (admittedly a pretty grey area in this kind of context), you could be in a stronger position to grab a slice of the action even if your contribution wasn't initially acknowledged.

If a career in advertising — the industry which sells ideas, products and services — is one that interests you, drop a line for free literature on training and opportunities to the Advertising Association, Abford House, 15 Wilton Road, London SW1V 1LL. Scan a few careers books in your public library and see the useful section in 'Equal Opportunities — A Careers Guide' by Ruth Miller (Penguin), and for further insight into the world of advertising, read the weekly industry publication 'Campaign', available in most large newsagents.

Band search

AWHILE ago, a group which I formed with my mate packed up and now I'd like to start another band or join one, but haven't the faintest idea of how to start. I pay guitar, read and write music and have some good material, but am completely stuck. How can I find other people who want to do something similar in my area?

Andy, Wallasey
● **Setch, there are lots of other would-be bandsters in your area looking for new people to form a group. Anyone interested? Let us know and we'll pass on names and addresses.**

Taking space in the small ad columns of the music press, under 'Musicians Wanted', advertising in the local paper(s), displaying a wanted card on a record or music shop noticeboard or even in a newsagents window, could also be a source of possible band members.

Any gigging musicians, working on an amateur or semi-pro basis, can also break new contacts through your nearest branch of the Musicians Union. Details of membership from Musicians Union, 60 Clapham Road, London SW9 (Tel: 01-582 5566).

No nukes?

I'VE BEEN trying to hire a copy of the anti-war film 'The War Game' for use at school but don't know who to approach. Any ideas? Is there any chance of this film likely to be televised?

Sharon, London
● **For details of how and where contact the Young Campaign For Nuclear Disarmament, 11 Goodwin Street, Finsbury Park, London N4 (Tel: 01 253 0877). To date television networks have considered 'The War Game' too horrific for public consumption, and there are no signs that this policy will change in the foreseeable future.**

Wart cure

IHAVE a large wart on the palm of my left hand, and although I've tried digging it out with a needle, it won't go away. Is there anything I can buy from the chemist which will help?

Pete, Longeaton
● **Resorting to such crude do-it-yourself measures doesn't work with warts or any other kind of spot. Although warts, when left to their own devices will often go as quickly as they came, you can treat this type of hard spot with wart-removing liquid, available from any chemist. Put the nozzle away and try a gentler healing touch.**

KOMPOSERS KLUB

IF YOU write song words or compose music and want to find the other half of your songwriting team let us know. We'll match you up. Write to Dee Pilgrim, Komposers Klub, Help, Record Mirror, 40 Long Acre, London WC2. This is a free service to any RECORD MIRROR reader.

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A LIFE IN THE DAY OF Junior



JUNIOR GISCOMBE is 24 and still lives with his parents in Mitcham, South London — despite having enormous hits with 'Mama Used To Say' and his latest 'Too Late'. Although he broke first in America — and is one of the best-selling British black artists in the States — he is determined to continue his success in Britain before going abroad again. Junior wants to keep his association with what he calls the "r'n'b movement" at home along with bands like Imagination, Linx and Central Line and promises that his new songs will be "stronger than ever".

JUNIOR gives it a mouthful

FF I'M USUALLY up by about seven and I go downstairs straight away for breakfast — usually quite a quick affair. From the time I get up I play records, but after about an hour I go out for a run.

The run normally takes me from Mitcham down to Colliers Wood and round a park there, and depending on how I'm feeling it will take about an hour.

I've always been keen on

sport. On Saturdays I usually play badminton; I also play a lot of tennis and I'm a keen footballer. I used to play football for a South London team and I still try and play as much as possible — so you could say I'm a sportsman. Being successful hampers the amount I can do now, other than the running but music is my job and to be professional, I've got to stay on to it.

After that I play some more music, usually r'n'b like Aretha Franklin's new album, or sometimes work on ideas I have for songs until about 10.30, when I go up to Phonogram to see how my record's doing.

Most of my time there seems to be spent doing interviews at the moment, and that will take me until after lunch — which I take with someone at the company or whoever's around. After that I'll go down to the recording studio to work on new material.

At the moment the scene is really good for r'n'b — whatever name people put to it, that's what's happening right now. Linx have just asked me to do some backing vocals on their new album — which I can guarantee is absolutely fantastic, and I work on my ideas and songs which have been put down either the night

before or in the morning.

Playing in the studio is something that I want to get into, as there's a lot of bands doing what I do and it's better if we can work together. We help each other with out material as it's a really progressive music. Although we're all doing much the same thing, bands like Central Line, Imagination, Linx and me are still working on our own sounds, and if we help each other it will help r'n'b music progress.

That will take me until about seven in the evening, and I'll eat at home before going out to a club. I really enjoy doing that, because it gives me a chance

to see what people are getting into, what makes them dance and what turns them on.

Although I think I'm writing better songs than ever now, I'd be a fool to say yes, I'll definitely be around in 10 years time... you have to see what people are listening to, pick up on it and hopefully they'll develop with you.

All I want to be sure of is that I get it right, because I'm not just in this for myself. I'm doing it for people to listen to — it's almost like being a public servant. Without people listening to my music, I would be just writing stuff and hoping that they'll pick upon it.

Although I'm not out all the time, I like to go to places like Scamps, and see what's happening. I'm friendly with the other bands I mentioned, so often we'll go out together — sometimes to Gullivers or somewhere similar.

Otherwise I might go out to dinner, the other night I went with Sketch, and we talk about ideas and what's happening in r'n'b. We're all pretty much friends and it makes sense to help each other and keep a positive attitude to what's going on, there's a feeling we can make it a movement.

On other nights I'll stay in and write and work on material. That will often take up until four in the morning if I'm excited by an idea.

Basically, the melody comes first, which is complete in my head, and I put the lyrics to it. I like to write my songs around certain situations because a lot of songs around just talk about getting into the groove, man! I prefer something more positive, to write songs that people can relate to, and can conjure up different feelings, rather than simple love songs.

Those ideas which come late at night I either record at home, or take them in to the studio the next day to work on. But we do like to have a strong idea of what we're going to do before going in there, so there will be a melody and lyrics written down on the piano first.

I suppose things will change as time goes on. At the moment I'm really happy working the way I am as the r'n'b scene in England at the moment is really electric.

Hopefully all these bands that are making it on the British scene will start getting international success, but for now I think it's best to work on getting recognition in England. Next year maybe we'll try and take it abroad, so life might change then.

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DISCOS

Dancing The Light Fantastic

THE NAME Light of the World was considered so much of a jinx that most of the members left. It sounds even more incredible when you think that most of Britain's top pop bands, like ABC, Haircut 100, and Spandau Ballet, have named the funk outfit as one of their main influences. But now they are back with a creditable album, 'Check Us Out'.

The band split up last year and spawned Beggar And Co, heard to good effect on Spandau's 'Chant No 1' and jazz-funk band Incognito. Light Of The World was down to two members, Gee Bello and Nat Augustin, neither of whom were original members. "The others felt that they'd never get anywhere, all our

Mike Gardner

illuminates

Light Of

The World

singles would never make the Top 40 or get the airplay," explains Gee. "We were the ones left behind. We weren't the pushy ones in the original band. When we joined the writers and spokesmen had already been established. When the others left they told us we could use the name if we wanted but neither of us had written a song before."

Armed with a Portastudio tape machine they set about getting material. They were

also fighting a legal battle with their ex-record company who decided they wanted the band when the name became a hip commodity in last year's 'dance' boom.

"It was tough watching others get the rewards while we couldn't do a thing," says 22-year-old Mancunian Gee. "We broke a lot of ground for bands like Linx."

But surely bands like Spandau and Haircut 100 have made it easier for you by acknowledging you as an influence? Gee disagrees.

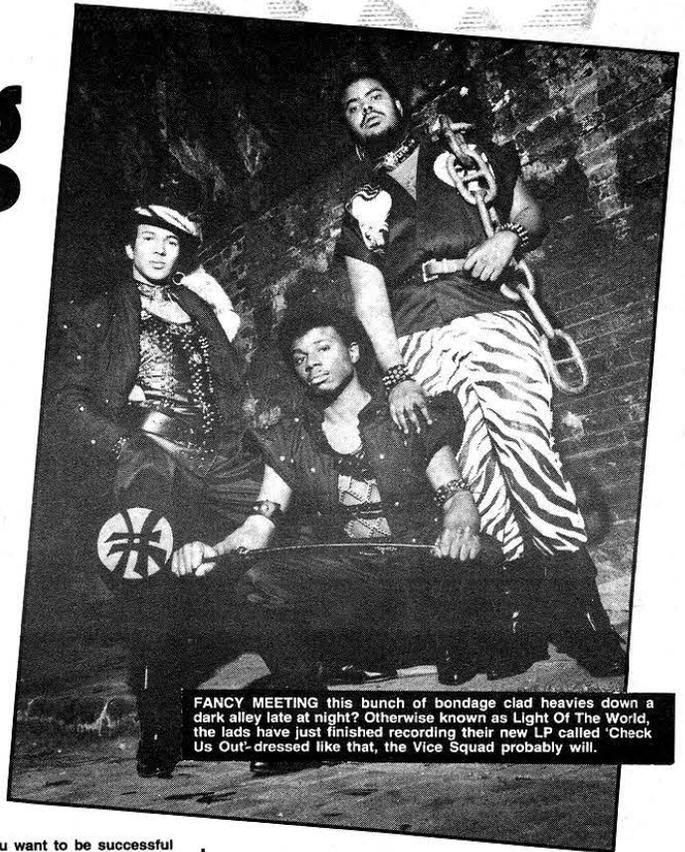
"They haven't made it easier at all. They filled in the gap that we were aiming for."

Paul 'Tubbs' Williams, the ace 20-year-old bass prodigy left his Incognito project to re-join the band who are more intent on cracking America than their home country.

"Over here you can write funky or soulful music but if

you want to be successful you have to by-pass the funk or the soul because of the way airplay is structured in this country. There is still no national soul programme where you can get a fair hearing. As the situation stands you end up making music for a few producers down at Radio One rather than the public," he explains.

FANCY MEETING this bunch of bondage clad heavies down a dark alley late at night? Otherwise known as Light Of The World, the lads have just finished recording their new LP called 'Check Us Out'-dressed like that, the Vice Squad probably will.



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Chrysalis

HOWARD JOHNSON is not only the name of America's biggest motel chain, but also the monicker owned by a man with the hottest disco single around. The 45, 'So Fine' is doing so well in the clubs that Howard's record company are reluctant to release it! They fear that the import shops have already taken most of their market.

So it seems the 24-year-old Florida born singer will take even longer to be heard by Britain... but hopefully not as long as it took him to hear his first rock record.

"My primary exposure to music came through the church", he explains. "I grew up in a pretty religious background, so I actually didn't actually hear any rock 'n' roll or R'n'B until I was around 16".

MG

FAMILY FAVOURITES

FIVE OUT of ten is not bad when you consider that's how many of the McCrary family made it onto their single 'Love On A Summer Night', now bubbling under the national charts.

Alfred, Howard, Sam and their two sisters Charity and Linda from Youngstown, Ohio, learnt their craft with the other McCrary siblings at church and in sessions after the family chores had been done.

The quintet got their first recording contract in 1972... for gospel music.

"We had a concept that we could do a combination of message music with upgraded showmanship," says Alfred. "That opened doors for us because we became very successful at it."

The McCrarys are no strangers to having hits.

McCrarys family outing

Charity and Linda sang background on Stevie Wonder's 'Songs In The Key Of Life' set and Thelma Houston's 'Don't Leave Me This Way'. But it was Alfred's songwriting talents that led the brood to their current soul contract.

Now armed with the jazz influences of Wayne Henderson, founding member of The Crusaders, they are working on their new album. But the McCrarys aren't finished yet... there's still little brother Charles' album.

MG

DISCOS

ODDS 'N' BODS

THE CRUSADERS continue in their attempt to alienate all their original fans. Joe Sample and Wilton Felder (who will be doing production work here several times a year now) have produced, written and played on the next release by — honestly, you're never in a million years going to guess this, and in fact I find it hard to believe still despite Joe having told me himself — yes, really, Kelly Marie! ... Tony Jenkins' SFX-like 'Soul On Sound' cassette magazine debuts this week and includes a review section constructed as a marathon mix of just 45 seconds each of 26 records, all segued in a continuous session by myself — and considering the restrictions, I'd hovering stopwatch in hand to tell me when 45 seconds was coming up. I think the result ain't bad (it really was just one take, but there's a splice near the end as a stylistic jump). ... Motown's Robert Blenman is planning some Rick James promotion nights (featuring his records and videos with giveaways etc) for the period 19-29 August and needs more midweek venues — if interested, contact Robert or Base on 01-439 4100. ... Rick's follow-up, due then, will be 'Hard To Get' ... Phonogram's Jeff Young urgently requires heavy metal jocks for a new mailing list — apply to him with full genuine work details at Phonogram/Decca, 50 New Bond Street, London W1 9HA ... Polydor Promotions' Adam Vincent is putting together a very limited video club list. ... Sharon Redd's UK single looks like being 'In The Name Of Love' (oh well, another one down the tube) ... Narada Michael Walden's 'Summer Lady', evidently big on the Continent thanks no doubt to its French speaking lady, is now on US Atlantic 12in flipped by his current UK issued 'You Ought To Love Me' ... Rah Band's remixed 'Tears And Rain' is due now as the A-side on 3-track KFI 12in flipped by their recent TMT red label's other two cuts. ... Pinnacle distributed Ace Records (one of Ted 'Rock On' Carroll's labels along with Chiswick) in August launches a new Kent Records logo especially for '60s soul, starting with a 'For Dancers Only' LP containing such Northern specialities as Mary Love, Felice Taylor, Ikeites, ZZ Hill ... Phonogram's licence for 'Can't Stop Productions' — Ritchie Family and, or Village People product — expired last December so rather than having to renegotiate a new deal which would include the,



JAMES HAMILTON at the controls

er, Village People they passed on the Ritchie Family (although there were belated talks about just their album until that subsequently stifled), while Can't Stop's deal with RCA evidently doesn't include Britain ... Whitehaven Whitehouse's DJ Colin Young has his club top 20 on Radio Luxembourg this Friday (11pm), Colin's own 'Turn It Up' show going out on BBC Radio Cumbria every Tuesday and Thursday 5-6pm ... Luxembourg imitatingly kept fading away during Alan Coulthard's '1979 CBS' mix last Friday, a week when Alan sported his first love bite from a home town Cardiff girl who didn't know he'd found such fame in London that he's now even getting records from Fred Dowd! ... WEA's Dove incidentally takes time out in North Wales this weekend to help Al Taylor run to WEA party nights on Fri/Saturday at Poppies in Bodelwyddan, just south of Rhyl ... Roger Tovell's Friday Funkshun show on Gloucester's Severn Sound (388 MW) is an hour shorter now, 8-10pm, but much more up-front since its reclassification as a minority interest programme — Roger also jocks Fri/Saturdays at apathy-filled Stroud's Brewhouse ... Capital Radio's Tony Hale, once producer of Radio One's old Al Matthews soul show, never stopped talking about Bobby McFerrin during his on-air plugs for the Knebworth jazz festival (where the weather continued to be fine) — I wonder who told him Bobby was hot! ... Jennifer Holliday is now top US black single and climbing the pop chart too ... Angela Clemmons here has finally broken outside gay clubs — and it's good to see Second Image with a chart hit at last ... Irene Cara's 12in quartz

locks at 130bpm, the massive success of 'Fame' unfortunately proving that as people go out less these days you've really got to be on telly to get a hit ... Gary Allan (Liverpool) McMillans says: "Still waiting for the return of the US Disco charts, as Billboard is starting to eat a large hole in my pocket — I'd rather buy a record with the money it costs" ... Pete Tong should note my idea of soul is not "one big hand-clap", although handclaps do help make disco records danceable ... trouble is, there are not many people left who can remember my own idea of real soul (I'll instance, how many Falcons fans are out there now?! ... Jeff Young, Ian Shaw, now Wigan Pier's Greg Wilson is the latest with a poodle haircut ... Paul Anthony (Wolverhampton's luxurious Eve's, where he'd welcome more artist PAs) watched for the first time a video of the movie 'Fame' and was more shocked by the language than young son Duncan! ... Edgobaston Faces French jocks Steve Dennis and Alan Gibson are both noticing a demand for newer and newer material, Gibbo in the previously futurist-slanted Club Jardine section now playing what he calls "innovative uptempo electronic dance music", which combines electro pop, funk and gay sounds ... Gary Old is packing Aycliffe Bee Jays Country Club at the weekends with mainly soul/funk people, nevertheless breaks up the night with no complaints from anyone by catering to the future-pop fans with two half-hour spots early and late in the evening ... Newcastle Upon Tyne's David Emery (54 Reid Park Road, Jesmond, NE2 2ES) has been operating a hand serviced promotion service to just a dozen or so Newcastle/Sunderland area DJs on behalf of various major labels (no jerks serviced) and no other DJs needed at the moment), and would welcome further record company interest ... Trevor Hughes of Telford's Redeye mobile says Abba's 'When All Is Said And Done' is currently big with rock fans when played at 33 1/3rpm and introduced as the newbie by either Jim Steinman or Meatloaf! ... Mike Page (Telford Nell Gwynn) had better strap on his cowboy holster incidentally as Trev is gunning for him with the charge that by under-cutting fees at the gig he's spoiling things for ... Graham Gold hosts the first of four Sundays this week (1) at Deptford's Albany Empire to be divided fortnightly between funk and reggae, this Sunday seeing Incognito and One



BRIGHTON BUSBY'S Sunday jazz-funk night was recently enlivened by a live appearance of ICQ — the Ivan Chandler Quintet, not that anyone's counting! — here seen at the club taking five with DJs Mick Funder (back 1st left) and Paul Clark (front 2nd left). Quintet, taking five? Aah, forget it!

Force playing live, then Second Image three two weeks later (15) ... Keith Barker-Main, ex-Earis Court Graffiti, starts a weekly gay night at Brixton's well-appointed Fridge club next Thursday (5) ... Imagination 'Just An Illusion' still gets more requests than 'Music And Lights' — anyone else noticed that? ... Paul Major is busy at Great Yarmouth's Brunswick Regency Suite yet still finds time to write a weekly Country Bumpkin newsletter full of reviews of his promos, and to write a book (which he's paying to have published — Paul, that's a con, they should be paying you) — so why's he looking for work elsewhere? ... Paul's brother at some other unidentified East Anglian hot spot, Roger Dynamite, was impressed by the fun and games during a recent Tony Prince appearance, a "change your clothes" competition producing lots of fast fully frontal stripping, followed by 1500 plus people all turning their clothes inside out to Odyssey ... Steve Day next season starting 21st August will be club DJ at Leyton Orient football ground ... Bob Jones & Nicky Peck's recent Isle of Wight jazz-lunk boat trip had the added attraction of a close look in Portsmouth harbour at all the returned Falkland fleet ... Hot Cuisine 'Keep That Same Old Feeling' finished copies quartz lock at 1240rpm ... Chris Britton: 'Saddle Up' is 110bpm, T-Connection 'Wanna' 120-122bpm, OK? ... Tony Reeve (St Albans) thinks it's unfair and sexist in this age of equal pay that club managements should give concessions to women with free or reduced admission and fewer dress restrictions than for men — but, Tony, think about it as a man, aren't you going to frequent a club that's full of scantily clad young ladies? ... Paul Macey has moved residencies on the Isle Of Wight to the Warners Puckpool Holiday Camp at Ryde, while Mad Marx says "hi de hi" and "see you in

September" to his jazz punters from his seasonal stint as a Redcoat at Clacton on Sea Butlins ... Gary Allan is now taking bookings for a weekend at Butlins in Wales, any DJs want to join him? (that's a joke!) ... M Platts says "I've got to be honest, sometimes I do exaggerate" — no, surely not? ... Nick Bradman, resident at Sheffield's luxurious Maximillions, writes in the guise of 'Disgusted, Rotherham' that as a bona fide full time DJ he still doesn't get many promos ... Edinburgh's naughty DJ is rumoured now to have been using other DJs' names to try and get additional mailouts from record companies, which may unwittingly have cut off the genuine DJs ... oh for a return to the days when everyone bought all their records ... KEEP IT TIGHT!

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 4) with increased support are Evelyn King 'Love Come Down' (RCA 12in), Howard Johnson 'Keepin' Love New/Say You Wanna' (US A&M LP), I Level 'Give Me' (Virgin 12in), Wynd Chimes 'Stylin' Smilin' & Profilin'/Checkin' Out Your Stuff/Do It' (US RCA LP), Janet Kay 'You Bring The Sun Out' (Arista 12in), Dramatics 'I Can't Stand It/It's Dramatic Music' (Capitol 12in), Aurra 'Checking You Out/Make Up Your Mind/A Little Love' (Battersea 12in), Illusion 'Why Can't We Live Together' (PRT 12in), Al Marshall 'I Like The Way You Dance With Me' (Pavilion 12in), Beau Williams 'If You're Ready' (US Capitol LP), LJ Reynolds 'Call Me' (US Capitol LP), UK Players 'No Way Out' (A&M 12in), Midnight Star 'Hot Spot' (US Solar LP), Stephanie Mills 'You Can't Run From My Love' (Casablanca 12in), Amusement Park 'Groove Your Blues Away/Love Show Down' (US Our Gang

Entertainment 12in), LJ Reynolds 'Special Effects' (US Capitol 12in), Light Of The World 'Famous Faces/Soho/Everybody Move' (EMI LP), Light Of The World 'No. 1 Girl' (EMI 12in), Rafael Cameron 'Desires' (US Salsoul 12in), High Fashion 'You're The Winner' (Capitol LP), Peech Boys 'Don't Make Me Wait (Acappella)' (US West End 7in), McCoy Tyner 'Island Birdie' (US Columbia LP), Bobby 'O' 'Still Hot 4 U' (US "O" 12in), Herbie Hancock 'The Fun Tracks' (CBS), Sonny Stitt 'Samba De Orpheo' (Japanese Flying Dutchman LP). HIT NUMBERS: Beats Per Minute for last week's new pop chart entries on 7in (endings denoted by f for face, c for cold, r for resonant) are Madness 0-123c, Kid Creole 107 1/2f, Stranglers 0-31-63r, The Cure 133/266-136/272-0r, Talk Talk 153r, Blondie 126f, Second Image 120 1/2f, Samson 121-123-121f, Haysi Fantayzee 124r.

IMPORTS

EDDIE MURPHY: 'Boogie In Your Butt' (US The Entertainment Company/Columbia 44-03012) Get down and boogie blast of the week, this lays down a terrifically infectious floor-filling 116bpm 12in groove behind the conversational then gritty rapping of US TV's 'Saturday Night Live' personality (instrumental flip). Whether Liberal leader David Steel's New York recorded rap record can sound as good must remain to be heard! PEECH BOYS: 'Don't Make Me Wait' (US West End WES-1240) Mixing jocks must now get this '7in version as the flip end is Rockers Revenge only even more useable, to slip in over the top of all sorts of other records' instrumental sections. BLOODSTONE: 'We Go A

TURN TO PAGE 28



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FROM PAGE 27

Long Way Back' LP (US T.Neck FZ 38115) Out a while and now happening for the easily swaying imagination-ish 112bpm 'My Love Grows Stronger' and strongly funky 114/5bpm 'Funkin' Around' (great out of Eddie Murphy), this dynamite Isley Brothers-produced set is terrific listening, the whole soul deeply soulful side one — including their US soul smash 31/62bpm title track — being reminiscent of and on a par with the best of the Dells or Chi-Lites) MIDNIGHT STAR: 'Hot Spot' (LP 'Victory US Solar 60145) Machine honed hard knocking effective 113-114bpm funk smacker with nice Temptations-ish vocal interplay (good out of Bloodstone 'Funkin' Around'), by far the main standout on a Solar set that includes other smackers like the 116bpm title track, 125bpm 'Strike A Match', 124bpm 'Make Time (To Fall In Love)'

AFRIKA BAMBAATAA & THE SOUL SONIC FORCE: 'Planet Rock' (US Tommy Boy TB 823) Around a while but steadily growing for funk jocks following initial futurist interest in the spacey instrumental flip, this freakily disjointed 126bpm 12n rapper has sparsely rhythmic electronic effects and enough gimmicky appeal to be quite big, even at pop crossover level. MARC SADANE: 'Exciting' LP (US Warner Bros BSK 3675) Mtrme & Lucas-produced very listenable consistent "new soul" set without being particularly innovative, the title track a strong electronically burbling jittery 111bpm funk jolter, 'One Minute From Love' a skittering smooth 121bpm canterer, 'Never Had A Love Like You' a swaying 115-114bpm kicker, 'Message From Me To You' a



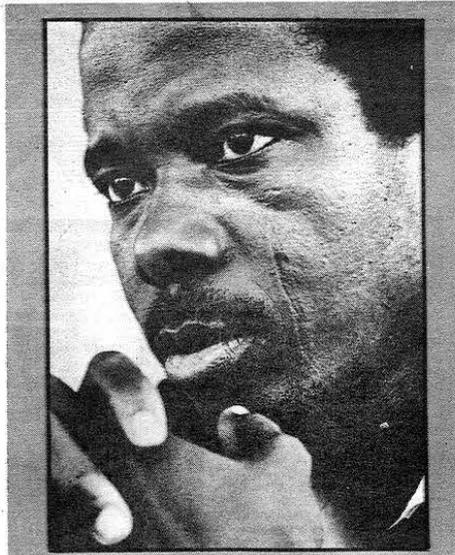
'Street Life'-introduced 99bpm everybody-singing soaring jigger, 'Baby Won't Cha' a Taawata-duetted 120-122bpm snicker, 'Love You right' a jiggy 118bpm chugger, while it's nice to hear an appropriately aching 57bpm revival of the 'Marvelettes' old slow 'Forever'. AMUSEMENT PARK: 'Groove Your Blues Away' (US Our Gang Entertainment OG 12901) Rock solid simple effective Shalamar-ish swaying 109-111bpm 12n smacker with gals/guys vocals "ya hoo hoo"-ing infectious up to a good tempo increasing break, the less incisive 121bpm 'Love Show Down' flip also getting some action.

UNLISTED: 'Reggae On It' (Jamaican Thompson Sound DSR 5387) Uncredited as the blank label B-side to a "pre" pressing of Freddie McGregor's 'Big Ship', although not by Freddie, this terrific 96bpm 12n reggaecation of Kool's 'Get Down On It' may be hard to find but well worth the effort, Rayners Lane's Paul Mohamed having flogged me his own personal copy. LJ REYNOLDS: 'Special Effects' (US Capitol 8534) Don Davis-produced nice easily looping steadily smacking 107-106bpm 12n swayer with chanting chix-backed soulful Mr Reynolds riding a rhythm that's interspersed with some clanking and splurging SFX, while his equally soulful 'Travelin' LP (ST-12223) is getting even more reaction from the lovely Aretha Franklin-penned pent up deep soul romantic

22/43-45bpm 'Call Me' smoocher. DAYTON: 'Hot Fun In The Summertime' (US Liberty 7203) Fairly straightforward seasonal revival of Sly & The Family Stone's 1969 US hit, here an ever looping 99bpm 12n tripping jigger with the original's vocal interplay retained, while on their 'Hot Fun' LP (LT-51126) William 'Bootsy' Collins contributes much to the hard smacking 99bpm P'funk jigger 'Krackity-Krack', with Rahni Harris helping a lot too throughout the uniformly competent funk set, the driving P'funk 112bpm 'Gunch' especially (good out of Zapp) and unison sung soulful slowly twining 0-79-91bpm 'Patiently' being others to hear. Gunch, Gunchback Boogie Band — what is this "Gunch"? LEROY HUTSON: 'Paradise' LP (US Elektra 60141) If you haven't yet got his dynamite sound effects filled funky fluctuating c119bpm 'She's Got It' 12n, get it on this album instead because although nothing else is as danceable the whole LP is great listening, the chugging 114bpm 'Nobody But You' and 'Whip'-tempoed c129bpm 'Stay At It' rounding out the fast side while the whole of the relaxed mainly down tempo side one is bliss!

LESLIE SMITH: 'It's Something' LP 'Heartache' US Elektra E1-60191) Pleasant and sprightly soul listening set, this hook-filled litingly phrased dreamy smoocher with jazzy alto sax being well worth hearing. WEEK'S & CO: 'Go With The Flow' (Canadian Black Sun MM-001) The 'Rock Your World' mob aren't in particularly good voice on this 119/2bpm 12n judderer, but it gets better from the bass hallway and becomes quite usefully "fierece" with butch "watch it" and chanting chix bits amidst the beats, while the 2-version flip's slower 117bpm instrumental although calmer may have more jazz-funk appeal as the underlying tune is quite pleasant.

This has crossover pop appeal just as much as the funksters will love it. EVELYN KING: 'Love Come Down' (RCA RCAT 249) Typically well controlled and carefully crafted steady 116-117bpm 12n snicker, terrific out of Larry Graham, with a surprisingly faster 117½-118½bpm instrumental flip, Evelyn wailing well and most powerfully as it progresses but unless she pulls pop punters pre-conditioned by Patrice she may not cross over from the committed disco crowd this time. ROY HAMILTON: 'Take Your Time (The Ultimate Mixx)' (Excaliber EXCL 522) Roy's terrific frantically fierce smacking 'Marada'/'D' Train-inspired 130(intro)-123-121-123bpm 12n instrumental exciter has been cleaned up since its brief burst of white label activity but beware, as it's the flip that's good, his new remixed vocal A-side now actually being worse than the first. STEPHANIE MILLS: 'You Can't Run From My Love' (Casablanca CANX 1011) Usefully locking its bass beat onto Patrick Boothe, this jittering sombre 110bpm 12n pusher finds Stephanie celebrating her label move in fine quavering voice, flipped by the brassily jolting 119bpm 'Last Night', while her disturbingly reptilian looking album sleeve pose (sadly the inner liner's steamy bath shot isn't in colour for Britain) graces the new 'Tantalizingly Hot' LP (CANS 2) which is pleasant enough without having anything more danceable than the single, tracks including the jogging 88-90bpm 'You Love Is Always New', jerky 120bpm 'True Love Don't Come Easy', and 'Love Hangover'-ish slow starting then gaily romping 0-29-127-128bpm 'I Can't Give Back The Love I Feel For You' — which over all is actually the set's stand out. SHOCK USA: 'Electroponic Phunk' (Fantasy FTCT 200) Chant introed powerfully thudding good 115-116-117-116bpm 12n funk smacker full of infectious electronic effects and jiggy rhythm, hotter than but hidden as B-side to the pleasant enough brassily braying soul vocal group-style trotting 118-117-118-120bpm 'That's A Lady'. SEARCH: 'Peanut Butter And Jam' (Philly World Records PWSL 103, with PRT) Moderately jolly hollering and chanting 117-118-117bpm 12n funky jigger, nothing like as distinctive as their debut effort but useful enough. SLY CABELL: 'Feeling Fine' (Virgin VS 525-12) Shep Pettibone-mixed gradually building jittery 110bpm 12n roller reaches an Odyssey-type feel (they mix although there are now many more which do so much better), with a B-side emptier struttin' out remix that's weaker as a song. HIGH FASHION: 'You're The Winner' (LP 'Feelin' Lucky' Capitol EST 12214) Like the Jacques Fred Petrus-produced group's name implies, the two gals one guy feature a brittle gloss on their debut LP, best being the 117bpm snappy struttin' dynamite between Evelyn King and Aretha Franklin), while 'I Want To Be Your Everything' is a jolting slow 93bpm "new soul" jigger with nice sax, 'Hold On' a driving 122½bpm smacker and 'Next To You' a lurching 114bpm shuffler.



ISLAND RECORDS' African music series may be ultra-specialist in appeal, the currently publicised "braze" being more wishful thinking than anything, but it is certainly worth checking the releases for your own musical enlightenment — and especially, of course, if you have African punters. Graham Gold at Mayfair's Gullivers, for instance, has had 'em calling for more when playing (pictured above) KING SUNNY ADE & HIS AFRICAN BEATS: 99-106-114-117bpm 'Samba E Falabe Lema' off the long established Nigerian star's LP 'Juju Music' (ILPS 9712) and 118-124bpm 12n 'The Message' (IPR 2054), as well as (from Zaire) PABLO's 116-123bpm 12n 'Madelena' (12WIP 6772), all softly patting crisscross rhythms and gently chinking guitars with dialect chanting weaving a mesmerising spell full of subtle surprises the further into it you let yourself be drawn. However, no way will this music get a normal audience of beery yobboes going!

DONNA SUMMER: 'Livin' In America' (LP 'Donna Summer' Warner Bros K 99163) A less tiresomely one dimensional singer could have done greater justice to Quincy Jones's classy production and the all-star supporting cast, this whining patriotically climaxing 99bpm jigger, the quite soulful 111bpm (if it Hurts Just A Little' and Vangelis-penned electronically bubbling 0-84½bpm 'State Of Independence' being best, while 'Mystery Of Love' is a 0-116bpm swayer, 'The Woman In Me' a lush 40½/81bpm slowie and 'Protection' a typical Bruce Springsteen-penned 134bpm rock stomper. POWERLINE: 'Watching You' (PLR 1-12, with Pinnacle) Pleasant sounding if not particularly incisive 124-125-124-125bpm 12n flowing Britfunk bubbler with the title line soulfully harmonised and worried over and over again in nicely dated style, flipped by a tougher cool 127-125-126bpm instrumental version which may be better for floors. BOYS WHITE TEETH: 'Prices (Will Be Quoted)' (TW HIT 12-108, with Pinnacle) Seven promising Hampshire lads who used to gig as Funktion tread the fine line between Britfunk and white boys on a brassily burbling 127bpm chaunted chunner on this 3-track 12in

debut release from the new Melksham (Wiltshire)-based Tracks West label, flipped by the jazzier instrumental 125-127-128-127-128-0bpm 'Trip To Rio' and unison rapped jerky 124-126-124bpm 'Fame' (popular title that). Vocally, they teeter over into white boys territory. CHANGE: 'Hard Times (It's Gonna Be Alright)' (LP 'Sharing Your Love' London SH 8550) Disappointing Petrus & Malavasi-produced set, the best track already being on single, leaving this dull jolting 105bpm funk smacker, a chick-sung 107bpm revival of the Four Seasons' 'On What A Night', slowies and stuff. JEAN CARIN: 'If You Don't Know Me By Now' (Motown TMG 1271) Beautiful lead soul soulful atmospheric 0-31bpm 7in revival with the Temptations instead of Blue Notes, flipped by the doodlingly drifting Dionne Warwick-ish "Completeness". DIANA ROSS: 'It's Never Too Late' (Capitol CL 256) Orchestrally cantoring 128bpm 7in MoR rather than disco material. THE MANAGERS: 'Shake It Up, Shake It Up' (Sire SIR 4056) Chanting white KC-type fast 132-134bpm 7in jittery smacker, in the US disco chart. KID: 'I Wanna Piece Of The Action' (Carrere CAR 238) Brassy electronic 142bpm 7in pop smacker.

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MAILMAN

PIE IN THE SKY

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40 Long Acre, London WC2

Ban the bunny

I WAS disgusted by the interview with Animal of the Anti Nowhere League in a recent issue of RECORD MIRROR. He's not fit to be called an animal after the things he does to rabbits.

My pet bunny, Adolf, was very upset at the thought of the things that could happen to him and was only reassured after reading the Captain Sensible feature the week after. He said it was nice to know there some people who care about him and other rabbits and has been playing his 'South Pacific' soundtrack ever since.

So please don't print any offending features about rabbits in future or Adolf will cancel his subscription to RECORD MIRROR.

Carmel Sighe, Manchester
● Now you've got us really worried. We'd hate to lose one of our more intelligent readers

Little snots

IN REPLY to Steven Myerscough, I would like to strongly disagree with him saying that: "The bottles and cans thrown at the Teardrop Explodes was a step in the right direction for music." It just shows how childish and immature Queen's massive army of prats really are.

I daresay that Julian Cope and the other Teardrops didn't want to tour with a bunch of boring old men, but probably needed the money as they are of course, according to Myerscough, "a snotty little band," which Queen never were of course.

Or is it that it was so long ago that no-one can remember when they were only small. There again, there could be the fact that perhaps you and other Queen fans were worried in case Fruitcake Freddie was shown up by Julian Cope's superior singing and so had to barrack him to put him off.

Stephen Lee, Tewkesbury, Glos.
● They were probably worried that if the Teardrop set went on too long, poor old Freddie might not be around long enough to do his stuff. Shame, isn't it?

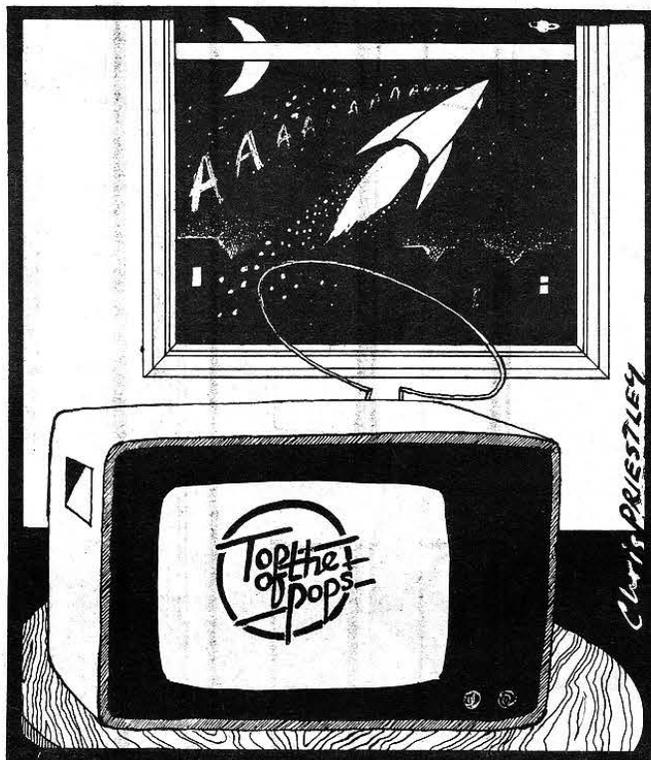
Shorts and sweets

I AM writing to you about a recent Haircut 100 article in RECORD MIRROR. I was disappointed by the change in Nick's attitude. He is now trying to lose his clean cut and eccentric image which he has accused his fans of creating.

Although I am very keen on Haircut 100, I disliked the way Nick insulted the British fans by saying he preferred the American ones. What is the silly boy trying to do?
Daniella Crummock, Camberley, Surrey
● Yes, we've noticed little Nick trying to drop his squeaky clean image of late. Somebody actually saw him in long trousers the other day

Midge allure

I'M NOW getting sick of RECORD MIRROR. Why? Because of the stupid remarks



A FEW years ago something very strange happened to me. I was watching Top Of The Pops one Thursday night and I remember seeing people like Cliff Richard, David Essex, Leo Sayer, Hot Chocolate and Paul McCartney when suddenly there was a bright flash and a shrill whizz and I found myself on Lananim, a planet which is totally unknown to you, on which there is absolutely no music whatsoever. It was very weird and quiet, of course, and I longed to return to earth. After some time the Lananim's agreed to let me come home.

It's Thursday night and I have just watched Top Of The Pops with — Cliff Richard, David Essex, Leo Sayer, Hot Chocolate and Paul McCartney.
I'm going back to Lananim on Tuesday.

Jeff Shaw, Clapham, London

● Never heard of the planet Lananim! Where do you think most of the RECORD MIRROR staff go after work?

about Midge Ure. In the July 10 issue he was described as a pretty boy, a poser and his single, 'No Regrets', was called grisly.

Are you all jealous of Midge's sexy good looks and his wonderful talent?
Yorck Farrah, Demsbury, Yorkshire

● No, just his bank balance

The past is back

DO YOU remember the good old days when the letters page was full of witty, well-written, and interesting letters? Do you remember the times when complaints were few and far between, and when no-one would consider comparing intelligent journalists to kitchen utensils or some such item?

Do you remember the great names in music who came to light in 1976 and 1977 — names like the Sex Pistols, the Killjoys (with Kevin Rowlands), and the Lurkers, who were supported by Adam and the Ants? And do you remember the great sadness when, after too short a time, we were deprived of these great names?

Well, the time has come to wipe away your tears, and instead to celebrate, for one of these great bands has returned to us. Yes, the Lurkers are back!
Simon Lelane, Plymouth, Devon
● Spare us, please!

Sell out

I HAVE just witnessed two cases of groups letting down the true fans. First, Captain Sensible of the Damned sells out the direction of the group to the pop industry. I'm not a fan but those who are must be really sick. If they'd wished to support a really commercial group they probably would have picked on ABC.

Which brings me to my second point. To quote the cover of 'Poison Arrow' — "None of this would have been possible without you, the discerning customer." I, like many others, paid some £3.45 to get ABC where they are only to be rewarded with all three singles on the album for £3.99. No doubt Dollar's LP will be the same story.

'Be Young, Be Foolish'.
Tony Gardner, Portsmouth
● Isn't life hard!

Money to burn

THANKS EVER so much for not printing the last letter I sent you. After all, it only took me a couple of hours to write and meant me having to fork out a fortune on previous copies of RECORD MIRROR and risk having a nervous breakdown in order to find something constructive to say.

Anyway, who gives a damn? And what is going to happen to

this letter I ask myself? Will it end up in the fireplace with all the other thousands of frustrated readers' letters helping to keep the staff of RM warm during the long and bitterly cold winter?
Martin Truska, Harlow, Middlesex
● Yes. And thanks

Tub of lard

RECENTLY MY friends and I had the privilege of being present at Toyah's fantastic gig at the Preston Guildhall. Her performance was superb and the whole thing was a very enjoyable experience only marred by the presence of one of life's mental retards that occasionally slip through the security net and mingle with the rest of us normal people.

I am speaking of one pot belled moron who we were convinced had a severe case of rigor mortis as he sat motionless and pretty corpse-like throughout the whole thing. This huge tub of lard seemed to object to our flamboyant style of dress and the fact that we seemed to be enjoying ourselves too much. He made his point by throwing one or our party down seven rows of seats for leaving the unforgivable cheek to dance to Toyah. Why to these cretins have to try and spoil everyone's fun?
Walter Watters, Scunthorpe
● Pot belled moron, eh. Sure

you're not referring to the great Toyah herself? I wonder why her concerts attract so many morons, anyway?

Adam mug

TO ALL Britain's Anti Ants. Why waste your time? Haven't you all noticed that while you're all calling Adam banal, crappy, ugly, poofy, boring etc, etc, etc we're just ignoring you all and buying his records, videos, posters and so on and letting you get high blood pressure. Really, all this hate is worthless and time consuming and, after all, we're all coming to the same end.

Keep going mates, you're only making us Ant fans more determined.

Beryl Braithwaite, Lincoln
● So who's getting the high blood pressure?

Mod mania

JUST WHAT is it that you have against us mods? Yet another good band has split because of the likes of you. Why is it that you sneered and ignored Secret Affair and the Chords while you wildly praised the Jam? There is no difference between Ian Page and Paul Weller.

Why don't you give the young mod bands some much needed support for a change?
Dave Westaway, Rugby
● What's a mod anyway? Do you come from another planet?

On and on and on ...

HOW THE hell can people like Bow Wow Wow, Adam Ant and the Fun Boy Three? I mean, Adam sounds like a wet fart, Fun Boy Three can't sing at all and Bow Wow Wow are too stupid for words. What crap!

I am a devoted heavy metal fan and love Status Quo, Iron Maiden, Motorhead, Joan Jett, AC/DC ...

Peter de Trician, Muckletwaite, Yorkshire
● What a surprise

States of play

IN REPLY to David Powell of Chelmsford, the argument that overall British music taste is pathetic, because records like 'Happy Talk', 'House Of Fun' and 'Little Bit Of Peace' got to Number One and don't get to Number One in America is a joke. These records reaching the charts in Britain show that in fact we have a very varied rather than pathetic taste.

In America the public have been conditioned by AM-FM radio stations to like music by bands who all look and sound the same. Only over the past six months, going by the Billboard charts, has America shown a much more flexible and healthier approach to music, with the likes of the Human League, Soft Cell and Haircut 100 making a major breakthrough.

So, Dave from Chelmsford, I'd rather be Radio 1 brainwashed than LA AM/FM brainwashed. Accept that different people like different music. The day that our charts start looking like the American ones will be a very sad one indeed.

George McKilliecrankie, Edinburgh
● So long as somebody keeps buying the rubbish, who cares?

Hard cheese

WHO THE hell does that megalomaniac Police idiot, Sting, think he's fooling? When the goon was down on his luck I bet he was happy to sign any contract for his atrocious songs.

Now he's squealing because, much to everyone's utter amazement, they've actually earned a few bob for the nice man who had faith in him in the first place. Come on Stink, you're supposed to be a businessman. That's just the way the cookie crumbles, kid.
David Hepworth, Crawley, Surrey
● Ooh, you are hard



SUNIE (right) interviews PAULA YATES for her gossip column

Jealous minds

WHO DOES that bloody Sunie think she is? First of all she slagged off Hazel O'Connor's last single, 'That's Life', which was a gem and now she's interlarding with Hazel's private life.

Every week in her gossip column she goes on about what parties Hazel goes to and what blokes she is with. Is Sunie some kind of pervert or something? Or is she just jealous that Hazel goes out with all the good looking blokes while she sits at home and drools over her Simon Le Bon posters? For God's sake, give Paula Yates her job back and sack Sunie.

Danny Gerrard, Watford
● If we got Paula Yates back, who would Sunie have to write about in her column?

RECORD
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DONNA SUMMER



IT'S SUMMERTIME, but for Donna Summer the living isn't easy. The Queen of disco, who made her name by fusing erotic breathing to synthesised soul, is learning new breathing exercises. She is about to give birth to a new Summer, her third child.

The baby is going to be a Brooklyn dream for the 32-year-old Boston born singer and her second husband Bruce Sudano, singer and songwriter of soul band Brooklyn Dreams.

"One of the ecstatic moments of any woman's life is having a baby," she says. "As soon as I had my first daughter, Mimi, now eight, my whole life changed. It made my own life richer in every way."

Her first hit since signing a lucrative contract with Geffen Records, "Love Is In Control (Finger On The Trigger)", is about to make her life even richer. But the aptly named Donna Gaines, her maiden monicker, is more interested in spiritual investments since she became one of the fast breeding 'born again' Christian set in 1979.

But she still promises that the future gospel according to Ms Summer won't be far removed from her established 'Hot Stuff' persona.

"Everybody is subject to the rules of the game they play," she explains. "There won't be drastic changes but there will be subtle ones."

"If I have to perform those songs," she says, referring to steamy soul like 'Bad Girls', 'Love To Love You Baby' and 'Dim All The Lights', "it's part of the weight I have to carry because of the wrong I've done."

"I think that if I were to do an about-face and do spiritual songs, I would lose contact with all those people that would buy my records. I feel like I'm doing what I have to do."

MIKE GARDNER