

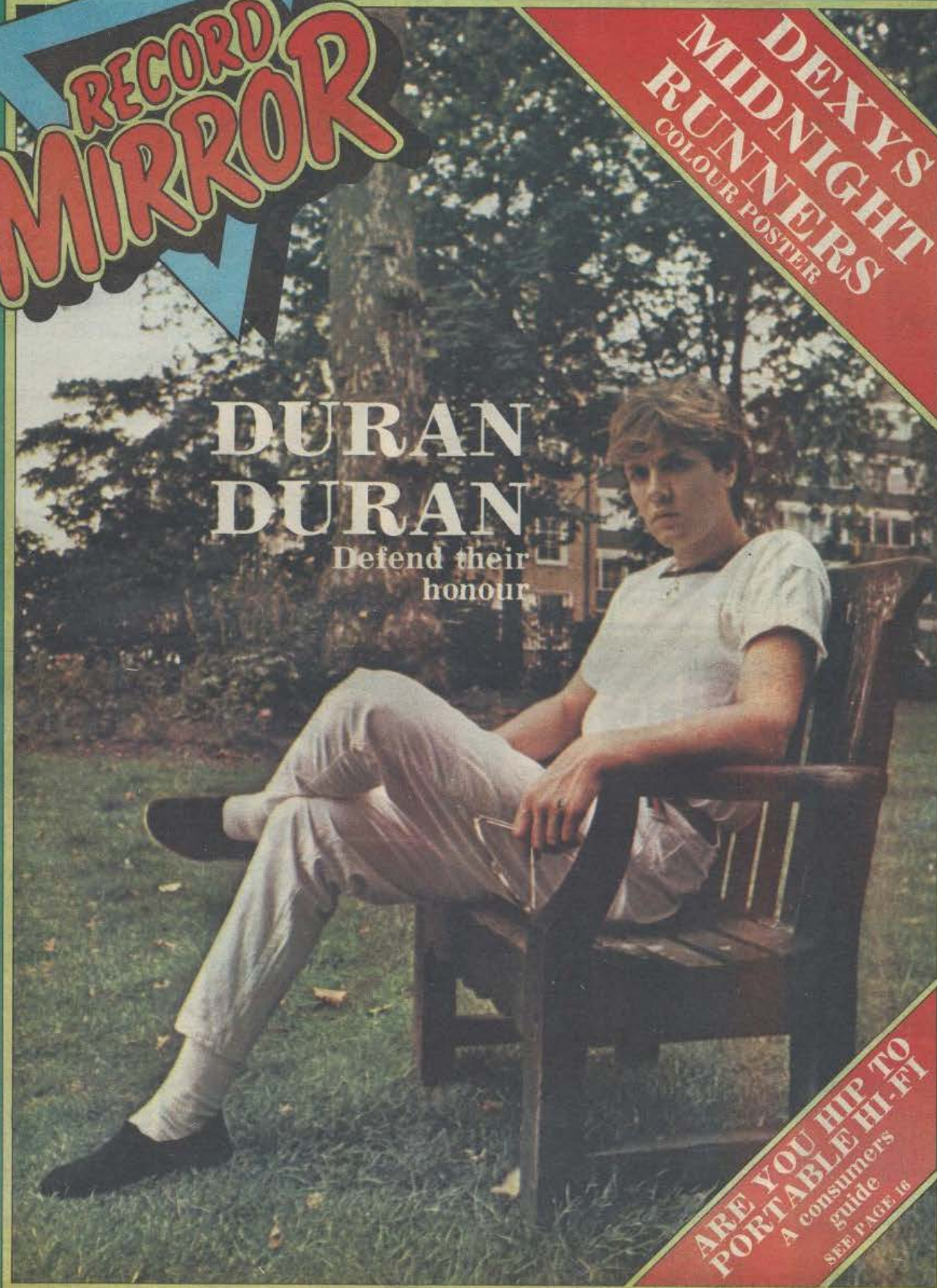
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MIDNIGHT
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DURAN DURAN

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Guide
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DURAN DURAN'S SIMON LE BON. PIC BY ANDY ROSEN

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12 Scott Walker songs from Julian Cope

DROPS BACK IN ACTION

Teardrop Explodes tour, single and album... Cope compilation

TEARDROP EXPLODES are back in action at last with a tour, single and album... and the group's leader Julian Cope brings out a solo album featuring 12 Scott Walker songs.

The single features two new Julian Cope compositions and is entitled 'Passionate Friend'. Backed with 'Christ Versus Warhol' it comes out on August 28.

It is the first recording by the new Teardrops line-up featuring new members Alfie Agius on bass, guitarist Troy Tate and Geoff Hammar on keyboards. The group's two hits earlier this year with 'Reward' and 'Treason' featured the original band.

The album is titled 'The Great Dominions' and will be recorded in September for a November release.

It follows up the band's debut LP 'Kilimanjaro' which is still high in the charts.

Fans will be able to see the group after the album's release when they take to the road in the autumn. It will be their first outing on the road since their highly-successful tour last June.

But the group are playing a one-off gig at the Nottingham Theatre Royal with Deaf's Midnight Runners on August 18. The gig (priced at £4 and £5) is being filmed among a series of rock films which should be screened in the autumn.

And Julian Cope's compilation album of Scott Walker (from the sixties group the Walker Brothers) songs comes out on the same date as the single.

It is entitled 'Fire Escape In The Sky: The God-Like Genius Of Scott Walker' and comprises 12 tracks culled from his four deleted solo albums. Numbers include 'Plastic Palace People', 'Angels Of Ashes' and 'Montague Terrace'.

The album has been put together by Cope and is released on Teardrops' original record label Zoo.



Phil Collins of Genesis looks for a suitable venue

Pressure forces Genesis to postpone until Autumn

GENESIS LOOK set to play some dates near Christmas. Sources close to the band have revealed that although they were hoping to schedule a series of dates at the Milton Keynes Bowl in August, pressure of work has forced these to be shelved and it seems likely that the Autumn will see them getting back into live action.

It is understood that the band have pencilled in four nights at the London Hammersmith Odeon, but details about dates in the rest of the country aren't yet known — although it seems likely that the band will be playing a similar tour to last year when they concentrated on smaller venues.

Genesis will be releasing their new album shortly and their new single 'Abacab' is released this week.

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The mighty men - mountain himself and the new sleeve



Meatloaf follow - up

HEAVYWEIGHT ROCKSTAR Meatloaf's album is ready at last . . . and that's official.

As revealed in Record Mirror two weeks ago, it is entitled 'Dead Ringer', but will not be ready for release until September 4, instead of this month as was hoped.

The eagerly-awaited follow-up to the chart-topping 'Bat Out Of Hell' features seven new songs all written by cohort Jim Steinman. And Tom Petty producer Jimmy Iovine has shared the controls along with Meatloaf himself, Steinman and Stephen Gallas.

Meatloaf's wife Lesley features on one number 'Peel Out' and veteran vocalist Cher sings on 'Dead Ringer For Love'.

As was predicted many of the musicians from 'Bat Out Of Hell' also feature on the new album. They include Roy Bittan and Max Weinberg from Bruce Springsteen's E Street Band, Nicky Hopkins (who plays keyboards with the Stones) and Davey Johnstone from Elton John's band.

It means that the album will be in the same sort of style as Meatloaf's debut LP, which has now sold an amazing 8½ million copies around the world.

But there is still no news of any live dates. It was hoped that the singer would take to the road again when the album came out — as he did with 'Bat Out Of Hell' — but there has been no confirmation of live appearances either here or in his native America.

A single from the new LP entitled 'I'm Gonna Love Her For Both Of Us' is released on the same date as the album.

Full track listing for 'Dead Ringer' runs with 'Peel Out', 'I'm Gonna Love Her For Both Of Us', 'More Than You Deserve' and 'I'll Kill You If You Don't Come Back' on side one, and 'Read 'em And Weep', 'Dead Ringer For Love' and 'Everything Is Permitted' on side two.

Motorhead man fined

MOTORHEAD DRUMMER Phil "Philthy Animal" Taylor was fined £40 on a drugs charge last week . . . just before starting arrangements for his wedding.

The 26-year-old admitted possessing 2.2 grammes of cannabis — worth about £5 at his home in London's West Kensington.

His defence lawyer said that because of the pressure of the band's last 38-date tour he used the drug to relax.

"It was the pressure of his schedule and that tour which led Mr Taylor to feel a need to relax," he said. "He is not a habitual user of cannabis or any other drugs. He doesn't encourage others to use it, he doesn't endorse its use and he doesn't advocate it."

Taylor was given a suspended prison sentence in 1976 and fined £100 for a similar offence.

He was given a suspended prison sentence in 1975 and fined £100 for a similar offence.

LIZZY LIVE DATES

THIN LIZZY are back on the road again, with their first tour for a year going ahead in October.

The group take in 22 dates at all major venues, and are augmented by "resident guest" keyboard player Darren Wharton.

Their tour kicks off at the Newcastle City Hall on October 27. And the group go on to play: Edinburgh Playhouse 28, Dundee Caird Hall 29, Aberdeen Capitol 30, Glasgow Apollo 31, Preston Guildhall November 2, Sheffield City Hall 3, Liverpool Empire 4, Gloucester Leisure Centre 5, Southampton Gaumont 7, Cardiff Sophia Gardens 9, Leicester De Montfort Hall 10, Bristol Colston Hall 12, Poole Arts Centre 13, Brighton Centre 14, Manchester Apollo 16 and 17, Leeds Queens Hall 19, Birmingham Odeon 20 and 21 and London Hammersmith Odeon 25 and 26.

Tickets are priced at £4.50, £4 and £3.50 except the Cardiff gig where they are all £4.50. Box offices are open now for both personal and postal applications apart from Bristol which is taking postal applications only until three weeks before the gig. Checks should be made payable to the venue concerned.



Thin Lizzy

The group should have a follow-up to their current single 'Trouble Boys' released around the same time, and band leader Phil Lynott has a solo album out shortly. But fans have to content themselves with their current compilation album 'Adventure Of Thin Lizzy' for some time before a new album is released.

SHAKIN' DATES

SHAKIN STEVENS still at Number One with 'Green Door' is back on the road for the second time this year.

The veteran rocker plays 14 venues through November and December.

The tour kicks off at Leicester Montfort Hall on November 17 and he goes on to play: Manchester Apollo 18, Newcastle City Hall 19, Edinburgh Playhouse 20, Glasgow Apollo 21, Sheffield City Hall 23, Portsmouth Guildhall 24, Southampton Gaumont 25, St Austell Coliseum 27, Croydon Fairfield Hall 29, London Hammersmith Odeon 30, Cardiff Sophia Gardens December 2, Birmingham Odeon 3, Liverpool Empire 4.

Tickets are on sale now, priced £3 to £4.50.

Shakin Stevens is currently starring in the ITV rock 'n' roll show, 'Let's Rock'.

CLASH TOUR

THE CLASH should be back on the road again soon — and industry rumours are that they will undertake a massive 35-date tour late this autumn.

The band, who have remained quiet since their triple album 'Sandinista', was released last year are now preparing to do live dates here again.

No dates have been confirmed but plans are definitely being fixed by the group and their promoters who are starting to pencil in possible dates and venues. The band should also be working on new material shortly, but no one from the band's record company CBS could confirm their plans.

Contents



FAT, FANCIFUL and futurist? No, we're not say DURAN DURAN, who've not only changed their image (again!) but have decided to fight back against the knockers as well. DANIELA SOAVE details the backlash on page 4

PLUS!

TAKE A trip into the enchanted, fetishist (really!) world of SIOUXSIE AND THE BANSHEES, courtesy of "Professor" MARK COOPER. Part One of this revealing interview starts this week on page 12

PLUS!

STICK IT IN YOUR EAR! RECORD MIRROR'S consumer guide to personal, portable hi-fi — page 16

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JIVE LIVE

JOE JACKSON is taking his highly successful 1940s-style swing combo 'Jumpin' Jive' out on the road this month.

And it will be the last time fans will have the chance to see the group before he disbands it to return to his normal work.

Then he will resort to playing his own songs round a new band but will probably carry on from records like 'It's Different For Girls' that have made him famous.

But before he does that a single will also be released this week. Taken from the album 'Jumpin' Jive', it is entitled 'Jack You Dead'.

The tour kicks off at Manchester Ritz on August 15. He goes on to play Birmingham Locarno 19, Chester Northgate Arena 20, Glasgow Tiffney's 22, Edinburgh Coasters 24, Sheffield Top Rank 25, Newcastle Mayfair Suite 27, Derby Assembly Rooms 28, St Austell Cornwall Coliseum 31, Portsmouth Locarno September 1, Brighton Top Rank 2, Aylesbury Friars 3 and London Hammersmith Palace 5.



NANCY BOYS

Not us say Duran Duran

Interview by Daniela Soave

Picture Andy Rosen



SIMON: "It makes us sick."

DURAN DURAN would like you to know they are sick and tired of being dismissed by all and sundry as five fat facile futurists. They want you to know that the only correct part of this statement is the word five, and as for fat, facile and futurist, well, that's simply artful alliteration.

"I don't know where the fat bit came from. I mean, I've only got a 25-inch waist and that's nothing near flabby," Nick the keyboards player mutters. "The others aren't exactly Billy Bunters either: Simon's the biggest and he's simply well built."

"Duran Duran are not a bunch of clueless bandwagon jumpers and it's about time that fallacy was thrown out of the window once and for all," Simon adds. "We did an interview with another music paper

a few weeks ago and the majority of what we said was ignored. We were portrayed as new romantic nancies who like playing at pop stars.

"That kind of thing makes us sick. They say we're clueless because we come right out and say we want to play pop music. Why does that earn you a bad mark? We've been misjudged."

It's a topic which obviously stings, because it crops up throughout our conversation to the point where the mood is underlyingly defensive. Well, they've got rid of fat and facile, but what about futurists then?

"I think we've shaken off that new romantic lag now," Nick says. "We came to attention when the movement was gathering momentum, the same as Blondie did with punk and got labelled new wave."

Why, if they didn't want to be associated with the cult with no name, did they dress in the same fashion?

"That wasn't contrived, though

people would have you believe that," Simon replies. "There's a shop in Birmingham called Khan and Bell's which we use a lot. It used to be a fashionable punk shop like Seditionaries was, and then they moved on to frilly shirts. This was a considerable time before things like that started appearing in London, you know, long before PX started selling the same sort of thing. I feel sorry for Khan and Bell's because they haven't had the credit they deserve."

What about Perry Haines, co-creator of the fashionable ID magazine, who was brought in by EMI to dress the band? How much influence did he exert?

"Well, none, really," Nick says. "We had a defined idea of what we wanted and we'd say things like, we want a red sash for Simon, take us to a shop where we can get one. Perry's got an incredible amount of sass and he was great to work with, but no way were we five androids who needed dressing up with an image. We needed him to tell us

where to go for the goods we required."

Vivienne Westwood will be soooo disappointed now because the boys have traded in their frilly shirts and sashes for the cool sophistication of Antony Price, couturier to Roxy Music, Grace Jones and Michael Jagger, to name but a few.

"We're going for a more sophisticated look now," Simon tells me, "and besides, his trousers are amazing. They fit so well."

Ah, Spandau Ballet have traded in their peasant army clobber for suits too. How closely would you compare yourselves to them?

"The one thing Duran Duran have in common with Spandau Ballet is the urge to look good at all times," he says, Nick interrupts. "I don't mind you quoting this but I think Spandau are the ones who are jumping on the bandwagon, both visually and musically. What's all this business with chains swinging from their waists? That's old hat."

CONTINUED PAGE 6

DURAN DURAN

And this funk thing... it's not a progression of their sound, just a hip new fad.

"It would be death for us to jump on the funk bandwagon. We've always had a funk element but we won't capitalise on it. I just get the feeling with Spandau Ballet that if R&B was hip next week, they'd be playing it."

Simon agrees with this sentiment. "We're much more concerned with following our own direction. Only the best of any movement survives. The Clash and the Specials are still going strong while retaining their true element but unless you have that special something, it's death to be labelled as a rude boy or a new romantic."

"I just see us continuing to write good songs, going from strength to strength."

You might notice that the word bandwagon is popping up with cheerful abandon in this feature. While Duran Duran don't claim they started it all, they do want to emphasise that they were not influenced by the new society of London, so much so that they are almost paranoid about the copyist accusations.

True, they have come in for a lot of flak while ensembles such as Depeche Mode, Spandau, Steve Strasse et al have escaped scot free. And insults ranging from "fat futurists" to "the new Osmonds" have been flying around for as long as they can remember.

"During our last tour we were slagged off because a proportion of our audience was young," Nick explains. "So what? Some bands might like to stand at doors and restrict entry but we happen to think that's wrong. People shouldn't be affected by the fact that something is fashionable."

"Well, we'll be going long after such snooty bands have died." So you see Duran Duran as a long term project?

"Oh, for sure," Simon says. "The band will last a long time because we've been in some weird situations and if we managed to survive them, we'll stick together through everything."

"On the Hazel O'Connor tour 10 of us slept in a camper, and one of the management sold his flat to finance our tour. Not many people would do that. Of course we have arguments but we enjoy doing what we're doing. We're already looking forward to doing the next album and the one after. We've got lots and lots of ideas."

A case of the overly prolific songwriters here, methinks!

"We all contribute to writing songs," Nick admits. "Roger comes up with some great beats which inspires us to write songs, and we all have a say in arranging them which is just as important. And we all share royalties equally because otherwise you're going to get into a situation where certain members of the band wouldn't feel enthusiastic any more. We're a much stronger team than most people give us credit for."

Duran Duran's next piece of teamwork comes in the shape of a rather unusual video idea. "We'll have to get it done rather quickly but we want to be the first to film a video for the 12 inch version of the single," Nick explains. "We want it to be quite surreal, like a moving Helmut Newton effect."

"We haven't had much time in the past to take interest in artwork, but now we're making up for it. Our next single sleeve should look really stunning. We're currently negotiating for the rights to use a Nagel print — he's an American screen print artist. We actually wanted to give away screen prints with our album but it would have worked out too expensive."

"But it's nice to be able to concentrate on something like that for a change because we're not

going to have much time to do it shortly."

Duran Duran are currently deciding on their next single which is hotly tipped to be 'My Own Way'. After that... it's touring a go go.

"We're off to America in September for a big tour," Simon explains.

"We've been doing particularly well in New York, where we were No 3 in the clubs chart. Apparently they've been playing our videos constantly. Although it will be an extensive tour, we'll play fairly small venues and hopefully we'll be able to bring some of our own PA with us. American PAs are notoriously bad, and we want to try to avoid things like feedback caused by shoddy systems."

"Then we're off to Japan in November for a promotional tour because they go ga-ga for us out there. We won't play any dates until March, though, we'll simply be doing interviews. So we're setting up a British tour for December and we'll play a lot more places we didn't reach last time round."

"And in between that we have to find time to write the next album."

Nick adds: "Also, we'd like to explore the possibility of video albums in the near future. There are a lot of things we could express visually which could put so much more meaning into our songs. That's why we like playing live."

"I don't think video discs will ever catch on. For a start they're too expensive and you can't record with them. But I do think there's a place for video albums, but just now they're a little excessive. They cost too much and only awful bands like Jethro Tull are being promoted. Who'd want to buy Jethro Tull for God's sake?"

So the council for the defence brings its case to a close. Duran Duran have had the chance to lay their cards on the table. Who's going to be the next person to blow them all away?



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Artist	Album	Album	Cassette
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ONE LINERS ...

“YOU Jewish bastard!” shrieked the singer, tearing the expensive hat off his victim's head and flinging quantities of similar abuse at him before being ejected from the premises by the bouncers. The assailant was none other than Steve Strange, in an ugly incident at the Beat Route club last week his victim was Phillip Sailon, the piratically-garbed gent who ran Planets club until last week; then a tired and emotional customer decided to hurl himself through a closed window, and the resulting carnage convinced the owners of the premises that Mr Sailon and his exotic clientele were no longer welcome in their establishment ... David Bowie spotted in Langan's Brasserie on Saturday night, dining with Chris'n'Debbie ... Pauline Black currently recording a single, backed by Megahype saxman Wesley Magoogan, Bumble and the Beez' bass player and producer Bob Sargeant on keyboards ...

Pauline's also been working with Linx on some songs, and those gentlemen had a special quest in the studio (other day when Chic's Nile Rodgers dropped in to play ... Nile and partner Bernard Edwards popped in to see Shake Shake play the opening night of a new club in Finsbury Park (around the corner from the Rainbow) called the Nativity; it's to open every Saturday, featuring live dance groups ... the Banshees' Liverpool gig was cancelled on Sunday because the place had been vandalised the previous night; the group apologise to the disappointed and hope to re-schedule the date ... Kevin Rowland of Dexy's, who's doing an awful lot of gigging about these days, was at the Venue last Wednesday to see Aztec Camera and Josef K ... he was moping about at Club Left on Thursday night too, not surprising, though, since

the place is fast becoming a modern Dingwall's; Eddie Tenpole, Jenny Belle Star, Joe Strummer, sundry Aztecs and Orange Juices and Vic Godard were all there too, but at least Vic had the excuse that he was playing ... Stray Cats' new LP to be produced by lead singer Brian Setzer; the boys are hard at work on it e'en now on the island of Monserrat, with guest musician Ian Stewart of Rolling Stones fame ... speaking of whom, didja see the pix of Mick and ladylove Jerry Hall in Monday's Daily Star? He didn't look too bad, but Jerry revealed herself to be a true pirate's daughter, ie she's got a sunken chest ... Q-Tips are looking for a new recording deal, and in the meantime guitarist Dick and sax player Steve are writing a book about life on the road; it promises to be real super soaraway stuff, and will, they say, Name Names ... Havana Lets Go somewhat miffed at being advertised as support for Hazel O'Connell's Woolwich Odeon gig when they'd expressed no intention of appearing; furthermore, the ads spell their name wrongly ... Killing Joke are not spitting up, they tell us — on well, put the champers back on ice, boys ... talked-about funksters ABC have been bickering with noted producer-person Alex Sadkin, and getting themselves chucked out of A Rival Group's party for doing so ... socialite Andy Polaris is about to lose his tonsils, after which operation his Animal Nightlife combo will start gigging, their line-up augmented by girlie back-up singers the Animalettes ... Soft Cell have boy and girl Cell-ettes with 'em on stage these days, too, trading under the unlikely moniker of Vicious Pink Phenomena ... the Madness movie, "Take It Or Leave It", hits the screens in late Sept/early Oct ... the Debbie Harry bings (reported in full next door) reputedly cost organisers Chrysalis a cool £10,000 — what recession, eh? ...



DEBBIE



HAZEL O'CONNOR and HUGH CORNWELL



STEVE STRANGE, MARTIN and GARY KEMP of Spandau Ballet



CHRIS STEIN

A NIGHT AT THE DEBS BALL

LAST FRIDAY night, under Fort-Knox style security conditions, Chrysalis Records threw a party for the world's most famous ex-blonde, Deborah Harry. The object of such exercises as this is obscure; the press and media need no introduction to an artiste of Ms Harry's stature, and it's too late to butter 'em up into a favourable reception for the lady's solo LP. Perhaps it's simply a rather expensive way for Chrysalis to say "we love you, Debbie." But whatever their motivation, the record company provided an exotic and star-studded night for several hundred guests.

Location was Covent Garden's luxurious health-spot The Sanctuary, where spoilt ladies shell out 15 quid a day to lounge in steamy heat amidst trailing plants and pools of tropical fish. Wooden catwalks over the pools lead to seating alcoves, a cocktail bar and a luxurious swimming pool. Saunas, massage, jacuzzis and the like are all on offer to the paying clientele, but on the night of the Do, the only healthy activity on display was a few topless ladies diving in for a dip.

The rest of the crowd availed themselves of the huge quantities of free booze and tropical-style food (prawns, crab, duck, ribs and rice salad served in coconut shells) and attempted not to fall off the catwalks.

Eric Idle and Python colleague Graham Chapman were present, along with Muppet creators Jim Henson and Frank Oz and untold quantities of pop stars. A remarkably healthy-looking Hugh Cornwell chatted to old flame Hazel O'Connor, while Midge Ure stood by

and managed not to look disconsolate (not at all, in fact — rather unglamorous, surely?). Spandau Ballet showed up decked out as leather boys, while Tony and Paul of Q-Tips elected, for some unfathomable reason, to sport the new (?) romantic look. Jean Jacques Burnel looked cute in red braces, Bob Geldof looked odd in a sort of knee-length dress, and Steve Strange maintained a surprisingly low profile.

Jake Burns of Stiff Little Fingers ended the evening as Brahms 'n' Liszt as only an Irishman knows how, but Pauline Black left early, sober and alone. Linval and Brad from the Specials were in high spirits, while the Vapors' Howard Smith and Teardrop Explodes' Alife Agius had the good taste to remain at the side of their respective lady companions.

The lady in whose honour all these parties had turned out, meanwhile, seemed a little unable to cope with the Sanctuary's excessive humidity. She looked smashing in an oriental green satin dress with matching wig (when are we going to see the "au naturelle" locks?), but made an early exit before many of the neck-craners had even had a decent peek. Chris Stein, however, along with collaborators Nile Rodgers and Bernard Edwards, stuck around to see ace rapper Kurtis Blow, flown in specially for the occasion, do his stuff.

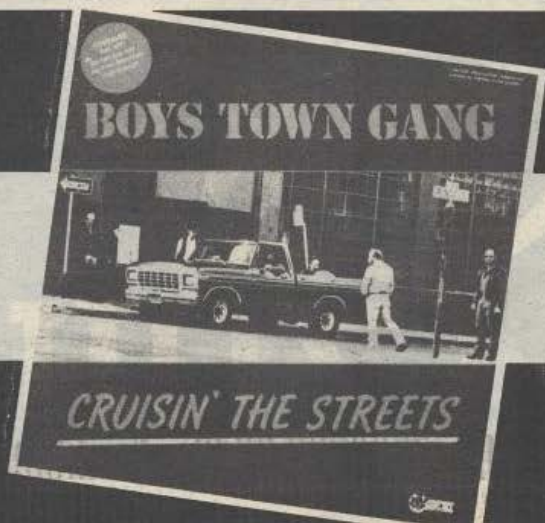
At the shockingly early hour of 1.30am, the party broke up and the last of the celebs slid out into the drizzly night, many of them bearing left-over seafood in foil parcels as souvenirs. Presumably they can now proudly boast that they found sanctuary, met Debbie, and went home with crabs.



Lee Hooker of Stray Cats. Their next LP to be produced by singer Brian



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CHIC



KURTIS BLOW

SO JUST how did the ace soul production team Nile Rodgers and Bernard Edwards, better known as the heart of Chic, get to produce 'Koo Koo', the first solo album of platinum coated singer Debbie Harry of Blondie?

The relationship between the most elegant of black groups and the blonde who has most fun, started in the early seventies when Nile Rodgers was playing in an outfit called New World Rising, one of the first electric bands to play New York's Max's Kansas City, the place where Debbie Harry was working as a waitress!

After both had found their individual paths to fame, Chic by purveying the smoothest brand of soul and Debbie by being the lead singer of Blondie, the team got together while indulging in their favourite pastime of "hangin' out" in the clubs of Manhattan.

But it took over a year for the idea of working together to become a reality and not just because of the heavy commitments of Chic in producing for the likes of Diana Ross, Sister Sledge, Sheila B. Devotion and their own material and Debbie's with her own combo.

Bernard Edwards explains, "The record company were worried about us 'disco producers' destroying their 'institution', their great rock 'n' roll star. We got a lot of negative feedback."

The company actually said no and their attitude veered on the racist according to Edwards.

"You see a white producer producing a black group all the time. Then you see a black producer producing a white group and they say you don't understand the white record buying public but the white producer can understand the black public, he knows better," he sneers. He points to the fact that about 40 per cent of the black records in America are produced by white producers.

He continues: "Unfortunately you think that it's dead but the racism and the bull is still there."

Luckily Debbie Harry and her boyfriend Chris Stein kept faith and persuaded the company to embark on the project. So how do Chic feel about Debbie's vocal talents?

WHAT HAVE THESE TWO GOT IN COMMON WITH



DEBBIE HARRY

"More than her voice Debbie has a great personality and you have to sell the whole image that people have of her," says Edwards. "She is not Barbra Streisand but she has a great voice which surprised me. She can really interpret the songs."

she has a great range and she showed a lot of emotion. "We got along well. It was such a smooth project that it was frightening. But at least we look like proving the sceptics wrong."

MIKE GARDNER

IT'S TIME to hear from Kurtis Blow. The man who started the rapping show. This man's a gas, this man's so keen. A real smart dude, if you know what I mean.

ALRIGHT, THAT'S quite enough. Kurtis is in town to play at Debbie Harry's party and the master of the rap has just released his new album 'Deuce' — full of those quivering husky voice overers that have taken him from cult figure to near international fame.

Kurtis pioneered the art of rapping — that curious phenomena of talking rhythmically over a funky beat — in his native New York. Originally he was a champion disco dancer before becoming a DJ.

"Ever since I was a kid I wanted to have a macho voice like the disc jockeys on radio," he says. "I was always the little macho guy in my neighbourhood. I've taken eight speech courses to get my diction right and I've studied the speeches of Winston Churchill, and John F. Kennedy to make my vocals forceful."

"As Debbie Harry told me, rapping takes the middle man out of music. It does away with that melodic crap and gets people to dance. It's a kind of street poetry and an international language."

Kurtis has even managed to notch up a top ten hit in Spain and for inspiration he travels around New York on the subway and 'Deuce' was inspired by the sleazier areas of the city that he loves.

He's just spent thousands of dollars on putting a touring band together but he says that he doesn't want his career to end with rapping. Recently he signed up with one of America's leading theatrical agencies which has Charles Bronson on its books, and he fancies himself in action film roles.

A tough upbringing will surely suit him for the part. He was a member of a street gang and once he even got shot at in a bar, by a guy who look a dislike to him.

"I had to dodge buffets coming from all directions," he says casually. "I thought old Kurtis Blow was going to be blown out, but I guess I'm a survivor."

Right on brother, ROBIN SMITH.

LAYING ON THE LAWN

NOT EVERYTHING that comes out of California is tinged with soft rock lethargy, but that ruling ethos still dominates that music scene — as Our Daughters Wedding found out. The three piece group, who now live in New York, went back to their hometown of San Francisco to play their synthesiser based music.

And, according to electronic snare synth player Layne Rico: "We played a couple of parties, and the people couldn't comprehend what we were doing. They didn't even recognise who we were — they thought we were from the air force base because we had short hair!"

"They kept wanting to know if we were like Devo. To them, everything that's different is Devo."

Now their single 'Lawn Chairs' has proved them different enough to succeed. After hanging around the British charts since June it's finally climbing the Top 75.

The outfit consists of Layne Rico and Keith Silva, who moved to New York "bored with the music in California", after having played in bands that ran the gamut of musical styles from Cars and cheap Trick to out and out punk. Philadelphia-born Scott Simon was added to the line up on bass synthesiser.

The move towards electronics began early in 1980 because: "We were due for a change and electronics suited us," says Keith.

"We changed not just with the times but also with our feelings. We're not really an electronic band, we're musicians who project what we do on electronic instruments."

"We're never satisfied with the way things are — if we were, we'd still be in California playing in a rock band."

MIKE GARDNER



OUR DAUGHTER'S WEDDING

GARY GLITTER NEW SINGLE 'When I'm On I'm On'

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WITH
JOE JACKSON'S JUMPIN' JIVE

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"JACK YOU'RE DEAD"
B/W
FIVE GUYS NAMED MOE
FROM THE HIT L.P.
JOE JACKSON'S "JUMPIN' JIVE"



AUGUST

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Wednesday 19th **BIRMINGHAM**, Locarno
Thursday 20th **CHESTER**, North Gate Arena
Sunday 23rd **GLASGOW**, Tiffany's
Monday 24th **EDINBURGH**, Coasters
Wednesday 26th **SHEFFIELD**, Top Rank
Thursday 27th **NEWCASTLE**, Mayfair Suite
Friday 28th **DERBY**, Assembly Rooms
Monday 31st **ST. AUSTELL**, Cornwall Coliseum

SEPTEMBER

Tuesday 1st **PORTSMOUTH**, Locarno
Wednesday 2nd **BRIGHTON**, Top Rank
Saturday 5th **AYLESBURY**, Friar's
Sunday 6th **LONDON**, Hammersmith Palais



BRING YOUR PARENTS



Ian Dury with Nipper

DOGGIES' DO

AFTER 80 years the search is over! HMV have found a replacement for their original mascot dog Nipper . . . just in time for a series of anniversary celebrations.

Top stars, including Shakin' Stevens and Ian Dury, crowded into HMV's London shop last week for a party to celebrate the 80th birthday of the world famous logo — and to initiate Nipper's replacement into the public eye.

The new dog was chosen after a nationwide search. Hundreds of photographs were received and eight dogs were finally selected for the finals, held in the London branch of HMV.

The eventual winner, judged by the BBC's "there's a nice doggy" expert Barbara Woodhouse and HMV's Managing Director James Tyrell, was Toby of Doncaster, owned by Jacqueline and Peter Pritchard. An overgrown Jack Russell terrier, Toby was the only dog to stare into the gramophone horn in true Nipper style and was adjudged a clear winner.

Ian Dury (sunglasses and French Horn) is seen above offering his own congratulations to a canine whose fame looks likely to exceed even that of Nipper himself!

OPPORTUNITY ROCKS CONTEST

FANCY YOURSELF as a rock star? Well, now's your chance to give it a bash because top Radio One DJ Peter Powell is launching the country's biggest ever search for new band talent.

The National Association of Youth Clubs, with nearly a million members, have chosen Powell to spearhead the K-Tel sponsored 'Opportunity Rocks' which offers professional bands the chance to win £1,000 worth of Yamaha equipment and a major record company audition.

The climax of the talent search will be a showcase appearance at London's Dominion Theatre.

The event is open to anyone over 16 and under 21 and there are no musical category restrictions. First of all you must submit a cassette of three pieces of music to NAYC. Then the groups showing most promise will be invited to a series of audition gigs all over the country. Finally the most promising acts will be asked to a final audition at London's Dominion Theatre in front of a judging panel and a paying audience.

The closing dates for entries is August 31 and you can get application forms from: NAYC, 'Opportunity Rocks' office at 70 St Nicholas Circle, Leicester, LE1 5NY. Tel: 0533 29514.

But Peter Powell emphasises: "This is not planned as a competition as such. The exposure is very important."



RUDI: like to Jam it with you!

PAUL'S PROJECTS

PAUL WELLER rang the office to let us know about his latest non-Jam activities.

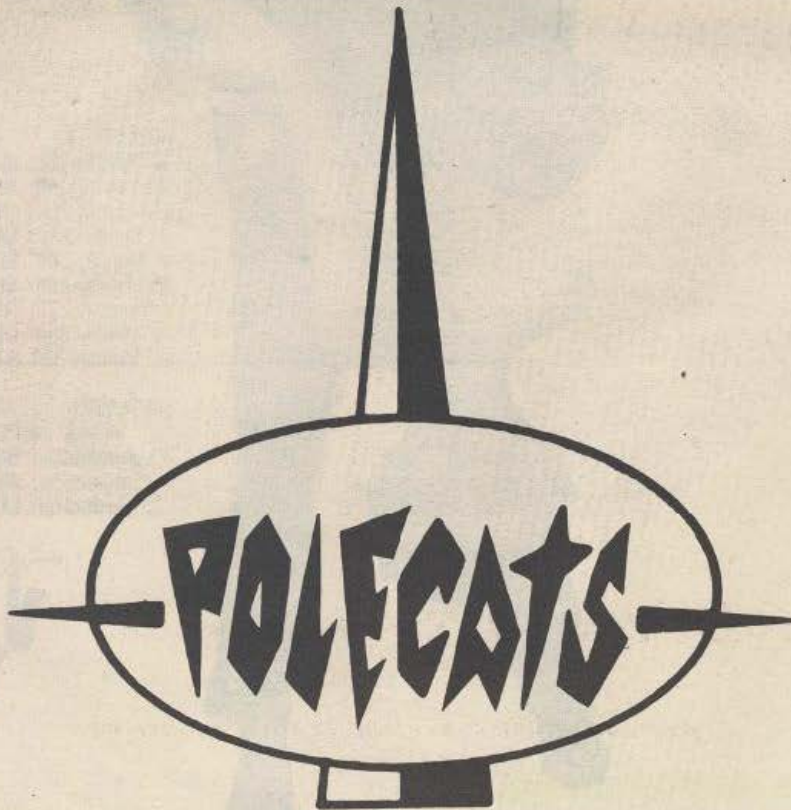
The first is the latest publication to come under his Riot Stories banner. The book, 'Jambo' by Liverpoolian Dave Ward, is an excellent cartoon - like look at the absurdities of urban life. It's 75p plus 25p p+p, available from Dave Ward, 23A Brent Way, Halewood, Liverpool L26 9HX.

He is also involved in two recording ventures, this time from the other side of the fence! The first is financing the Jamming label, whose first release 'When I Was Dead' by Irish combo Rudi will be available next week.

The second is his own Respond Records which he hopes will be operational within the next month.

As for the future activities of his main source of bread and butter, the Jam, Weller just gave a verbal shrug of the shoulders saying: "Oh, I dunno," before adding that we can expect a new single some time around late September. MIKE GARDNER

MARIE CELESTE



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ALSO ON IS WITH EXTRA TRACKS, DOWN THE LINE AND HIP HIP HURRAY

1. A fetish is any natural object believed to possess magical or spiritual power.
 "Following the footsteps of a rag doll dance we are entranced"
 ('Spellbound' Siouxsie and the Banshees).

SIOUXSIE moves across the stage at the Manchester Apollo like a siren possessed. The lights follow her as she moves back and forth, her hands stretching out and then returning to her sides. She's dressed in black except for a glittering sash that surrounds her waist and she's lit up like Cleopatra, an Egyptian priestess commanding her slaves, her subjects. She puts one foot upon a monitor and gazes into the front row seats... the only ones she can see.

"I stand to one side so that I can see into the audience. Usually all you can see is the 20 at the front. When we put the lights on the audience, there's suddenly 2000 more people out there. It makes you feel very odd to know that there's all those people out there, but it always comes as a bit of a shock. I try and move around a bit to let them know that I'm there. John McGeoch, the Banshees' guitarist.

"We don't want to be manufactured and I don't think we are. At the same time, we take a lot of care with what we do. When we play now, it's a show as well as a gig. The lights now are brilliant, the guy who does it has been with the band a long time and when we change the order of the songs he gets a little nervous because the whole order of his lighting arrangement has to change." Budgie, the Banshees' drummer.

"A beautiful mask in plaster cast" (from 'Head' on 'Juju').
 Siouxsie in the night is perfectly framed. Her face commands the audience who sit up, transfixed. This is live, magic, and yet a ritual. The crowd shakes to the music which rises and drones like an Indian raga and the faces are enchanted, sucked into the music and the show, the live world of Siouxsie and her howling Banshees.

This is a spectacle and a sense of awe descends on the crowds like a mist. Siouxsie commands and she almost terrifies, the music sucks you in and yet there's unease in the songs, a sense of disturbance, of a rising panic drowned in the notes but rising as the music marches forward.

2. A fetish is any object or person that comes to be regarded with total belief, with a kind of devotion.

To be quite honest, I don't really have any specific idea as to why we do anything... there's a load of groups who can sum themselves up and package themselves with some kind of slogan. It's real neat.

"We've never been able to do that and it's a problem sometimes in interviews. But that's what's special about this group." Siouxsie, singer.

"I think there's an interest in our work that goes right back to 'Join Hands' and it's an interest in devotion. There's a song we have called 'Icon' that was inspired by Derivishes getting themselves into such a state that they could put needles through their heads. Our interest in that state is a theme that runs through our work.

"And that's because playing on stage can sometimes bring me to that state and we're trying to share that because it's really good.

"A song like 'Jigsaw' when we play it well can put me into a trance and that's something we're trying to project into an audience. 'Juju' explores that a bit more coherently. But our interest in religious magic comes naturally. It's nothing as crass as Talking Heads getting books out of the library and swotting it up, giving you a bibliography of African music and religion." Steve Severin, bass guitar.

AFTER the show, the band come out into the foyer and sit behind a desk for half an hour and sign autographs. A good 50 fans are waiting to meet them, clutching programmes to be signed, many of them dressed in Banshees' style.

"The gap between the entertainer and the audience is something we try to narrow onstage without going out and singing 'No More Heroes' or anything as obvious as that. At the same time, some of our music requires a certain distance - a song like 'Nights' has to be massive. That's why we're doing these autograph sessions but sometimes they upset Siouxsie because people just freeze up." Steve gives a nod towards Siouxsie's rooming at a hotel room in Manchester, a few hours after the show. Siouxsie is disturbed by the autograph session.

First we've talked about repetition, about the difficulty of a long tour, of shows that follow one after the other. "You can go self-conscious. You remember that you walked over to this side of the stage the night before. Sometimes when I feel this is happening too much I just go to pieces at night and I do things like turn the bed upside down. It's probably healthier that I do react."

"I suppose these feelings come when we do a gig and it feels like a 'show' with all the worst connotations of that word. I don't think for one moment that what we're doing now is like the Pink Floyd or something really boring. We don't need the lights because there's no movement or anything else happening onstage. But the people who put this together have been with us a long time and we've worked toward this together. It's a very natural meeting of music and lighting.

"Music has to be real and not just a show. (But there has to be theatre in it." Steve adds.) There's a thin, intangible line between good and bad and if it works, if it's good, you don't sit down and wonder - was it acting? I know it's good when I'm transfixed in what I'm doing but not looking at what I'm doing. Very involved and very intense, but not noticing myself.

THE autographs force Siouxsie to notice as the fans notice her - watch her and wait for her. Close up, much closer than on the stage. Close enough to fight with the nature and the form of their interest.

"I do want to have contact with the people who come to see us and an autograph session is an excuse for that but I'd rather they were interested in saying something or asking about a song or something rather than having a flimsy excuse like a piece of paper to sign or hoping maybe that you'll look up at them.

A flimsy kind of contact. "There's nobody's autograph I'd value. Oh, there's a few people it'd be nice to happen to bump into and find something in common with but I'd never force myself into that situation.

"When they do treasure a signature or a piece of paper it upsets me." And the lookalikes, the women who dress like Siouxsie, the punks in uniform. Crass badges complete? "It's the opposite of how I think. I've never once wanted to get someone else's autograph or try to look like them. It's not that you feel superior, you start to wonder why wasn't I like that?"

J. Psychologists explain a fetish as any object or part of the body that is fixed upon, separated from the rest, regarded as an exclusive source of attraction, of pleasure. And the image that they see? "They see you right but they only see part of you, they take that part for the whole in a possessive kind of way."

Wait a minute, back to that autograph session. And Siouxsie talking: "It's the only opportunity in which the right people can take the initiative and actually come up and talk to us but the fans make it into a session situation. Sometimes, And people at the front of the stage try to touch you."

Siouxsie shrinks back on the bed. "Standing in the light. I never wanted to be right. Now I'm attracted by the light. And blinded by the sight." (from 'Into The Light'.)

"This is all happening more on this tour, more because this is the first tour they've really come to see us and us alone."

While Steve continues: "The fact that we've placed ourselves in a popular market means that all this has got more exaggerated. Now it's our audience and nobody else comes; they're virtually all fans of

ours before they come to the gigs. Before John joined they were all different factions and so playing was more of a fight."

Siouxsie agrees. "This is the first time we're not lighting something in the audience and it's an odd twist that we should end up fighting the audience. Elements of what we've just said, when they do creep in (and it's not every night by any means), scare me."

"I know that people strive to get to the kind of position we're just beginning to reach. But when it's the kind of situation we're describing, I don't like it." "Sit back and enjoy. The real McCoy. Our new air of authority. Our sentinel of misery." (from 'Monitor'.)

SIOUXSIE and the Banshees now play shows before large audiences. They have hit singles and albums and Siouxsie stares out of a lot of photographs, composed, made up, her hair a shock, her face graven in a permanent punk pallor.

Is this a long way from 1976? Steve says no. "We always wanted to be accessible. After that first gig at the 100 Club we didn't perform again for six months. We used to sit around every day and discuss what we wanted the band to be. We've always known what was valid to achieve those aims and what wasn't."

And so to the show, to Siouxsie the witch and Voodoo Dolly. And Siouxsie the cat? For Siouxsie a way of being herself and, sometimes, autograph sessions and elsewhere, a way of succumbing, of fear, a way of becoming the audience's creature. A star. An icon. Their fetish.

But the Banshees have no doubt that what they do is best realised here with these lights, with this music.

They beam out: "The total opposite of our show is PIL playing behind a video in New York. When I was younger and I went to a show I loved it when I was presented with a total experience."

This is Steve explaining and Siouxsie continues. Both of them seem often to return to their childhoods, to growing up, to explain why they do as they do.

"I think it's to do with something really basic like rubbing your scent all over the place. You want to say: 'This is me and you're going to have to spend a lot of time washing the place down after we've left'."

"It's a way of making that place your own so there's no way anyone will be thinking of any other band or of any other memory from the past."

Siouxsie and the Banshees insist upon their style and their show. Enter the Apollo and you've entered totally into the Banshees' world, so totally that you can lose yourself in it, lose yourself so that you can be amazed or terrified, swamped or released.

And Siouxsie is your leader, a siren to be feared, perhaps. And perhaps even a suitable object of surrender. The music invites, invited. Let's go, churches and dance.

THE MAGIC OF TRANCE

The fetish speaks — part one. MARK COOPER goes ghost walking in the enchanted, perverted world of Siouxsie and the Banshees.



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EYE EYE

PLEASE COULD you give me some information about the different types and costs of contact lenses? Thanks, Pete, London.

● More and more people are turning to contact lenses and with good reason. Once you get used to them, they are far easier and more comfortable to wear than specs. Gone are the worries about glasses steaming up when you come in from the cold during winter, plus nobody knows you're four eyed!

Contact lenses are small plastic lenses which float on the fluid of your eyeball. You will have to make an appointment at an optician who is qualified to fit contact lenses; the optician will insert a pair of lenses in your eyes and tell you to go away for an hour. This is to test your reaction to them as a small proportion of people cannot wear them. Don't worry if your eyes water profusely as this is normal during the first couple of insertions.

There are three basic types of lens — hard, soft and porous. Hard are the cheapest, starting around £50. Hard lenses are virtually indestructible made of inflexible plastic which fit over your pupils. Soft lenses are composed of a water and plastic element, and are floppy. They are much larger than hard lenses, covering both your pupil and your iris, but they are more popular than hard lenses.

Most people find them much easier to adapt to as well as being comfortable to wear. You could expect to pay around £100 for these.

The third type are porous or gas permeable lenses, which are a mixture of hard and soft. They are fairly new on the market, but are proving to be very popular, as the

breathing action of the pores allows oxygen through to the eyeball, which means it has less chance of drying up and becoming irritated. They are more expensive, costing from £130 upwards.

Whatever kind you choose, it is of the utmost importance that you keep all the appointments your optician makes for you. On the first appointment he'll make extensive measurements of your eyeballs and on the second you'll receive your tailor-made lenses. You'll be shown how to look after them, how to insert them and how to remove them.

You'll also be given a wearing timetable which you must stick to or else you could damage your eyes, and you'll be expected to return for check-ups once a week for three weeks. If the first pair of lenses you've been fitted with aren't perfect, they'll be replaced free of charge until the optician is satisfied.

If you decide to go ahead and invest in a pair, do persevere — once you get used to wearing them you may find you'll never want to wear specs again, take it from me!

THE SAME PROBLEM

I AM 17 and I feel really depressed. I had been going out with a girl for almost three months, and in that time we grew to love each other. However, all we did was argue, and in the end it got too much for her and we agreed to split.

After that I ran away for a week, but in the end I came back with the help of a friend. Going away didn't help but coming back has made it

worse as all I do is sit listening to her records thinking about her. Please can you help?

Also, I drink a lot. I started early and kept going, but when I went out with her I stopped. I've started again and I replace food with alcohol and cigarettes, with the result I am three stones underweight.

On top of this I have a fighting problem. I have never loved anyone before my girlfriend and used to go looking for fights. I hate everyone, even my best friends at times, but in a fight I don't care if I win or lose. Just to hit somebody and not to stop is all I want. I have so much hate trapped inside me I am scared I might kill someone one day, so please could you give me some advice before it's too late. Drew, Birmingham.

● You don't have a few problems, you know . . . it's all the same one. Your aggression is really a cry for help, but neither you or any of your friends seem to have recognised that.

You don't say what you argued with your girlfriend about, so I don't know if it was possessiveness or sheer bloody-mindedness. However, the fact that you enjoy picking fights and have a hot and cold relationship with your friends leads me to think it was about the latter.

Have you ever stopped and thought why you want to pick fights? Or why you want to argue all the time, or why you have never been close to anyone before? Not all of us need many friends, but usually we have one or two people we can count on. You seem to have a tempestuous relationship with the world.

You need to talk this out with someone qualified to help you. Your doctor will put you in touch with a psychiatrist who will listen to your problems and help you sort them out. Seeing a psychiatrist doesn't mean you're a loony. It's just someone who may be able to help set your life in perspective.

Until you do this, there is not much hope for you and your girlfriend as you'd probably start arguing all over again.



ADAM ANT: discography details

COULD YOU please let me know all the titles of the Ants singles and LPs, plus their highest positions in the charts? P Scott, Washington.

● 'Young Parisians' first came out in October 1978 and didn't get anywhere, but it reached number nine in May this year. 'Kings Of The Wild Frontier' first came out in July 1980 and got to No 48, but when it was re-released in November of that year it got to No 4. 'Ant Music' was released in December and got to number two, while 'Stand and Deliver' entered the charts at No 1 in May. His other singles 'Car Trouble' reached No 33 while 'Zerox' got to 41.

As for albums, 'Kings Of The Wild Frontier' got to No 1 in January of this year, while 'Dirk Wears White Sox' got to No 16.

● At present Susanne Garrett is ill and unable to answer your Help enquiries. While Susanne is away Daniela Soave will deal with your letters. To obtain information or guidance on anything you wish to name, write to Help, Record Mirror, 40 Long Acre, London, WC2. We are unable to enter into any personal correspondence at the moment.

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POETRY IN MOTION

SONG OF THE WEEK

AZTEC CAMERA: 'Mattress Of Wire' (Postcard). Best song of the week (almost any week) and the hardest to review because I love it so much. The closest thing I can compare it to — yes, I'm resorting to comparisons — is mid-period Beatles; unforgettable melody and everyday words that sound like poetry. Or perhaps I mean poetry that sounds like everyday words; either way, anyone who has the ability to write them is blessed with a singular and enviable gift.

There's a beautiful, sad innocence to both song and singing that has nothing to do with naivety or twoness, and even less to do with current fashion. The record is by no means faultless; the drums are much too robust, and sounds at odds with the voice and the Latin guitar, but the song is remarkable. . . . I'll never stop playing it, ever. A promise.

SINGLE OF THE WEEK — A GIANT STEP

SKIDS: 'Fields' (Virgin). Huge, epic and radically different from anything the Skids have ever attempted. I can't quite believe that they've carried it off, but I think they have. No guitars pretending to be bagpipes; heroic, chanting vocals still, but this time, because their setting is so superior to the Skids' former uneasy pomp-pop, they sound genuinely stirring rather than silly. A suitably ethnic flute and highly effective acoustic guitars are in evidence, too, impressively produced by Russell Webb. Jobson's lyrics are still so self-consciously poetic that you blush for him, even though his sincerity is beyond question, but this is the best record the Skids have ever made.

LESSER STEPS IN THE USUAL DIRECTIONS

ULTRAVOX: 'The Thin Wall' (Chrysalis). A considerable disappointment after their last three singles, which, if nothing else, were obvious TOTP placers. Self-importance and pretensions do tend to grow in direct proportion to the success of this sort of group, and Ultravox are clearly well on the way to ELP-dom. Pompous, vacuous, tuneless. . . . a hit!

PAT BENATAR: 'Fire And Ice' (Chrysalis). Remember how in last week's lesson we discussed the HM male figure: Spandex pants, dreary riffs and petulant chest-beating? Well, this week we meet his feminine counterpart, the "balsy" rock chick who hollers like her mate, but whose lyrical clichés are strictly of the submissive variety: "You're givin' me the fever tonight," "I don't want to succumb to you but I can't help myself, you big strong overpowering man, you



SKIDS: If this one's not a hit, we could be doing this for the rest of our lives.



REVIEWED BY SUNIE

THE ASSOCIATES: 'Kitchen Person' (Situation Two). In which Billy Mackenzie loses his voice somewhere in the middle of a very tense, intense mix, out of which nothing and no-one emerges with much credit. Their standards are very high, and this doesn't meet them; just a hiccup, I hope.

WAY OF THE WEST: 'See You Shake' (Phonogram). If you liked 'White Boys', I dare say you'll like this; I didn't and I don't. It's very competent and very new wave and I find it very tedious. What a boring review. What a boring record.

BUCKS FIZZ: 'One Of Those Nights' (RCA). Sickly and sluggish. I never thought I could remember 'Making Your Mind Up' fondly, but this is probably the record to make me do it.

GENESIS: 'Abacab' (Charisma). I'm bored with funk. I'm sick of the word — that magical open sesame to fashionable acceptance — and I'm tired of the movement. It's a sure sign of the way things are going that even Genesis are crawling arthritically aboard the bandwagon. I want back to pop.

AU PAIRS: 'Inconvenience' (Human). Brassy and bouncy and a very good record, with Lesley Woods' extraordinary voice sounding better than ever. I'm still somewhat unnerved by her last interview (for faithful RM readers, Lesley pledged "unequivocal" support for the IRA). To be perfectly honest, I can't separate the Au Pairs' views from the music — probably the last thing the forthright Ms Woods would want, anyway — and consequently I find myself approaching them with

caution now rather than my previous enthusiasm. Perhaps I'll get over it. Perhaps they will.

THE LEMON: 'My favourite Band' (Race). People who are too old or deaf to be aware of the true emerging talents these days, and who probably regret the passing of Dingwalls as the voguish watering hole, think rather highly of The Lemons. And the Belle Stars. And OK Jive, and — well, I'm sure you know the others. This record sounds like something made by an aspiring Darts - style pub group — recorded in the pub, too. The singer has a hideous, hard, tinny voice and would be well-placed belting out 'Goldfinger' in some Northern club filled with fat men and cigar smoke. Give it another five years. . . .

KIM CARNES: 'Draw Of The Cards' (EMI). Some say her croak is like Rod Stewart's; I'd say Kenny Rogers meself. This is a smoothy MOR number, not at all like the Hit, and it has some truly classic sub-Eagles guitar in the middle. What do I think of it? Don't even ask.

THE DANCE: 'In Lust' (Statik). Excellent of its kind; its kind being that funky disco thang again. Oh well, here we go again: it's sufficiently supple to lure you onto the dancefloor, but when your feet stop moving, you'll have forgotten that you ever heard it.

CLIFF RICHARD: 'Wired For Sound' (EMI). Usual bland nonsense from the ageing celibate; not a funky disco '12', but give him lime and doublets, he'll come up with one. The title, by way, is thought to be a drug reference.

HOT GOSSIP: 'Criminal World' (Dindisc). Shrieking female voice, horrendous heavy rock song and a production by Richard James Burgess, who is going to have to learn to say "no" to his friends if he wants to hang on to what little credibility he has.

RIP RIG AND PANIC: 'Go, Go, Go (This Is It)' (Virgin). More listenable than their previous Pop Group incarnation, and almost indecently brief. No song or tune or anything boringly conventional of that ilk, of course, but fun for all that.

RY COODER: 'Crazy 'Bout An Automobile' (WEA). Recorded live at the Apollo Victoria last year with those two fabulous back-up singers in attendance, but the ecstatic crowd reaction of the night doesn't come across here. Classy, acceptable. . . . forgettable.

ANNA HAUSEN: 'Professionals' (Human). Sweet, breathy, girly vocals (don't boys sing at all any more?) over pedestrian "modern" work-out. Very much and indie record.

RAH BAND: 'Riding On A Fantasy' (DJM). Sleeping through one, more like it. This, to quote a controversial character of about a month back, is the PHE Of The World. Dull, dull, BULL.

BOW WOW WOW: 'Prince Of Darkness' (RCA). Bumper version of last week's seven-inch. 'B' side is 'Sinner Sinner Sinner', a chant-led instrumental version of the song preceded by some fab Hank

Marvin guitar. Quick, give them a hit! — before Annabella reaches puberty and the whole cleverly-constructed scenario collapses.

BLUE OYSTER CULT: 'Burnin' For You' (CBS). Doomy old rockers try lightening their touch, but rockers always underestimate the difficulty of making good pop music (as opposed to Serious Rock), and of course, they don't get it anywhere near right. Anyway, as long as the preposterous Doll By Doll are around, we don't need to import this sort of nonsense.

THE PINKIES: 'Open Commune' (021). Another indie record that sounds exactly like an indie record, and no more. They're always either squeaky, leader (the legacy of Joy Division) or too fast: this one's a squeaky.

COAST TO COAST: 'Coastin'' (Polydor). Fluke showband who can't believe their luck at Making The Charts celebrate by releasing this meaningful statement on the fairground as modern art form; highlight is a gloriously inept and attemptedly punchy "two! three! four!" Coast To Coast go Oi? Well, they certainly have the 'O' levels for it.

DINDISC
FROM THE FORTHCOMING ALBUM:
PRODUCED BY RICHARD JAMES BURGESS
ARRANGED BY JOHN WALTERS

HOT GOSSIP

THE SINGLE

CRIMINAL WORLD

DIN 37



IT'S ONLY taken a couple of years but personal stereo systems are now part of our everyday life. Prices have plummeted as quality has rocketed and you can't take a bus ride or a stroll through the park without coming across someone grooving to the beat.

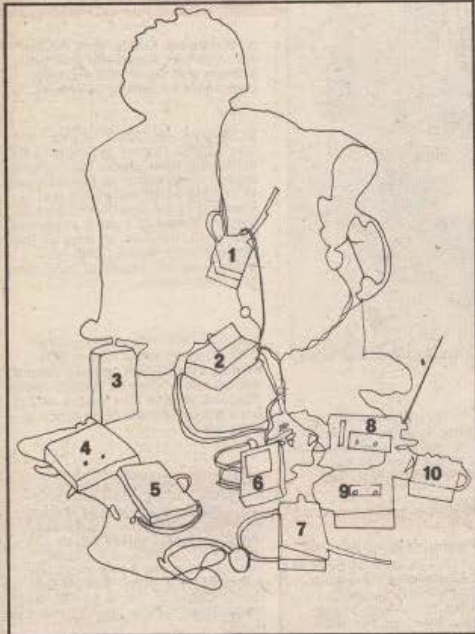
The machines we tested fell into two groups, those over £100 and those around £50. Naturally the more expensive models, the Sonys, Toshibas and Aiwas came out tops for reliability and sound quality but the cheaper versions, Sanays, Binatones and Ingersolls, were pretty good value for money.

The main gripes, which affected nearly all the machines, were that they were heavy on batteries, temperamental performers and the earphones were a poor fit. Also as soon as you switch on you become isolated from the outside world. Our office has been like a language lab or a deaf school for the past few weeks, with half the staff sitting in glassy eyed rapture and tapping to the beat while the phones keep ringing and the rest of the staff shout "take those bloody things off your ears."

That said, here we go with the review, so get switched on and tuned in as we...

STICK IT IN YOUR EAR

A CONSUMER GUIDE TO PERSONAL HI-FI



SONY WALKMAN 2 PRICE: £90

1

THE SMALLEST (slightly bigger than a cassette), lightest (280g including batteries) and, in my opinion, the neatest and best of the cassette players. This mini marvel, cheaper than its predecessor, has no faults on sound unless you blast it up to full volume, but that's usually too loud to listen to anyway. The headphones, smaller than most, also incorporate a muting button to listen to external sounds when needed. They fit comfortably but do let in some outside noise. Two headphone sockets, metal tape facility, front operated controls, but no tone control. It takes two HP7 batteries (about 30p) that do run out around two to three hours playing. Included with the machine is an additional battery case that carries two HP2 batteries, which Sony claim provides 83 hours of playback. The Walkman can also be connected to the mains or car battery. AM

AIWA CS-J1 PRICE: Approx £110.

8

NO TWO ways about it. This is a bloody marvel. The lightweight metallic package is an FM stereo radio and tape machine, with facilities to record either from the radio or with a small built in condenser mike. The tape machine has a selector switch for the correct equalisation settings for both chrome and metal tapes and a very useful pause button for use in recording. The headphones are snug around the lobes and never intrude. The machine is comfortable when strapped to your waist, and the sound is a dream, crystal clear and spikey. The only drawback, like with most of these machines, is that the controls are a bit finicky to handle when it's inside its sturdy case. But this doesn't detract from the near perfect score from this Rolls Royce of personal stereo portables. MG

BINATONE HIPPI PRICE: £59.95

5

LOWER END of the market this, but the top of the Binatone range. Unsophisticated but effective. Main gripes include the headphones dropping off when you're roller skating across Clapham Common and general sound spillage due to the fact that they aren't clamped tightly enough to your shell likes. The controls are tricky to operate when the Hippie is in position and the batteries - three HP7's at approximately 45p a throw - tend to run out after a few hours. On the credit side, this machine is light and comfortable when strapped to the old corporation and, if you don't mind looking like Orphan Annie at the deaf school, the sound is clear and forceful, stopping just short of the pain and distortion thresholds. ST

PAT BENATAR



NEW SINGLE
PICTURE DISC
(LIMITED EDITION)
FIRE AND ICE
B/W HARD TO BELIEVE



TAKEN FROM THE ALBUM 'PRECIOUS TIME'

Chrysalis

AIWA TP-S30
PRICE: Approx £80

7

A WORTHY competitor in the "Super Walkman" big league from Aiwa - a slim, elegant model that combines good looks with excellent sound quality. Only an inch longer than a cassette, and not much thicker, the silver bodied Aiwa will fit easily in a shirt pocket, while the attractive blue leather case has a special belt attachment: ideal for roller skaters or marathon runners! On the plus side this machine has all the features you might expect from the price - a balance control, as much volume as you're likely to ever want (from only two HP7 batteries), the facility to record in stereo, although the plugs to do this are extra, and headphones that are second only to the Kees specials in efficiency. In fact the only niggle is the lack of a tone control (which does stop tape hiss) and the fact that the Aiwa - shame! - has only one headphone socket, making it a machine for the discerning individual. But with such a good looking portable you'd probably want to keep it to yourself anyway. JS

SONY TCS-300
PRICE: Approx £110

2

HERE'S ONE for you real sophisticates. Top range and top whack, but worth the extra ackers for the extra features. You can record and playback in stereo, because it's got a built-in stereo microphone and two external microphone jacks. You can also pause in the middle of a tape, or listen and correct the material you've just recorded because the machine has edit and quick review functions. And that's not all. There's a pre and alarm indicator to let you know when the tape's about to run out, a tape counter so you know where you are, a device to warn you about distorted portions of tape and, on top of it all, you can run the whole works off batteries, house current, re-chargeable batteries or even a 12-volt car battery. Naturally it's a touch bulkier than some others, but only about the size of a Harold Robbins paperback. The controls are neatly angled to clamp to the old but likes. (There are two headphone sockets.) The sound is not terribly loud and there's a little hissing, but, like the rest of the machine, it's real quality. ST.



INGERSOLL STEREO SENSATION XK105
PRICE: £59.95.

4

VERY GOOD when it behaves itself which isn't often, as it has a dislike of some recorded tapes no matter how good the quality of cassette is, and in fact it chewed up quite a few pre-recorded tapes as well. It also eats up batteries with a hearty appetite. I went through four sets in one weekend, and at 56p a throw it's not cheap. A bit bulky, but quite light, and the slide controls are easy to use when you're on the move. The headphones are particularly good, keeping a light grasp of your ears and letting little sound escape even when at full blast. Still, it's worrying that it eats tapes for dinner and batteries for dessert so I'd be a bit wary of this make. DS

TELETON TSC 'Cosmic Sound' (not pictured)

PRICE: £49

YOU GET what you pay for with these devices and this pack of cards is worth its price, no more no less. The sound simply doesn't compare with more expensive models and despite a tone control, has a tendency to the tinny. Still it does have two headphone sockets to enable you to share a straw with your companion on the bus or elsewhere and a talk-line switch which stays down until released. A good trick this as the built-in mic is pretty powerful and enables you to play a double-bluff - they figure you're listening to the cassette but you can hear every word if such devious behaviour is up your street, look no further. So, an adequate copy of someone else's good idea but cosmic... nope. MC

ARROW SOUNDTRIPPER
PRICE: £18 (Available from Boots)

10

ALTHOUGH ONLY a radio, you can still look the part with this machine. It's nothing spectacular but then neither is the price. It does everything you expect a radio to do except it's with mini headphones. One good thing about these is they fit the head very well with a swivel on the earpieces making them more comfortable. Good, loud response on volume but does lose its tone at the top end. One grumble is the on/off light switch didn't work and the machine was left on by mistake and as four HP7 batteries cost 60p it worked out expensive for a few hours listening. Weight wise it's a bit heavy but it's easy to clip on to your belt. AM

SANYO M4440
PRICE: £49.50

(not pictured)

THE ONLY trouble with this little device is that it comes in a ghastly silver-coloured carrying case. It might give that brash disco feel, though, and actually makes you feel just about the hippest hi-fi bearer in town... it all depends on your taste. But for 50 quid it's excellent value. Like all Sanyos it's the top end of the lower end of the market, and pretty hard to tell the difference between this and the super-leagues. It doesn't distort too much at the brain-damaging loudness threshold, has a cueing device where you can skip tracks, and even compensates for you idiotically recording something on a machine with flat batteries. This cunning little piece of lap-ology has a switch that can speed up and slow down the tape if it's recorded too fast or slow. There's a tone control that gives you two options - as usual, either too tinny or too bossy - and on the higher one there is some amount of that annoying hiss. The headphones are big and comfortable, and it has optional adaptors for the mains and car batteries. But that carrying case... it will probably annoy people on the bus more than the music! SH

TOSHIBA KT-S2
PRICE: £117.95

6

A STYLISH model, radio inclusive, and no troubling aerials to poke holes in your pocket. The headphones adjust as easily as an unmarked baseball cap and operate in crystal clear stereo, even at high volume. Ignore the outside world and play with your individual volume controls, one per ear assuming you've got the customary two. There's a yellow button so that the cook can intrude to tell you that dinner's ready, a great little feature for all you budding toasters out there to talk over through. Radio comes through clear as a bell and clips to smart as you please like a conventional cassette. The whole taboodle is sturdy enough but tends to lose volume when shifted around and my model began cutting out on alternative speakers after a rewinding session of more than half a cassette. Still like this one. See you later, alligators.

MC

KLH SOLO
PRICE: £89.90.

3

TYPICAL OF the Yanks to come up with something a little bit different - and this American machine has an ingenious radio tuner which you slot into the machine like a cassette. All very well, but it means that if you want to switch over to a cassette, you have to jump off your skateboard to do it, and wack it into a carrying case that comes on the strap. But that's a minor criticism. The sound is as good as perfect, and you can jack the volume up to a comfortable loud to declawing without distortion for both the radio and cassette. It's also complete with a talk through mike so you can listen when some idiot tourist interrupts your listening to find the way. And there's a "cueing" device which means that you can skip over numbers at high speed while still listening to find the track you want. The radio crackles a bit when you're grooving on a train but it's perfect when you're dancing around high buildings or thrown in at the sixteenth bypasser who needs directions. SH

BINATONE COMPANION
PRICE: £49

9

BOTTOM of the price range and boy, does it show. My test machine refused to play at the right speed. If at all. Although it made Temple Tudor sound like Scott Walker on Valium, I must admit the tone wasn't too bad. Special features include a mute button for those intimate moments when the wife wants to know why you never talk to her anymore and twin jacks to accommodate an extra pair of phones if you want to subject another unfortunite soul to its output. The tone switch works on the principle that you've either got it or you ain't, and operates with all the smoothness of a Bronze Age cooking utensil. For some reason the Companion takes four HP-7s, there is also a mains jack which can be used with an adaptor. And this machine can severely damage your balance, as it seems to weigh approximately the same as a sack of potatoes. SL

REVIEWS BY: Mark Cooper, Mike Gardner, Simon Hills, Simon Ludgate, Ali Martin, John Shearlaw, Daniela Soave, Simon Tebbutt.

No one trick pony

RICKIE LEE JONES: 'Pirates' (Warner Bros K56816)
By Mark Cooper

RICKIE LEE arrived in 1973 with a character based around Lauren Bacall, Judy Garland and Tom Waits. In America, the year belonged to Rickie (with 'Chuck E's in Love'), Nicolette Larsen, and Dire Straits who combined by bury punk before it had begun.

'Pirates' is another Warners digital production and has taken a year and a half to arrive. It's worth the wait. Rickie Lee threatened to be a one-hit wonder, doomed to ring the changes on her established style and persona. When the album begins with references to Brando and Dean, you'd be justified in fearing that that was what she'd done.

What's clever mature and satisfying about 'Pirates' is that on the whole Rickie manages to turn this potential problem to her advantage. Rather than repeating herself, she turns her personality into her subject. A subtle trick that postpones the day of reckoning for what, essentially, is a limited stance.

Jones' principle variation on the beat - top poet genre is that she's woman, a woman torn between tough - talking swagger and little - girl vulnerability.

The frailest, most obviously personal songs here are 'A Lucky Guy' and 'Skeletons,' 'Lucky Guy' ringing all the changes on the vulnerability of Rickie's heart and 'Skeletons' turning a sad scenario into an imagist poem.

Rickie's trick is to play the word - game with some complexity while always hinting at the little - girl lost beneath the swaggering surface. She talks dirty but she breaks just like a little girl.

Much of the rest is Rickie's jazzy, Feat - inspired funk with the opening 'We Belong Together' and 'Living it Up' exceptional; both long meditations on street heroics and the gap between walking tall and feeling small.

Rickie's language is peppered with street raps and rhymes but she's wise enough to examine her obsessions as well as maintain them, to ask if 'living it up' is 'more trouble than it's worth.' + + + +



Lapping up the critic's glowing words: Rickie Lee Jones.

the music of the hypnotic state, of dream and trance. At its core is an obvious affection for the work of men like Terry 'Rainbow In Curved Air' Riley, Philip Glass, Kraftwerk and The Normal tempered with an awareness of Oriental rhythms and harmonies which give the elemental electronics a warmer, human touch.

With Harrison's deft handling of his squeaks and buzzes, his synthesised loop tables and his drum machines 'Inscrutably Obvious' seems like it will prove horribly inaccessible. But once properly investigated it offers a sparkingly seductive selection of tracks wholeheartedly recommended to anybody looking for entertainment from the avant-garde. + + + + ½

THE COMMODORES: 'In The Pocket' (Motown STML 12156)

By Mike Gardner

THE COMMODORES were once a fun band who funk'd with the best of them with 'Machine Gun' and 'Brick House'. Then they decided they wanted to be the 'Black Beatles' and released classy ballads like 'Easy'. They became a success with 'Three Times A Lady', now the biggest selling singles of all time for Motown, and have been stuck in a rut that has given them financial security forever.

Now they get into the studio every nine months and attempt to rewrite 'Three Times A Lady' at least four times every album (this is their 11th in eight years) and only get into the groove to loosen the podges. + +

PRECIOUS WILSON: 'On The Race Track' (Epic 84895)
By Daniela Soave

I DON'T think anyone could deny that Precious Wilson possesses a fine strong voice, but while she sings 10 songs with ample competence, the finished effect is rather gutless.

'On The Race Track' is not so diabolically hard to inspire one to seethingly scribble screeds of sarcasm, nor is it so wonderful that you want to praise its perfection in plentiful paragraphs.

I've listened to this album several times and I still can't think of anything to say. It provokes no reaction at all, just wishy washy wallpaper music.

One for an upmarket dentist. + +

TIM CURRY 'Simplicity' (A&M AMLH 830)

By Simon Tebbutt

COOL SOUNDS and a bunch of tired old retreats, what a strange mixture. Honestly the Zombies 'She's Not There', Martha Reeves and the Vandella's 'Dancin' In The Streets' and Lovin' Spoonful's 'Summer In The City' are just limp covers of the sixties classics here.

Still the rest of the numbers make up for that. No shopping list but the prime tracks are the sunny muted calypso feel of 'Working On My Tan', the soulful downteat and saxy little track 'Simplicity' and the uptempo fun of 'Betty Jean'. 'She's the toughest girl for seven blocks / Yellow sweater and fluorescent socks.'

This is pop music of the present. So come on Tim, forget the influences and get on with it. + + +

STACY LATTISAW: 'With You' (Columbia COT 50798).

By Daniela Soave

PRODUCED BY Narada Michael Walden — one time drummer with the Mahavishnu Orchestra — this offering has overtly rhythmic overtones, and I suspect it would come over a lot better in a disco of club.

Narada has had a hand in writing seven of the 10 tracks, and this album is more his than Ms Lattisaw, whose youth renders her totally malleable. The structure of each song is so similar that the entire effect is very unremarkable.

Slickly produced with young Stacy oohing and aahing in true Michael Jackson form in all the right places, this LP does absolutely nothing for me and no, I suspect, will it do anything for Ms Lattisaw. + +

THE ROLLERS: 'Ricochet' (Epic 85004)

By Simon Ludgate

YOU MAY remember the Rollers, and it is taxing for many I admit, when they still had 'Bay City' tacked on their collective fronts.

Now based mainly in America, the Rollers have discarded their teen dream appeal in favour of a more up-to-date image to match their slightly advancing years. Teeny boppers grown old is not a pretty sight.

Sadly, the thing which made the greatest impact on me about 'Ricochet' was the cover photo: I never realised how incredibly similar in height these five, er, "boys" are. After the dawn of this astounding fact, it's downhill all the way.

We just don't need music like this. It's overproduced, underwritten and totally disposable. Usually I can extract at least a bit of entertainment from every LP I listen to, even if it never sees the light of day again. But not this time. I had to force myself to sit through two sides of terminal boredom to make sure wasn't missing something another person might see. Each time I played it, things got worse.

I have never liked the Rollers, relying as they did for their effect on the screams and this does nothing to change my opinion. Without the hysterics to carry them through, there is nothing left. A dismal failure. +

KEVIN HARRISON: 'Inscrutably Obvious' (Cherry Red BRED 16)

By Chas de Whalley

INSCRUTABLY OBVIOUS or undoubtedly obscure? You pays your money and you takes your choice. But either way you'll find this an album to keep your brain cells twisting and turning in an effort to stay on its track. From the cover artwork down to the hole in the middle, Kevin Harrison has bent over backwards (in true Cherry Red fashion) to ensure that he and his music defy any kind of categorisation or definition.

Nevertheless his influences make themselves very clear. At heart a minimal psychedelict Harrison's is

Skids



New Single

DENNIS BOVELL: 'Brain Damage' (Fontana 6627 001)
By Mark Cooper

'BLACKBEARD' BOVELL is the master producer on the contemporary English reggae front. He's worked with everyone from the Slickee Boys to Marvin Gaye while holding down rhythm guitar duties with his band Matumbi. In fact Bovell is something of a mastermind as 'Brain Damage' bears out, working its way through a myriad of current black styles and spicing those with a dose of traditional rock and roll patterns.

Bovell plays the majority of instruments himself with particular help from Henry Teneye on trombone and saxophone and Angus Gaye on drums. There's a Fats Domino - style number, an Eddy Grant soundalike on 'Bettah' ('We need bettah - race relations') plus high-life, toasting, a whole 'free' dub album and some pleasant reggae pop in a Mungo Jerry mode.

All of which might make this sound like a mess and a mish-mash which it ain't. Over all there's a consistent feel to the record, a light and poppy drift that's far from the serious experimentation one might have been led to expect by some of Bovell's production work.

Bovell on 'Brain Damage' comes across as jack of all trades and master of some; a studio buff working in Southwark but convincing as a citizen of Africa. This is the summer record so far, a bright breezy kaleidoscope. Take it away, schoolmaster. +++

VARIOUS ARTISTS 'Heat From The Street' (Charisma CLASS 8)
By Nick Kemp

"THE SEQUEL to 'Hicks From The Sticks'" sayeth the cover, and yet again the British record buying public will be ignoring a selection of non-starters and no hoppers. In some way it's a shame that albums such as this are considered worthy of both compilation and release - although it gives a valuable wealth of experience to the Hicks, it could quite feasibly throw an up and coming band into the realms of albumdom at an all too premature stage in their respective careers.

For some the inclusion can be a not to be forgotten, not to be repeated experience, but for others, in this case The Cuban Heels, and the promising Papers, it could have the same effect as a miscarriage - ie arrival before fulfillment.

The Papers offer a particularly good reggae influenced number, rather like an eighties version of Eric Burdon's magnificent 'San Franciscan Nights', the talkover really sets the scene, certainly worth releasing on 45.

Obviously the gesture is commendable, and the fact that a major record company is prepared to champion the rock equivalent of the Isthmian League suggests a foresight that puts their compatriots to shame. But Charisma could well be sparing the rod, instead of signing these bands on ONE song, why not hold back until an albumworth of material is available, then choose the best for a low price series? +++

THE RAYBEATS: 'Guitar Beat' (Don't Fall Off The Mountain X7)
By Mark Cooper

THIS RECORD has two sides. One is called the "listless, spotty & wasteful side" and the other is the "brave, clean and reverent side". Actually there's no difference between them; both feature the Raybeats, that exciting New York combo, doing what they do best, guitar instrumentals with one foot in the sixties and the other in the eighties. The Raybeats play with reverence, with fingers snapping, toes tapping, and tongue placed firmly in cheek.

'Calhoun Surf' clocking in at 1:50 is the shortest track on display and the most openly traditional, surf music picked clean and cool. Otherwise the Raybeats keep your knees jerking and your brain tingling with tunes that mix the witty, the bizarre and the nostalgic. +++



Anti-Pasti: old hat.

PASTI HAVE NO BITE

ANTI-PASTI: 'The Last Call' (Rondelet ABOUT 5)
By Simon Hills

ANARCHY IS not dead they proclaim. Nor is punk. And out comes one of the most uninspired albums as you're likely to hear this year.

You'd have thought that the subject matter would be at least riotous or exciting, but this album plods along at half-cock with directionless rasping vocals (file

under "uninspired"), racing guitar (file under "hackneyed") over a harsh bass (file under "clitched").

Punk music has done great things for the scene, bringing back genuinely exciting short songs. But it is too late to go round simply copying the old style unless there is something genuinely new to offer. Songs like 'No Government', 'Another Dead Soldier' and the awful 'Hell' plod along churning out lyrics that are banal enough to get even your resident psychopath yawning.

They're delivered by a voice credited simply to Will, that sounds like grit being strained through a sieve, but makes the kitchen utensil sound more interesting.

If the band are singing this stuff because they believe in it, then whatever the cause and its merits, it must provide very little inspiration. If they are using it as a hook to gain some sort of commercial recognition then that's their own hard lines. This is simply uninspired and uninspiring. +



Hunter without haircut.

IAN HUNTER: 'Short Back n' Sides' (Chrysalis CHR 1326)
By Mike Gardner

OLD ROCKERS never die, they either fade away or go on and on. At least in Ian Hunter's case he goes on and on with a purpose. At the age of 41 he could be forgiven for trotting out limp rehashes of his former glory, but 'Short Back n' Sides' shows that he's not lost his attacking zeal.

This is a good old fashioned rock album but given dominant touch of co-producer Mick Jones of the Clash. But even the grand sound of other producer Mick Ronson mixed with the "modern" tones of Mick Jones can't swamp the unbowed heart and pluck of 'unter.

The set kicks off with the Mott like rock out of 'Central Park 'n' West' which follows the usual 'unter preoccupation with mythologising the universe that this totem to longevity handles so well to the epic bluster of a thousand instruments and a choral of millions.

But the mixture of old style 'unter and the spicy flavouring of the Clash works most favourably on the cutesy pie pop of 'Lisa Likes Rock n' Roll', which with a title like that deserves to be buried in an unmarked grave but the song is lively and vital. Somehow 'unter has managed to embody that mythical quality of "the rock 'n' roll spirit" and can turn even the most hackneyed sentiments into a divine revelation. +++

BIRDS WITH EARS: 'Youth In Asia' (Attrix RB 12 LP)

By Chas de Whalley

THE NEAT pun in the title should give you a clue to the off - the - wall ingenuity of Briton's Birds With Ears. It should also suggest the strong streak of the macabre which stains all aspects of their debut album.

Mind you, this five piece band of Art School graduates frequently run the risk of being too clever for their own good. Even pretentious. But then they pull back from the edge every so often with a musical or lyrical observation which implies that these boys may one day be something rather special.

For the moment though theirs' is a band of black comic jazz. On 'Youth In Asia' singer Ian Smith dominates proceedings with camp Richard III imitations that would do any or all of Vincent Price, Arthur Brown, Vivian Stanshall or Bobby 'Boris' Pickett proud. Whether crooning, scatting or reciting he delivers insanely hallucinatory poems about setting himself on fire ('Brilliant Tonight'), auto - cannibalism ('Eatingest Person') or murderous insanity ('Head In My Bag') with a real relish.

Behind him keyboardman Billy Cowie sets Birds With Ears to work painting a backdrop of distorted perspectives and Escher - like musical illusion. With a strange delicacy, due largely to Terry Newbury's precise yet understated production. Birds With Ears plunder late - sixties, very early seventies jazz - rock styles - traces of Brian Auger, Egg and even nascent King Crimson are to be heard - with an innocence that denies revivalism.

There are a few pegs jammed in spare holes of course, but the scope of this band's endeavours are nevertheless reminiscent of the Mothers Of Invention circa 'Freak Out' but the focus is more provincial and English. +++

DEXYS
MIDNIGHT
RUNNERS



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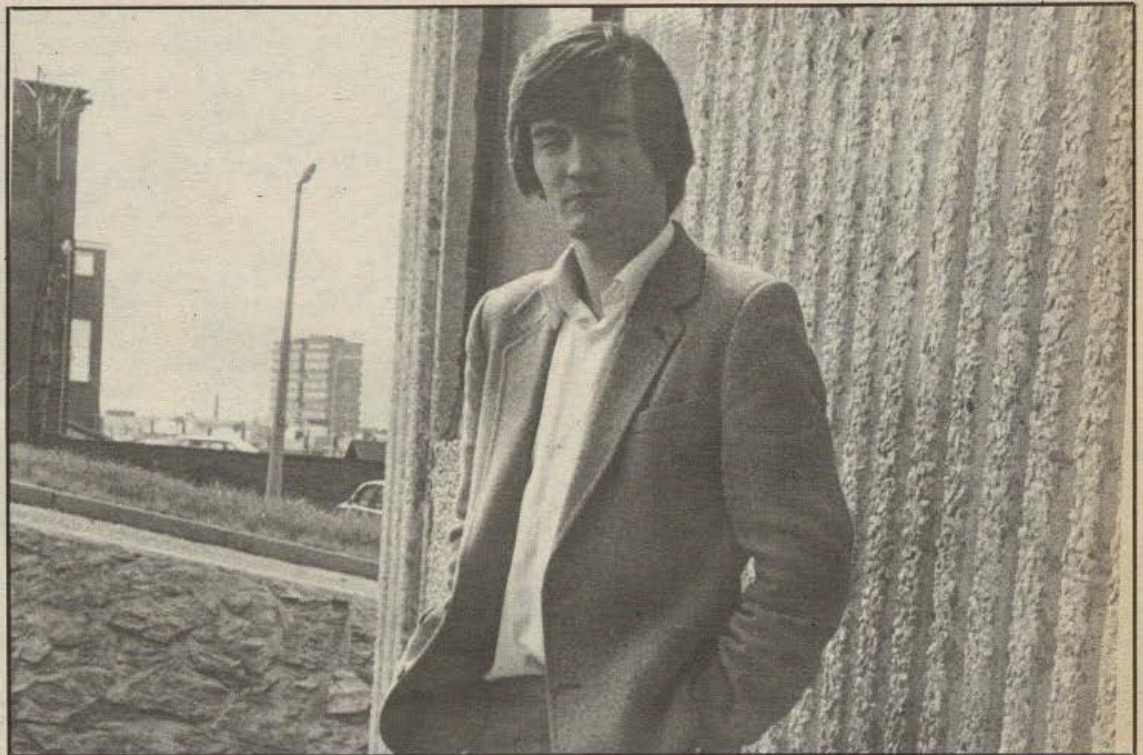
Record Mirror 21

A LIFE IN THE DAY OF

Feargal Sharkey

“I usually get up somewhere around nine or ten o'clock. Breakfast is alternated between myself and my wife and usually consists of cereal, tea and, what the hell do you call them, we call them baps, a very soft bread roll. And that's around it. I very rarely read newspapers. Sunday Times on a Sunday and that's it.

We have a Labrador pup now and after breakfast we let that out and then proceed to clean up the garage, because the damn thing has a habit of emptying the rubbish bins all over the garage at night. We usually go out and find the previous



FEARGAL SHARKEY, 23, joined the Undertones as lead singer over three years ago when they were still on the Belfast independent label Good Vibrations, and virtually unheard of outside Northern Ireland. Since then they've achieved chart success with Sire, and more recently with EMI, as well as undertaking tours of Britain and America. Born in Derry, Feargal now lives in his own house there with his wife Ellen.

day's rubbish, which we'd thrown out and thought was nice and safe, has been spread across the garage floor.

After that I have a communications transmitter, the idea of it being that

you can speak to people at all ends of the world, and I usually fiddle around with that for an hour or so. Then we get tidied up, Hoover a few floors, spit on a few pieces of furniture. We don't bother having

lunch. Usually around 1.30 in the afternoon I go down to rehearsals and come back something around six, half six. Then we have lunch which is usually meat, vegetables and potatoes.

To be truthful we do very little in the evening. Usually stay at home. As far as nightlife is concerned there's very little to do in Derry. And that's a day in my life really.

Of course it's completely different when we're touring or recording. I usually have to get up about seven or eight o'clock and then get stuck in from nine o'clock and work like a pig all day. Working till twelve, at night or whatever. Straight back and then you're up at seven and off you go again.

Like last Tuesday for example, I had to get up at six o'clock and caught the eight o'clock flight from Amsterdam to London. There was no breakfast, I didn't have any breakfast, there was no time. I arrived in London at eight o'clock and drove straight to the BBC and did a rehearsal. Drove then to the Abbey Road studio, did a session up there for about three and a half hours.

Straight down to the BBC again and did a dress rehearsal and then went and had something to eat like at seven o'clock. That was about the first meal in two days! Then we recorded Top Of The Pops, went back to the hotel and fell asleep.

Eight o'clock the following morning we flew to Ireland. So when I've got a bit of time off I want to take it a little easier.

My hobbies? Well basically it's just radios in any shape or form. It's a miniature Jodrell bank here at the moment, I just keep adding to the bloody thing all the time. Strip them apart and put them back together again, you know.

The house I live in now, well it's actually late nineteenth century, three storeys, red brick front, three hundred foot garden, five bedrooms, a hall, reception area, living room, library, kitchen, bathroom, box room. You just name it and it's got it. To be truthful about the whole thing, it's pretty huge.

But I love it all, it's really good. I felt sort of chuffed in a way when I found out that I'd got it. The only dislike I've got is probably the garden. I like it looking well but I hate doing the work. There's nothing very much I dislike about it, it's more or less the ideal home we were looking for at the time when we were wanting to buy a house.

Actually the wife bought it because I was in America at the time and she did the business, like. When I came back I'd bought this place without even seeing it! Luckily enough I think she's made a good decision.

It's alright, big fireplaces and all that sort of thing. When you do this thing for a full time living, professionally it has to change your life. Probably the hardest thing about is not talking about it all the time. I mean talking to me friends all the time. They don't want to hear about it.

You get involved in it so much when you're actually working 24 hours a day then when you come back you just forget about it all. And you talk about the weather or talk about the horses or whatever.

We never thought about being successful. Like it wasn't a deliberate plan, it was just something we did. But we sort of inwardly hoped that it would be great if we could do Top Of The Pops and the record was No 1 for six months or whatever. But we don't think it would ever happen. Derry in Northern Ireland, I mean no one had ever heard of it apart from shootings and bombings.

At the minute though the band is picking up all over the world, in loads of places we're getting better and better. We haven't yet been sort of massive in any country, top five or whatever. But each consecutive record sells more than the previous one. But in terms of time it's difficult to tell. We've planned work from now until Christmas but we could be working till Christmas 1984, there's no way of telling.

There's loads of things that piss me off about Northern Ireland. My wife is expecting our first child and reflecting on the way things have been going for the past two months, there's no way I'd like to raise a child in this sort of environment.

But I'm not going to move to England, definitely not. So where I'm going after that I don't know. When you bring someone up from a very early age in an environment of violence the chances are it's going to be a very violent person. We were lucky, we were coming in to our early teens when this state of trouble started. Now it's an everyday sort of level.

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**THIN LIZZY / IAN HUNTER /
JUDIE TZUKE / Q - TIPS**
Milton Keynes Bowl
By Mike Nicholls

WHEN IS a rock festival not a rock festival? When the record companies underwriting the acts playing the pitiful event fail to provide a single hospitality tent. In cold, hard terms this meant NO FREE BOOZE. Yes, there were more than a few ashen-faced hacks slumped over the pay bar — did you ever hear of such a thing? — ruefully recalling last year's Milton Keynes fest when A&M laid on a lig of memorable dimensions.

Needless to say, it was no more than necessary since standing around for hours waiting for The Police necessitated a bloodstream containing an unusually high percentage of alcohol. Backstage patrons of Keynes '81 had no such support but faced up to the exigency of watching a great deal of garf stone cold-sober with uncanny candour. Indeed, a real Dunkirk spirit pervaded the Gentlemen Of The Press which will doubtless come in handy to our careers as war correspondents should this neutron bomb nonsense get out of hand.

The tragic lack of freeloading aside, MK Mk II displayed all the obligatory qualities of a rock festival: piss poor weather, a deplorable sound-mix, a storm-cloud of cans when the punters got restless and a wild goose chase just to find the bloody site.

A combination of the latter, a dying car and a one-lane M1 meant missing openers Trimmer and Jenkins but I'm sure they provided a wonderfully wacky intro to the hideous shebang. Next on were the Q-Tips who Record Mirror readers could be forgiven for not taking seriously if only for Alf Martin's curious "eggy-weggy breaky-wekky" feature some months ago.

As it happens they were the most (ie only) pleasant surprise of the day, shrugging off their incompatibility with the open air and loss of recording contract to offer a set of soaring, spontaneous excellence. Musically, they just get better and better, the material less reliant on obvious standards and the brass section beaming through the afternoon gloom like the Deputy Editor's shiny pate.

Their only problem remains in the image department. The Q-Tips may be darlings of the cabaret circuit but lumberjack shirts and oily denims would be more appropriate to their soulful brand of bluesbusting than stiff suits and vocalist Paul Young's queasy frills. Nevertheless, their swinging professionalism enabled them to overcome their odd-man-out billing, a compliment that scarcely applied to Judie Tzuke.

Looking as dumpy as one might expect of a would-be festival folkie in a long black dress, she seemed as smashed as most of us would have given our right wearies to be. This might have explained her constant shouting and staggering and although she still resembles a



"If you don't moind me sayin' so, oi tink we played dat one half an hour ago."

Pics by Bob Ellis

Sobering truth

Milton Keynes Mark Two was just the washed-out disaster we'd all been dreading. **MIKE NICHOLLS** writes the obituary.

horse her voice was more akin to that of a sheep, bleating out 'Phoenix' and other forgettable songs with relentless monotony.

The main excitement of her hour was provided by whoever brought the beach ball whose bounciness rather exceeded that of all the paltry

few thousand spectators put together. Further entertainments came courtesy of a the sadly wheelchair-bound Stuart Henry who MC'd the

affair with optimistic aplomb and probably prevented a minor riot prior to the appearance of Ian Hunter.

Many of us had only come to see this most venerable of rockers or at least to check out whether he had broken an 82-year-old tradition and slicked back his barnet as suggested by the latest album sleeve. Despite often having been obsessed with being a rock 'n' roller, Hunter has always strived to stay at the more thoughtful end of the heavy spectrum which perhaps explains the respect he garners from most generations.

Unfortunately his new band didn't seem particularly well-rehearsed, relying more on a leaden guitar club-footed groove than the breezy zest of his 79/80 combo. No one will argue that he missed the sterling assistance of Mick Ronson, whilst in the first half of the set the choice of material also left something to be desired, particularly by including the worst two tracks from his new 'Short Back N' Sides' LP.

On the other hand 'Gun Control' was wryly typical as was the vintage 'Violence' introduced with an acerbic "Where were you and what took you so long?" He was laughing on the other side of his face when a can war broke out during 'All The Way From Memphis' but his show closed on a high with a stunning if predictable rendition of 'All The Young Dudes'.



Judie Tzuke: sings like a sheep

Whereas Hunter rarely gigs here and has every reason to play greatest hits, Thin Lizzy haven't. From their old silver logo, which disgracefully loomed above the stage throughout all the sets to the hackneyed desperado themes of all the songs, they haven't moved an inch since '77.

A living cliché, it's time Phil Lynott grew up and stopped giving rock a bad name. What's a guy in his thirties doing introducing material with remarks like "dis is a song for all da foighters" and doing re-makes like 'Trouble Boys' to go with the studded leather twin axe buffoonery?

Patronising his guaranteed following, that's what, but there must be less obvious ways of maintaining a fan club. Scott Gorton's catchy — and commercial — 'Hollywood' was a reasonable antidote to the obsolete bravado of the 'Cowboy Song' / 'Boys Are Back In Town' / 'Yawtown' type Lizzy but I can't see these macho men changing their tune notwithstanding the odd token weepie like 'Buffalo'.

Thin Lizzy played with production line sickness and their songs are starting to suck. Ian Hunter has always eschewed formulas — not to mention Reactolite sunglasses — but didn't give his latest experiments with effects a chance. Without wishing to put too fine a point on it, this year's attendance at Milton Keynes was one-fifth of its predecessor. I won't harp on about just desserts but a fistful of aperitifs would go down very nicely, thank you.



Ian Hunter, leading exponent of the white stick, searches for the stage.

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JOSEF K
The Venue, London
By Simon Hills

RIDING ON the crest of a wave that has the credibility of being unhyped (well, almost) Josef K could do little wrong at the Venue.

But crashing through their numbers almost relentlessly, they left an impression that the light and shade that lurks in the songs simply didn't have the chance to come out. The insistent drumming and slashing guitars that are their trademark worked themselves to death but were never rested during the set.

The band did slow down occasionally, for their 'It's Kinds Funny' single, but in the main kept knocking out the numbers at break-neck speed.

Singer Paul Haig droned on in his distinctive, deep monotone voice that at times truly shone — especially on the favourite 'Sorry For Laughing' — exemplifying the antithesis of sounds that makes the band work best. Over the frantic guitar work and crystal-clear bass pounding out melodies and hooks as well as a strong rhythm it often carried the sound to exhilarating crescendos.

The trouble was, there were too many of them. The band looked as if they wanted to rush through the set to get the affair over with. While the fact there was no encore brought the point painfully home.

So the audience that packed out the gig, many to grab a glance at this new Scots movement, didn't react to provide the sort of atmosphere the band so obviously needed.

Josef K do have a cold feel about them, and they don't compromise the sound of their songs. But the power behind the conviction was somehow wasted. Obligation rather than desire?

Maybe everyone was expecting too much from a group that have shown such promise on record. But with that expectation and the band's poor pacing, the magic that could have come from this gig simply wasn't there.

ORANGE JUICE/AZTEK CAMERA

Venue, London
By Sunie

THE SECOND of two Postcard nights at the Venue, and headliners are the best-known and loved of the Trendy Scottish Newbeat (Glasgow Division) — Orange Juice.

They're much more musically able

SHAKATAK
The Venue, London
By Mike Gardner

"THEY'VE BEEN on for 10 minutes, mate!" said the doorman. I rushed into the auditorium, cursing London's traffic, to be confronted with the Venue dancefloor packed to the gills with people SITTING DOWN.

It must be the support band. No, that was definitely them. They played their version of what is loosely termed as 'jazz-funk' with professional gloss and expertise that would put most who claim the title of musician to shame. And judging by the amount of wide grins and general leaping around they can't be faulted for their commitment.

The audience were only too pleased to respond to requests to blow whistles and fulfil all the other rituals of being a funkateer so they couldn't be blamed.

ALTERNATIVE TV
Greyhound, London
By Chas de Whalley

IF YOU make your name by destroying icons then you run the

these days, but don't expect polish from them — that would be absurd; you might as well expect spontaneity from Joseph K. Their chief strengths remain their repertoire, which is bursting with good songs, and the personal charm of singer Edwyn Collins. Edwyn doesn't giggle and hide behind his fringe like he used to; instead, he's brash and boastful, but with tongue tucked so firmly in his cheek that the effect is almost nauseatingly lovable.

From 'Falling And Laughing' to the songs from their forthcoming LP, the Orange Juice set is nothing if not varied. Most startling is 'Consolation Prize', a rock'n'roll number, while 'Satellite City' and a beautifully sung 'To Put It In A Nutshell' were exceptionally impressive.

Typically, the evening ended with Edwyn and James unable to get their guitars in tune for a second encore (drummer Steven Daly, who'd battled all night with a recalcitrant kit, was clearly dying to get away, anyhow). "We cannae get oor guitars tae wurk," spluttered the singer, and with that they scampered away. A fitting end to a very warm evening's entertainment.

The previous night had seen Aztek Camera's first London appearance. Although they were clearly nervous at first, jitters flew away as they swiftly won over Josef K's audience. Once relaxed, they impressed even more with their simply arranged and beautifully played songs. They're easily compared with sixties groups, the Beatles because of their melodies or Love because of their Latin flavour and frequent use of acoustic guitar, but in fact their sound is curiously dateless, well outside of fashionable movements of our or any other time.

Both the new single, 'Mattress Of Wire', and the earlier, incomparable 'Just Like Gold' were aired, but most of the other songs, including 'Green Jacket Grey', supposedly the title of their first LP, were unfamiliar to the majority of listeners. 'Spirit Shows' was extra good, and something called (I think) 'Pillar To Post'.

Their cover version of the Clash's 'Garageland' was a triumph; the Parkinson theme, though warmly welcomed, was less successfully executed. All in all, they were the best thing I've heard in ages and I hope they'll venture out of East Kilbride again at the earliest opportunity.

risk of becoming an icon yourself. Unless, of course, you're Mark Perry — a man less likely to be the spiritual leader of millions you will never find.

Unveiling his latest line-up of Alternative TV in order to promote a new 'Strange Kicks' album, Perry suggested that the explosive belligerence of his days as editor of the trailblazing fanzine 'Sniffin' Glue' has given way to more laidback approach. Of course, long term ATV favourites like 'Deptford City Rockers' and 'Love Lies Limp' were still in the set and the confrontational lyrics and the hard reggae / punk rhythms knew hardly a chance.

Many of the newer songs, like 'Communicate' for example, showed Perry and his latest sidemen Alan Gruner (keyboards) and Record Phil Brown moving into the more contemporary arena of hip disco funk. But if they were happily free of the genre's more irritating clichés it was because nothing ATV played could possibly be described as smooth and measured.

Indeed, it was often only Ray Weston's colourful drumming that kept the picture steady as ATV steered an erratic course between blind panic and near-brilliance.



ORANGE JUICE



AZTEK CAMERA



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FUNKAPOLITAN: say WOAHI!

TAKING THE RAP

FUNKAPOLITAN
La Valbonne Club, London
By Mike Gardner

IT'S FLAVOUR of the month
It's taste of the week
It's Funkapolitan
And it's tres chic.
They're championed by
The Harpers set
And all the sharp dudes
Say they're the top bet.
Say woah! (WOAH!)
Say woah! (WOAH!)

It's not for the head
But made for the feet.
It does nothing for the heart
But it sounds real neat.
There's three good rappers
And three great dancers
Who try to get
The crowd a' prancin'.
Say woah! (WOAH!)
Say woah! (WOAH!)

But gawping posers had come to stare
Just to say
That they were there.

But though the band
Are not that great
They managed to melt
The frostiest gait
Say woah! (WOAH!)
Say woah! (WOAH!)

They're not THAT hip
They're not THAT flash
They're good bopping fun
And well worth the cash.
I was a sceptic

But I feel a sinner
'Cause Funkapolitan
Could turn out to be winners!

THOMPSON TWINS
Heaven, London
By Mark Cooper

'THIS AIN'T no disco, this ain't no party... no, folks it's just the hottest night of the year and under the arches in Charing Cross. It's sweltering, more like New York than the London Embankment. Heaven continues the confusion by coming over like a Big Apple hot spot, videos, cushions and bars with some downhome posing to boot. Heaven is usually haven-home for gays, tonight the post-punk hippie crowd is out in force for the Thompsons.

By the end of the night, Heaven's stage resembles some of the more chaotic closing moments from 'Apocalypse Now'. Sadly though, when audiences join in, they have a habit of not knowing what to do; fans are great at getting up onstage, lousy at getting off and have a habit of standing about awkwardly while they're up there. Thompson Twins go all out to be democratic and fail bravely, community never quite emerges and chaos reigns.

Small wonder really, seeing as arrangement and order are the Thompsons' own problems to begin with. The audience merely mirrors the flaws inherent in the Thompsons' approach. Tonight's set is punctuated constantly by a barrage of percussion that too often clashes with the singing and the song structure, reducing everything to a blurred clatter. More is sometimes less as the Twins demonstrate. Which is a shame because currently they're disguising their real strengths — strong songs, a powerful lead presence in Tom Bailey, solid backbeat and, numero uno, obvious commitment.

Anyone can bang something, not everyone can write the kind of earnest yet joyful numbers in which Bailey and co specialise. The Thompsons' well-intentioned championing of the spirit of the

drum ignores this fact. On record, 'Perfect Game', 'Politics' and the other gems suffer from underproduction. Live, the Thompsons throw in the kitchen sink and the audience and lose themselves in the process. The Twins make a schoolmaster out of me; I'm wagging my finger and coming up with the old cliché, only through discipline is freedom attained ... geddit?!!

AFRAID OF MICE
Greyhound, London
By Chase de Whalley

AS TOXTEETH smoulders with years of pent-up anger and frustration so does *Afraid Of Mice's* Phil Jones. Liverpool's latest seethed with an almost serpentine malevolence like Rumpelstiltskin crossed with Fagin. Playing such obviously theatrical, even melodramatic, roles it should come as no surprise if Jones should be compared with the early Peter Gabriel or even David Bowie. At the Greyhound he was so much more a performer than a mere singer.

Fresh out of the studio, where they've been recording an album with no less a personality than Tony Visconti, the rest of *Afraid Of Mice* were not to be sneered at either. The standard guitar, bass and drums line-up were not only tight and precise but suggested that, with a better mix, they were capable of stretching their limited format into a sound rich with atmospherics.

Indeed there was skill and imagination enough in their arrangements to place *Afraid Of Mice* next in line for Queen's classic English rock throne. Of course, that meant that many in the audience found them a little cold and uninviting. But *Afraid Of Mice's* professionalism was undeniable and, with Phil Jones at their head and their debut *Charisma* single 'I'm On Fire' already getting healthy airplay, these four Liverpool lads should do well for themselves.

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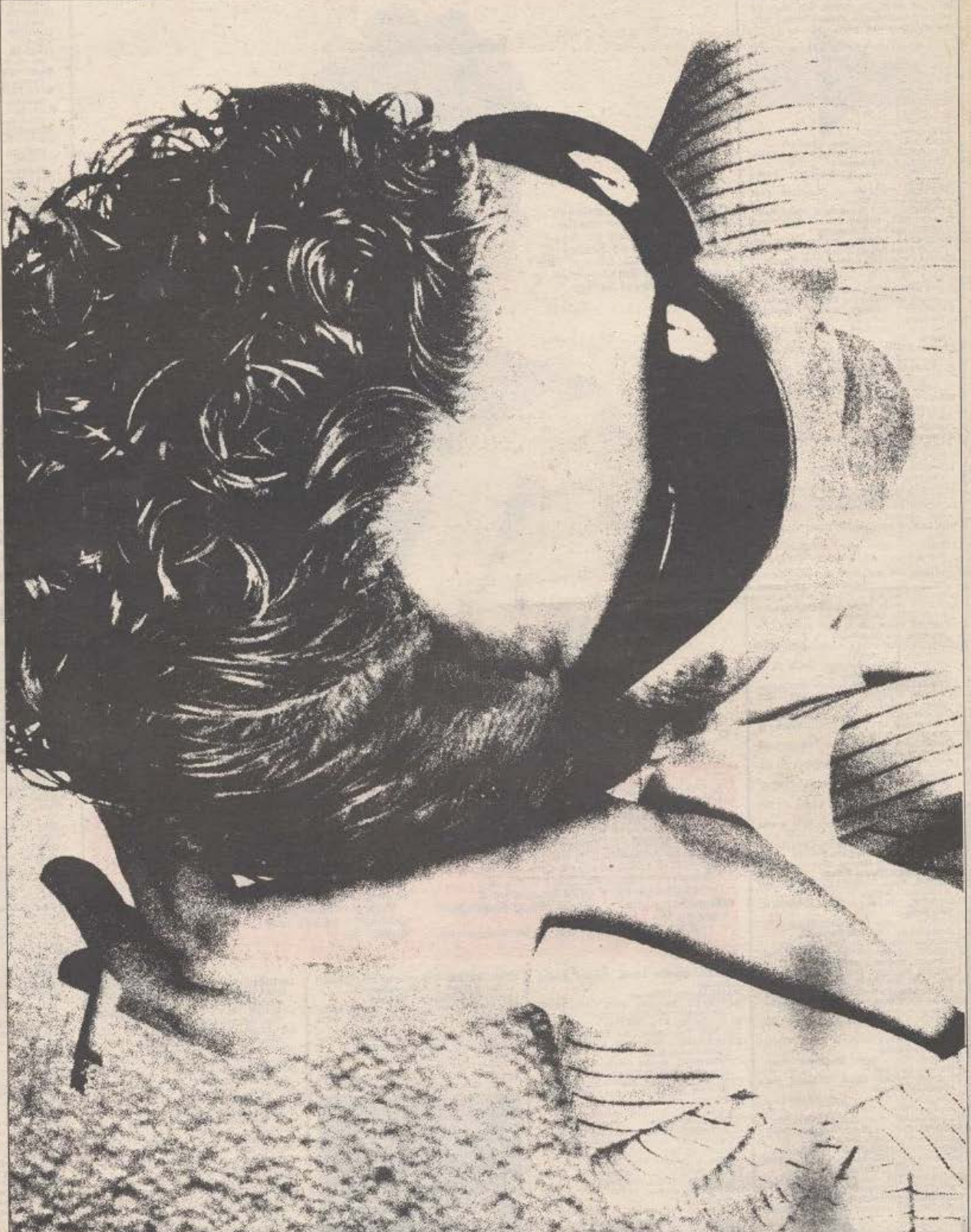
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YOUR GUIDE TO WHAT'S ON FOR GIGS, RECORDS, TV, RADIO, FILMS

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

THURS
13

AYR, Way Inn, H2B
BARNHAM, Murrell Arms, Phil Beer
BLACKBURN, Bay Horse New Inns (48443), Moscow Philharmonic
BOLTON, Gaiety, Bradshawgate, Really Big Men
BORDON, Robin Hood, Standford, Lost Robert's Blues Band
BOURNEMOUTH, Moathouse, The Artists
CAMBRIDGE, Sound Cellar, Hills Road (69293), Spidee / Trepassé
CHADWELL HEATH, Greyhound (01 509 1535), Brian Knight Blues Band
CHORLEY, Joiners Arms (70611), Shadr
CHRISTCHURCH, Ye Olde George Inn, Bill Zorn
COVENTRY, General Wolfe (88402), Johnny Matthews Big Time Showband
CRAWLEY, Leisure Centre, Barbara Dickson
DURHAM, Smugglers Arms, Stanley, Toy Dolls
EDINBURGH, Playhouse (665 2064), Siouxsie And The Banshees
ELLSMERE PORT, Bulls Head (051 339 5836), Walter Mitty's Little White Lies
GLOSSOP, Surrey Arms, Fireclown
GRAVESEND, Red Lion (66127), Swytchblade
HIGH WYCOMBE, Nag's Head (21758), Tull Mode
KNARESBOROUGH, Walleston Club, Rockabilly Rebs
LEEDS, Warehouse (466 287), Delta 5
LONDON, Black Bull, Whetstone, Paul Downes

LONDON, Bull And Gate, Kentish Town (01 465 5358), Chuck Farley Band
LONDON, Dingwalls, Camden Lock (01 267 4567), The Snax
LONDON, Embassy, Old Bond Street, La Rox
LONDON, Green Man, Stratford High Street (01 534 1637), Harshay And The 12 Bars
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0525), Spangs / Introz
LONDON, Hogs Grunt, Crickwood Lane (01 450 8969), OK Band
LONDON, Hope And Anchor, Islington (01 359 4510), The Deadbeats
LONDON, Horseshoe Hotel, Tottenham Court Road, Overkill
LONDON, Jubilee Gardens, South Bank, Arizona Smoke Revue
LONDON, Kings Head, Fulham, Fictitious
LONDON, Marquee, Wardour Street (437 5603), Members / Outpatients
LONDON, Moonlight Club, Railway Hotel, Hampstead (01 624 7611), Flock of Seagulls / Transmitter
LONDON, New Golden Lion, Fulham Road (01 385 3942), Sunfighter
LONDON, 100 Club, Oxford Street (01 606 0553), Black Roots
LONDON, 101 Club, Clapham (01 223 8309), The Klones / Uprights
LONDON, Pegasus, Green Lanes (01 226 5230), Hank Wanglers
LONDON, Piccadilly Hotel, W1, Area Dance
LONDON, The Pits, Green Man, Euston (01 387 8977), The Chels / The Pencils
LONDON, Prince Rupert, Glyndon Road, Plumstead, A Bigger Splash
LONDON, Rock Garden, Covent Garden (01 240 3961), ABC
LONDON, Royal Albert, Deptford, Bluebirds
LONDON, Royalty, Southgate (01 886 4112), Crazy Cavan / Rhythm Rockers
LONDON, Ruskin Arms, East Ham Ripa
LONDON, Screen On The Green, Angel, Islington, Human Condition
LONDON, Starlight, Railway Hotel, Hampstead (01 624 7611), Afraid Of Mice / House And The Underdog
LONDON, Swan, Fulham Broadway, Strange Arrangement
LONDON, Two Brewers, Clapham (01 622 3621), Brunel
LONDON, Venue, Victoria (01 828 9441), Scars / Higsons
LONDON, White Swan, Blackheath Road, Marquis De Sade
LONDON, White Swan, Westow Hill, Harfoot Brothers
NEWCASTLE, Newton Park Hotel, High Heaton (662010), Thrust
NOTTINGHAM, Imperial (42864), The Gas
OXFORD, Pennyfarthing, Westgate Shopping Centre (46007), Exit
POOLE, Arts Centre (70521), Elkie Brooks
SHEFFIELD, Hallamshire Hotel, West Street (25767), Ordered Life
SOUTHAMPTON, Club Manhattan, Saint Mary's The Convertibles
STOCKPORT, Brookfield, The Out
SUNDERLAND, Heroes, Applewith Cutter

FRI
14

ABERDEEN, Bobbin Mill (0224 43084), The Freeez

HAZEL O'CONNOR and her Megahype band are special guests at the Slane Castle Festival, Dublin on Sunday. Other acts on the bill are: Thin Lizzy, U2, The Bureau, Rose Tattoo and Sweet Savage.



NIGHTMARE Queen SIOUXSIE and her BANSHEES carry on their trip around the country this week with gigs at Edinburgh Playhouse August 13 (Thursday), Inverness Ice Rink 14, Aberdeen Capital Theatre 15, Perth City Hall 16, Aberdeen Capital Theatre 16, Perth City Hall 16 and Newcastle City Hall 18. Bring your Mums and Dads when JOE JACKSONS JUMPIN' JIVE hops around Manchester Ritz on August 18 and Birmingham Locomore 19.

THE GAS play Nottingham Imperial August 13.

Clapham 101 Club 18 and London The Pits 28. ELKIE BROOKS takes it to Poole Arts Centre on August 13.

Sparkly butter mountain GARY GLITTER wobbles at Manchester Neaton Park August 14 and 15.

A one off gig for SAD AMONG STRANGERS at London's Rock Garden August 16. Veteran Rockers STEVE HARLEY AND COCKNELL REBEL play London, The Venue, August 18.

ASHTON UNDER LYNE, Spread Eagle, Shadr
BATH, Moles, Talisman
BEVERLEY, Beverley Hills Club, North Humberdale (862 900), Level 42
BLACKPOOL, JF's, The Out
BOLTON, The Cotton Tree, Fireclown
BRENTFORD, Red Lion (01-560 6181), Chuck Farley Band
CAMBRIDGE, Sound Cellar (0223 69933), Chelsea / Placebo Thing
CHADWELL HEATH, Electric Stadium (01-599 1533), Janine / Montage Real Estate
CHESTER, Matlock Hall, Back Door Man
CHORLEY, Joiners Arms (70611), Thirteenth Candle
CLEETHORPES, Pier Hotel, The Elements
COVENTRY, General Wolfe (88402), Strontium Dog
DERBY, Darly Dale, Tora Tora
EAST RETFORD, Porterhouse Club, Carolgate (794981), Anti Pasti
GOUROUCK, Ashton Hotel (0475 32038), Possessor
HATFIELD, Polytechnic, A "Motorhead" Night, (not the group in person)
HAILSHAM, The Crown, Die Laughing
HARROW NORTH, The Headstone, Imperial Drive, Neal Kay's Heavy Metal Soundhouse
HESWALL, Alexander Hall, Shattered Dolls
HIGH WYCOMBE, Nags Head, London Road (21758), Blue Shakers
HILLINGDON, Bricklayers Arms, Uxbridge Road, Chevrons
INVERNESS, Ice Rink (35711), Siouxsie And The Banshees
IPSWICH, Manor Ballroom, Shades

LAUNCESTON, White Horse Inn, Newport Square (2084), British Intelligence
LIVERPOOL, Masonic, Madame
LIVERPOOL, The Noths Ark, Speke, Body LONDON, Angel, Lambeth Walk, Ivory Coasters
LONDON, Bridge House, Canning Town (01-476 2889), Jackie Lynton Band
LONDON, Clarendon Hotel, Hammersmith (01-748 1454), Brunel
LONDON, Dingwalls, Camden Lock (01-267 4967), Chicken Shack / Rhythm Method
LONDON, Greyhound, Fulham Palace Road, Hammersmith, The Gas / Rank Amateurs
LONDON, Half Moon, Herne Hill (01-737 4560), Modern Eon / Pencils
LONDON, Dumon, Highgate Hill, Intensive Car / Investigators Elite
LONDON, Hogs Grunt, Crickwood Lane (01-450 8969), Paz
LONDON, Hope And Anchor, Islington (01-359 4510), Blue Cats
LONDON, Kensington, Russel Gardens (01-352 3245), The Kicks
LONDON, Marquee, Wardour Street (01-437 6603), Johnny G
LONDON, Moonlight, Railway Hotel, Hampstead (01-624 7611), Nightingales / Watch With Mother
LONDON, New Golden Lion, Fulham (01-485 3942), Cotton Buds
LONDON, New Merlins Cave, Margery Street (01-837 2057), JJ And The Flyers
LONDON, 100 Club, Oxford Street (01-636 0933), Sounds Of Soweto
LONDON, 101 Club, Clapham (01-223 8309), The Executors / Airstrip One
LONDON, Pegasus, Green Lanes (01-226 5030), The DT's
LONDON, Piccadilly Hotel, W1, True Life Confessions
LONDON, The Pits, Green Man, Euston (01-387 8977), Wreckless Eric
LONDON, Rock Garden, Covent Garden (01-240 3961), Cobras / Smart
LONDON, Ruskin Arms, East Ham, Electric
LONDON, Ship, Plumstead Common, Lemon Kittens / The Reflections
LONDON, Star And Garter, Putney Pier (01-

Gig guide compiled by JANICE ISSITT.

News Extra, Tours and Releases: SIMON HILLS;

Movies: JO DIETRICH;

TV and Radio: MIKE GARDNER

788 0345), Albania
LONDON, Starlight Rooms, Railway Hotel, Hampstead (01-624 7611), Walter Mitty's Little White Lies
LONDON, Venue, Victoria (01-828 9441), Gary US Bonds
LONDON, White Swan, Blackheath Road, Judo
LONDON, Windsor Castle, Harrow Road (01-286 5403), A Bigger Splash
MANCHESTER, Friday's, Pallatine Road, Sydegate
MANCHESTER, Radcliff Youth Club, Bury, Reuters
MATLOCK, Darley Dale, Northwood Club, Wood Hunter
NORWICH, Festival House, Ruby Joe
NOTTINGHAM, Hearty Goodfellow, Self inflicted
OXFORD, New Theatre (44544), Barbara Dickson
OXFORD, Pennyfarthing, Westgate Shopping Centre (46007), Chinatown
PRESTWICK, Saint Nimitans, H2O
RAMSGATE, Flowing Bowl, Spider
READING, Target Club (565667), Truffie
ST IVES, (Camb), Saint Ivo Centre, Caroline Roadshow
SCUNTHORPE, Priory Hotel, Fireclown

SAT
15

ABERDEEN, Capitol (23141), Siouxsie And The Banshees
ASHTON, Memory Inn, Beattors
BARNET, Orange Tree, Crazy Caravan / Rhythm Rockers
BIRKENHEAD, Sir James Club, Freshies
BIRMINGHAM, Saitley Festival, Adley Park, Alternative Route / Dronogs For Europe / Tadpoles
BOURNEMOUTH, Moat House, The Secret
BRACKNELL, Bridge House, Arris
BRIGHTON, Alhambra (27574), The Mets
BURTON ON TRENT, Continental Club, Shades
CAMBRIDGE, Sound Cellar, Hills Road (69933), Wreckless Eric
CHADWELL HEATH, Electric Stadium, Greyhound (01-599 1533), Purple Hearts / Flat 19
CHAPEL EN LE FRITH, Chapel En Le Frith Club, Permanent Wave / Helen Watson
CHELMSFORD, Countryman, Silkie Rich
COVENTRY, General Wolfe (88402), Channel 4
CROWBOROUGH, Cross Hotel, Cruisers
EAST KILBRIDE, The Queensway Hotel, 161
EDINBURGH, Nite Club, TV21
ELLSMERE PORT, Bulls Head (051-339 5836), The Precutions
FOLKESTONE, Royal Norfolk Hotel, English Rogues
GLASGOW, Waterfront, H2O
GLOSSOP, Deans Hotel, Back Door Man
GRAVESEND, Prince Of Wales, Spitz Brook
GRAVESEND, Red Lion (66127), Spider
HATFIELD, Polytechnic (66243), Blackhouse / Powerhouse Heavy Metal Disco
LEEDS, Florde Green Hotel (490864), Jets
LEEDS, Royal Park (785076), Walter Mitty's Little White Lies
LIVERPOOL, Warehouse, Rage
LONDON, Bridge House, Canning Town (01-476 2889), La-Rox / The Pope
LONDON, Dingwalls, Camden Lock (01-267 4967), Little Rockers
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-385 0526), Supercharge 81 / Hidden Charms
LONDON, Half Moon, Herne Hill (01-737 4560), Ramipeds / Refreshers
LONDON, Hare And Hounds, Islington (01-226 2992), Bluebirds
LONDON, Hogs Grunt, Crickwood Lane (01-450 8969), IQ
LONDON, Hope And Anchor, Islington (01-359 4510), Flatbackers
LONDON, Horseshoe, Tottenham Court Road, Jay Hoggard
LONDON, Marquee, Wardour Street (01-437 6603), Jackie Lynton
LONDON, Moonlight, Railway Hotel, Hampstead (01-624 7611), Icarus / Stolen Pets
LONDON, New Golden Lion, Fulham (01-485 3942), Jackie Lynton
LONDON, New Merlins Cave, Margery Street (01-837 2057), Alive And Pickin
LONDON, 101 Club, Clapham (01-223 8309), The Gas / The Bomb
LONDON, Pegasus, Green Lanes (01-226 5030), Ivory Coasters
LONDON, Piccadilly Hotel, W1 Impossible Dreamers
LONDON, Pits, Green Man, Euston (01-387 8977), Dolly Mixtures / Routine
LONDON, Rock Garden, Covent Garden (01-240 3961), Black Roots
LONDON, Ruskin Arms, East Ham, Neal Kay's Heavy Metal Soundhouse
LONDON, Star And Garter, Putney Pier (01-788 0345), Trimmer And Jenkins
LONDON, 100 Club, Oxford Street (01-624 7611), Red Beans And Rice / Bully Muscle
LONDON, Venue, Victoria (01-828 9441), Gary US Bonds
LONDON, White Swan, Blackheath Road, No Money Down
LONDON, Windsor Castle, Harrow Road (01-286 5403), Kicks
MANCHESTER, Friday's, Pallatine Road, Sydegate
MANCHESTER, Ralters (236 9788), Delta 5
MANSFIELD, Swan Hotel, Shades
MILTON KEYNES, Woughlton Campus, Fictitious / N.A. Pop Zooz / Oilbeat / Ticketz
NORTHAMPTON, Roadmenders' 01. Anti Pasti

NEWS IN BRIEF

NEWS EXTRA

DEXY'S MIDNIGHT Runners, currently in the charts with 'Show Me', play two "performances" at Nottingham Theatre Royal on August 16 and as part of the Edinburgh Festival at Coasters 17.

SOUL GIANTS The Crusaders release a new single this week... and it features veteran Joe Cocker on vocals. Entitled 'I'm Standing Here Today', the single is backed with 'Standing Tall'. The number is taken from their new album — as yet untitled — which comes out in September.



Crusaders

COAST TO COAST, who had a hit with 'Do! Do! The Huckabee' take on a tour this month, while their debut album 'Coastin'' comes out at the end of August. Some of the gigs will also be played in the afternoons especially for children. Dates are: Great Yarmouth Tiffany's August 12 (with afternoon performance), Wellington Railway Club 13, Salisbury City Hall 14, Isle Of Man Palace Lido 15, Newcastle Meadows 16, Middleborough Meadows 18, Skagness The Sands 20, Scarborough Tiffany's 24 (with afternoon performance), Chippenham Gold Diggers September 3, Chesterfield Aquarius 4, Andover Country Bumpkin 5 (with afternoon performance) and Telford Amphitheatre 12.

RY CODDER has a new single out this week. It is a limited edition 12-inch and features live versions of 'Crazy 'bout An Automobile', 'If Walls Could Talk', 'The Very Thing That Makes You Rich' and 'Look At Granny Run'. A seven inch is also released with features only 'Automobile' and 'Makes You Rich'. The numbers were recorded at London's Victoria Apollo and in San Francisco.

ROCKABILLY BAND The Polcats have a new single out this week. It is a double A side entitled 'Marie Celeste' and the old Marc Bolan song 'Jeepster'. Both sides were produced by Tony Visconti — who produced the original 'Jeepster'. There is also a 12-inch version that features cover versions of Buddy Holly's 'Down The Line' and an anonymous song called 'Hip Hip Baby'. Both numbers were produced by Dave Edmunds.

EUROVISION SONG Contest winners Bucks Fizz bring out their third single this week. Entitled 'One Of Those Nights' it is on their debut album 'Bucks Fizz'. The band are rehearsing for a tour due for this autumn.

POSTCARD RECORDS band Josef K, Orange Juice and Artec Camera all take on a few dates this autumn. Artec Camera play Manchester De Villies August 14, Edinburgh Valentino's 16, Bristol University October 21, London North East Polytechnic 23 and School Of Economic 24. Josef K play Edinburgh Valentino's August 16 and Glasgow Maestro's 21. Orange Juice have gigs at Liverpool Plato's Ballroom 19 and Leeds Warehouse 25.

TOURS

IN ADDITION to playing Reading Festival, American heavy metal outfit 38 Special, will be playing Hampton Odeon August 28, and Edinburgh Playhouse 31. The band also release a new single this week featuring three tracks — 'First Time Around', 'Rockin' Through The Night' and 'Fantasy Girl'.

LEVEL 42, the leading British Funk outfit, will be playing the following dates: Brighton Sherry's August 16, St Albans Civic Hall 22, Norwich Penny's 27, Bournemouth Barn 28, Preston Clouds 31, North Talk of the Abbey September 5, Southampton Tiffany's 7, Scarborough Tiffany's 8, Burnley Tiffany's 9.

ANY TROUBLE who recently released their new album 'Wheels In Motion' play a one off date at the London Venue on August 26. The band are currently finalising a series of summer dates around the country.

SPIDER have decided to extend their tour into September and the new dates are: Gillingham Central Hall September 4, Warrington Lion Club 5, Pontefract Blackmore Head 8, Cleethorpe Peppers 7, York Old World Club 8, Bedford Horse and Groom Hotel 11, Bristol Granary 12, Wigan Pier Pavilion 16, Ashton Under Lyne Spreadsleepe 19, Blackpool J's Club 25, 26, Birmingham Mercat Cross 25, Margate Ship Inn 30.

HOTLY-TIPPED funk reggae band the Remipeds who recently released their 'Tahiti Syndrome' album will be playing the following dates: Half Moon August 15, Swindon Brunel Rooms 18, London Starlight Room 20, Warringford Taverners 21, London Rock Garden 22, Harrow Middlesex and Herts Country Club 25.

MISTY IN ROOTS have added two extra dates to their August tour and these are Southall Community Centre August 14, Sheffield Top Rank 28.

RELEASES

JOAN ARMATRADE releases her eighth album 'Walk Under Ladders' on September 4 and meanwhile her new single 'I'm Lucky' will be out on August 21. Her British tour scheduled for October has been postponed because she has to undergo a minor operation and the dates will be re-scheduled for November.

WHITESNAKE'S guitarist Bernie Marsden releases his second solo album in three months on August 17. 'Look At Me Now' follows on the success of his first solo effort of 'And About Time Too', which was originally recorded just for the Japanese Market.

SISTER SLEDGE'S re-recorded track 'He's Just A Runaway' will be released as a single this week. Originally featured on their 'All American Girls' album the track was re-recorded with a reggae flavour as a tribute to Bob Marley and it will be available in 7 inch and 12 inch versions.

STILETTO, a Newcastle-based combo release their new single 'Video' this week. The band are planning a series of London dates for next month.

WILD WILLY Barrett release a double A-sided single on August 29.



Sister Sledge

comprising 'I'm In Love Again', and 'What You Gonna Do About It' — a re-work of the old Small Faces song. An album will follow in the autumn.

SIGNIFICANT ZEROS, a four-piece from Edinburgh, release a double A-sided single comprising 'Jungle' and 'Sift Citizens' this week. The band will also be featured on the forthcoming Playall Records compilation album 'Backlash'.

Continued from page 29

NOTTINGHAM, Hound Inn, Self Inflicted
NOTTINGHAM, Theatre Royal (42328), Squeeze / Q Tips (Filming for TV)
OLDHAM, Tower Club (824 5491), Thirteenth Candle
OXFORD, Pennyfarthing, Westgate Shopping Centre (46007), Sunlighter
PARTINGTON, Greyhound, The Out
PASSFIELD, Royal Oak (Passfield 493), Truffle
READING, The Target Butts - Centre (01235), Brunel
SEAFORD, RAF Coningsby, Strange Days
SHIFFNALL, Star (Telford 61517), New Age STOCKPORT, Brookfield Hotel, Freshies
STOCKWELL, Old Queen's Head, True Life Confessions
TAUNTON, Odeon (2283), Barbara Dickson
TILBURY, Railwayman's Club, Dock Road, Dixie Rebels



ABERDEEN, Copper Beech, (0224 36487), Previous Convictions
BISHOPS STORTFORD, Railway Hotel, (54010), Mustang
BOLTON, Alexander Park Festival, Back Door Man
BRADFORD, Princesville, (578845), Generator
CARDIFF, New Theatre, (32446), Barbara Dickson
CHADWELL HEATH, Electric Stadium, Greyhound, (01-589 1533), Janine
CREWE, Grand Junction, Fireclown
DUBLIN, Slain Castle Festival, Hazel O'Connor
GLASGOW, Maestros, TV21
HUDDERSFIELD, White Lion, Whammer Jammer, Lunchtime and evening
LONDON, Bridge House, Canning Town, (01-476 2669), Park Avenue
LONDON, Green Man, Stratford, (01-534 1637), Trimmer And Jerkins
LONDON, Half Moon, Ferne Hill, (01-737 4580), TBC
LONDON, Hogs Grunt, Cricklewood Lane, (01-450 8989), Unlimited Source
LONDON, Horseshoe, Tottenham Court Road, Warwick
LONDON, Marquee, Wardour Street, (01-437 6603), Girl
LONDON, Moonlight, Railway Hotel, Hampstead, (01-524 7611), Rhythm Method/Buzz
LONDON, New Merins Cave, Margery Street, (01-837 2057), Brian Knight Band



Elkie Brooks: Poole Arts Centre (August 13.)

LONDON, 101 Club, Clapham, (01-223 8309), Motor Boys Motor/Duck Soup
LONDON, Pegasus, Green Lanes, (01-226 5330), Red Beans And Rice
LONDON, Portman, Intercontinental Hotel, Don Harper/Denny Wright (Brunch)
LONDON, Rock Garden, Covent Garden, (01-240 3961), Sad Among Strangers
LONDON, Royal Albert, New Cross Road, Deptford, A Bigger Splash
LONDON, Starlight, Hampstead, (01-624 7611), The Sleep
LONDON, Torrington, Lodge Lane, North Finchley, Eric Bell
MANCHESTER, Friday's, Palline Road, Batroots
NOTTINGHAM, Theatre Royal, (42328), Teardrop Explodes/Dexy's Midnight Runners (filming for TV)
NOTTINGHAM, Toton, Coronation Hall, Self Inflicted
OXFORD, Whitney Palace, Market Place, Vardis/Stalker
PERTH, City Hall, Siouxsie And The Banshees
READING, The Target, Butts Centre

(55587), English Rogues
STAMFORD, Danish Invader, (4409), Fallen Angel
SUTTON IN ASHFIELD, Newcross Inn, Hierarcy



CHADWELL HEATH, Electric Stadium (01 589 1533), Marlian Dance
GREENOCK, Victorian Carriage (25456), H2B
HARLOW, Benny's Night Club, Silika Rich
HUDDERSFIELD, Amsterdam Bar, Cruisers
HUDDERSFIELD, Flax, Berlin Blondes

Continued page 30

MOVIES

AFTER the series of blockbusters we've had in the last few weeks, I suppose it was inevitable that there should be a bit in the stream of new releases worth writing about. Nothing much is going to happen until September when the Autumn season starts and we will be regaled with the new Romero flick, the new Romero flick and (finally) the long-awaited and much-panned HEAVEN'S GATE.

Meanwhile, THE GREAT MUPPET CAPER is worth a dekho if only for the Oscar-winning performance of the Great Gazoo who steals scenes after scenes (and promptly gets them cut) to the tune of 'The Fight Of The Bumble Bee' — a music press photographer with an uncontrollable shutter-linger.

The best Muppet movie to date, it follows our heroes, intrepid reporters Kermit and Fozzie Bear on the trail of stolen diamonds in London, England. Romance and glamour are provided in the shape of Miss Piggy and, to a lesser extent, Diana Rigg, while John Cleese and Peter Ustinov put in useful cameos.

The Muppeteers seemingly work miracles of animation as the felt-skin gang go singing and dancing, driving around in a bus and cycling in Rotten Row as naturally as most of the human and animal participants. Miss Piggy even treats us to an underwater ballet sequence à la Esther Williams, which is twice as funny as the one that occurs in the new Mel Brooks' effort, HISTORY OF THE WORLD, PART I.

Meanwhile, Muppet-movers Jim Henson and Frank Oz are busy working on a puppet movie with a difference, a science fiction fantasy called Dark Crystal, which should be around at Christmas. The characters will all be puppets but more along the lines of Yoda from THE EMPIRE STRIKES BACK than Kermit and Co.

Great Ideas Dept Chapter 1. In the year 1997, the crime rate in America has risen to such an extent that the whole of Manhattan Island has been turned into a prison — a giant trash can where criminals and social offenders are dumped and left to fend for themselves. But a Funny Thing happens to the President of the US on his way to a conference for World Peace; his plane crashes slap dab in the middle of Manhattan and he is taken hostage by the none-too-friendly inhabitants.

Only one man can get him out — Snake Pliskin who is himself about to be dumped in the prison for various misdeeds. In exchange for a pardon, he agrees to go in alone and get the President out. Thus begins John Carpenter's ESCAPE FROM NEW YORK, a really great thriller, well acted by all concerned, in particular Isaac Hayes and Lee Van Cleef, and could well herald a new wave in rock and roll science fiction movies.

Great Ideas Dept: Chapter II. Knights in armour, upholding the codes of chivalry, just for the hands (and other bits) of fair damsels from the backs of horses and Frank Davidsons. George Romero's new movie KNIGHTRIDERS opens in September and marks the first hybrid movie to combine WILD ANGELS with EXCALIBUR. Should be lots of fun. Romero hasn't abandoned horror altogether, however, and is currently filming a series of short stories by horror maestro Stephen King.

HEAVEN'S GATE, the Michael (DEERHUNTER) Cimino western panned by the critics in America and Cannes will probably open quietly in London mid-September. Because of its troubled history, (the original print was withdrawn and



Some of the stars of 'The Great Muppet Caper'. (Miss Piggy is not the one in the hat — that's Diana Rigg).

drastically premeditated before being represented — to face a similarly hostile reception), it is likely that none of the press will see the movie in advance of the paying customers. This is known as the Kubrick Paranoia Syndrome.

Steven Spielberg, self-styled whizz-kid of Hollywood Ltd, will team up with George Lucas again for the fourth Star Wars picture which is to be set in another time, another space to that of the first three. Three! Oh yeah, the third Star Wars pic (REVENGE OF THE JEDI) will begin shooting in January. The Director is Richard Marquand whose recently completed EYE OF THE NEEDLE should be around at the end of the year.

And finally, evidently aware that they can't make films like they used to, Walt Disney Studios are releasing their classic version of SLEEPING BEAUTY at the end of the month to back up the rather limp-wristed FOX AND THE HOUND though not as a double bill. The first, and probably the only cartoon ever to be made in 78mm, SLEEPING BEAUTY still has the power to grip after over 20 years. I gasped and tee hee'd a lot...

7 SINGLETON VALIUM - VALUE

'The City Beat'

I KNOW THAT TONIGHT
I'LL GET NO SLEEP
I'M DROWNING IN
MY BED IN THE SWEAT
AND THE HEAT I'VE GOT...

White Heat

Soundtrack of the 80's

DUST SPARTAN

Turn On

SOUTHEND, Zero 6, Aviation Way (546344), Chevy
STOKE ON TRENT, Vine Inn, Hanley, Terminal



BLACKBURN, Bay Horse New Inn (48443), Body
BIRMINGHAM, Mercat Cross (6223281), Shadr
BROMLEY, Art College, Back Door Man
BURY, Derby Hall (061 761 7107), The Chameleons / Que Bono
CHADWELL HEATH, Electric Stadium (01 599 1533), Chris Thompson / The Islands
COLWYN BAY, Dixie Land Show Bar, Spider / Silverwing
HASTINGS, Chatsworth Hotel, AK Band
HUDDERSFIELD, Amsterdam Bar, Cruisers
LEAMINGTON SPA, Crown Hotel (264210), Mature Young Adults
LONDON, Bridge House, Canning Town (01 476 2859), The Fascinators / Sex Maniacs
LONDON, Clarendon Hotel, Hammersmith (01 748 1454), 3rd Sex
LONDON, Dingwalls, Camden Lock (01 267 4967), Johnny Legend / Shotgun
LONDON, Dolphin, Filz Road, Kingston, Heavy Rock Sounds
LONDON, Dominion, Tottenham Court Road, Barbara Dickson
LONDON, Green Man, Stratford (01 534 1637), Flatbackers
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Les Fardon / Close Ups
LONDON, Hogs Grunt, Cricklewood Lane (01 450 8969), Salamander
LONDON, Horseshoe, Tottenham Court Road, Silence / Future Daze
LONDON, Marquee, Wardour Street (01 437 6603), TV21
LONDON, Moonlight, Railway Hotel, Hampstead (01 624 7611), The Almost Brothers

LONDON, New Golden Lion, Fulham (01 385 3942), The Drivers
LONDON, 100 Club, Oxford Street (01 638 0933), Anti Pasti
LONDON, 101 Club, Clapham (01 223 8309), Brunel / Lux Electro
LONDON, Pegasus, Green Lane (01 226 5930), Idlers / Chip Shop Bar Show
LONDON, The Pits, Green Man (01 387 8977), A Bigger Splash
LONDON, Rock Garden, Covent Garden (01 240 3961), Drawing Crase / London Underground
LONDON, Shakespeare, Westbourne Grove, Harfoot Brothers
LONDON, Star And Garter, Putney (01 788 0345), 45's
LONDON, Starlight, Railway Hotel, Hampstead (01 624 7611), The Colours / Five Or Six
LONDON, Venue, Victoria (01 834 5500), Steve Harley And Cockney Rebel / Jane Kenaway
MAIDSTONE, The Ship Wine Bar, Spitz Brook
MANCHESTER, Ritz (238 4355), Joe Jackson's Jumpin' Jive
NEWCASTLE, City Hall (20007), Stouxsie And The Banshees
SHIFNALL, Star (Telford 451517), Shattered Dolls
SWINDON, Brunel Rooms (31384), Remipeds
WARE, Becketts Club, High Street Naked Lunch / Eddy Steady Go



ABERDEEN, Valhallas, (0224 26706), New Apartment
BIRKENHEAD, Sir James Club, Spider / Mask IV
BIRMINGHAM, Bournbrook Hotel, Bristol Road, (472 0416), Xperts
BIRMINGHAM, Locarno, Joe Jackson's Jumping Jive
BRIGHTON, New Regent, (27800), Truffle
CARDIFF, Top Rank Suite, Shattered Dolls

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KEIGHLEY, Fun Bar, Generator
LIVERPOOL, Kirklands, Hardam Street, Windows
LONDON, Apples And Pears, Rotherhithe New Road, A Bigger Splash
LONDON, Bridge House, Canning Town (01 476 2859), The Bumpers
LONDON, Bull And Gate, Kentish Town (01 485 5358), Ivory Coasters
LONDON, Dingwalls, Camden Lock (01 267 4967), Flock Of Seagulls / Reobest / Close Ups
LONDON, Green Man, Stratford, Shake-Shake
LONDON, Greyhound, Fulham Palace Road, Hammersmith, Venigmas / Things In Bags
LONDON, Heaven, Charing Cross (01 296 3456), Eddie And Sunshine / Everest The Hard Way
LONDON, The Hoop, Notting Hill Gate, Harfoot Brothers
LONDON, Hog's Munt, Cricklewood Lane (01 450 8969), Blue Vainers
LONDON, Horseshoe, Tottenham Court Road, Human Beans
LONDON, Marquee, Wardour Street (01 437 5903), Reluctant Stereotypes
LONDON, Moonlight Club, Railway Hotel, Hampstead (01 624 7611), Beam Me Up Scottie
LONDON, New Golden Lion, Fulham (01 385 3942), OK Jive
LONDON, 101 Club, Clapham (01 223 8309), Masked Orchestra / Vampires
LONDON, Pegasus, Green Lane (01 226 5930), Black Market
LONDON, Rock Garden, Covent Garden (01 240 3961), Lucky Saddles
LONDON, Ruskin Arms, East Ham, Tangent
LONDON, Starlight Rooms, Railway Hotel, Hampstead (01 624 7611), Civilisation / Mental Notes
MANCHESTER, Friday's Palatine Road, Cook The Books
NORTHAMPTON, Morris Man, Shadr
SLOUGH, Alexandras, Chippenham (Bournemouth 66917), Ian Campbell Blues Band
SOUTHAMPTON, Gaumont, Barbara Dickson

RADIO/TV

IF YOU'RE sick and tired of all these "all the hits that bore in three minutes" compilations that will inevitably fill this Thursday's 'Top Of The Pops', introduced by the affable Simon Bates, then I suggest you tune into the skull-crunching boom of Led Zeppelin, who are the subjects of Paul Gambaccini's series of profiles on Radio One. The American tones of Gambo will chart the history of this leviathan monster that put hippy dippy lyrics to the biggest power station created by man. Speaking of power, Trent will have useful London three piece The Gas live in the studio.

FRIDAY ain't too bad. Madness, the stars of the mid-morning edition of Tyne Tees networked pop show 'razzamatazz', will explain their fashion and dance steps to all those who are interested. Speaking of movement, we have David Bowie's choreographer Toni Basil talking about her video album 'Word Of Mouth' and teaching the studio audience to bob at the hop. Radio One has some goodies with Shakatak gracing the 'Summer Groove' funk show, introduced by Peter Powell. 'Roundtable' has Richard Skinner in the hot seat with soul man Gary 'US' Bonds and soul rebel Kevin Rowlands sitting on either side of Tommy Vance giving their opinions on the new releases. Tommy Vance's late night 'Friday Rockshow' will have an extract from the soundtrack to a BBC 'Deep Purple In Concert' video which has just been made available to the public through BBC Enterprises. The concert was recorded in 1974 at one of the California Jam concerts and features the line up that had David Coverdale at the helm. The catch phrase to the video venture is "The BBC's home service" (groan!) Radio Clyde centre their attention on the 4th Kelvingrove festival which was held last May by presenting tapes of local bands like Cuba Libre signings Shakin' Pyramids, H20, Amateur Hour and the Henry Gorman Band.

Those who get up early on the last SATURDAY before the football season starts can see the utterly charming Hazel O'Connor helping the walking grin of Peter Powell (does he have to wear shorts?) on BBC 1's 'Get Set For Summer' which also has the gyrating pelvis of the over-exposed Shakin' Stevens as the guest singer. 'Pop Quiz', that festival of rock knowledge and star personalities, has been

Madness will be explaining all there is to know about their fashion and dance steps on Razzamatazz on Friday.



cancelled due to some sporting occasion. Later 'Summertime Special' has the delights of Australia's prototype Angus Young Rolf Harris who does a turn supported by 'No Sleep Till The Convent' group The Nolans. Those tuned to Radio One's 'In Concert' can hear the synthesiser strains of Ultravox and Fatal Charm. ITV's 'Let's Rock' has the usual crew just before bedtime.

SUNDAY, the day of rest to some or the day of shocking pub hours to others, has London Weekend's 'Twentieth Century Box' focusing its Cockney attentions on the rockabilly cult centring on its lifestyle. Capital Radio's fascinating 'Sound of The City' series has 'The Blues Renaissance' as its centre stage with testimony from Fleetwood Mac's Mick Fleetwood, the Blues Band's Hughie Flint and Chicken Shack's Stan Webb. Radio Trent's 'Music Review' has the soul stomping sounds of the Q-Tips as its centrepiece.

The rest of the week is appalling as the 'summer' (I won't get done by the Trade Descriptions Act for using that word, will I?) doldrums tear a massive hole in airwave schedules. Singer Iris Williams starts a new MONDAY series on BBC2 with 'New York, New York' man Gerard Kenny as guest. Belfast's Downtown Radio has Cabaret Futura mentor Richard Strange and local band the Mighty Shamrocks on their 'Soundcheck' show. Trent's 'Castle Rock' show is far more explosive as they have Martin Blake in the studio, the man who put together the pyrotechnic display as this year's Castle Donnington and has been responsible for the Who, Plasmatics and even the Royal Wedding extravaganza. (I thought all that stuff was over — ED.)

The only interest on TUESDAY is 'Razzamatazz' which has the Shads (don't you just love that Hank Marvin leer?) and plastic rockers Coast to Coast.

I'd forget WEDNESDAY completely as far as the media go. Me, I'm getting my Tottenham scarf out for the Charity Shield match at Wembley on Saturday and getting my voice in trim. I suggest you make your own music as well!



Joe Jackson: jivin' at the Manchester Ritz (August 18.)

CHADWELL HEATH, Electric Stadium, Greyhound, (01 599 1533), Neal Kay's Heavy Metal Soundhouse
DUBLIN, Slane Castle Festival, Thin Lizzy, U2, The Bureau, Hazel O'Connor's Megahype, Rose Tattoo and Sweet Savage
EDINBURGH, Nile Club, (031 665 2064), Scars
HORSHAM, Hornbrook, Shadr
HUDDERSFIELD, Amsterdam Bar, Cruisers
HUDDERSFIELD, White Lion, The Elements
ILFORD, Oscars, Shades
ILFRACOMBE, Ilfracombe School, Memos
KETTERING, Rising Sun, (573 236), Hierarchy
LINCOLN, RAF Scampton, Strange Days
LONDON, Bridge House, Canning Town, (01 476 2882), The Pope / Europa Lulo
LONDON, Dingwalls, Camden Lock, (01 267 4967), Morrissey Mullin Band
LONDON, Gossips, Dean Street, Barracudas
LONDON, Green Man, Stratford, (01 534 1637), True Life Confessions
LONDON, Greyhound, Fulham Palace Road, Hammersmith, (01-385 0526), Chris Thompson And The Islands
LONDON, Hogs Grunt, Cricklewood Lane (01 450 8969), Julian Stringle's Jazz Band

LONDON, Horseshoe, Tottenham Court Road, Steela
LONDON, Marquee, Wardour Street, (01 437 6603), John Cooper Clarke's Summer Bop
LONDON, Moonlight, Railway Hotel, Hampstead, (01 624 7611), Academy One / Stranger Station
LONDON, New Golden Lion, Fulham, (01-385 3942), Metro Glider
LONDON, 101 Club, Clapham, (01 223 8309), The AK Band / The Pencils
LONDON, Pegasus, Green Lanes, (01 226 5930), Mr JJ
LONDON, The Pits, Green Man, Euston, (01 387 6977), Roy Sundholm Band / Stripes
LONDON, Rock Garden, Covent Garden, (01 240 2961), Motor Boys Motor
LONDON, Ship, Plumstead Common, Touch / Jazz Funk Disco
LONDON, Starlight, Railway Hotel, Hampstead (01 624 7611), The Name / Tranzilla / Jael
LONDON, Venue, Victoria, (01 828 9441), Soft White Underbelly
LONDON, White Swan, Blackheath Road, YF Mushi
NORTHAMPTON, Princess Marina, Jets
RUNCORN, The Cherry Tree, (74171), Frackton
SALISBURY, Jacksons Club, Back Door Man

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ODDS & ENDS

DAVID GRANT of Linn celebrated his birthday last Friday (21 again) at Mayfair's Gulliver's, unveiling the group's upcoming 'So This is Romance' 12" which, by reverting to their earlier easily recognizable sound, is an excellent slickly bounding 118bpm jaunty booper with neat lyrics and nice noises erupting out of a great musically exciting instrumental outro with squealing sax, while the instrumental flip (subtitled 'The Rio Mix') brings out all the lovely twiddly bits behind the smoothly booming beat. Star Sound's next at the end of the month will be (yawn) a Supremes medley — but in this case there's actually a real one out ahead of it. . . . Portsmouth Symphonia (remember they're the ones who can't play properly) are attempting a discordant send-up of 'Hooked On Classics'. . . . Quincy Jones is rumored to be producing Donna Summer's next album in the hopes of giving her a hit as Giorgio Moroder's recently delivered new efforts got nixed by her label. Chrystal held a lavish bash for Debbie Harry (Greenie rather than Blondie on the night) at Covent Garden's normally ladies-only Sanctuary — all platters of stacks of water, dangerous drops and steam heat — with Kurtis Blow plus spinning pals Russell Simmons and David Reeves jetted in from New York to handle the looking alongside the DJ's. . . . Graham Center and Alan Jewell, while Chic's Bernard and Nile also put in an appearance (boy, was this a gig that Froggy should be all), the main point being that despite all this not a single Debbie Harry track got played all night! . . . Alan Jewell actually gave himself a fright discovering how perfectly bits of the Human League instrumental 8-side mix backwards and forwards in and out of Giorgio 'Supernature's' Landscapes' Spandau — producing Richard James Burgess tells me he's just finished work on Hot Gossip's new album with unbelievably Harvey Mason, David Sanborn, Arto, Neil Steudenn, and even on one cut veteran Gil Evans! Motown have now (maybe because it didn't anticipate leap to the top) put Stevie Wonder on commercial extended 12" in the new disc mix with instrumental flip, and Eddy Grant is also now on 12" too. . . . Lobo on 12" appears to be 125bpm, Stephanie Mills 116bpm, Winston Groovy 89bpm. . . . Dr. Snake-n-Skate 40 last week up by Groove Production. . . . Was (Not Was) 'Wheel Me Out' will finally be on 12" here, as flip to their next release 'A Little Bit of Jazz' is the latest UK odd to be in the States hard on the heels of Billy Ocean 'Nights (Feel Like Getting Down)', which latter in a new remix with added instrumentation will be out here again in September. . . . Richard 'Dimples' Fitts' 'I'm In Love' Lovin' is also now moving Stateside, is due here this week while Strikers 'Inch By Inch' should be out soon. Billboard's UK Disco chart has been reduced to a Top 90, and last week's UK Top 75 pop hits were issued on 12" . . . TK Records in the States are in debt to the tune of more than four million dollars but reckon that one hit record would put them back on top — first, ya gotta get a hit. . . . Phonogram's John Walker finally got married off last weekend (how long before someone's daddy points a shotgun at Orin Cozier?) Jeff 'Boy Wonder' Young sits in for Robbie Vincent on Radio 1 this week for the next three Saturdays (11.30 am - 2.00 pm), with guests this week David Grant, then successively Patti Austin, Donald Byrd 'Tricky Dicky's' record opposite Mike End tube station. Disco Music at 391c Mile End Road, London E3 (01-861 4531), is only open Thurs / Fri / Saturdays but gives good DJ discounts (US 12in £3, UK 12in £1.90) and stocks all the old 12in classics. . . . Lee Taylor, jock at Mayfair's gossip Tokyo Joe's, gives us the hot gossip that HRH Prince Andrew was dancing to Rah Band 'Rock Me Down To Rio' when Lee chopped into 'In The Navy' — 'W. Lunny' was his royal comment. . . . 'Rio' is in fact definitely the hot side of the Rah Band, despite being the same BPM as all their others. . . . Robin & Paul Wheeler, of Franchies record shops, are opening another up-market new club on the first Monday in September at Henley-on-Thames, appropriately called Wheeler's — jocks will include Sean French, Chris Brown, Dave Collins, Mike Seltzer, Terry Hooper's new Reflections club in Stratford did not in fact open as planned but should do so soon, and his replacement at Iford Room At The Top is now John Osborne. John Tracy's future 'Hollywood' US Wednesdays at Sheffield Penny's are doing so well that he and Paul St James open up on Mondays too for a 'Tropical Heatwave', while mmmwhe at Manchester Legend the 'Dancematic' Thursdays are chock-a-block for Ralph Randall & Paul Rae. . . . Wigan Casino's 8th anniversary Northern alliter has had to be brought forward to Saturday 29th August to beat the end of their lease. Jocks will be Russ Winstanley, Richard Searling, Dave Evison, Keith Minshull, Gary Rushbrook, Brian Rae, Pat Brady. Mad Marx hopefully didn't lose his pants when with Uncle Moe the jazz-linked Southend Rascais this Wednesday (12), as he certainly did in publicity pikt



Anthony Bernard is organizing a coach from Sutton Barnaby for the Dimo's reunion at Well Pond Green Candles, where DJ Wally promises such Jap - jazz greets as Kanu Sukalagwan . . . Freevalley Roadshow's Graham Bond (Middlestrough 32512) has offhore radio recordings to swap Alan Couthard, until recently a relatively unknown wire bar DJ in South Wales, is now writing regularly for Record Mirror and has just taken over as warm-up jock at Soho's Le Beat Route — all because he sent very intelligent letters with all his chart returns (being able to spell and what he could have been YOU). I can't help people I don't hear from, so think about it. . . . OINK!

DISCO DATES

THURSDAY (13) Cayenne play Dartford Flicks with Jeff Young & Tom Holland, London T funkz North Wembley Fenders weekly. FRIDAY (14) Chris Hill jazz-funks Leydown Stage 3, Jeff Young & Paul Clark jazz-funk Bognor Christiansos, Colin Hudd & Mike Allen co-host Dartford Flicks' disco dancing nights, SATURDAY (15) Jay Hoggar's band plays Jaffas in London Tottenham Court Road. Moresore (next to Dominion cinema), Chris Hill & Jeff Young have a fancydress '89' party to celebrate the 8th anniversary at Carvey Goldmine, John DeSade funks Sheerness Woodsy, SUNDAY (16) Froggy & Nicky Peck jazz-funk Gillingham Central, Dave Brown & John DeSade jazz-funk Bearated Orchard Spot. MONDAY (17) Joe Field jazz-funks Lennie's Wine Bar in Hemel Hempstead Old Town weekly. HIT NUMBERS: Beats Per Minute for the last two weeks' pop chart entries on 7in (endings denoted by F for female, or for C for resonant) are Kim Wilde 0-1481, ELO 148r, Human League 9-122f, Debbie Harry 112-113c, Startrax 119f, Tenpole Tudor 115-0f, Siouxsie 0-63, 128-64-0f, U2 0-151-149f, Soft Cell 145f, Michael Jackson 48f, Hazel O'Connor 158-161f, Enigma 129f, Our Daughter's Wedding 185c, UB40 63-126f, Commodores 0-122f, Aneka 0-122f, Matchbox 148f, Classix Nouveaux 163f, Level 42 119f (2 bpm up on the 12in), Hi-Globe 99f, Rainer Crawford 37n, Thin Lizzy 170f, Kim Carnes 45191f.

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 37) with increased support are A1 Jarreau 'Easy / Roof Garden' / 'Closer To Your Love' / 'Breakin' Away' (Warner Bros LP), Dr York 'Shake-n-Skate' (Dutch Jungle - Jam 12n), Startrax 'Startrax Club Disco' (Picky 12n), Vicki Sue Robinson 'Hot Summer Night' / 'Hot Version' (US Prelude 12in), Impressions 'Fan The Fire' (20th Century-Fox 12in), General Sait & Clint Eastwood 'Another One Bites The Dust (Oink)' (Greensleeves 12in), Keith Diamond Band 'The Dip' (US Millennium 12in), Pleasure 'Glide' / 'The Real Thing' (Fantasy 12in), Inversions 'Loco-Moto' (Groove Production 12in), Barbara Roy/Ecstasy Passion & Pain 'If You Want Me' (US Roy B 12in), The Time 'The Stick' / 'Get It Up' (US Warner Bros LP), Rahmille 'Heartbreaker' / 'Think' / 'Basin Street Grass' / 'Down In Storyville' (US Headfirst LP), Manhattan Transfer 'Wanted' / 'Dead Or Alive' (Atlantic), Supremes 'Supremes Medley' (Motown 12in), Herb Alpert 'Magic Man' / 'Rise (A&M 12in)', Donald Byrd 'Love Has Come Around' (Elektra 12in), T/Ski Valley/Grand Groove Bunch 'Catch The Beat!' / 'Catch The Groove' (US Grand Groove 12in), Ozona 'Mighty-Mighty' (US Motown 12in promo), David Sanborn 'Let's Just Say Goodbye' / 'The Seduction' (Warner Bros 12in), Bunny Mack 'Supafunk (Version)' (white label 12in), Phyllis Hyman 'Can't We Fall In Love Again' / 'I Am Asking' (white label 12in), Farbraugh & Peoples 'Third Degree' (Mercury 12in), Billy Ocean 'Nights (Feel Like Getting Down)' / 'Stay

The Night' (US Epic 12in), Boys Town Gang 'Ain't No Mountain High Enough' / 'Remember Me' (Moby Dick 12in), Brothers Johnson 'Caught Up' (A&M LP), Midnight Star 'I've Been Watching You' (Solar 12in), Nina Diggs 'Don't Want To Lose You' (Rokel 12in), Michael Jackson 'We're Almost There' / 'Tania Motown 12in', New Age Steppers 'My Love' (Statik 12in), Marlon McClain 'Shake It Up' (Fantasy 12in), DORC (Dance Orientated Rock Chart): 1 (2) Depeche Mode A/B, 2 (1) Bad Manners, 3 (4) Shakin' Stevens, 4 (3) Specials, 5 (5) Human League 'Crowd', 6 (15) Soft Cell, 7 (9) Duran Duran, 8 (8) Visage, 9 (10) Gidea Park, 10 (14) Debbie Harry, 11 (11) Dept S, 12 (8) Kraftwerk, B/A, 13 (7) Ultravox, 14 (12) B-Movie, 15 (13) B-52's, 16 (+) Ultravox 'Thin Wall', 17 (24) Positive Noise A/B, 18 (+) Kiki Dee 'Midnight Flyer' / 'Loving You is Sweeter' (Aniela), 19 (17) Passions, 20 (13) Eno/Byrne, 21 (18) Our Daughter's Wedding, 22 (-) Duran Duran 'Careless Memories', 23 (-) UB40, 24 (18) Eddie Maeloo & Sunshine Patterson, 25 (20) Icehouse.

STOP PRESS: The Crusaders have a brand new single featuring Joe Cocker on vocals just released this week, 'I'm Standing Here Today' (MCA 741), from an album that's due next month to coincide with their UK visit.

IMPORTS

THE TIME: 'The Stick' (LP 'The Time' US Warner BSK 3586). Although in their slavish copying of Prince these guys could hardly be called original, but — lawdy lawdy — do they copy him well! Led by Morris Day, they keep to his more manageable snapping mid - tempo funk style and on this excellent precisely played long 118 - 117 - 116 - 114 - 115 - 117 - 116bpm rhythm ramble they shift through several subtle emphasis changes, while the more blatantly thudding 112bpm 'Get It Up' is equally strong (and the US single). If you like Prince and 1 or funk with acid synth 'n' guitar, you'll love this. HERBIE HANCOCK: 'Everybody's Broke' (US Columbia AS 1251). Only on 7in so far (or rare promo 12in if you're really lucky), this extremely heavy funk slow 90bpm thudding lurcher is almost the American answer to 'Ghost Town' being about the recession (with a debt collector's dunning

BREAKERS

DJ TOP TEN

DAVE SEAMER (Right), normally based in Oxford (0866-80954), is currently halfway through an 18 week summer season as resident DJ at 'The Talk Of Ayr' cabaret venue . . . but in which particular Scottish resort he fails to mention. Anyway, operating in short bursts between the live attractions, Dave feeds his playing a complete range of music including waltzes, country, pop, funk and rock, and while recent hits like Shakin' Stevens, Ducks' Fizz and the various muleys are obviously big, his top pop/MOR floor fillers are these (up) . . .

- 1 IS THIS THE WAY TO AMARILLO, Tony Christie, MCA
2 TIE A YELLOW RIBBON, Dawn, Bell
3 BEAUTIFUL SUNDAY, Daniel Boone, Penny Farthing
4 IN THE MOOD FOR DANCING, Nolans, Epic
5 SUGAR SUGAR, Archies, RCA
6 KNOCK THREE TIMES, Dawn, Bell
7 SAVE YOUR KISSES FOR ME, Brotherhood Of Man, Pye
8 Y VIVA ESPANA, Sylvia, Sonet
9 LET'S DANCE, Chris Montez, London
10 OB-LA-DI OB-LA-DA, Marmalade, CBS

JEANIE TRACY, showing less coy than she looks, does most of the singing on Sylvester's great 'Give It Up (Don't Make Me Wait)' and is his duetting partner on the 'Here Is My Love' official A-side. From a gospel family background, Jeanie also appears on the imminent new Herbie Hancock and Freddie Hubbard sets (the latter like Sylvester on Fantasy).



doors knocks as intro) — and despite being unexpected from Herbie in its total P-funk orientation it's dynamite for what it is. VICKI SUE ROBINSON: 'Hot Summer Night' (US Prelude PRL D 817). And still the hits keep coming from Prelude, this simple 12in disco atampet presented strongly with all sorts of gimmicky effects through 113 - 110 (rap) - 111 - 113 (percussion / hissing) - 112 (incl. rap) bpm while the shorter semi instrumental title — chanting 114 - 113 - 112bpm B-side 'Hot Version' is powerful in its own right and just brilliant for mixing (try it with Teena Marie!). THE KEITH DIAMOND BAND: 'The Dip (Show Me What You Got)' (US Millennium YD-11812). Extremely effective transposition of the old 'Rise - style bump and smack to a heavy funk (103) start - 104 - 105 bpm 12in setting with plenty of emphasis shift as the precise bass beat progresses through various synth licks and vocal interplay between a guffy chuck and amazingly Chaka Khan - like wailing lady . . . in fact there's many could swear it was her!

YELLOWJACKETS: 'Shtin' In It' (LP 'Yellow jackets' US Warner Bros BSK 3573). Good specialist instrumental jazz set from the band who backed Randy Crawford here, this piano dominated Crusaders-ish 55 - 112 - 113bpm jittering logger proving to be the most useful. AFTERBACH: 'It's You' (LP 'Matinee' US Columbia ARC 37472). Disappointingly overly debauched by the brothers Robert & Michael Brookins, produced as it is by EWF's Verdine & Maurice White (the Brookins look awfully like Verdine so are they related?), the smacking rhythmic tracks being merely hollow frameworks for varieties of facile funk which like this 118bpm US single sound strong at first — others are the 117 - 116bpm 'Have You Seen Her', 114bpm 'Ladies Of The '80s', 122bpm 'Wanna Fill You Up' and 'Steve Wonder-ish 133bpm 'Once Is Not Enough'. THE EMOTIONS: 'Turn It Out' (US Columbia ARC AS 992). On 7in so far (or rare promo 12in), this beery strutting 119bpm chugger has their usual spirited yelping but not a lot else apart from the beat.

THE SEQUENCE: 'Funky Sound (Fear The Roof Off)' (US Sugarhill SH-561). Ponderously slowed down and simplified thudding 100bpm 12in retreat of Parliament's P-funk classic. GLORY: 'Let's Get Nice' (US Posse POS 1254). Deliberately smacking ponderous 105 - 108 - 109bpm 12in heavy funk bumper with familiar synth sounds and some voo-doo. CAPRICORN: 'Pow Pow Pow' (US Emergency EMDS 6519). Rather untidy 118 - 119bpm 12in jitter with tribal - type title chanting, bursts of synth and a frenetic messiness — but there's them as likes it.

UK NEWIES

DONALD BYRD: 'Love Has Come Around' (Elektra K 12591). Although not even slightly hip (his reputation is a little shaky), this slicky smacker sets up a Sylvester-style groove with a nice jangly piano figure, harmonious

ethereal chanting, and soulful chick 'n' chap emerging to snap it up. In the whole being beautifully produced and a brilliant mix with Central Line amongst others (Ithax Gareth), while for extra value the flip is his old chocked saying 109bpm 'Loving You' — virtually the A-side in 1978 7in format if not in sound. CAMEO: 'Freaky Dancin' (Casablanca CANXX 194). Although only issued as a single-edged extra to make the 12in issue a twin-pack, this staccato powerful 120bpm brittle funk snapper is the one everyone's been waiting for for some time and it's still strong now (try mixing out of Commodores or Rick James), the other 3-track's official plug side being the sparsely smacking 114bpm 'Don't Be So Cool' with a conversationally dragging rap by Nona Hendryx. Rippled by the 12in '330pm 'The Sound Table' and last year's 'whoa-ah' filled 115bpm 'On The One'.

BUNNY MACK: 'Supafunk' (white label MACK-12-3). Literally on the ball with no name or affiliation decided yet, Akie Dean's latest Afro-disco production is a happily snapping 125-126bpm 12in boober that has D.I.S.C.O. 'type langes and 60s/70s style crossover appeal, but in fact the mainly instrumental 127-128bpm B-side version is much stronger (once again) for the hard-core disco crowd, with extra percussion and some great dub-like rhythm pangs making it the one to use. Naturally it's already monstrous for us at Gullivers'. AL JARREAU: 'Roof Garden' (LP 'Breakin' Away' Warner Bros K 58917). Lovely album of lush songs which tend to start out softly before erupting into more energetic ones, of which (and find specialist favour I don't doubt, but for me the killer is this nastily enunciated jaunty slow 98-100-101bpm disco atampet and joggling singer, while jazz jocks are already on the 114bpm 'Easy' which from a pent-up scolding intro becomes an explosive snapper, this extra good straightforward and tranquil smoocher being the lovely 34bpm 'Teach Me Tonight'. Watch your volume!

EVELYN KING: 'If You Want My Lovin' (LP 'I'm In Love' RCA RCPAL 5048). Extremely strong consistent set, the floor filler definitely being this similar to 118bpm 12in instrumental title track hit and to a lesser extent the creamily clumping 114-116bpm 'What Are You Waiting For', while I still see the unlikely rolling 102bpm 'The Other Side Of Love'.

ROY AYRES: 'There's A Master Plan' (LP 'Africa Center Of The World' Polydor ZB1517). Now pulling through after a somewhat doubtful his Afro-glammed waltzy jazz set has this gorgeous mellow 106bpm singalong swayer, the chie-zung so beautifully thumping 113-111bpm 'Land Of Fruit And Honey', and the real jazz standout instrumentals the scabbling ripping 96-97bpm 'The River King' and linking 'Runee' -ish 100bpm 'Destiny's Motherland'.

SISTER SLEDGE: 'He's Just A Runaway (Tribute To Bob Marley)' (Atlantic K 116787). Completely reworked by 115 girls themselves in 130/120/128bpm 'Sister Sledge' meets Scorching style, this 12in 'diace a side' is a much more powerful pop attraction than the Narada Michael Wolfer produced rather angular 138bpm original treatment on 7 other side.

ENIGMA: 'I Love Music' (Creole CR 12-14). Further review of the full length 126bpm 12in is now somewhat superfluous, except to add it's a pity that some of the material had to be speeded up so much that it's almost unrecognizable, while the usually BPM-ed stepping stone up to 'Hooked On Classics' for some jocks. As usual the shekety shekies have done another flawless production.

THE QUICK: 'Sharks Are Cool, Jews Are Hot' (Epic EPC 143-152). Another 12in which was in its own remix 137-136bpm, this now 132bpm 12in cautious enough timbre is determinedly Euro-disco.

ARCHIE BELL: 'Any Number is Right' (Beeet DLSL 1, 1st PR). Bass boomed suddenly smacked by 117-116-117-116 break on 12in bumper gets really good when the patterning percussion comes up front for an extended break with some nice piano joining in.

DYNASTY: 'Here I Am' (Solar K 125207). Bass boomed busily bubbling yet surprisingly static 112 - 115 - 114bpm 12in simile of adequate components somehow comes out by being strangely un-compulsive.

PATTI AUSTIN: 'Do You Love Me?' (Gwest K 173821). Now on 12in, this slick speeder sadly is no more substantial and rather than being slower or at least the same speed as the 7in is actually faster at a consistent 129bpm. He album must be meelie, sure?

MARLON MCCLAIN: 'Shake It Up' (Fantasy FTCT 188). Boring mundane untapped 119bpm 12in funk joller, saved for anyone with ears by the gorgeous delicately drifting 94-109bpm 'Fossil' flip, a superior 12in instrumental which builds with pretty guitar picking to some too brief piano and 'Street Life - like brass'.

CHAMPAGNE: 'Can You Find The Time' (CBS A13-1381). Pleasant enough low key jitteringly bubbling 96/113 - 114 - 115bpm 12in swayer released by DJ choice, but being the best bet from a choice of LP tracks is not the same as saying it's a surefire smash just dying for release.

YARBROUGH & PEOPLES: 'Third Degree' (Mercury STC 12). Philly-style dated 127-128bpm 12in soul socker with twiddly synth, OK for people who prefer the past.

GENE CHANDLER: 'Love Is The Answer' (20th Century-Fox 1CD 2305). Pleasant enough 120bpm 12in shuffler with skittering synth, but if this packs dancefloors (even for Mick Clark, who prompted its release) it'll be very surprised, while the 7in 'Afterthoughts To You' flip (his US single) is a lovely lush sophisticated 30bpm smoocher.

MCAP: 'Dance On' (Shades CR 17). Thin and weedy 147bpm 7in 'Crowds medley, vastly inferior to the Silhouettes on MCA, which turns out the 100bpm 'On Classics' team using Cliff Richard's current guitarist.

NEW AGE STEPPERS: 'My Love' (Slisk STAT 512). Off-key youthfully sung 47/86bpm 12in reggie reggie with nice pop woe touches (mailed to some jocks rather than bought).

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AS FROM this week the BMRB / Music Week Chart used by RECORD MIRROR will be expanded to include an extra 25 singles "bubbling under" the Top 75, while the album chart will now be a Top 100.

The 25 extra singles will be listed in alphabetical order only, and won't include any singles that have been in the Top 75 the previous week, to eliminate singles going down appearing in the "bubbling under" section.

UK SINGLES

THIS WEEK	LAST WEEK	IN CHART	ARTIST / SONG
1	(4)	GREEN DOOR, Shakin' Stevens, Epic	
2	(4)	HOOKED ON CLASSICS, Louis Clark/RPO, RCA	
3	(4)	HAPPY BIRTHDAY, Stevie Wonder, Motown	
4	(10)	BACK TO THE SIXTIES, Tight Fit, Jive	
5	(3)	CHANT NO. 1, Spandau Ballet, Reformation/Chrysalis	
6	(15)	SIRLS ON FILM, Duran Duran, EMI	
7	(12)	LOVE ACTION, Human League, Virgin	
8	(7)	WALK RIGHT NOW, Jacksons, Epic	
9	(19)	HOLD ON TIGHT, ELO, Jet	
10	(8)	FOR YOUR EYES ONLY, Sheena Easton, EMI	
11	20	BEACH BOY GOLD, Gidea Park, Sonet	
12	9	GHOST TOWN, Specials, 2 Tons	
13	17	WATER ON GLASS, Kim Wilde, Rak	
14	(4)	CARIBBEAN DISCO FLOW, Lobo, Polydor	
15	37	NEW LIFE, Depeche Mode, Mute	
16	6	CAN CAN, Bad Manners, Magnet	
17	12	DANCING ON THE FLOOR, Third World, CBS	
18	16	SHOW ME, Daxx's Midnight Runners, Mercury	
19	(2)	JAPANESE BOY, Anka, Hensa	
20	(14)	BODY TALK, Imagination, RAB	
21	(3)	WUNDERBAR, Tanpola Tudor, Siff	
22	28	SISI JE SUIS UN ROCKSTAR, Bill Wyman, Polydor	
23	(2)	ONE IN TEN, UB40, Dep International	
24	14	LAY ALL YOUR LOVE ON ME, Abba, Epic	
25	(8)	TAKE IT ON THE RUN, RED Speedwagon, Epic	
26	(3)	TAINTED LOVE, Soft Cell, Sizzura	
27	34	STARTRAX CLUB DISCO, Various, Pickay	
28	7	STARS ON 45's, Starsound, CBS	
29	18	SAT IN YOUR LAP, Kate Bush, EMI	
30	21	VISAGE, Visage, Polydor	
31	(2)	I LOVE MUSIC, Enigma, Creole	
32	24	YOU MIGHT NEED SOMEBODY, Randy Crawford, Warner Bros	
33	36	IM IN LOVE, Evelyn King, RCA	
34	37	ARABIAN NIGHTS, Siouxsie and the Banshees, Polydor	
35	35	SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century	
36	32	BACKFIRED, Debbie Harry, Chrysalis	
37	28	NEVER SURRENDER, Saxon, Carrera	
38	22	YOU DON'T STOP WORDY RAPPINGHOOD, Tom Tom Club, Island	
39	38	FIRE, U2, Island	
40	69	RAINY NIGHT IN GEORGIA, Randy Crawford, Warner Bros	
41	47	(COVER PLUS) WE'RE ALL GROWN UP, Hazel O'Connor, Albion	
42	40	I LOVE YOU YES I LOVE YOU, Eddy Grant, Ice/Ensign	
43	23	NO WOMAN NO CRY, Bob Marley, Island	
44	41	JULIE OCEAN, Undertones, CBS	
45	64	OUTSIDE INSIDE, Classe Nouvelle, Liberty	
46	32	MOTORHEAD LIVE, Motorhead, Bronze	
47	46	WE'RE ALMOST THERE, Michael Jackson, Motown	
48	42	DANCING THE NIGHT AWAY, Vogue, Mercury	
49	52	LAWCHAIRS, Our Daughter's Wedding, EMI America	
50	44	TEMPTED, Squeeze, A&M	
51	(2)	YOU'LL NEVER KNOW, Hi Gloss, Epic	
52	72	DRAW OF THE CARDS, Kim Carnes, EMI America	
53	38	MEMORY, Elaine Paige, Chrysalis	
54	31	ONE DAY IN YOUR LIFE, Michael Jackson, Motown	
55	71	TROUBLE BOYS, Thin Lizzy, Vertigo	
56	57	LADY YOU BRING ME UP, Commodores, Motown	
57	(2)	CHEMISTRY, Nolana, Epic	
58	42	GOING BACK TO OUR ROOTS, Odyssey, RCA	
59	66	TURN IT ON, Level 42, Polydor	
60	51	COMPUTER LOVE, Kraftwerk, EMI	
61	(10)	STOP DRAGGING MY HEART AROUND, Stevie Nicks, WEA	
62	49	STORM TROOPER IN DRAG, Paul Gardner, Beggars Banquet	
63	48	LOVE SONG, Simple Minds, Virgin	
64	39	ROCK 'N' ROLL DREAM COME TRUE, Jim Steinman, Epic/Cleveland	
65	83	LOVE'S MADE A FOOL OF YOU, Matchbox, Magnet	
66	50	HAND HELD IN BLACK AND WHITE, Dollar, WEA	
67	(13)	ON THE BEAT, B&O Band, Capitol	
68	61	PRINCE OF DARKNESS, Bow Wow Wow, RCA	
69	61	STAND AND DELIVER, Adam & The Ants, CBS	
70	45	RAZAMATAZZ, Quincy Jones, A&M	
71	(9)	EVERYBODY SALSA, Modern Romance, WEA	
72	(11)	WALKING INTO SUNSHINE, Central Line, Mercury	
73	(11)	ONE OF THOSE NIGHTS, Sucka Fliz, RCA	
74	38	JIMMIE JONES, Vapors, Liberty	
75	70	HEAVEN AND HELL, Vangelis, BSC	

BREAKERS

- AIN'T NO MOUNTAIN HIGH ENOUGH, Boystown Gang, WEA
- ANOTHER ONE BITES THE DUST, Eastwood/General Saint, Greenleafs
- AS TIME GOES BY, Funkapollitan, London
- BETCHA WOULDN'T HURT ME, Quincy Jones, A&M
- COASTIN', Coast To Coast, Polydor
- DANCE ON, MoJo, Creole
- DON'T STOP YOUR LOVE, Kelly Marie, Calibre
- EVERLASTING LOVE, Smitty/Sweet, CBS
- HANDS UP (GIVE ME YOUR HEART), Oluwani, Carrera
- HOT LICKS, Silhouettes, MCA
- I AM, Kid Creole/Coconuts, Island
- I WANT YOU BACK, Kate Robbini/Beyond, RCA
- JOLE BLON, Gary U.S. Bonds, EMI America
- MIDNIGHT FLYER, Kiki Dee, Ariola
- NICE AND SOFT, Wish, Excalibur
- PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
- SHAKE IT UP TONIGHT, Cheryl Lynn, CBS
- SLOW HAND, Pointer Sisters, Planet
- SOMETHING ON THE SIDE, Winston Groovy, DJM
- SUGAR DOLL, Jets, EMI
- SUPREMES MEDLEY (PARTS 1&2), Diane Ross/Supremes, Motown
- TEARDROPS, George Harrison, Dark Horse
- URGENT, Foreigner, Atlantic
- WHEN I'M ON I'M ON, Gary Glitter, Eagle
- YOU ARE FOREVER, Smokey Robinson, Motown

RECORD MIRROR



HUMAN LEAGUE: up to No 7 with 'Love Action'

CHARLES AND DI: will they get royalties? (geddit?)

25 FAST MOVERS
SINGLES
 * Platinum (one million sales)
 * Gold (500,000 sales)
 * Silver (250,000 sales)

ALBUMS
 * Platinum (£1 million sales)
 * Gold (£100,000 sales)
 * Silver (£50,000 sales)

Charts as supplied by BMRB/Music Week and Video Week and used by BBC.



- Star Choice**
EDDY GRANT
- 1 BABY COME BACK - Equals, One of the greatest pop songs of all time
 - 2 NO WOMAN NO CRY (LIVE) - Bob Marley and the Wailers, Greatest reggae song of all time
 - 3 LIVING ON THE FRONTLINE - Eddy Grant, There's never been one like it
 - 4 WHITE CHRISTMAS - Bing Crosby, Only one alternative
 - 5 HAPPY CHRISTMAS (WAR IS OVER) - John Lennon and the Plastic Ono Band, The alternative
 - 6 MORE SPARROW MORE - Mighty Sparrow, Greatest Calypso album
 - 7 LIVE AT APOLLO VOL 2 - James Brown, Unbeatable live vibrations
 - 8 SATISFACTION - Rolling Stones, A great riff
 - 9 BRIDGE OVER TROUBLED WATERS - Simon and Garfunkel, A great "complete" song
 - 10 I WANNA HOLD YOUR HAND - The Beatles, A lovely sentiment

UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST / ALBUM
27	(3)	OFFICIAL BBC ALBUM OF THE ROYAL WEDDING, BBC	
28	(3)	TIME, Electric Light Orchestra, Jet	
29	(7)	LOVE SONGS, Cliff Richard, EMI	
30	(4)	DURAN DURAN, Duran Duran, EMI	
31	(14)	SECRET COMBINATION, Randy Crawford, Warner Bros	
32	(2)	KOO KOO, Debbie Harry, Chrysalis	
33	(1)	PRETENDERS II, Pretenders, Real	
34	(6)	KIM WILDE, Kim Wilde, RAK	
35	(12)	HI INFIDELITY, RED Speedwagon, Epic	
36	7	ROCK CLASSICS, LSO/Royal Choral Society, K Tel	
37	(2)	BELLA DONNA, Stevie Nicks, WEA	
38	(14)	STARS ON 45, Star Sound, CBS	
39	(40)	HOTTER THAN JULY, Stevie Wonder, Motown	
40	(11)	PRESENT ARMS, UB40, Dep International	
41	(8)	NO SLEEP 'TIL HAMMERSMITH, Motorhead, Bronze	
42	(2)	CATS, Various, Polydor	
43	(12)	BAT OUT OF HELL, Meat Loaf	
44	(26)	THIS OLE HOUSE, Shakin' Stevens, Epic	
45	(38)	KINGS OF THE WILD FRONTIER, Adam & The Ants, CBS	
46	(7)	BEST OF MICHAEL JACKSON, Michael Jackson, Motown	
47	(2)	BUCKS FIZZ, Bucks Fizz, RCA	
48	(15)	BAD FOR GOOD, Jim Steinman, Epic/Cleveland	
49	(13)	DISCO DAZE & DISCO NITES, Various, Ronco	
50	(42)	MAKIN' MOVIES, Dire Straits, Vertigo	
51	(12)	ANTHEM, Toyah, Salsal	
52	(21)	JOURNEY TO GLORY, Spandau Ballet, Reformation/Chrysalis	
53	(18)	CHARIOTS OF FIRE, Vangelis, Polydor	
54	(22)	JUMPIN' JIVE, Joe Jackson, A&M	
55	(20)	VIENNA, Ultravox, Chrysalis	
56	(42)	THE RIVER, Bruce Springsteen, CBS	
57	(20)	FACE VALUE, Phil Collins, Virgin	
58	(8)	JU JU, Siouxsie & The Banshees, Polydor	
59	(26)	CHRISTOPHER CROSS, Christopher Cross, Warner Bros	
60	(2)	20 GOLDEN GREATS, Beach Boys, Capitol	
61	(13)	EAST SIDE STORY, Squeeze, A&M	
62	(13)	LONG DISTANCE VOYAGER, Moody Blues, Threshold	
63	(2)	PIRATES, Ritchie Lee Jones, Warner Bros	
64	(2)	STARTRAX CLUB DISCO, Various, Pickay	
65	(11)	MAGNETIC FIELDS, Jean Michel Jarre, Polydor	
66	(2)	REMOURS, Fleetwood Mac, Warner Bros	
67	(45)	GUILTY, Barbra Streisand, CBS	
68	(4)	HIGH & DRY, Def Leppard, Vertigo	
69	(3)	VISAGE, Visage, Polydor	
70	(13)	KILIMANJARO, Teardrop Explodes, Mercury	
71	(4)	FOUR, Foreigner, Atlantic	
72	(13)	COMPUTER WORLD, Kraftwerk, EMI	
73	(6)	FIRE OF UNKNOWN ORIGIN, Blue Oyster Cult, CBS	
74	(18)	THE DUDE, Quincy Jones, A&M	
75	(3)	PRECIOUS TIME, Pat Benatar, Chrysalis	
76	(5)	ONE DAY IN YOUR LIFE, Michael Jackson, Motown	
77	(85)	MANILOW MAGIC, Barry Manilow, Ariola	
78	(7)	SUPER TROUPER, Abba, Epic	
79	(48)	SIGNING OFF, UB40, Grandtune	
80	(2)	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS	
81	(14)	WHA'PPEN, The Beat, Go Feet	
82	(6)	ROCKS THE WORLDS, Third World, CBS	
83	(5)	ESPECIALLY FOR YOU, Don Williams, MCA	
84	(16)	COME AND GET IT, Whitesnake, Liberty	
85	(3)	MUSIC OF COSMOS, Various, RCA	
86	(8)	MISTAKEN IDENTITY, Kim Carnes, EMI America	
87	(5)	MARAUDER, Blackfoot, Atco	
88	(11)	HEAVEN UP HERE, Korona, Echo & The Bunnymen, Korona	
89	(76)	TRAVELOQUE, Human League, Virgin	
90	(2)	THE FRIENDS OF MR CAIRO, Jan & Vangelis, Polydor	
91	(2)	SHAKIN' STEVENS, Shakin' Stevens, Hatmark Pickwick	
92	(3)	TRIUMPH, Jacksons, Epic	
93	(1)	THE LAST CALL, Anti Pasti, Rondoriet	
94	(16)	BORN TO RUN, Bruce Springsteen, CBS	
95	(4)	PERFECT TIMING, Kiki Dee, Ariola	
96	(38)	JAZZ SINGER, Neil Diamond, Capitol	
97	(10)	BEING WITH YOU, Smokey Robinson, Motown	
98	(2)	MADE IN AMERICA, Carpenters, A&M	
99	(8)	184, Rick Wakeman, Charisma	
100	(3)	OFF THE WALL, Michael Jackson, Epic	
101	(2)	INTUITION, Linx, Chrysalis	
102	(6)	GREATEST HITS VOL 2, Abba, Epic	
103	(2)	HOY HOY, Little Feat, Warner Bros	
104	(5)	IN THE POCKET, Commodores, Motown	
105	(2)	SKY 2, Sky, Ariola	
106	(6)	DIFFICULT TO CURE, Rainbow, Polydor	
107	(1)	BACK IN BLACK, AC/DC, Atlantic	
108	(13)	THEMES, Various, K Tel	
109	(2)	NAN-POO THE ART OF BLUFF, Wah, Eternal	
110	(3)	4 SYMBOLS, Led Zeppelin, Atlantic	
111	(1)	SIMON & GARFUNKEL'S GREATEST HITS, CBS	
112	(2)	RAINBOW RISING, Ritchie Blackmore, Polydor	
113	(2)	20 GOLDEN GREATS, Diana Ross, Motown	
114	(2)	EL LOCO, ZZ Top, Warner Bros	
115	(16)	RED, Black Uhuru, Island	
116	(7)	I'VE GOT THE MELODY, Odyssey, RCA	
117	(5)	SATURDAY NIGHT FEVER, Various, RSO	
118	(5)	STRAY CATS, Stray Cats, Ariola	
119	(4)	LIVE AT THE LYCEUM, Bob Marley & The Wailers, Island	
120	(11)	BREAKING BROWN, Hazel O'Connor, A&M	
121	(1)	DIRK WEARS WHITE SOX, Adam & The Ants, CBS	
122	(1)	DIRE STRAITS, Dire Straits, Vertigo	
123	(2)	LONG LIVE ROCK AND ROLL, Rainbow, Polydor	
124	(2)	IF YOU WANT BLOOD, AC/DC, Atlantic	
125	(2)	RTIONIE BLACKMORE'S RAINBOW, Rainbow, Polydor	
126	(4)	BADNESS, Morrissey Muller, Beggars Banquet	

PUZZLES

X-WORD AND POPAGRAM... and your chance to win an album

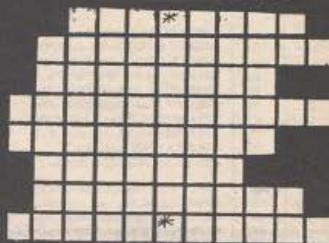
US ALBUMS

- 1 2 PRECIOUS TIME, Pat Benatar, Chrysalis
- 2 4 4, Foreigner, Atlantic
- 3 1 LONG DISTANCE VOYAGER, Moody Blues, Threshold
- 4 3 STREET SONGS, Rick James, Gordy
- 5 13 ESCAPE, Journey, Columbia
- 6 7 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 7 3 MISTAKEN IDENTITY, Kim Carnes, EMI-America
- 8 8 HI INFIDELITY, REO Speedwagon, Epic
- 9 11 DON'T SAY NO, Billy Squier, Capitol
- 10 10 THE ONE THAT YOU LOVE, Air Supply, Arista
- 11 12 WORKING CLASS DOG, Rick Springfield, RCA
- 12 — BELLA DONNA, Stevie Nicks, Modern Records
- 13 5 HARD PROMISES, Tom Petty & The Heartbreakers, Backstreet
- 14 15 FANCY FREE, Oak Ridge Boys, MCA
- 15 17 IN THE POCKET, The Commodores, Motown
- 16 18 BLACK & WHITE, Pointer Sisters, Planet
- 17 22 PIRATES, Rickie Lee Jones, Warner Bros
- 18 9 PARADISE THEATRE, Styx, A&M
- 19 16 ZEPOR, Santana, Columbia
- 20 20 MOVING PICTURES, Rush, Mercury
- 21 23 FEELS SO RIGHT, Alabama, RCA
- 22 14 FACE VALUE, Phil Collins, Atlantic
- 23 25 MECCA FOR MODERNS, Manhattan Transfer, Atlantic
- 24 27 IT MUST BE MAGIC, Teena Marie, Gordy
- 25 26 VOICES, Daryl Hall & John Oates, RCA
- 26 21 BLIZZARD OF OZZ, Ozzy Osbourne, Jet
- 27 61 ENDLESS LOVE, Soundtrack, Mercury
- 28 28 MODERN TIMES, Jefferson Starship, Grunt
- 29 33 FIRE OF UNKNOWN ORIGIN, Blue Oyster Cult, Columbia
- 30 24 DIRTY DEEDS DONE DIRTY CHEAP, AC/DC, Atlantic
- 31 29 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- 32 32 A WOMAN NEEDS LOVE, Ray Parker Jr & Raydio, Arista
- 33 38 JUICE, Juice Newton, Capitol
- 34 37 LIVE IN NEW ORLEANS, Maze Featuring Frankie Beverly, Capitol
- 35 35 ROCKNROLL, Greg Kihn, Bessiekey
- 36 42 EL LOCO, ZZ Top, Warner Bros
- 37 30 FAIR WARNING, Van Halen, Warner Bros
- 38 40 NOW OR NEVER, John Schneider, Scotti Bros
- 39 46 BALIN, Martin Ballin, EMI-America
- 40 78 I'M IN LOVE, Evelyn King, RCA
- 41 19 STARS ON LONG PLAY, Stars On Long Play, Radio Records
- 42 52 REFLECTOR, Pablo Cruise, A&M
- 43 45 THE DUDE, Quincy Jones, A&M
- 44 44 THE TURN OF A FRIENDLY CARD, The Alan Parson's Project, Arista
- 45 46 EAST SIDE STORY, Squeeze, A&M
- 46 41 THE CLARKE/DUKE PROJECT, Stanley Clarke/George Duke, Epic
- 47 47 WILD EYED SOUTHERN BOYS, J&B Special, A&M
- 48 45 WINNERS, The Brothers Johnson, A&M
- 49 50 FRANKIE & THE KNOCKOUTS, Frankie & The Knockouts, Millennium
- 50 53 SOME DAYS ARE DIAMONDS, John Denver, RCA
- 51 51 AS FALLS WICHITA, Pat Metheny & Lyle Mays, ECM
- 52 54 MADE IN AMERICA, Carpenters, A&M
- 53 64 THE VISITOR, Mick Fleetwood, RCA
- 54 60 WITH YOU, Stacy Lattisaw, Colillion
- 55 56 BACK IN BLACK, AC/DC, Atlantic
- 56 58 URBAN CHIPMUNK, The Chipmunks, RCA
- 57 69 DIMPLES, Richard Dimples Fields, Boardwalk
- 58 — JUMPIN' JIVE, Joe Jackson, A&M
- 59 65 MANIAC, Soundtrack, Full Moon/Asylum
- 60 — HEAVY METAL, Soundtrack, Full Moon/Asylum
- 61 63 GREATEST HITS, Kenny Rogers, Liberty
- 62 — PARTY MIX, The B-52's, Warner Bros
- 63 31 THERE GOES THE NEIGHBORHOOD, Joe Walsh, Asylum
- 64 34 ARC OF A DIVER, Steve Winwood, Island
- 65 68 CRIMES OF PASSION, Pat Benatar, Chrysalis
- 66 66 THE GREAT MUPPET CAPER, Soundtrack, Atlantic
- 67 67 BAD FOR GOOD, Jim Steinman, Epic/Cleveland International
- 68 — CHILDREN OF TOMORROW, Frankie Smith, WMOT
- 69 — CAN'T WE FALL IN LOVE AGAIN, Phyllis Hyman, Arista
- 70 70 GREATEST HITS, The Doors, Elektra
- 71 72 STEPHANIE, Stephanie Mills, 20th Century
- 72 75 VERY SPECIAL, Debra Laws, Elektra
- 73 73 SOMEWHERE IN ENGLAND, George Harrison, Dark Horse
- 74 74 DOUBLE FANTASY, John Lennon/Yoko Ono, Geffen
- 75 — COMPUTER WORLD, Kraftwerk, Warner Bros

US SINGLES

- 1 2 ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
- 2 3 THE THEME FROM THE "GREATEST AMERICAN HERO", Joey Scarbury, Elektra
- 3 4 I DON'T NEED YOU, Kenny Rogers, Liberty
- 4 1 JESSIE'S GIRL, Rick Springfield, RCA
- 5 5 ELVIRA, The Oak Ridge Boys, MCA
- 6 6 SLOW HAND, Pointer Sisters, Planet
- 7 7 BOY FROM NEW YORK CITY, Manhattan Transfer, Atlantic
- 8 8 HEARTS, Marty Balin, EMI-America
- 9 9 QUEEN OF HEARTS, Julie Newton, Capitol
- 10 11 NO GETTIN' OVER ME, Ronnie Minkap, RCA
- 11 14 LADY YOU BRING ME UP, The Commodores, Motown
- 12 10 THE BELLA DONNA, Stevie Nicks, Arista
- 13 22 WHO'S CRYING NOW, Journey, Columbia
- 14 17 IT'S NOW OR NEVER, John Schneider, Scotti Bros
- 15 15 TIME, The Alan Parson's Project, Arista
- 16 18 TOUCH ME WHEN WE'RE DANCING, Carpenters, A&M
- 17 18 THE STROKE, Billy Squier, Capitol
- 18 20 URGENT, Foreigner, Atlantic
- 19 21 IN THE AIR TONIGHT, Phil Collins, Atlantic
- 20 23 COOL LOVE, Pablo Cruise, A&M
- 21 25 STOP DRAGGIN' MY HEART AROUND, Stevie Nicks w/Tom Petty & The Heartbreakers, Warner
- 22 12 BETTE DAVIS EYES, Kim Carnes, EMI-America
- 23 29 REALLY WANNA KNOW YOU, Gary Wright, Warner Bros
- 24 26 FIRE AND ICE, Pat Benatar, Chrysalis
- 25 27 THE BREAKUP SONG, Greg Kihn Band, Bessiekey
- 26 20 FEELS SO RIGHT, Alabama, RCA
- 27 38 STEP BY STEP, Eddie Rabbitt, Elektra
- 28 32 DON'T GIVE IT UP, Robbie Patton, Liberty
- 29 36 YOU'RE MY GIRL, Frankie & The Knockouts, Millennium
- 30 31 DOUBLE DUTCH BUS, Frankie Smith, WMOT
- 31 34 LOVE ON A TWO WAY STREET, Stacy Lattisaw, Colillion
- 32 33 ROCK 'N' ROLL DREAMS COME THROUGH, Jim Steinman, Cleveland International
- 33 39 HOLD ON TIGHT, ELO, Jet
- 34 37 EVERLASTING LOVE, Rex Smith/Fachel Sweet, Columbia
- 35 35 DON'T WANT TO WAIT ANYMORE, The Tubes, Capitol
- 36 40 THAT OLD SONG, Ray Parker Jr & Raydio, Arista
- 37 45 THE BEACH BOYS MEDLEY, The Beach Boys, Capitol
- 38 13 YOU MAKE MY DREAMS, Daryl Hall & John Oates, RCA
- 39 56 THE VOICE, The Moody Blues, Threshold
- 40 46 BREAKING AWAY, Balance, Portrait
- 41 41 NIGHTWALKER, Gino Vannelli, Arista
- 42 43 FLY AWAY, Blackfoot, Atco
- 43 39 SWEET BABY, Stanley Clarke & George Duke, Epic
- 44 24 DON'T LET HIM GO, REO Speedwagon, Epic
- 45 47 NICOLE, Point Blank, MCA
- 46 59 I COULD NEVER MISS YOU, Lulu, Alfa
- 47 61 FOR YOUR EYES ONLY, Sheena Easton, Liberty
- 48 48 STRANGER, Jefferson Starship, Grant
- 49 58 YOU COULD TAKE MY HEART AWAY, Silver Condor, Columbia
- 50 28 GEMINI DREAM, Moody Blues, Threshold
- 51 42 ALL THOSE YEARS AGO, George Harrison, Dark Horse
- 52 44 STARS ON 45, Stars On 45, Radio Records
- 53 72 DRAW OF THE CARDS, Kim Carnes, EMI-America
- 54 69 SOME DAYS ARE DIAMONDS, John Denver, RCA
- 55 66 CHLOE, Elton John, Geffen
- 56 63 GENERAL HOSPITAL, The Afternoon Delights, MCA
- 57 69 YOU DON'T KNOW ME, Mickey Gilley, Epic
- 58 62 SQUARE BIZ, Teena Marie, Gordy
- 59 64 HEAVY METAL, Don Felder, Full Moon/Asylum
- 60 49 MODERN GIRL, Sheena Easton, EMI-America
- 61 71 I'M IN LOVE, Evelyn King, RCA
- 62 50 A WOMAN NEEDS LOVE, Ray Parker Jr & Raydio, Arista
- 63 73 TEMPTED, Squeeze, A&M
- 64 74 SUPER FREAK, Rick James, Gordy
- 65 75 THE SENSITIVE KIND, Santana, Columbia
- 66 — IN YOUR LETTER, REO Speedwagon, Epic
- 67 57 STRAIGHT FROM THE HEART, The Altman Brothers Band, Arista
- 68 68 YOU'RE MINE TONIGHT, Pure Prairie League, Casablanca
- 69 — WE CAN GET TOGETHER, Icehouse, Chrysalis
- 70 — WE'RE IN THIS LOVE TOGETHER, Al Jannus, Warner Bros
- 71 — ARTHUR'S THEME, Christopher Cross, Warner Bros
- 72 51 SEVEN YEAR ACHE, Rosanne Cash, Columbia
- 73 — A HEART IN NEW YORK, Ari Gartunkel, Columbia
- 74 52 THIS LITTLE GIRL, Gary US Bonds, EMI-America
- 75 — BACKFIRED, Debbie Harry, Chrysalis

POP-A-GRAM



Solve the eight cryptic clues and write the answers across the puzzle so that the starred down column reveals someone who wants to sit in your lap. Remember the clues aren't in the correct order. You have to decide what the right order is.

The caddy's hood turned over summer surfers (5,4)
 Watch Doc find out on Quincy's LP (3,4)
 My son's glove concealed Cliff's best selling album (4,5)
 Use your imagination to see what Toby Dalk is hiding (4,4)
 But that sea look, Jon jumped and jined (2,3)
 O. Cromwell's order to Rainbow re. Cherries (4,3,4)
 In Belgium, you might see a Leige ape in panic. It'll fog your memory (6,5)
 The family sack Jon's crazy pal. He'll walk right now!

X-WORD



ACROSS

- 1 Chris Sievey's group (2,8)
- 5 Thin Lizzy's Rose (5)
- 7 Friend of Jim Steinman (6)
- 8 Lipps Inc hit (5,4)
- 11 Early Jam single (4,2,3,5)
- 12 Detroit Spinners' hit (5)
- 14 A move made in the dark (10)
- 17 Former Roxy musician (3)
- 18 1977 Yes LP (3,2,3,3)
- 19 1980 hit (2,3,2,8)
- 23 Former two tone group who have now split up (8)
- 25 Good Time Group (4)
- 27 1980 Status Quo LP (4,8)
- 29 Mi Tchaikovsky (5)
- 30 Friends of Norman Bates (5)
- 31 Peter...es of Herman's Hermits (5)

DOWN

- 1 Establishment you need words to join (3,3,4)
- 2 Star of Exits (6,4)
- 3 A single fantasy (5,2,3)
- 4 Tempted group (7)
- 5 The Human League can hear their sound (3)
- 6 Bowie LP (3)
- 10 He formed Buffalo Springfield with Steven Stills (4,5)
- 13 Ian Dury LP for all handymen (2,2,6)
- 15 Springsteen LP (3,3)
- 16 Dr Feelgood singer (3)
- 26 Joe Jackson LP (2,3,3)
- 21 1987 band hit (3,3)
- 22 Contents of Sting's bottle (7)
- 24 The commission for the blues band (6)
- 25 Bowie's monsters (6)
- 28 Colour of the Fairies (4)
- 29 1972 Michael Jackson hit (3)

Solution to last week's crossword:
 ACROSS: 1 Throw Away The Key, 5 Kim Carnes, 8 Paris, 10 In The City, 11 A.J.A., 12 Thin, 13 Rock 'n' Roll, 14 Television, 15 Glow, 16 Gangsters, 21 True Colours.
 DOWN: 1 Take it to the top, 2 Remain in the light, 3 Wondrous, 4 Happy, 5 Kursaal Flyers, 7 Stick to me, 9 Star, 15 Van, 17 Wings, 19 Glen, 21 Riot.

Solution to last week's Popagram (in order of puzzle):
 The Police, Third World, Barry Biggs, Visage, Excessions, Vangelis, Teddy Bear.
 DOWN: COLUMBUS, Odyssey.

This week's album token winner: Alison Hall, 27 Bayfield Avenue, Frimley, Surrey.

Remember, you have to complete both the Xword and Popagram to qualify to win an album. Send your completed entry to:
 Xword / Popagram, Record Mirror, 40 Long Acre, London WC2J 7JT.

Name

Address

US DISCO

- 1 2 I'M IN LOVE, Evelyn King, RCA
- 2 1 GIVE IT TO ME BABY, Rick James, Gordy
- 3 3 IF YOU WANT ME, Barbara Roy And Ecstasy, Passion And Pain Roy B/Brazilia Dist.
- 4 4 GONNA GET OVER YOU, France Joli, Prelude
- 5 5 SHAKE IT UP TONIGHT, Cheryl Lynn, Columbia
- 6 6 BUSTING OUT, Material with Nona Hendryx, ZE/Island
- 7 7 I'LL DO ANYTHING FOR YOU, Danroy Morgan, Becket
- 8 8 DANCIN' THE NIGHT AWAY, Vogue, Atlantic
- 9 9 GET ON UP AND DO IT AGAIN, Suzy Q, RFC/Atlantic
- 10 10 ON THE BEAT, B.B.Q. Band, Capitol
- 11 11 CAPITAL TROPICAL, Two Man Sound, TSR
- 12 14 PRIME CUTS: THE DOUBLE DANCE ALBUM — All Cuts, Various Artists, Imports/12
- 13 15 SQUARE BIZ/IT MUST BE MAGIC, Teena Marie, Gordy/Motown
- 14 A LITTLE BIT OF JAZZ, Nick Straker, Prelude
- 15 20 YOU'RE MY MAGICIAN/YOUR LOVE, Lims, Prism
- 16 13 TRY IT OUT, Gino Soccò, RFC/Atlantic
- 17 12 REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS, Boystown Gang, Moby Dick Records
- 18 18 IKO IKO, Loverde, Prism
- 19 — WIKKA WRAP/ALL WRAPPED UP, Evastons, Sam
- 20 17 SET ME FREE/LOVE ME TONIGHT, Kasey Silver, RFC/Quality

US SOUL

- 1 3 I'M IN LOVE, Evelyn King, RCA
- 2 2 LOVE ON A TWO WAY STREET, Stacy Lattisaw, Colillion
- 3 4 SQUARE BIZ, Teena Marie, Gordy
- 4 5 ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
- 5 6 SHAKE IT UP TONIGHT, Cheryl Lynn, Columbia
- 6 9 JUST BE MY LADY, Larry Graham, Warner Bros
- 7 8 LADY YOU BRING ME UP, Commodores, Motown
- 8 1 DOUBLE DUTCH BUS, Frankie Smith, WMOT
- 9 12 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century
- 10 7 NIGHT, Billy Ocean, Epic
- 11 11 THE REAL THING, The Brothers Johnson, A&M
- 12 14 SLOW HAND, Pointer Sisters, Planet
- 13 10 FREELY DANCIN', Cameo, Chocolate City
- 14 13 GIVE IT TO ME BABY, Rick James, Gordy
- 15 18 CAN'T WE FALL IN LOVE AGAIN, Phyllis Hyman & Michael Henderson, Arista
- 16 16 SEND FOR ME, Atlantic Starr, A&M
- 17 17 VERY SPECIAL, Debra Laws, Elektra
- 18 15 RUNNING AWAY, Maze Featuring Frankie Beverly, Capitol
- 19 — THIS IS FOR THE LOVER IN YOU, Shalamar, Solar
- 20 19 RAZZAMATAZZ, Quincy Jones Featuring Patti Austin, A&M

UK DISCO

- 1 2 CHANT NO. 1/FEEL THE CHANT, Spandau Ballet, Reformation 12in
- 2 1 I'M IN LOVE, Evelyn King, RCA 12
- 3 10 EVERYBODY SALSA - SALSA RAPSPODY, Modern Romance, WEA 12in
- 4 4 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century-Fox 12in
- 5 3 GOING BACK TO MY ROOTS, Odyssey, RCA 12in
- 6 8 ON THE BEAT, BBQ Band, Capitol 12in
- 7 15 HAPPY BIRTHDAY, Stevie Wonder, Motown 12in
- 8 8 DANCING ON THE FLOOR, Third World, CBS 12in
- 9 7 RAZZAMATAZZ, Quinley Jones, A&M 12in
- 10 14 WALK RIGHT NOW, Jacksons, Epic 12in
- 11 6 BODY TALK, Imagination, R&B 12in
- 12 18 BACK TO THE 80's, Tight Fit, Jive 12in
- 13 3 STARS ON 45 VOLUME 2, Star Sound, CBS 12in
- 14 11 IF YOU FEEL IT, Thelma Houston, RCA 12in
- 15 16 TRY IT OUT, Gino Soccio, Atlantic 12in
- 16 20 LADY (YOU BRING ME UP), Commodores, Motown 12in
- 17 13 GIVE IT TO ME BABY/GHETTO LIFE/MR POLICEMAN/SUPER FREAK/FIRE AND DESIRE, Rick James, Motown LP/12in
- 18 24 YOU'LL NEVER KNOW/I'M TOTALLY YOURS, Hi-Gloss, Epic 12in
- 19 12 WORDY RAPPINGHOOD, Tom Tom Club, Island 12in
- 20 21 LAY ALL YOUR LOVE ON ME, Abba, Epic 12in
- 21 23 SHAKE IT UP TONIGHT, Cheryl Lynn, CBS 12in
- 22 25 WALKING INTO SUNSHINE, Central Line, Mercury 12in
- 23 41 SQUARE BIZ/INSTRUMENTAL, Teena Marie, Motown 12in
- 24 26 DO LIKE YOU/BADNESS, Morrissey-Mullen, Beggars Banquet 12in
- 25 17 PULL UP TO THE BUMPER, Grace Jones, Island 12in
- 26 45 LIVE A LIFE/REGGAE FEELING, Black State, Ensign 12in
- 27 19 QUE PASA - ME NO POP 1, Costi Mundi, Ze 12in
- 28 30 DANCIN' THE NIGHT AWAY, Vogues, Mercury 12in
- 29 36 STILL IN THE GROOVE/A WOMAN NEEDS LOVE/GO INTO YOU, Raydio, Arista 12in
- 30 42 I LOVE YOU YES I LOVE YOU, Eddy Grant, Ensign 12in
- 31 35 ROBERTO WHO...?, Cayenne, Groove Production 12in
- 32 32 I LIKE YOUR LOVIN'/SHE'S GOT PAPERS ON ME, Richard 'Dimpsie' Fields, US Boardwalk LP
- 33 37 UPTOWN FESTIVAL/TAKE THAT TO THE BANK, Shalamar, RCA Golden Grooves 12in
- 34 40 INCH BY INCH/HOLD ONTO THE FEELING, Strikers, US Prelude LP
- 35 49 TURN IT ON, Level 42, Polydor 12in
- 36 22 WIKKA WRAP, Evaslons, Groove Production 12in
- 37 31 BRAZILLIAN DAWN, Shakatak, Polydor 12in
- 38 33 SATURDAY NIGHT/CLEAN SWEEP, Bobby Broom, US Arista GRP LP
- 39 25 TAKE IT TO THE TOP/CELEBREMOS, Kool & The Gang, De-Lite 12in
- 40 53 HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA 12in
- 41 59 IF YOU WANT MY LOVIN'/WHAT ARE YOU WAITING FOR, Evelyn King, RCA LP
- 42 34 CAN YOU HANDLE IT (REMIX), Sharon Redd, US Prelude 12in
- 43 27 LET SOMEBODY LOVE YOU, Keni Burke, RCA 12in
- 44 82 THERE'S A MASTER PLAN/LAND OF FRUIT AND HONEY/THE RIVER NIGER/DESTINATION MOTHERLAND, Roy Ayers, US Polydor LP
- 45 80 HILLS OF KATMANDU/WISHBONE, Tantra, Automatic 12in
- 46 53 THE CARIBBEAN DISCO SHOW, Lebo, Polydor 12in
- 47 51 FUNTOWN U.S.A./ALL THAT'S GOOD TO ME, Rafael Cameron, Salsoul 12in
- 48 45 VERY LAST DROP, Bobby Thurston, Epic 12in
- 49 43 NO WOMAN NO CRY/JAMMING (LIVE), Bob Marley, Island 12in
- 50 47 NICE AND SOFT, Wish, US Perspective 12in
- 51 59 SWEAT (TIL YOU GET WET), Brick, US Bang 12in
- 52 85 CAR TUNE, Hi-Tek, Original 12in
- 53 44 BUSTIN' OUT, Material, Ze 12in
- 54 50 FEEL MY LOVE TONIGHT/YOUNG GIRL/SPOTLIGHT/BABY I LOVE YOU/SCREAMIN' OFF THE TOP, Stacy Lattimore, Cotillion LP
- 55 54 JINGO/DANCIN' & PRANCIN', Candido, Escaliber 12in
- 56 37 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
- 57 96 WALL TO WALL/I LOVE YOU MORE/WANNA BE CLOSE TO YOU, Rene & Angela, US Capitol LP
- 58 66 HERE I AM, Dynasty, Solar 12in
- 59 38 CINCO DE MAYO, War, US LAX 12in
- 60 58 SLIPSTREAM/STAY A WHILE, Morrissey-Mullen, Beggars Banquet LP
- 61 69 LIFT YOUR VOICE AND SAY, Love Unlimited Orchestra, Unlimited Gold 12in
- 62 83 THE REAL THING, Brothers Johnson, A&M 12in
- 63 86 GIVE IT UP/HERE IS MY LOVE, Sylvester, Fantasy 12in
- 64 - TOP OF MY LIST, Stephanie Mills, 20th Century-Fox 12in
- 65 78 DOUBLE DUTCH BUS/INSTRUMENTAL, Frankie Smith, WMOY 12in
- 66 80 SEARCHING TO FIND THE ONE, Unlimited Touch, Epic 12in
- 67 87 SITTIN' IN IT/MATINEE IDOL/THE HORNET, Yellowjackets, US Warner Bros LP
- 68 71 IT MUST BE MAGIC/PORTUGUESE LOVE, Teena Marie, US Gordy LP
- 69 48 SONG FOR JEREMY/TRY SOME OF THIS, Spacex, US Arista LP
- 70 64 EVERYBODY GET DOWN, Avonne, US RBL 12in
- 71 62 RAINY NIGHT IN GEORGIA, Randy Crawford, Warner Bros
- 72 - GET ON UP DO IT AGAIN, Suzy Q, Canadian J 12in
- 73 - SWEET DELIGHT, Woods Empire, US Tabu 12in
- 74 61 SOUND OF THE UNIVERSE, Tee Mac, Ensign 12in
- 75 - RIDING ON A FANTASY/ROCK ME DOWN TO RIO, Rah Band, DJM 12in
- 76 - HARD TIMES/LOVE ACTION, Human League, Virgin Red 12in
- 77 65 GOING BACK TO MY ROOTS, Lamont Dozier, Warner Bros 12in/US LP
- 78 81 WHAT COMES NEXT/HAND AND FOOT, Genji Sawai & Bacon Egg, Japanese Electric Bird LP
- 79 - IN AND OUT OF LOVE, Imagination, R&B 12in white label
- 80 55 CRUISIN' THE STREETS/REMEMBER ME - AIN'T NO MOUNTAIN HIGH ENOUGH SUITE, Boys Town Gang, Moby Dick LP
- 81 - WELCOME ABOARD, Love Unlimited Orchestra/Wabster Lewis, US Unlimited Gold LP
- 82 88 SONG FOR MY SON, Lea Oskar, US Elektra LP
- 83 69 TONIGHT YOU AND ME/YOU SURE LOOK GOOD TO ME/DON'T TELL ME TELL HER, Phyllis Hyman, Arista 12in
- 84 75 YOU MIGHT NEED SOMEBODY, Randy Crawford, Warner Bros 12in
- 85 - I LOVE MUSIC, Enigma, Crocus 12in
- 86 - AS THE TIME GOES BY, Funkapollan, London 12in
- 87 - OUT COME THE FREAKS, Was (Not Was), Ze 12in
- 88 50 WE GOT SOME CATCHIN' UP TO DO/BET YOUR LUCKY STAR/SWEET AND WONDERFUL, Jean Carn, US TSOP LP
- 89 78 JOY AND PAIN/CHANGING TIMES, Maze, Capitol LP
- 90 71 FREAKY DANCIN'/DON'T BE SO COOL/THE SOUND TABLE Cameo, Casablanca 12in pack

INDEPENDENT

- (SINGLES)
- 1 1 NEW LIFE, Depeche Mode, Mute 7(12) MUTE 914
 - 2 2 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y Y10
 - 3 3 NEU LIFE (EP), Flux Of Pink Indians, Cross 321984/2
 - 4 - ONE IN TEN, UB40, DEP International 7 DEP 2
 - 5 27 (COVER PLUS) WE'RE ALL GROWN UP, Hazel O'Connor, Albion (12) ION 1819
 - 6 - NERO, Theatre Of Hate, Burning Rome BR 1831
 - 7 4 PUPPETS OF WAR (EP), Chron Gang, Gargoyle GRGL 789
 - 8 11 THE RESURRECTION (EP), Viper Squad, Riot City RIOT 2
 - 9 5 MOTORHEAD, Hawkwind, Filcknife FLS 203
 - 10 6 ANOTHER ONE BITES THE DUST, General Saint & Clint Eastwood, Greenleaves OINK 1/GRED 56
 - 11 10 DREAMING OF ME, Depeche Mode, Mute MUTE 613
 - 12 24 FOUR SORE POINTS (EP), Anti-Pastil, Rondelet ROUND 2
 - 13 16 ARMY LIFE, Exploited, Secret SHH 112
 - 14 12 CEREMONY, New Order, Factory FAC 33(12)
 - 15 7 L'IL RED RIDING HOOD, 999, Albion ION 1817
 - 16 18 NAGASAKI NIGHTMARE, Cross, Cross 421984/5
 - 17 17 FREAKED, Charlie Harper, Ramkup CAC 095
 - 18 8 TOO DRUNK TO F---, Dead Kennedys, Cherry RED CHERRY 24
 - 19 20 LET THEM FREE (EP), Anti-Pastil, Rondelet ROUND 5
 - 20 25 LOVE WILL TEAR US APART, Joy Division, Factory FAC XXIII (XII)
 - 21 9 OUR SWIMMER, Wire, Rough Trade RT 079
 - 22 9 Q. QUARTERS, Associates, Situation 2 SIT 4(T)
 - 23 21 GO FOR GOLD, Gilda At Our Best!, Happy Birthday UR4
 - 24 - WHITE MICE, Mo-Dettes, Human HUM 19
 - 25 15 LAST ROCKERS, Vice Squad, Riot City RIOT 1
 - 26 32 DOGS OF WAR, Exploited, Secret SHH 110
 - 27 23 FORGET THE DOWNY, Whiff, Eternal SLATE 1
 - 28 31 TRANSMISSION, Joy Division, Factory FAC 13(12)
 - 29 22 WHY (EP), Discharge, Clay PLATE 2
 - 30 36 DECONTROL, Discharge, CLAY CLAY 5
 - 31 37 BLOODY REVOLUTIONS/PERSONS UNKNOWN, Cross/Poison Girls, Cross 421984/1
 - 32 43 I DON'T WANT TO LIVE WITH MONKEYS, Nigsons, Romans in Britain HIG 1
 - 33 19 I WANT TO BE FREE, Toyah, Safari SAFE 34
 - 34 26 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
 - 35 28 CALIFORNIA UBER ALLES, Dead Kennedys, Fast FAST 12
 - 36 30 ATMOSPHERE, Joy Division, Factory FAC 2 UK
 - 37 33 ZEROX, Adam & The Ants, Do It DUN 8
 - 38 29 DON'T LET IT PASS YOU BY/DON'T SLOW DOWN, UB40, DEP International 7(12) DEP 1
 - 39 14 WIKKA WRAP, Evaslons, Groove Production GP 107(T)
 - 40 - PEACE AND LOVE, Misty In Roots, People Unite PU 005(S)

- 41 34 WATCHING THE HYDROPLANES, Tunnel Vision, Factory FAC 39
- 42 36 EXPLOITED BARMY ARMY, Exploited, Secret SHH 113
- 43 35 NUMBER ELEVEN, Dead Or Alive, Inevitable INEV 408
- 44 - REALITY ASYLUM, Cross, Cross 19454U
- 45 - KINGS CROSS, Charge, Test Pressing TP3
- 46 40 WARDANCE/PSYCHE, Killing Joke, Malicious Damage MD 540
- 47 45 I AM THE BISHOP, Notsensibles, Snotty Snail NELCOL 5
- 48 29 KILL THE POOR, Dead Kennedys, Cherry RED CHERRY 18
- 49 41 IT'S OBVIOUS, Au Pairs, Human OTO 4
- 50 46 MY LOVE, New Age Steppers, Statik 8(12)

ALBUMS

- 1 2 PRESENT ARMS, UB40, DEP International LP DEP 1
- 2 1 PENIS ENVY, Cross, Cross 321984/1
- 3 4 DOCUMENT AND EYEWITNESS, Wire, Rough Trade ROUGH 29
- 4 3 THE ONLY FUN IN TOWN, Josef K, Postcard 81-7
- 5 6 PLAYING WITH A DIFFERENT SEX, Au Pairs, Human HUMAN 1
- 6 - THE LAST CALL, Anti-Pastil, Rondelet ABOUT 3
- 7 5 BLACK SOUNDS OF FREEDOM, Black Uhuru, Greenleaves GREL 23
- 8 8 ANTHEM, Toyah, Safari VOOR 1
- 9 7 PUNKS NOT DEAD, Exploited, Secret SEC 1
- 10 11 CLOSER, Joy Division, Factory FACT 25
- 11 - SIGNING OFF, UB40, Graduate GRAD LP 2
- 12 10 STATIONS OF THE CRASS, Cross, Cross 321984
- 13 15 UNKNOWN PLEASURES, Joy Division, Factory FACT 18
- 14 18 TOYAH! TOYAH! TOYAH! Toyah, Safari LIVE 2
- 15 16 DIRK WEARS WHITE SOX, Adam & The Ants, Do It RIDE 3
- 16 13 FIRE HOUSE ROCK, Walling Soul, Greenleaves GREL 21
- 17 12 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 18 14 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red B RED 18
- 19 17 LIVE AT THE LYCEUM, Cabaret Voltaire, Rough Tapes COPY 901
- 20 19 ACTION BATTLEFIELD, New Age Steppers, Statik STAT LP 2
- 21 23 HEART OF DARKNESS, Positive Noise, Statik STAT LP 1
- 22 20 TO EACH... A Certain Ratio, Factory FACT 35
- 23 21 ODYSHAPE, Raincoats, Rough Trade ROUGH 13
- 24 24 IN THE KINGDOM OF DUB, Scientist, Kingdom KVL 9084
- 25 - LUBRICATE YOUR LIVING ROOM, Fire Engines, Accessory ACC-081
- 26 28 PRAYERS ON FIRE, Birthday Party, 4AD CAD 164
- 27 - DRAMA OF EXILE, Nico, Aura AUL 75
- 28 26 LIVE AT THE COUNTER EUROVISION '79, Misty In Roots, People Unite PU 003 ALB
- 29 25 HE WHO DARES WINS, Theatre Of Hate, SSSSS 1P
- 30 22 CONCRETE, 999, Albion ITS 999

Songwords

U2 FIRE

Falling falling the sun is burning
black
Falling falling is feeding on my back
With a fire with a fire

Falling falling the moon is running
red
Falling falling it's blowing me instead

Chorus
With a fire oh falling over there's a
fire in me
When I fall out I feel the fire (fi-re) I'm
going home
Falling falling.

Falling falling the stars are falling
down
Falling falling they knock me to the
ground

Chorus
With a fire oh falling over there's a
fire in me



On Island Records

When I fall out I feel the fire (fi-re) I'm
going home
Falling Falling

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for the world, 47 British Grove,
London W4 2NL

Sal Solo

FULL NAME: Salvador Solo-Esq
DATE OF BIRTH: 3/9/54
EDUCATED: St. Michael's School,
Elevanage
FIRST LOVE: Drawing pictures
FIRST DISAPPOINTMENT: Being turned
down by a record company at the age of
17
FIRST PUBLIC PERFORMANCE: Hit-
chinal, An open air festival (it rained!)
MUSICAL INFLUENCES: Tchaikovsky to
The Beatles
HERO: Bella Lugosi
NEROINE: Betty Davis
VICES: Screaming at the top of my voice
HOBBIES: Screaming at the top of my
voice
MOST FRIGHTENING EXPERIENCE:
Shaving my head for the first time

Profile

FUNNIEST EXPERIENCE: Having a
goldfish named after me
WORST EXPERIENCE: Being fired on
stage by the lights
IDEAL HOME: Somewhere I can scream
without disturbing the neighbours.
IDEAL CAR: One that never breaks down
- I'll never make a mechanic.
IDEAL HOLIDAY: A 12 month worldwide
tour (including Russia and China)
FAVOURITE FOOD: Italian - especially
Lasagne Verdi
FAVOURITE CLOTHES: Anything black
and flowing and body stockings.
FAVOURITE DRINK: Tea
MOST HATED CHORE: Ironing
AMBITION: To be on the front cover of
Record Mirror.



ROCK 'N' ROLL

SINGLES

- 1 GREEN DOOR, Shakin' Stevens, Epic
- 2 DOIN' THE BOOGIE, Ray Neale and the All Stars, Juke-Boy
- 3 BIG TEN INCH, Wyonna Harris, King
- 4 WHEN WE GET MARRIED, Dream Lovers, Lost Nite
- 5 LATCH ON, Ron Hargrave, MGM
- 6 BIG BOPPERS WEDDING OF THE YEAR, Big Bopper, Mercury
- 7 LIGHTS OUT, Jerry Byrnes, Specialty
- 8 LET'S GO, Routers, Warner Bros
- 9 GOD BLESS ROCK 'N' ROLL, Bill Haley, Sonet
- 10 SPINNING ROCK BOOGIE, Hank C. Burnett, Sonet

ALBUMS

- 1 THE SOUND OF FURY, Billy Fury, Decca
- 2 MGM ROCKABILLY COLLECTION - VOL 2, Various, MGM
- 3 TOMMY STEELE STAGE SHOW, Decca
- 4 THE COLLECTORS HANK WILLIAMS - VOL 4, MGM
- 5 CHESS & CHECKER DOO WOP, Various, Chess
- 6 HOWLIN' WOLF, Chess
- 7 SONNY CURTIS STYLE, Sonny Curtis, Vire
- 8 CLIFF SINGS, Cliff Richard, Columbia
- 9 SKIN IT UP, Shakin' Pyramids, Virgin
- 10 ROCKABILLY BOOGIE, Various, MCA

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

HEAVY METAL

- 1 URGENT, Foreigner, 45, Atlantic
- 2 BIG LOVE, Demon, from 'Night of the Demon', Carrere
- 3 PAYIN' FOR IT, Blackfoot, from 'Marsuder', Atco
- 4 STAND UP AND BE COUNTED, Saxon, 45, Carrere
- 5 NIGHT LIFE, Foreigner, from 'Foreigner 4', Atlantic
- 6 LOUISA, Dark Star, from 'Dark Star', Avatar
- 7 THE ZOO, The Scorpions, 45, Harvest
- 8 BAD TIMES, The Tygers of Pan Tang, 45, MCA
- 9 SOUPEE UP FORD, Rory Gallagher, 10", 45, CHS
- 10 SWEET & INNOCENT, Diamond Head, 45, DMH
- 11 WOULD I LIE TO YOU, Whitesnake, 45, Liberty
- 12 CARRY ME BACK, Fortrose, from 'Hands In The Tm', Atlantic
- 13 KILLER, Mytha, 45, Guardian
- 14 BACK IN THE SADDLE, Aerosmith, from 'Live Bootleg', CBS
- 15 SPACE STATION NO 5, Montrose, 45, Warner Bros
- 16 WILD FIRE WOMAN, Bad Company, B-side, 45, Island
- 17 ROCK AND ROLL ALL NITE, Kiss, 45, Casablanca
- 18 NEED YOUR LOVE, Cheap Trick, from 'Live At The Bydokan', Epic
- 19 HIGHWAY SONG, Blackfoot, from 'Tom Cattle', Atco
- 20 ROCK CANDY, Montrose, from 'Montrose', Warner Bros.

Compiled by: THE TYNESIDER (formerly Stirling House) Tuesday Rock Club, Saltwell Road, Gateshead, Tyne & Wear.

CHART FILE



Adrian Baker of Gides Park. The Hollies hope to follow his current chart success.

WITH THE Royal Philharmonic Orchestra, Star Sound, Tight Fit, Gides Park, Lobo, Startrax and Enigma currently enjoying chart success there seems little possibility of the current craze for disco medleys dying out in the near future. This week sees the release of two more, thankfully both consist of original snippets from hits and are not cheap remakes. 'The Beach Boys Medley' is a skillfully mixed selection including 'Good Vibrations', 'Help Me Rhonda', 'I Get Around', 'Shut Down', 'Surfin' Safari', 'Barbara Ann', 'Surfin' USA' and 'Fun Fun Fun'. The Hollies pin their hopes on 'Hollidaze / Holliepops'. Each side features seven Hollies classics and should provide the ageing Mancunians with their 25th hit. Only Elvis Presley, Cliff Richard, Frank Sinatra, Stevie Wonder, Lonnie Donegan, The Shadows and Frankie Vaughan - in that order - have accumulated more hits than the Hollies.

Chartfile is still receiving letters asking whether the Lobo of 'The Caribbean Disco Show' fame is the same Lobo who hit with 'Me And You And A Dog Named Boo' in 1971, and 'I'd Love You To Want Me' in 1974. Briefly, no. The original Lobo is one Kent Lavole, born in Florida in 1944. He chose the name Lobo to launch his recording career because he was none too sure about the commercial potential of 'Me And You And A Dog Named Boo' and would have reverted to his real name if it had flopped. As it happens it was a big hit selling over a million copies in the USA alone, and he was stuck with the name.

The Lobo responsible for the whistletop tour of the Harry Belafonte songbook is a Dutchman, born Imrich Lobo in the village of Vlaardingen, near Rotterdam, on June 2, 1955. For the last two years he has been a popular performer in the lowlands appearing with his glamorous stage props. The Fame Girls...

In the soon-to-be-published 'Book Of Rock Lists' the category 'Take A Walk On The Wild Side' lists without explanation Bernie Taupin, Suzi Quatro, Elton John, David Bowie, Janis Joplin, Little Richard, Johnnie Ray, Lesley Gore, Ray Davies, Neil Sedaka and Tom Robinson. What could they mean?

Rapidly becoming one of the world's least productive bands The Eagles have once again ducked out of delivering a new package of goodies this year, and will content themselves with a second volume of hits containing a couple of previously unreleased tracks just to keep the interest simmering...

If they can push aside Shakin' Stevens and Stevie Wonder, Louis Clarke and The Royal Philharmonic Orchestra will score the first instrumental No. 1 for nearly eight years. Then, the Simon Park Orchestra's million-selling 'Eye Level' spent four weeks at the summit (29 Sept - 20 Oct) before being ousted by David Cassidy...

With effect from last week the BMRB album chart was extended to a top 100. The positions you missed were as follows: 78(-) Travelogue - Human League 77(7) Red Black Uhuru 76(-) Rumours - Fleetwood Mac 75(-) If You Want Blood AC/DC, 80(73) 1984 - Rick Wakeman, 61(57) Badness - Morrissey Mullen, 82(-) Sky 3 - Sky, 83(-) Shakin' Stevens - Shakin' Stevens, 84(-) Royal Romance - Various, 85(-) Nightclubbing - Grace Jones, 86(-) Triumph - Jacksons, 87(71) Double Fantasy - John Lennon / Yoko Ono, 88(85) The Party Mix Album - B-52's, 89(-) Long Live Rock And Roll - Rainbow, 90(-) Greatest Hits Volume 2 - Abba, 91(-) 4 Symbols - Led Zeppelin, 91(-) Ritchie Blackmore's Rainbow - Ritchie Blackmore's Rainbow, 93(58) The Fox - Elton John, 94(70) In The Pocket - Commodores, 95(-) 20 Golden Greats - Diana Ross, 96(39) Breaking Glass - Hazel O'Connor, 97(-) Take My Time - Sheena Easton, 98(-) El Loco - ZZ Top, 99(-) Dark Side Of The Moon - Pink Floyd, 100(-) Exodus - Bob Marley & The Wailers.

FUTURIST/DANCE

- 1 PLAY TO WIN, Heaven 17 12", Virgin
- 2 HARD TIMES/LOVE ACTION, Human League 12", Virgin
- 3 TAINTED LOVE/WHERE DID OUR LOVE GO, Soft Cell 12", Some Bizzare
- 4 LOVE SONG, Simple Minds 12", Virgin
- 5 THE THIN WALL, Ultravox 7", Chrysalis
- 6 DOMINO DANCE, (From the LP Logic System), Logic, Japanese Express
- 7 GO GO GO (THIS IS IT), Rip Rig & Panic, Virgin
- 8 BRAZILIAN LOVE SONG, Nat King Cole, 7", London
- 9 PRINCE OF DARKNESS, Bow Wow Wow 12", RCA
- 10 MOTHERS LITTLE HELPER, Polyphonic Size 12", Belgian Import
- 11 FUNKAPOLITAN, As Time Goes By 12", London
- 12 SIMPLY THRILLED HONEY, Orange Juice 7", Postcard
- 13 DER MUSSOLINI, DAF 12", Virgin
- 14 THE MODEL, Sheer Joy, Private Tape
- 15 DIAMONDS ARE A GIRLS BEST FRIEND, Marilyn Monroe LP, Import Decca

Compiled by: Dave Archer, Kereba, 53 Conduit Street, London, W1 (Saturday/Wednesday nights)

READER'S CHART

WE ASKED for your chart suggestions, and this week it's 'The Joy Of Numbering' chart

NUMBERS TOP 15

- 1 S.S., The Who (1973)
- 2 634-5789, Wilson Pickett (1968)
- 3 007, Desmond Dekker (1967)
- 4 1-2-3, Len Barry (1965)
- 5 26, Chic (1980)
- 6 747, Saxon (1980)
- 7 5-7-9-3, City Boy (1978)
- 8 5-4-3-2-1, Manfred Mann (1964)
- 9 7-4-5-4-3-2-1, Ringo Starr (1970)
- 10 25 or 6 to 4, Chicago (1975)
- 11 98.6, Keith (1967)
- 12 17, Regents (1968)
- 13 25-25, Zager & Evans (1969)
- 14 2001, Deodato (1973)
- 15 1984, Rick Wakeman (1981)

Chart compiled and suggested by Jim Kershaw of Sheffield, and a 15 record token goes to him. Send your chart suggestions to 'Reader's Chart', RECORD MIRROR, 48 Long Acce., London, WC2 (postcards only please).

REGGAE

- 1 NO WOMAN NO CRY, Bob Marley, Island
- 2 WOMAN, Roddy Thomas, Folero B
- 3 RISE AND SHINE, Sunny Waller, Philharmonic
- 4 I WANT TO BE, Delroy Dincock, S & G Records
- 5 DAYDREAMING, Elton Ellis, Smokey
- 6 TO THE FOUNDATION, Dennis Brown, Music Work
- 7 FIRST ON SUNDAY, Junior Delgado, Love Linc
- 8 WAITING FOR YOUR LOVE, Slater Heather & Papa Honey, Black Roots
- 9 TAKE CARE OF YOURSELF, Junior English, Farm
- 10 WA-DO-EM, Eek A Mouse, Greensleeves
- 11 I NEED A WOMAN, Hugh Griffiths, Arts& Craft
- 12 I'VE GOT TO LET HIM KNOW, Lorraine, Mass Media Music
- 13 WANDERING, Eric Garden, Inner City
- 14 IT'S TRUE, Donna Roden, Frantic
- 15 ANOTHER ONE BITES THE DUST, Clint Eastwood & General Salm
- 16 SUMMERTIME BLUES, Investigators, Inner City
- 17 GUN MAN, Michael Prophet, Greensleeves
- 18 FEEDBACK, Al Campbell, JM Music
- 19 SO IN LOVE, Paulette Walker, Arrow
- 20 WIDE AWAKE IN A DREAM, Barry Biggs, Dynamic

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

VIDEO

- 1 BLONDIE: EAT TO THE BEAT, Brent Walker
- 2 ABBA VOLUME II, Intervision
- 3 BREAKING GLASS, VCL
- 4 GARY NUMAN: THE TOURING PRINCIPLE '75, Warner Bros.
- 5 ABBA VOLUME I, Intervision
- 6 CABARET, Rank
- 7 MOTORHEAD, Spectrum
- 8 A STRANGE CASE OF ALICE COOPER IN CONCERT, Magnetic Video
- 9 7 SYMPATHY FOR THE DEVIL, Iver
- 10 STAMPING GROUND, Pink Floyd/Variou Artists, Intervision
- 11 WOODSTOCK, Warner Bros.
- 12 TO RUSSIA WITH ELTON, PRT
- 13 ROD STEWART LIVE IN L.A., Warner Bros.
- 14 THE ROSE, Magnetic Video
- 15 DAVID SOUL IN CONCERT, TV
- 16 KING CREOLE, Magnetic Video
- 17 THE BEST OF JUDY GARLAND, World of Video 2000
- 18 IRON MAIDEN, EMI
- 19 ELVIS IN HAWAII, Mountain Video
- 20 ELTON JOHN IN CENTRAL PARK, VCL

Compiled by: HMV, Oxford Street, London W1.

YESTERYEAR

- | | | | | | | |
|--|---|--|---|--|--|---|
| ONE YEAR AGO (August 8, 1986) | FIVE YEARS AGO (August 14, 1976) | 8 MISTY BLUE, Dorothy Moore | 8 CHIRPY CHIRPY CHEEP CHEEP, Middle of the Road | 7 LOVE LETTERS, Elvis Presley | 5 PASADENA, The Temperance Seven | 3 A SWEET OLD FASHIONED GIRL, Teresa Brewer |
| 1 WINNER TAKES IT ALL, Abba | 1 DON'T GO BREAKING MY HEART, Elton John and Kiki Dee | 10 YOU SHOULD BE DANCING, The Bee Gees | 9 WON'T GET FOOLED AGAIN, The Who | 6 A GIRL LIKE YOU, Cliff Richard | 6 A GIRL LIKE YOU, Cliff Richard | 4 WALK HAND IN HAND, Tony Martin |
| 2 UPSIDE DOWN, Diana Ross | 2 A LITTLE BIT MORE, Dr Hook | TEN YEARS AGO (August 14, 1971) | 10 CO CO, The Sweet | 7 RUNAWAY, Del Shannon | 7 RUNAWAY, Del Shannon | 5 MOUNTAIN GREENERY, Mel Torme |
| 3 USE IT UP WEAR IT OUT, Oyseyay | 3 BEANS ON, David Dundas | 1 GET IT ON, T Rex | FIFTEEN YEARS AGO (August 13, 1968) | 8 HELLO MARY LOU, Ricky Nelson | 8 HELLO MARY LOU, Ricky Nelson | 6 I'LL BE HOME, Pat Boone |
| 4 MORE THAN I CAN SAY, Leo Sayer | 4 HEAVEN MUST BE MISSING AN ANGEL, Tavares | 2 NEVER ENDING SONG OF LOVE, The New Seekers | 1 WITH A GIRL LIKE YOU, The Troggs | 9 ROMELO, Petula Clark | 9 ROMELO, Petula Clark | 7 ALL STAR HIT PARADE, Various Artists |
| 5 TO 3, Sheena Easton | 5 NOW IS THE TIME, Jimmy James and the Vagabonds | 3 I'M STILL WAITING, Diana Ross | 2 OUT OF TIME, Chris Farlowe | 10 I COULDN'T LIVE WITHOUT YOUR LOVE, Petula Clark | 10 I COULDN'T LIVE WITHOUT YOUR LOVE, Petula Clark | 8 WAYWARD WIND, Tex Ritter |
| 6 BABOOSHKA, Kate Bush | 6 THE ROUSSOS PHENOMENON, Demis Roussos | 4 DEVIL'S ANSWER, Atomic Rooster | 3 THE MORE I SEE YOU, Chris Montez | 1 WELL I ASK YOU, Eden | 1 WELL I ASK YOU, Eden | 9 HEARTBREAK HOTEL, Elvis Presley |
| 7 OOPS UPSIDE YOUR HEAD, Gap Band | 7 IN MY OWN TIME, Family | 5 IN MY OWN TIME, Family | 4 BLACK IS BLACK, Los Rousos | 2 YOU DON'T KNOW, Helen Shapiro | 2 YOU DON'T KNOW, Helen Shapiro | 10 SAINTS ROCK AND ROLL, Bill Haley |
| 8 COULD YOU BE LOVED, Bob Marley & The Wailers | 8 ME AND YOU AND A DOG NAMED BOO, Lobo | 6 ME AND YOU AND A DOG NAMED BOO, Lobo | 5 GOD ONLY KNOWS, The Search Boys | 3 TEMPTATION, The Everly Brothers | 3 TEMPTATION, The Everly Brothers | |
| 9 OH YEAH, Roxy Music | 9 TOM TOM TURNAROUND, New World | 7 TOM TOM TURNAROUND, New World | 6 MAMA, Dave Barry | 4 HALFWAY TO PARADISE, Billy Fury | 4 HALFWAY TO PARADISE, Billy Fury | |
| 10 GIVE ME THE NIGHT, George Benson | 10 DR KISS KISS, 5000 Volts | | | | | |

AT LAST it's summer! And in our business summer means only one thing — the silly season. And when you've finished reading this page you'll realise why we all stagger round the office gibbering and cackling. So on with the show.

Tarzan

I THINK that Kevin Rowlands of Dexy's Midnight Runners sings like a cross between Tarzan after a sex change operation and a triumph ring.

Michael Read, Cardiff.

PS: I enjoy listening to Gary Numan about as much as I'd enjoy spending a night in the torture chamber.

● Yes and your jokes sound as if they were written by a cross between Des O'Connor with a frontal lobotomy and John Shearlaw after eight pints. (Not much difference—Ed.)

Wrong again

WHAT a burk that Simon Hills is. Supertramp at Port Vale is indeed! What a load of crap that is (you should have been there for the real line up, pal). There's tons of difference between Supertramp and Triumph (tons of crap?) and he wrote the headline for Port Vale with Supertramp in it. Does he realise he could stop people from going?

Kevin Woodman, Coalville, Leicestershire.

● A couple of points here. I'm sworn to an oath of secrecy so I can't divulge any intimate details about the anatomical attributes of Simon 'Bronze Adonis' Hills. He says the headline was a deliberate mistake anyway because the silly sod can't read his own shorthand. And of course he wants to stop people from enjoying themselves because he's a miserable old git.

Vomit

STAR SOUND have got a lot to bleed in well answer for. By bringing credibility to copying artists (Beatles and Abba) they have opened the floodgates for a hoard of other clones. Gidea Park have jumped on the bandwagon with a Beach Boys rip off. Tight Fit crucify some sixties records and even the Royal Philharmonic are now cheapening the previously revered classics. God, these records make me mad. They're an insult to music fans everywhere.

Yours in a pile of vomit, Neil Spencer, Ashby-de-La-Zouche.

● I'm not really qualified to comment on these matters of vital importance to our economy and culture. Please refer to pages 12 and 13 of last week's issue where the debate is thrashed out by those middle aged academics (Failed) Prof. John Sheerborne and Mark 'Brainstorm' Cooper MA, (Boring) O.L.D. Ph.art. Take a cup of Horlicks with you.

Dare

I'LL BET you wouldn't dare print this letter...

● We didn't print this letter because we dare not.

Poofs

WHO THE f— (deletions courtesy Acme Cleaning Co) does David Cheal think he is? I mean, fancy referring to Motorhead as "a bunch o' cretins" (he obviously did). They are three of the sexiest men in the entire universe (this week's white stick winner). And as for their music, there's no comparison. Motorhead make better records than Buster Bloodvessel and (of course) Gary Numan all put together.

Doris Proudfoot, Great Yarmouth, Norfolk.

PS: Does David Cheal fancy men in frilly shirts and make up? He sounds a right pooftah to me.



Dexy's do their own re-make of 'The Things Which Came From The Trees'. (See 'Tarzan'.) Illustrations by Alan Adler

● David Cheal is clerly a delicate and refined young man who will be very hurt by all this criticism. So what if he wears make up and high heels. Some people are turned on by these things you know. Take Mike Gardner for instance, well last Tuesday he and this Marine from Portsmouth (deletions courtesy Acme Co).

Arggh . . .

COME BACK John (as the Wit of New Barnet) Connolly, all is forgiven. Make the page worth reading again ... please.

Sukie Collins, Bingley, Yorks.

● OK, you asked for it pal.



Motorhead: "Sexiest men in the Universe." (See 'Poofs'.)

John McEnroe gets fined £6,000 for being obnoxious. Mike Nicholls makes a career out of it. Life just ain't fair is it?

If, like they say, the devil has the best tunes, I suggest you lot at Record Mirror go to Hell.

Is it true that the money spent on the Royal Wedding could have kept the Record Mirror staff in beer money for three months? (John Shearlaw for a week, perhaps).

If Mr Lydon decides to take up residence in New York, will it be his first step in trying to turn the big apple rotten?

I've heard about cheque book journalism but is it true that Malcolm Dome uses American Express? (Some mishtake here shurely — Ed.)

Eight quid to go and see Dylan. Jesus, you can get two bibles for that.

I knew Shakin' Stevens when he was just a quiver. John Connolly (the wit of New Barnet).

● OK, OK. Enough! I'd forgotten just how terrible Connolly's jokes were.

Roller mania

I WOULD be most grateful if this superb magazine could put in a little bit about the ex Bay City Rollers, currently the Rollers, and comment a bit on their future. A photo would be great too, an old one and one of them now.

Tracey Webster, Skipton.

PS: If my wish is considered please print my first name only underneath.

● TRACEY (is this what you meant?). By the way, whatever you do don't look at the album reviews. I said don't... too late. Are you completely mad or something? Print a photo of the Rollers. God, these pichish nit wits are even more disgustingly ugly in their slaving putrid way than they used to be. And they're so old now there are comment on their future if you like but as it involves sex and travel I think I'd better hold my piece.

Death disco

I'M WRITING to complain about these compilation singles. Next: we are going to get Motorhead with a disco beat, they might even go as far as to insult David Bowie (who hasn't, dear?). They have already insulted the Beatles.

Caroline Higgins, Birmingham.

● I'VE told you, the lecture was on pages 12 and 13. So dig out your dictionary and your Binns specs and get across there.

Slag

ISN'T it about time you stopped slagging off the Nolans? Ann Blenkinsop, Mill Hill, Middlesex.

● No, is the simple answer to that one.

Pratt

David Cheal is a pratt. Arochie Nid, Stanstead Abbots, Herts.

● I know that. And you know that. But for pity's sake don't let on to the boy himself. I mean we don't want to destroy him do we?

A loony writes

PLEASE TELL me how you found a winner for your crossword dated 11/7/81 (the entry with the highest cheque enclosed as usual).

For instance, 21 across. How could Roy be present when the column facing it had "pump it up" colliding with it. The 'U' did not agree with the 'Y'. (Is this some sort of quiz?)

What about 16 down (PIL), illiterates. U2 album (Boy) couldn't have been could it? Pablo Shenton, Huddersfield.

● Confucius he say, moronic drivell scribbler got bloody nerve to slag off crossword when he can't even write a comprehensible letter.

Driftwood

WHERE are you Chris Westwood? In your wake RECORD MIRROR no longer features any interesting bands like the Virgin Prunes (here the whole staff collapse into helpless giggles and snorts of derisive laughter. After an hour or so they return to the missive). So come back Chris and give us back our sanity.

Mike Moore, Wandsworth, London.

● We're sending the remains by return of post. Don't worry about the funny smell.

Who the . . .

Just who the hell do you think you are, Mailman? Paul Pagram, Standford-le-Hope, Essex.

● On that original opening line we sign off for another week. So remember, if you've got any views, ideas or criticisms about this paper or the current music scene and you're daft enough to think anyone's in the slightest bit interested, then send 'em along.

OPEN YOUR EARS TO

Charlie Dore's
NEW ALBUM
Listen!



'Listen' is the new album by Charlie Dore, the lady who brought you 'Pilot of the Airways.' Most of the songs on 'Listen!' are Charlie's own. And she sings them that way. Supporting her are the talents of Jeff Porcaro and Steve Lukather of Toto, and Caleb Johnson. Phone 01-409 2461 and open your ears to Charlie Dore. Chrysler